Sylvia Betts Dodd

Interviewed by Jennifer Kinniff

March 25, 2015
All right, let's get started. So this is Jenny Kinniff and today is March 25, 2015. I'm here with Sylvia Dodd to talk about her experiences with Peabody. So let's start with where were you born and can you tell me a little bit about your family.

I would ask that you speak a little bit louder, okay?

Yes.

I was born in Frederica, Delaware, which is F-r-e-d-e-r-i-c-a, which is named after what they tell me was an Indian princess, years and years ago of course. The home I was born in my grandmother's home in Frederica, Delaware in 1927. It's the same house that my mother was born in, but she was born in 1904, and it's the house that had belonged to the family for over a hundred and something years but after a fire two years ago had to renovate it and have it sold so anyhow, I did not retire anywhere to Delaware. I'm sorry.

I've been to Peabody, been in Baltimore since 1948 when I came here to study at the Peabody, and I had to have one year first with the preparatory division because I only had studied piano all those years. I'd never started harmony or ear training or anything, which in the conservatory—they wanted us to be really full so I had to have one year first with the preparatory with Mrs. Lubov Keefer, who was a fabulous woman – fabulous teacher at the Prep.

In 1948, 1949, 1950 and 1951, I was at the Peabody and graduated in 1951, and that's a funny thing to say. I've never missed one graduation from Peabody except one time in all those years since
I've graduated and I'd only had to leave in order to – I didn't have to leave, but to make a choice whether I graduated and went to my reunion of my high school or go to the reunion of Peabody, so I came here instead.

JK: And what can you tell me about growing up as a child, when did you develop your interest in music or know that you had a talent for music?

SD: Yes, I've always been interested in it because my mother and my grandparents were very musical. My mother plays the violin, my grandmother taught piano and she had what they— have the most beautiful mandolins that are just beautiful things. They're like a banjo – an old banjo or whatever, but they're beautiful instruments. And I've heard that all my life and studied – I can't remember when I didn't have lessons. After my mother of course after she had married and I was born they moved to East Orange, New Jersey and then I was in White Plains, New York. My father was in the Department of – that's that word I missed again – with plants and things like that.

JK: Oh, agriculture?

SD: That's the word. Okay, thank you very much. He worked with the Dutch Elm Disease I know for years. They supposedly eradicated all the Dutch Elms, so that's fine too. When I decided to go to Peabody – well that was another thing. I wanted to be first a doctor, so one year I went to George Washington University in Washington and studied a year there. This was the sciences and so forth and I knew by the time I became a doctor, I wouldn't be able to play anything or know anything by that time, so then I thought I'd be a musical therapist, so continue with the doctor but I didn't.

So I went on to Peabody instead and enjoyed it very much there. In fact, I was teaching several students when I was down at my grandmother's because they would come to me because they knew I had studied and played and they enjoyed that very much. I still write to some of those teachers that I had years and years ago, which were very, very nice.

JK: So you started one year at George Washington University and then you transferred to Peabody –

SD: To Peabody, to the Pratt, yes. In 1948.
JK: Did you ever have it in the back of your mind that you might go to music school or you always thought you wanted to be a doctor by profession.

SD: No, as I say I gave up that idea of becoming a doctor from the beginning almost because I had all those science courses and everything at George Washington. It was a little thoughtful. More than I was interested in, because I was not that scientific I'm afraid and was more on the musical cultural, idea of it.

JK: How did you decide that you would go to Peabody? Were there other musical schools that you considered at the time?

SD: Well see because I was in Frederica, Delaware, I was very close to Baltimore and we heard that it was very nice. Well, we'd read about that. Everybody knew about that for years. In fact, when I was a child, I guess about ten years old—well when I was twenty, I was born in 1927—so in 1937–1938 it was during the Second World War and my mother would take me up to Philadelphia and we went to hear Kirsten Flagstad. Which of course was at that time—she was really being booed because she was more considered on the Nazi side and they had a stink bomb and everything else going up in the theater at that point. It was very frightening in some respects. I've always remembered that occasion down there.

