REFLECTIONS ON LIFE, NON-PROFITS, AND CULTURE THROUGH THE EYES OF A HOUSTON SYMPHONY SOCIETY BOARD MEMBER:

THE TRANSCRIPT OF WALTER SAPP

ORAL HISTORY INTERVIEW

CONDUCTED ON OCTOBER 31, 2004

INTERVIEWER: TIFFANY SCHREIBER

INTERVIEWEE: WALTER SAPP

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Oral History Interview of Walter W. Sapp

Background

Walter W. Sapp, retired attorney and current Houston Symphony Society Board Member, was born in 1960 in Linton, Indiana. He attended public schools in Bloomfield, Indiana. His undergraduate studies at Harvard University earned him an A.B. degree in Ancient Greek History with high honors. He then received his law degree with highest honors from Indiana University. He practiced law in New York, Paris, and Colorado before moving to Houston, TX in 1976 to be Vice-President of Coastal States Gas Corporation. He then became Senior Vice President and General Counsel for Tenneco for many years.

Mr. Sapp has served on the boards of several Houston non-profit institutions, including the Houston Symphony since 1989. An invaluable member ofthe Symphony Society, he has participated on the Labor Negotiations Committee, created the Legacy Society on the Planned Giving Committee, and co-chaired the search for a new Music Director in the late 1990s.

Interview

This enjoyable and engaging interview with Mr. Sapp centers, among other things, on his experiences with and insight into the Houston Symphony as a member of the Board. The interview took place at Mr. Sapp's Houston residence and ran approximately one-and-one-half hours.

This interview is for an Oral History Class project, University of Houston History Department. It is one of four interviews ofpeople associated with the Houston Symphony, two interviews each by graduate students Kelly Ray and Tiffany Schreiber. The transcripts and tapes have been deposited at the University ofHouston's Center for Public History and at the Houston Symphony's archives.

Acknowledgements

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Tape One, Side One

[Begin Side One of Tape One]

TS: This is Tiffany Schreiber. It is October 31, 2004, and I am interviewing Mr. Walter Sapp for the Houston Symphony Oral History Class project, University of Houston History Department.

Mr. Sapp, you grew up in Indiana, but tell me a little bit about growing up and how you came to Houston.

WS: I grew up in a little hardscrabble farm town in southern Indiana during the Great Depression, population two-thousand. Virtually no contact with classical music. I had an uncle who had a few old shellac records mostly of semi-classical music, which I enjoyed. We had a town band that played on the town square every Saturday, and that's about my only exposure to music…well, I listened to the Texaco opera every week. I played a tuba for my last year in high school. The only reason for that was I was a big kid, and we needed a big kid to carry the tuba in the marching band. I was terrible. They were glad to see me go.

TS: What was the name of your high school?

WS: Bloomfield High School.

TS: And why do think they were happy... why do you think they felt that way about your leaving?

WS: Well, they were glad to see me go because I was a terrible tuba player! (laughing) either could not hit the right note or I would hit a sour note. It was terrible. But, there wasn't anybody big enough to carry that crazy thing around.

So, anyway, I left, graduated from high school and went off to college in the East. From there I graduated from college in '51. I got a commission in the Navy during the Korean War and was a deck officer on a destroyer for three years or so.

TS: Where were you stationed')

WS: Mostly in the Atlantic and Mediterranean. Very few shots fired at me in anger. Actually, I'd intended to be a professional naval officer, but, when the war was over, I found that I'd have to be stationed ashore. And I didn't like that. So I got out of the Navy and went to law school instead. I graduated from law school in '57, and I'd met my future wife in law school. She was an exchange student from the University of Kiel in Germany. She was studying law there and had a Fulbright Scholarship to go to a university in the States, and that's how we met each other.

TS: Studying law.

WS: Yes. She went back to Germany, and I had to court her by correspondence for a year before she finally agreed to be my wife.

TS: Oh! Letters? Lots of letters?

WS: Lots of letters! (laughs) Well, that just convinced me that I was going to make a good lawyer because if I could convince her to leave her country and her family and her profession and come to the United States... it was quite a job'

TS: So it worked!

WS: Yes, it worked. It worked just fine. So, I got married, started the practice of law in New York City, with a large Wall Street law firm.[1] We had a European office in Paris, and I got assigned to that, to my great delight and my wife's joy. Lived in Paris about three and a half years. And back to the States. I found that practicing law in New York City was not the best thing for a young father. I hardly knew my children.

TS: What kind of law were you practicing in New York?

WS: International law, business law, financial law, corporate law. I got to be a partner in my firm there and decided, "Well, OK, I've done that. I'll go do something else now." So, we moved to Colorado, and we lived there about 10 years. Then we moved to Houston.

TS: Any reason for picking Colorado to move?

WS: Well, I had done a lot of work for a corporation in Colorado Springs while I was in New York, and they needed a General Counsel for the corporation.[2] I knew *them* pretty well, they knew *me* pretty well, so I thought that it would be a nice place. My wife had never been to Colorado, had no idea, but she grew up in Austria, and the idea of skiing and outdoor sports attracted her. So that was not a problem.

TS: So, she adjusted well to being in America?

WS: Oh yes. We went to Colorado, and my whole family thought they'd died and gone to heaven' It's a great place to go, for children to grow up, particularly. Our house was about a ... well, I'd leave for the office, and my wife would leave for the ski slopes. It was an ideal situation.

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[1] Mr. Sapp practiced with the law finn of Cahill Gordon Reindel & OhL first as an associate attorney and then as a partner. Marquis *Who's fVho in America,* 56th edition (Providence. N.J.: Marquis Publications. 2002), -l633.

[2] Mr. Sapp served as General Counsel in Colorado Springs for the Colorado Interstate Corporation. Marquis *Who's Who.*

WS: (continued)

So, how did I get interested in music? Welt you know, I can't remember when I wasn't interested in music.

TS: Despite the tuba!

WS: (Laughing) Yes, well, that was kind of an experience forced upon me really.

I went to school in Boston, and I had a roommate who played the double bass. He insisted that I accompany him to the Boston Symphony on Sunday afternoons where you could stand in line, and for a dollar, they sold a hundred seats up in the pigeon roost at the top of Symphony Hall in Boston, for a dollar. So if you stood in line for an hour or so, you had a pretty good chance of getting a seat in the Symphony. And he and I would stand there for an hour, and we'd get a seat. You really needed an oxygen mask it was so high up and you couldn't see anything. But the acoustics in the Hall are marvelous.
Serge Koussevitzky was the Music Director of the Boston Symphony at the time..J Marvelous, absolutely marvelous musician.

TS: Around what year would you say this was?

WS: This was 1948, '49 I guess, my first year at Harvard.

I'd gone to the Indianapolis Symphony a couple of times. Conductor there was (laughs), strangely enough, a guy who called himself Fabien Sevitzky.[4] He happened to be Serge Koussevitzky's nephew, but they had agreed between themselves to use different names so as to avoid any confusion. And I don't have to tell you that Fabien Sevitzky was nowhere near the musical genius that Serge Koussevitzky was. Koussevitzky was there for a couple of years. Retired. Charles Munch took over the Boston Symphony.[5] He was a Frenchman. He changed the repertoire tremendously, so it was an interesting experience.

Anyway, I got really hooked on classical music during those days.

TS: So even during law school, you were developing the interest.

WS: No, this was in college.

TS: All kinds of music':' All kinds of classical? Any popular music of the time':' Big Band':'

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[3] Serge Koussevitzky was Music Director of the Boston Symphony Orchestra from 1924-1949. <www.classical.net> (2 November 2004).
[1] Fabian Sevitzky was the second music director of the Indiana Symphony Orchestra from 1937-1955. :www.insideindianabusiness.com/invision.asp> (8 November 2004).
' Charles Munch was Music Director of the Boston Symphony Orchestra from 1949-1963. <www.orchcstra-conductors.com> (2 November 2004).

WS: I've never been a Big Band fan. I appreciate other... what was playing when you carne in was Keith Jarrett. I don't know if you're familiar with him. He's a jazz pianist and classical pianist. Marvelous musician. Absolutely great musician. I was listening to the Koln [Cologne] concert he did in Koln, Germany a few years back. Yeah, I like Patsy Cline for god's sake, Bob Marley. You know, I like some eclectic stuff, but Big Band is not my thing. Smaller, individual, in the non-classical field.

TS: What is your favorite kind of classical music?

WS: Gosh…

TS: Hard to pin it down, I'm sure.

WS: It's very tough. Kind of depends upon the mood I'm in. I've always been passionately fond of Bach, Johann Sebastian. And Mozart, of course. Haydn. You know, I can't tell you what my favorite musician is. I like chamber music a lot, and I like orchestral music, and I like solo piano music. I have an eclectic taste for classical music, I think... catholic.

TS: When you lived in Colorado, did you and your family go to the symphony?

WS: Oh yes. I was on the Board of Directors of the Colorado Springs Symphony. That was an interesting experience. I guess we put on about six concerts a year when I first got there. We had a great brass and winds section because the NORAD band- the military band- was stationed in Colorado Springs. The Air Force Academy Band was in Colorado Springs. Fort Carson band was in Colorado Springs. So we had plenty of really first-rate winds and brass. The real problem was getting strings. We would have to import strings from Denver or even Salt Lake City. And on occasion, the blue norther would come down the front range of the Rocky Mountains and dump a foot or two of snow on the pass, and we couldn't get our musicians down. So, it was always nip and tuck. A lot of fun. Colorado Springs was a small town in those days, relatively, about 100,000 population. It was very tough putting together and maintaining a symphony orchestra, but we managed. It unfortunately went, eventually long after I left- well just a couple of years ago - it went bankrupt. It overextended itself and was facing the same kinds of problems most symphony orchestras in the other states are facing.