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When we lived in East Orange, New Jersey we would go to the concerts in Newark and they had a beautiful theater there. It was like the Lyric was in those days. I heard Rachmaninoff. He came and people were coming in while he was performing supposedly, and of course they let the audience come in late, which was terrible, and he just stopped and he very silently turned around, looked at the audience, and he just stared at them.

And he was a very amazing man. Anyhow, tall, very foreboding, and he was just a fabulous guy, Mr. Rachmaninoff, and he just looked at them. And by that look there was never a sound again in that auditorium. There were lots of, so many interesting things happening. I would hear so many of those, but time flies.

JK: What can you tell me about what it was like when you first came to Peabody? What do you remember about your first year there?
SD: When I really came to conservatory itself, yes. We had no dormitory there or anything. I had no place, I had no idea where I was going to be. Mother didn't either. Why, she thought she could just take me down there and I'd be able to be there, but there was a notice on one of the boards in the room that said they wanted someone to be able to take care of young kids after school. This is what the child study was called at the time and it had I think troubled children. Now I realize it was a problem.

I was completely innocent, had no idea, but they said they would have board and I could have a piano I could practice on down there, and my mother took me out to the school and they said “yes” they'd be glad to hire me, just like that. I enjoyed it for a couple years at least. I remember I'd had to use the – it was out on Woodbourne Avenue way out near Govans and I would take the trolley it was then, not a bus, downtown to Peabody and we used to have that – I don't know if you know Peabody at all but it's on the hill there. Mr. Thatcher, one of the professors, he would say every time he saw us, he would say here you come up the Cardiac Hill, because it was really a bad way to get up there, but anyhow we enjoyed that and had some great teachers.

JK: So there were no dorms at Peabody so the students were living all over the city in different places?

SD: They had several what they call halls. I can't remember the first name – the women had one building on Park Avenue. I can't remember the first name they called it. Somebody's hall, but it was a woman who had rented out rooms and instruments. They would have their pianos there and they would come into the hall and live there, and the men were still someplace on St. Paul Street. The men would have that department where they would come in, or they lived in separate apartments all around.

They had no particular place to live. Or they lived at home. A lot of them though, they had a lot of people then that were students – local students but now so many or most of them are from out of town, out of country and everything else at Peabody. It's amazing. It's mostly Asian. They call it – what do they call it? That Asian North or Asian South or something. They have so many of the Japanese and Chinese and Taiwan and so forth. In fact they have a school now over there from Peabody, a branch.

JK: I've heard that. Yes. So with everyone spread out all over the city, did you know—
SD: Didn't know, that's it, too many. I only knew my piano teachers or I did take voice also from Fraser Gange. My piano teacher was Alexander Sklarevski. He's a fabulous guy. As I said, Mrs. Keefer that I started with, she was wonderful all the time. Although lots of the great teachers that were down there, Katherine Luke, Mr. Thatcher—oh, and we were the only first class that graduated without—we were the last one rather, to graduate without gowns. We had long evening gowns, white evening gowns. I still have some place in a corner, is an evening gown. It's amazing, that white gown. Then they started us with the gowns after that.

JK: So did Peabody have things like clubs or social activities for students where you had a chance to—

SD: At that time no, and we don't have any yearbook, we don't have any class ring, we had nothing that what you think of a typical college, so we had no records that way at all.

JK: Did you feel like that was missing to you at the time?

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SD: I do. I think now—it's too bad that we didn't have that. And I still have several of my Peabody graduated friends. We still know each other. They're still living. That's the problem. Not too many of us around still, but we do enjoy it. I could tell you a couple of those names would help you for you to meet some of them maybe if you wanted any more of those.

JK: Of course. And so how do you think your classmates would remember you from that time?

SD: How they would remember me?

JK: Mm-hm. What was Sylvia like during your days at Peabody?