My wife, as I say, was German, and she was enormously fond of classical music, too, so it was a joy we shared together. Mutual interest.

Of course, when we lived in New York, the New York Philharmonic... the music director was Leonard Bernstein. I wasn't all that fond of his conducting abilities. I thought he was somewhat more flamboyant than I like. But he did give me a taste for Gustav Mahler's music, which at that time was virtually unknown in the United States. He was an ardent fan of Mahler and performed, recorded all of Mahler's symphonies.

WS: (continued)

In Paris, I must say... I don't know what's the problem with the French. They have had some great musicians, great composers, but they have not had a good orchestra that I know of. I was astonished when our former conductor here, Christoph Eschenbach, took a job as music director of Orchestre de Paris, which I thought was far beneath his own capabilities.

TS: When did he take that position?

WS: Christoph? Just about the time he left here, which would have been about five years ago. He left here and took on the Orchestre de Paris and also the Norddeutsche-Rundfunk (NDR) Orchestra in Hamburg, Germany, at the same time- both of which I think he's now given up[6] He's got the Philadelphia now, one of the great orchestras of the world.

TS: So, you were in Colorado doing your career as an attorney, so you get to Houston. How do you get there and what do you think of the city, the culture... what were your impressions of Houston when you got here?

WS: Well, why did I come to Houston? I was General Counsel and Senior Legal Officer of a small, multi-purpose conglomerate corporation in Colorado Springs. That got taken over by a takeover by Oscar Wyatt, who was head of Coastal States Gas Company at that time. Very bitter battle. I spent a lot of time in court opposing that takeover and thought that, "Well, the first thing that's going to happen to me when Oscar takes this thing over is I'm going to get fired." Yeah, that's what I thought.

But Oscar thought, well, no, he really wanted me to stay on and, in fact, come down to Houston and work for him. *That* I didn't think was all that great an idea. So I stayed on in Colorado Springs for a while, and then I got an offer I couldn't refuse from a company called Tenneco that I'd done some work for when I was in New York. I knew the people down at Tenneco, and they knew me. And so I was glad to take that job. My children had left... well, my daughter had left for school in the East, and my son was almost out of school, so they weren't all that attached to Colorado Springs anymore.

So, I took a job as General Counsel of what was then Tenneco, which was a large, multi-national conglomerate here in Houston, Texas.

TS: When you say "General Counsel," there was one general counsel?

WS: It's the senior legal officer of a corporation. I had a title "Senior Vice-President and General Counsel" of the corporation, and I had the legal responsibility for the entire corporation, ultimate. I had at one point about 120 lawyers working for me, directly or indirectly.

[6] This translates to "North German Radio."

TS: Just in Houston')

WS: No, no, spread out all over the world.

TS: Still, that's a lot…

WS: Yeah, well, it was a lot. It was a fascinating job. We had about fifteen different businesses. Highly diverse corporation, and so, it was a fascinating job. I was continually confronted with all sorts of problems that I had no idea what the solution might be. So, every day was a new challenge, new surprise. It was a lot of fun.

TS: Around what were the years?

WS: I moved to Houston in '76 and retired in '92.

TS: What would you say were the nature of the problems that you faced there?

WS: What, as a lawyer?

TS: Yes.

WS: Oh, all kinds of problems! We had about 200,000 people on our payroll. Out of any community of200,000 people, you're going to have some people who are going to do bad things. They're going to get into trouble and get the corporation into trouble one way or another. So we had plenty of problems of all sorts of different kinds and styles.

Most of my work involved... we were a very acquisition-minded company. We acquired I don't know how many different smaller companies during the course of the time that I was General Counsel. That's the kind of work I'd done in New York, and so I knew what- at least I thought I knew- what I was doing. We had a large international interest, so I spent a lot of time with that, traveling abroad and trying to keep track of what we were doing outside the United States. We had a lot of governmental relations of one kind or another, and we had to do an awful lot of financing: borrowing money, issuing stocks and bonds, that kind of thing. A congeries of problems. But a fascinating experience.

What did I expect culturally when I got to Houston? Well, I was familiar with- fairly familiar with- Houston. I'd done work for Texas companies including Tenneco over the years, and I think I knew pretty much what to expect My wife hadn't the foggiest notion. And she was absolutely astonished by Houston, Texas. It was quite a cultural shock! Not in a bad sense. She liked Houston. Houston is an easy city to settle into socially. It's very accommodating. It is an international city and has been. We had a host of friends – French, German, Swiss. I was just at a fairly large dinner party the other day with maybe twenty of our friends. My wife's been dead for several years, but these were friends who have been friends of longstanding when my wife was still alive. There were only three native Americans in the group, of which I was one. We had Polish people, Germans, French, Italian, Peruvian, Greek, huge panoply of different folks. City

WS: (continued)

is easy to settle into socially. Very receptive, not snobbish. Culturally, it's a cornucopia. It's a bonanza, it's a marvelous place.

1 would have to say the gravest disappointment was the Houston Symphony in those days. In '76 when we moved down here, I thought, "Oh boy, Colorado Springs Symphony was really an amateur organization." And I thought, "Well, the Houston Symphony's going be marvelous." In our view, it was not it was pretty sorry. We bought season tickets, of course, and we were very disappointed with the quality of the music, the quality of the orchestra, and the quality of the conductor.

I found the Symphony fairly disappointing for the first several years we were here. It doesn't mean we didn't go. It's like the guy in the little Texas town who says, "Well, I'm going over to the pool room and getting the poker game back there in the back room." Fellow says, "Well, you know that's a crooked poker game." Guy says, "Yeah, I know that, but it's the only game in town!" (Laughs)

There is so much to do. You know, we're one of the only cities in the United States that has a first-class symphony orchestra, first-class repertory theater, first-class opera, first-class ballet, Friends of Music, SPA [Society for the Performing Arts], the two universities here offer a panoply of musical offerings. There's scarcely a day in town where you can't go out and really enjoy a wonderful evening of some kind of culture. It's a marvelous city. The *climate* leaves something to be desired…

But anyway, it really wasn't a problem getting acclimated to Houston.

TS: So, you started at the Symphony as a spectator. How did you get involved with the Board?

WS: Well, Tenneco, my employer, had always been a substantial contributor to the Houston Symphony. And, as most non-profit organizations which rely on for their larger contributions on corporations or fellowships, they try to get a representative from their major contributors to come on the Board. I would have to say that there was not a huge... not a lot of people who were in a senior position at Tenneco who were all that interested in the Houston Symphony. I happened to be, and so my boss knew that.

TS: Who was your boss?

WS: Well, at that point in time, it was a fellow named Jim Kettelsen[7] He's much more of an opera fan than a symphony fan. We [Tenneco] had had a representative on the Houston Symphony Board who retired, and it was time to get somebody else to represent the company on the Board, and my boss thought that I'd be the natural guy for that. And that was fine with me. So, I went on the Board in '89. And, before too long, I was on the

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; Jim Kettelsen is former CEO of Tenneco. Ford Foundation's website. <http://www.fordfound.org> (2 November 2004).

WS: (continued)

Executive Committee of the Symphony and was Vice-President for Artistic Affairs. Gosh, I've done a lot of things with the Houston Symphony since. Various committees and various functions.

TS: What were your first impressions of the Board when you joined?

WS: I thought it needed improvement. I've never served on a non-profit board- and I served on a lot of them- that didn't need improvement. It's hard to get good people to devote the time, energy, and financial resources to a non-profit, unless they've got some particular fanaticism or connection in some way. But, having said that, I would say that's true of every board I've ever served on. And by and large, the Symphony Board has been a group of very devoted people, willing to give enormous amounts of their time, energy, and money. In most cases. Some people have more money than others to give, but I've always felt that the Board could be better but it was still pretty dam good. And I still think so.

Problem with the Symphony I don't think lies with the Board. You'll hear a different view from different people. And it may just be because I'm a member of the Board that I feel that way. The real problem with the Symphony is, I'm afraid, two-fold. One is there is a general falling-off- has been for some years- of nationwide interest in classical music. Secondly, I don't think Houston as a whole is all that ... well let me put it another way: I don't think symphonic music is close to the top of anybody's priority list except a few of us hard-core music listeners. It's *a* priority, but I don't think a number one kind of a priority in the community. It's a bricks and mortars community, it's an education and health care-oriented community ...

[End Side One of Tape One]

Tape One, Side Two

[Begin Side Two of Tape One]

TS: So you were talking about the two-fold reason of the lack of interest in the Symphony.

WS: Yes. Well, you know, there's so much competition for people's leisure time now. And, I find it absolutely appalling that we put on a marvelous performance... this orchestra is a great orchestra, it really is. I'm not saying that just- at least I hope I'm not saying that- just because I'm associated with it. I think I can pretty well judge. I'm not a great expert on classical music, but I've gone to a lot of performances of different orchestras around the world, and I really think we have an absolutely marvelous musical instrument in the Houston Symphony with a great conductor. And, it's very disappointing, if not heartbreaking, to go to a performance and see a third of the seats empty. Why is that? Well, I don't know why that is. You can hear different

WS: (continued) explanations for it. I'm afraid it's probably due to the fact that this just isn't a city where symphonic music is of that great an interest to that many people.