SD: As I say, I knew all my friends and the teachers, piano teachers, I knew them. I did not really know the vocal people. I didn't know the instrumental teachers, they all kind of stepped by themselves. We never were together. We never had meetings like that. Oh, this wasn't the meetings really, but every Friday, they called it a Friday afternoon, we had the best concert artist come to Baltimore every Friday, and every student had to be there and be present and we heard some of the most fabulous piano—every kind of artist all over Baltimore and all over the city and all over the country would come to play at Peabody.
And of course it was invited to everybody. It became a social thing like the symphony was, like the opera was, they would come to the Friday afternoon recitals and that was just an enjoyable thing but not any gathering of the students. The students were really never together, and I don't think really they're together that much now anymore. They still are so separated by language and everything else in some respects.

JK: And what about your connections to Baltimore, the city as a student?

SD: Pardon me?

JK: What about your connection to Baltimore, the city, as a student? Did you explore Baltimore when you were at Peabody?

SD: Oh yes. I mean I think I know Baltimore because I used to teach. When I graduated, I would teach all over the city and then I taught in Baltimore County with the different schools, and I really know the area very well. And as I say I drove until two years ago, but then I couldn't drive anymore because of my macular.

JK: And so as a student what sort of things were you doing in Baltimore? Were you able to go to shows or restaurants or things like that?

SD: Oh yes. Very much so. I thought of that the other day. I thought I have enjoyed so many things that I've gone to and seen, that I'm glad I did, but I just would not be able to handle it now.

JK: I almost wonder if, because the Peabody students, they didn't have fraternities or sororities that maybe you explored the city more than students from, say, Hopkins who stayed on campus all the time? Do you know what I mean? You might have been a little more engaged with the city and exploring it more than others.

SD: I always attended every concert at the Peabody. I was the only person to do that for so many years. Well, I was active with the Alumni Association for years with the Peabody and in fact in 1987 the Heritage Award, I think they give that now to the different departments, I received the Heritage Award and it says on it – it's a heavy little bust like that of Hopkins, and it's as heavy as can be. It says on it, "Exceptional devotion, Sylvia Betts Dodd, Johns Hopkins University, the Alumni Association," and the date, 1987. So I'll treasure that.
And the reason they gave that, which they gave a lot later to other people too, is because exceptional devotion it says, they expect of course from Hopkins everybody gives huge amount of money for donors and they have so many fabulous ones. I know a couple of friends there – do you know Dr. Allan Jensen? He's on the Sheridan Board. In fact, they went last weekend something in Washington. They were spending several days doing nice things in the congressional library to be there for Sheridan but they know that we don't give them the money.

We're not able to give the money. We gave so much of our time to the association and to the alumni that that's the way they accepted us. Exceptional devotion for what we gave of our time and ourselves, so I was very proud of that.

JK: And how did you come to be involved with the Alumni Board? Was that immediately after you graduated that you became active with Peabody as an alumna?

SD: Oh, I immediately was on the Alumni Association. I was on that committee for quite a few years and I was on the women's committee that they have the special board they have now they have with the Peabody for the big donors. I met Mrs. Molly Jacobs. She was on the women's committee. Before they had the dorms, we had the plaza there. We had a fair in the plaza and we did things like that. That's true, but it wasn't the students as such. It was just being done for the school or for the –

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JK: So I actually did read the – I found the sort of citation that Hopkins did to describe you when you got the Heritage Award, and it said you were always the first to volunteer for assignments when difficult projects were undertaken.

SD: Where do you see that?

JK: I found it online. They have a list of all the recipients of the Heritage Award and –

SD: Oh, I should read that. I don't know.

JK: But I was curious because I wanted to know about these difficult projects. What kinds of things were you working on when you were on— part of the Alumni Association?
SD: For the Alumni Association, okay one time, and it never came through and I'm so sorry about that and I never understood why not, they appointed about $1,200. They wanted to print the hundredth year of the Alumni Association. So for over three years I went back to every book in the archives, went through all the newsletters, all this, I don't know what I went through all over. Unbelievable.