TS: Why do you think it's like that, and how would you say it's changed since you've been here?

WS: Oh, I don't think it's changed that much. Symphony has struggled financially ever since I've had anything to do with it. The organization almost went bankrupt at least twice since I've had familiarity with it. It's been bailed out on both occasions by major local foundations and corporations.

TS: You mean the Brown [Foundation]?

WS: Well, the Brown, the Wortham, Houston Endowment- the major foundations. When the symphony got to a point where it had incurred so much debt that it was hopeless and running huge deficits, the foundations and some local corporations and some local individuals - but not that many - agreed to bail it out of its financial problems.

But it has never had the breadth of support in this community that it should have had - that I think it should have had. Why is that so? I think it's just the nature of the Houston community. We've got so many things going on. So many things which are competitive. People just have so much leisure time, they just have so much money to spend. And symphonic music isn't a big priority with an awful lot of people. And I think that the community is not like Boston, for example, which has a huge, long-term tradition of supporting the orchestra. It's a big thing in Boston. Boston has also some other cultural activities that are going on. Even the Red Sox! But I don't know. I don't think... it's not a new problem with the Houston Symphony. It's just become more acute.

Why has it become more acute? I think part of that problem is the strike we had a couple of years ago which embittered some people. And it's unfortunate. But that is a normal consequence of a strike with a major symphonic organization. Ticket sales go down after for a year or two after that. People are sore.

TS: What do you think contributed to the strike [of Spring 2003]?

WS: I served on the negotiating committee which negotiated with the representatives of the musicians' union to come to an agreement.

What contributed to it? There was no problem that money wouldn't solve. We didn't have the money. It's awfully hard for a musician to accept the prospect of a reduction in compensation, which the Symphony organization felt was absolutely necessary one way or another. You can do that- you can reduce the costs of the orchestra, which amounts to the huge majority of the orchestra's expense. A symphony organization's expense is primarily the cost of the orchestra itself There are several ways you can reduce that. One is to cut the number of players. One is to reduce salaries or wage scales.

WS: (continued)

But that's a distasteful... take a second chair fiddler who has a couple of kids in school, a mortgage to pay off, automobile that's got payments due, and is probably living pretty close to the edge financially. Pretty hard to say, "You've got to take a ten percent cut or you're not...". Or put it another way, "You're a great musician. You're as good as anybody who plays with the New York Philharmonic, but we're only going to pay you two-thirds of what you could get if you could get a job at the New York Philharmonic." The hard part of that is not everybody can get a job at the New York Philharmonic or with the Cleveland [Orchestra] or with the Boston [Symphony Orchestra]. The competition for chairs in major United States symphony orchestras is intense, and it is not a seller's market. It's a buyer's market, you would think. There's a lot more people. We had a clarinet opening here three or four years ago. My recollection is we had about thirty tryouts. People came down to try out for that job. They had to pay their own way down here. We don't subsidize that. And there were a lot of good clarinetists. But there was only one slot.

So, anyway, the problem was money. It's hard on the one hand for the players to agree to a decline or even no increase in their own compensation. They look on that not only from an ability to handle their own finances but also as a kind of a report card. They get less than somebody else is making in another city, they think, "Well gosh that reflects on my ability as a musician."

The other way of cutting down your costs is cut down the number of contracted players, but that has artistic problems with it. And the players don't like to do that because they think that jeopardizes the quality of the orchestra.

TS: What about the argument that the players might make about working conditions? How did the Board respond to that argument?

WS: There wasn't much of an argument about working conditions. I'd say those issues were peripheral to the main problem, which was money. Of course, working conditions also have financial aspects, consequences, to them. And the players were... the musicians' union representatives were quite ready to discuss in a positive way changing some of the working conditions so as to permit opportunities for other kinds of incomes, such as touring, local touring within the state of Texas. The working conditions that had been in the contract previously argued against doing much local touring because it just became too expensive. So, the musicians were reasonably inclined to make concessions in those regards. Working conditions were not, in my view, a significant problem.

Main problem was we had to cut a given amount out of our orchestral expense. And the musicians did not agree that that amount should be cut, no matter how we tried to do it. Various ways to try to get at it. In fact, we said to the musicians, "Look, here's the number. We've got to cut this out or we're going bankrupt. Got to reduce our expense. *You* tell *us* how best to do that."

WS: (continued)

They came up with some good ideas, some of which we adopted. But, we could not get agreement as to the ultimate number, so that was why there was a strike. Now, that's from my perspective. You'd have to ask a musician why they really went on strike. And I think you'd probably get a dozen different answers- if not ninety-four different answers - that being how many musicians there were.

TS: What kinds of issues or challenges characterized the relationship between the Board and the musicians in the past since you were there in 1989?

WS: Well, there's always been- and I think always will be- a tension. You can't look at the board as a monolithic organization, nor can you look at the orchestra as a monolithic organization. They're a group of different people who are doing things for different reasons, but they're all kind of directed toward one goal. But you know, their reasons or motives may be quite different, but there is a basic tension.

Musicians want to be compensated in accordance with what they feel is their 'just deserts.' From their point of view, they are artists. They spend a lot of time devoted to their artistry. It isn't just the time in the hall that they spend rehearsing or performing. Any musician worth his salt is going to spend a lot of time at home going over the score for the next performance. A lot of practice is required. He has to purchase a musical instrument that is likely to cost a pile of money. And so, he's invested an enormous amount of his time- both his education and training in his profession. So he thinks he deserves a high level of compensation. I can't argue with that. I'd love to see them all compensated like the musicians in the New York Philharmonic. So you have that on the musicians' side.

On the Board's side, you say, "Yeah, but you've got to have money to pay for this, and we're doing the best we can to raise the money, but it isn't there. And how do you get blood out of a turnip? You know, we can't afford it. The money isn't there." And that's been the case all the time I've been on the Houston Symphony Board, and I think that's the case with many orchestras in the United States now.

This is a time of crisis for orchestral music in the United States. We get virtually no support- or inconsequential support- from governments. Orchestras in other countries, in Europe, get heavy support from their governments, and we get virtually nothing. We get a little bit. An inconsequential amount really, so we have to raise it through private donations. And that's kind of a death spiral in a way. As your attendance decreases, the people who have the money say, "Well, why should we support when there's so many other calls on our charitable inclinations. Why should we support an organization which is elitist, which serves probably one-tenth of one-percent of the community, even if you fill the house? That's not true, as a matter-of-fact, but that's what you hear. If you look actually at the number of people that the Houston Symphony touches one way or another, including school children and that, it's vastly more than that. But the amount of people who will fill the hall are maybe one-tenth of one percent. So, potential

WS: (continued) contributors say, "Look, why should we give our money to an organization which at best is only serving a minor percentage of the population, which is an elitist population anyway, when there are so many other calls for our charity- sick children, for example. Poor people." It's not an easy sale. "And why should we do that when our attendance is decreasing? You can't even fill the house." So it's a problem.

TS: What has been the role of fundraising allocated to the Board versus the staff of the Symphony? The relationship of fundraising efforts?

WS: Well, the staff really cannot be expected, it seems to me, to play a major role in fundraising in terms of having the contacts that will produce large contributions. Fundraising- it's a funny thing. You can raise funds from people who are passionately devoted to the mission of the organization. That's me. Not that I have all that much that I can afford to give, but that's where I come out. People like me are a fairly small minority. You can raise funds from people who, although not passionately devoted to the mission, feel that- as a patriotic in terms of local interest, you know 'Houston-boosting' - Houston ought to have a great Symphony. "I'm not all that great a Symphony fan, but I'm willing to give some money just for that purpose."

Another group who think, "Well, I'm not a 'Houston-booster,' but I am interested in the economy of the city. And the economy of this city is based in great part on having companies come here and make this their headquarters. And in order to attract major, sophisticated corporations to this city or businesses, you have to have some cultural as well as sports attributes. And so we'll support the city on sort of a self-interested basis because we think we need the Symphony to help attract businesses here."

And lastly, I suppose, you have a group of people who have chits out with other people in the sense that, "Look, you gave to my deal last year, so I really owe you to give to your deal this year." Those are usually people with considerable funds, and staff can't do anything about those people. That's a matter of personal relationships, and that's where the big dollars are, usually. Foundations have, I would guess, fifty times the demand for their money than they have money to give. You know, they're inundated with requests of all different kinds. And part of the decision making - only a part, but part of it - is clearly how they value the people associated with the organization that's making the request.

So, I think the Board's major function is fundraising, as a Board. Now, you can do that in different ways. My small way - I can try to talk to a few people I know who have any money to spare, but I'm not going to raise a lot of money that way. I can write letters, I can make telephone calls, telefunding calls, but there are other members of the board who have the kind of connections that are capable of raising substantial funds. The staff's function really is to do the scut work, the coolie labor, the logistical planning. I don't think it [the staff] can be expected to raise a lot of money in and of itself, on its own. It's up to the Board.

TS: What would you say have been the visions of the various presidents of the Board under which you've worked?

WS: The visions? Well, I don't really know how to answer that.

TS: Agendas, perhaps? Ideas? The larger picture?