I had a nice collection of what happened in a hundred years and what different people have ventured. And it was going to be printed, but I don't know. Elizabeth Schaaf was the archivist then and did not want to carry through with it, or something, so it was one of the activities that I really thought was fabulous. Someday I hope they can go back in the archives and find it.

JK: It's probably still there.

SD: And I belonged also to the Mu Phi Epsilon which was a musical sorority at Peabody. Now it's a fraternity – not a – well, whatever. They have men too, but it used to be just women years ago. I attended the fiftieth anniversary of the Association in 1954. I went to Salt Lake City for the Mu Phi Epsilon. It was a very active association. We had the Baltimore Alumni we had, I formed that, but then the last three or four years it's backed out on Peabody, so I'm so sorry. But the student system has not carried it through, they're just not interested in a group together like that.

JK: Well what sort of activities did they do in their heyday when they were very active? The sorority –

SD: The students you're talking about?

JK: No Mu Phi Epsilon.

SD: We had also donors or you might say – oh, I don't know, we didn't call them donors at that time, but we had women or men, in fact the president – the head of the – oh, I can't think of his name again. He was the head of the Baltimore Sun, the editor, his mother, his father – we've had several great families who've had some money and they would open their homes and they would have us come and give recitals or performers and we would have every other year a benefit recital and we'd have one of the best of the performers or one of the teachers of the schools or we'd have them come from out of school and we would have a benefit for the
Peabody and it would be – what do they call people when they ask for a list of names?

Well anyhow, we made money for the schools that way. We performed in homes like they have now – assisted homes and so forth. We would come and perform recitals or programs. We put a lot of work in with that group. That's true.

JK: And can you tell me about – so you might have mentioned this before. There used to be an outdoor festival at least for one year, right? At Peabody where they would have –

SD: It was held outside in the plaza outside of the Peabody.

JK: Were you ever involved with the planning of that?

SD: Yes. I was on the committee to do that for several years.

JK: Okay, what can you tell me about it?

SD: Well we had kind of like a – what kind of affair do you call it? It would have not just paint faces or anything like that, but we baked things, we had bake tables, we had white elephant tables, it was like the thing they have around the monument. Of course they don't have that anymore.

JK: The Flower Mart?

SD: The Flower Mart. It was something like a miniature Flower Mart there, and people would come down to the plaza, and it was very nice. We really made money that way too.

JK: And did that go on for –

SD: Not too many years.

JK: Okay. Are there any other alumni projects that were important to you or that you worked particularly hard on?

SD: Well I don't know. We always had projects, but we didn't have to have meetings always at Peabody. We had to go up on Charles Street there where they have the Alumni Association, they had their own meeting near 33rd street. Do they still have the Alumni Association? Are they meeting now there?

JK: It's moved. It's not in the Steinwald House anymore.
SD: Okay, they don't have that. We used to have to go up there and have meetings up there, and there were several of the really nice guys who were in charge of the Hopkins part of that and they were nice. I remember them very much. See, I'm sorry. I don't have those names down and I should.

[0:20:00]

JK: Oh, it's no problem. I want to jump backwards a little bit and talk about – so you mentioned that you were a teacher in the city and county schools for many years. Did you start that right when you graduated from Peabody?

SD: Immediately. Yes, I taught right away.

JK: And so you were a piano teacher in elementary?

SD: Baltimore County. Baltimore County elementary schools. I can almost name every county school all over the east, west, north, south.

JK: So you were traveling –

SD: I went one year to Alexandria, Virginia because they needed to have a class piano teacher there and they asked me if I could come. So I didn't have a car. I would come on the bus in the morning and then get a – well, it was a mess, but I made it for a year but that was all.

JK: So what does it mean to be a class piano teacher? Because I feel like a lot of public schools don't have piano teachers or places for students to practice these days. Were you instructing students individually or as a group on piano?