WS: Well, I think the mission of every president that's been there while I've been on the Board has been really multi-fold. One mission is to... how do we keep this thing afloat') How do we survive? That's not really a mission, but it's been a uniform problem with every president. From a mission standpoint, you know, how do we further the aesthetic goal of the organization, it's mission essentially being to provide excellent music to as broader a spectrum of audiences as possible within this community.

Now that's a big 'blah' statement, and different people have different ideas of how to go about that. And, they're usually cast in terms of concrete problems, like, "OK, how do we go about finding a music director to replace somebody like Christoph Eschenbach?", for example.

TS: You were in charge of that !

WS: I was chairman of that committee. That took two and a half years. It was a lot of hard work, a lot of time, a hell of a lot of fun.

TS: How did you get put in charge of that?

WS: I don't know! Somebody asked me! (laughs) I guess the feeling was that, I don't know, that I was passionate about the music. That maybe I had the ability to get a committee of - what did we have? - I guess we ended up with about twenty people on my committee, a large committee. Kind of like herding a thousand cats! (laughs) Look, I don't know. I wondered that myself. I asked myself, "Who, me? Why the hell do you want me?" (laughs)

But, well, I had a great co-chair. After a while, Mike Stude - really a great guy - we'd been trying to get him to come back on the Board and be the Chairman of the Symphony for some years. He'd been president of the Brown Foundation, and he thought that really was enough. Plus, he was the head of KRTS, the radio station here. Felt he had enough on his platter, but he gave up the presidency of the Brown Foundation and thought he had some time. Agreed to come on the Symphony Board as Chairman, and at that point in time, I guess we were half through the search process. We all thought, "Oh boy, this would be great if we could get him to co-chair the search."

TS: Was this around 1997 or 1998?

WS: 1997 or 1998, some time in there. We'd been about... we'd been going with the search for about a year, year and a half when Mike came on as Chair. But, how did I get to be Chair? I don't know. I thought at time, "Good God, can't you find somebody else?" But, I was glad to do it.

TS: Well, let me flip the tape and we'll keep talking about that.

[End Side Two of Tape One]

Tape 2, Side 1

[Begin Side One of Tape Two]

WS: OK, we were talking about the search committee for a new music director. If I recall correctly, David Wax, who was the Executive Director of the Symphony at that time, and Barry Burkholder, who was the President of the Symphony, got me cornered at a lunch. And told me they wanted me to chair that thing. And we talked about how long it would take and how much of my time it would involve. And more important to me, who else would serve on the committee, because I didn't feel I had the technical competence to really judge... do much judging of music director's ability myself. We spent a lot of time talking about the composition of the committee itself. Finally decided that – reluctantly - we needed a committee of about eighteen people because we wanted broad representation of the trustees, and of the staff, and of the musicians. And then you started thinking about it and putting people in slots. You found that there were some political problems if you appointed *this* person.

So, before I signed on, we... it took a while to decide what kind of a committee we were going to have, and how long it might take, and what was involved. We finally came up with a group of names and we had, I guess, five musicians, five trustees. We had four staff members. I had the idea that we should try to get the head of the Music Department at Rice and at the University of Houston in the committee.

TS: Who were those people at the time?

WS: Well, David Tomatz was head of the department at the University of Houston, and Michael Hammond was head of the Shepherd School of Music at Rice. Great guys, both of them. I thought, "Oh boy, I'm going to have a tough time getting them to serve." Then I called them up, and WHAM! Yes, they'd just be delighted, *delighted* and were so conscientious and helpful. And both of those guys were musicians themselves and knew a lot about... added a great deal of help to the search process.

So anyway, it took us two and a half years. Longer than I thought it would. A lot more time (laughs) than I'd been led to believe. But I've found in my life that people lie like rugs when they tell you how much time anything like that's going to take (laughing). I've done that myself. (laughing)It just takes a lot of time, you know. And not just in meetings, but a lot of thinking time, and trying to organize your thoughts, and other people, and trying to keep the thing…

We ended up... we never took a vote. We had an absolute consensus at the end, which was my goal really. Try to work everybody together so we're not going to get this to a

WS: (continued) place where we're going to fragment... balkanize the committee. It worked out fine. We came up with a great conductor. We were lucky.

TS: Hans Graf, right?

WS: Yeah, we were lucky.

TS: So during the two and a half years, how much interaction did you actually have with the guest conductors?

WS: Well, I went to... well, we had some guest conductors that were obvious candidates. We had some guest conductors that were only guest conductors, and we all knew that they were not candidates at all. So, I went to at least two rehearsals for every guest conductor who was a candidate. Took them to lunch one-on-one. Had another group lunch with maybe three or four other people on the committee with the candidate. Usually had a dinner after the guest conductor guest conducted, with the whole committee or a large representation. I spent a lot of time because not just... of course the musician part, the musicality of the guy and his conducting abilities and skills were primordial, but also social skills, ability to fit into the community were important.