SD: With me? Class piano in schools.

JK: So how does that – what was it like?

SD: It used to be quite an active group there for around the Baltimore Counties for many, many years and they had it in the city for quite a while. But so many of the teachers who taught class piano were eventually leaving and not interested. I'd enjoyed it for many, many years and I still as I say have a couple of my piano students that I had who would still write to me, and one of them credits all
the – she has fabulous work with what she's done with her music world, and she gives me credit for all those years what she remembers having done with us.

So it could be anything from eight to ten, sometimes it went up to twelve, would have little keyboards in front of us. They weren't movable. Just wooden keyboards but it felt exactly like the regular key as far as the size, and they didn't have any sound with it. They do now have, all that I've gathered the piano teachers in – oh, I'm sorry. I should not do this. Lost their – they do have now from what I understand piano class work that they have, instruments that have play – you play with them, you can plug it into your teacher so nobody can hear it except her, and it really is great now.

But before we just had to do it all by hand and it was fabulous. So many people went through two or three years of that and then they went into high school on their own or whatever. Several of them had gone on to Peabody. I mean those piano class lessons were really fabulously done but I'm so sorry – all the music seems to be out of teaching in the city. No more education for that.

JK: So did you encourage students to attend Peabody or tell them about Peabody if you saw them –

SD: If they were that talented, yes.

JK: And were you also giving private lessons at the same time?

SD: I did private lessons – I always did it at the pupils' homes. I did not have a studio of my own, so I would drive around to the whole city and teach in different places. In fact, before I had a car I used to travel by the bus and trolley – and sections now I would not even think of getting out and walking. But at the time there was no thought of it. Enjoyed it very much. And then some of the pupils were fabulous. The homes were wonderful.

JK: Great. So you've been affiliated with Peabody through the time when it sort of joined up with Hopkins. It officially joined Hopkins in 1985, right? Although it became affiliated with Hopkins in 1977.

SD: Right.

JK: So from your perspective you were still involved with Peabody then as on the Women's Board or Alumni Board. How did you feel about that change at the time?
SD: Well supposedly if they hadn't become part of Hopkins we would not have been able to exist. That's what they tell us all the time and I kinda think so from what all the – and we had some great directors. Some were not interested in directing at all. Reginald Stewart was there when I came and he was also the conductor of the Baltimore Symphony at the time. Fabulous man.

They had a couple of directors who were not particularly great after that. Then there was Peter Mennin, who was one of the nice ones, Bob Pierce was one of the nice ones — who was the other one? The last — the last — Sharkey — I don't know him at all and I don't think he was liked too well and I don't think too many of the people at Hopkins liked some of them either. I know a couple of directors of Hopkins thought some of these directors were wonderful and one of them was a pianist. I've forgotten who his name was. Was that Muller?

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One of them was a pianist and he would play with the director then at the time and he enjoyed Peabody and he was there lots of times. One of our directors, Franko Mark — no, what was the name? Goldman. He was a band bug guy or some place. He became the director here. And he once said, he would never even walk across the street to Beethoven if he knew he was going to play over there. He said I never come here. He never attended any of the concerts hardly. And yet some of the directors would come and sit there all the time through the concerts, and I thought it was wonderful.

But to have one of the leaders say I would not even walk across the street for Beethoven. So that's why we did not have good leaders sometimes, and I don't know what the times were when that happened with us but they were really concerned. Because so much — and still people do not know about Peabody. They can just say it's up there on the hill by itself and they don't know a thing about it. They don't understand.

JK: So what do you think? So you mentioned Peter Mennin and Bob Pierce as being good directors at Peabody. What do you think that they did that was good for Peabody?

SD: I thought Bob Pierce was one of the nice ones. Whether he was — they liked him — Hopkins liked him and then the last one, was it Sirota? Was he one? They liked him very much. They helped Peabody and they helped Hopkins, I mean both ways. They really
felt they're getting a cultural side by getting onto Peabody, and of course they're getting all the interest to them too. But I enjoyed them very – some of them very much.

JK: So being involved in the way that you were, were there sort of discussions or was the Alumni Association consulted about joining up with Hopkins? Were you able to participate in those conversations?

SD: I think it was a great idea. I became a member of the Hopkins Club. You had to be some connection then, but now it seems that anybody can become a member of anything if they come to Hopkins. But at the time, I think the connection was fabulous what they did. I don't think everybody took the advantage of that though too. I don't know how much you want more of that. I really don't know.

JK: One other thing that I learned about you is that you've been very involved with libraries in Baltimore for a long time.

SD: Did what?

JK: You've been very involved with libraries in Baltimore –

SD: Oh, with Pratt. Yes.

JK: Did you start visiting Pratt when you first came to Baltimore as a student?

SD: Yes, again this goes back to Lubov Keefer, though I started teaching when she taught me and my first year I had taught at the Prep. She was doing musical things with trying to work with Pratt to have special – not concerts exactly, but she worked also with the Pratt library as a volunteer and she said she thought I might be interested. And so I came to a couple of the things and became one of the friends of the library and I'm still a member of that. I became very active with that, volunteering work. Did several groups, did several things with her.

In fact the last thing I did before I lost my eyes, I couldn't see, I took the last three years and took every of the original 150 years of – no, it wasn't 150. I think it was only about 125 years of the Pratt because the Peabody has been over 150 years, I would take the old minutes and I read every, every page. They wanted to know who were all the officers and whoever had any positions anyplace in the Board of Trustees of the Pratt, because they only had the leaders or
the vice president or something, that was about it. So I literally went through for three years. It went through all of those.

Carla Hayden who was the director of the Pratt—at one of the meetings or one of the dinners they surprised me by giving this award that she said is never going to be done again most likely. They call it the “unsung hero,” which I thought was very nice. It's because I volunteered all those years, not just for that, but for about forty years of volunteering for that at Pratt.

JK: That's wonderful.

SD: I enjoyed it.

JK: And so were you visiting Enoch Pratt when you were a student at Peabody as well, since it's located pretty close to Peabody. Were you going there as a student or did you always use the Peabody library?

SD: Did not have to use them – I never particularly thought about the music library for doing anything for that for the Pratt, and didn't do anything of course in the big library – the George Library itself. I did more volunteer work than actually doing work there.

[0:30:00]

JK: I see.

SD: I don't think I did very good research in the music library there.

JK: No? Well I don't know if it's always required for a music student—so much of it is performance. So you've been involved with—

SD: Where have you read all about this about me like that?

JK: About you? Well I can find things online. You know,

SD: I keep forgetting about that. I don't have a computer so I have no idea what's going on with the online.

JK: Well another thing is the Baltimore Sun you can—it's digitized now so you can type in a name and see when people are mentioned, so I've seen that you've been very active with the libraries and with Mu Phi Epsilon over the years. They'd bring announcements of various meetings being held and that you were chairing the meeting or things like that.
SD: You just say your name and you get all that information out?

JK: Yeah, if your name was mentioned in the article. It would come up and I could read it, so I can see that you've been a very busy woman for many years.

SD: Yes, I have. Too much doing that instead of making a living.

JK: So you've been devoting so much time to all these cultural institutions. What do you think – I guess my question is, what improvements do you think Baltimore's cultural scene needs? You've been involved with the symphony, with the libraries, do you think this is a well-cultured city?

SD: Oh I think it has but they're losing everything. They're talking about the symphony and they're all very concerned because the orchestra members are not supposedly happy at all what's going on. The Lyric is, I think, going to be losing its opera – the one opera even that this had. I don't know what's wrong, because the Peabody is having also the problem with that. They have such beautiful music every day almost—there's a concert you can go to if you want to every day at Peabody. And very few audiences except one or two things that are sold out, otherwise I don't know what it is. That they don't have music anymore in schools hardly, so the teachers are not hearing anything going on there to introduce them to, like they used to take you to them so many times.

And also you can't at Christmas, you don't know a Christmas carol anymore. Nobody knows what to say to sing a Christmas carol. It's something that's so wrong about what is happening to this whole idea of music now in the city, but I don't know what's going to help it at all because they do have people that are still supporting, giving money, but it's only one or two of them that are really giving the big money, and that's a problem I guess with all over. Money for everything it seems. Everything goes back to money it seems.

But the culture is here. We have it so much. You can do something every day to go something. Plus theaters, live theaters. I mean I don't mean movies, but live theaters. It's fabulous. They have everything on, but I don't know what to do to help it. They just have to train – they families don't do it anymore. Nothing happens with the family, so it goes back with all the drugs they talk about now so I don't know. It's a sad thing. I hate to think – it's just going away from what it used to be.
JK: Yeah, and I think you're right that if it's not taught in schools when
you're young then you don't –

SD: They don't know it. They don't know any of the history – they
don't even do the Star Spangled Banner anymore so what is it?

JK: Do they still do piano instruction in schools the way that you
taught it?

SD: They're not doing it anymore like that. Not at all.

JK: That's too bad. So what else would you like to add about Peabody
that I haven't asked you about yet?

SD: About Peabody? I don't know. I'm sorry. There's so many things
I wish I'd said or told you about –

JK: Well we have plenty of time.

SD: - but I have no idea what's left to do.

JK: What comes to mind when you think about it right now?

SD: About Peabody?

JK: Mm-hm.

SD: As I say, I missed so many – seeing my old friends there and
everything. They're having alumni in April. They're honoring the
fiftieth and the fortieth years. Of course mine will be the sixty-
fourth year so they ignore those, you know.

JK: You could get a special medal for –

SD: Yeah, I think there are a couple of us that are still in that class, but
otherwise –

JK: Well it's interesting to me that you said that the students didn't
have that much opportunity to interact with one another, yet it
seems like there's a strong interest from the alumni in staying
connected with Peabody. Would you say that's true?

SD: Well I don't know whoever – I think Christine – do you know any
of those people at all on the alumni?
JK: Development – yeah.

SD: Christine Rutt Schmitz? Do you know her? I know she's on the board now of the Hopkins from Peabody. I don't know who they are now. I think they work actively with the Hopkins group but I don't know what the alumni is really doing too much of its own.

[0:35:06]

They used to do it and I guess they still do every year, when the students come to school in the fall, they give them a social or a pizza or something like that, you know. They do something at the end of the concerts, the big orchestra concert. They always give them a party afterwards in a way, but I just don't know what the alumni does anymore because I'm not active with the group at all.

JK: Sounds like you did a lot with them for a long time.

SD: Yeah, the time is over for that.

JK: Okay. Let me think if there's anything else I want to ask you. I find it very interesting that you were thinking about being a doctor. Do you ever think about how your life would have been different if you had stuck with being a doctor?

SD: I most likely lived differently that's for sure. I'd have made a very good living that's for sure if I had been a doctor maybe.

JK: It seems like music is such an important part of your life.

SD: At that time, yes. I'm glad, too, but I kind of wish in a way I had become a doctor maybe. I don't know. But the way they end up working with the problems with the doctors now I don't know.

JK: Yeah, it's gotten so –

SD: What is that? What do they talk about with this Obama thing they have? Obamacare or something with social – all doctors – I mean the doctors, I just don't know if I'd want to be a doctor now. And so many of them are leaving to become boutique things you know, so who knows.

JK: Yes, things are changing. Okay, is there anything else you want to add at the end?

SD: As I say, so many things I guess I should have said, I have no idea.
JK: Okay. Well I think we can go ahead and wrap up now. If there's ever anything that you want to get back to me about you can always call me and let me know. That would be great.

SD: I do appreciate that.

JK: Okay, well thank you for coming in and talking to me.

SD: Well thank you very much too.

[End of Audio]