And, after we had got down to a group of maybe a dozen, fifteen or a dozen, we would have teams that would go observe them conduct elsewhere with other orchestras. And I did a lot of that, too. It was time consuming. Expensive, too.

TS: So what was it about Hans Graf that made it an absolute consensus?

WS: Well, he is a marvelous musician. He is also a great conductor. And you say, "Well, isn't that the same thing?" No, it's not the same thing. You can be a fabulous musician and a lousy conductor because people can't follow your beat, you know. It gets down to technical conducting skills. He just seemed to be... he was the right age. He was an enormously personable guy. The kind of fellow who you like to sit down and have a drink with, and have dinner with. Social. He's enormously intelligent, well-educated, lot of fun. He's Austrian, and so he has a charm about him that's typical Austrian. But, his musicality was number one, and his conducting skills, number two.

We started off with a list of about a hundred and some people to look at. Well, we went down the list and crossed off quite a few right away. But, still, we started off with everyone who had for the last ten years conducted the Houston Symphony as some place to start, you know. If some of those were dead, we could get rid of them pretty quick. But anyway, then we kept adding people and taking people off the list. A complicated procedure.

But how did we end up with Hans Graf? Well, he came to Houston and guest conducted *Carmina Burana.*[8] Packed the house. Knocked everybody's socks off! Now, *Carmina*

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x A secular oratorio by German composer Carl Orff (1895-1982). Britannica Online, <http://www.britannica.com> (7 November 2004).

WS: (continued) *Burana's* great, but it's not great really. It's not great music. It's fine and I love it, too. Well, he can knock everybody's socks off with *Carmina Burana,* but how about Brahms, for example? Or Mahler. So, we rearranged our schedule and got him back to do some more serious stuff. I don't mean to denigrate Carl Orff, but, you know, *Carmina Burana's* kind of a crowd pleaser. And it's not really... it's not as musical music as some others. The musicians were very fond of him and thought he had great musical skills and great conducting skills. He's personably, he's fabulous, and he was just the best we could find for Houston. I think we all felt we were darn lucky he was at a peculiar time in his career where he was ready to take on this kind of an orchestra.

TS: So what was it like knowing that Christoph Eschenbach was leaving, emotionally?

WS: Well, you know, Christoph was here for what... eleven or twelve years? That's a long time for a conductor. I personally had felt that Christoph was going to leave the Houston Symphony for "bigger and better things." And at that point in time, several of the major orchestras were looking for music directors- Cleveland, Boston, New York, Philadelphia, Berlin Philharmonic. I've forgotten, there was at least one other.

So I already assumed that Christoph was going to be leaving at some point in time. Now, he was a marvelous director and even though you realized that, "OK he's going to be leaving," that doesn't mean that you don't regret it, because he was just terrific. The orchestra loved him. The audience loved him.

I was very fond of him personally. My wife and I had friends here who were very close friends of Christoph, a German-Austrian couple who knew Christoph from some time back. Their parents had had a very close relationship with his aunt who had saved him from…

I don't know if you know Christoph's background. He had a terrible childhood. His father was killed in the War [World War II]. They were from Silesia, which was East Germany. They fled the Russians. After the War was over, he was a young child. And they got in a Displaced Persons camp in East Germany. His mother died, so he was an orphan in the camp. Terrible conditions. He had an aunt that lived in Hamburg who made a mission to find this child. And she did. She finally found him and took him out of the camp and back to West Germany and brought him up. At that time, he was just emotionally disturbed. About the only way he could express himself was in the piano.

Anyway, his aunt brought him up. And our friends, whose parents were friends of Christoph's aunt, knew Christoph quite well, so *we* got to know Christoph quite well. My wife being German, we yakked in German. So personally, I was sorry to see Christoph leave. I mean, we weren't intimate friends, but we'd see each other socially several times for dinners when we was here. So, yes, emotionally, it was, you know... sorry to see him go and a great challenge to try to replace him.

WS: (continued)

Before I agreed to take on the Chair of the Search Committee, I wanted to talk to Christoph - which I did- and ask him, "What the hell should we be looking for?" And he said, "Well, you know, I've taken the orchestra as far as I can take them artistically and musically. You need to find somebody whose approach is different than mine so you can take them in a different direction. As far as... I've taken them as far they can go in the way I want to go, so find somebody who's got a somewhat different approach."

And I thought that was good advice. And I think that Hans Graf has a different sort of a musical taste. He's more classic. His heart's not on his sleeve. He's more into... how do I put that... he's more interested in bringing out the inner voices of the orchestra, the inner voices of the composition, so that you're not overwhelmed by one idea. You've got many different ideas coming at you. That's baloney, what I've just said. I don't really know how to describe that.

TS: No, it's not. It's very nice.

WS: Well, that's not right, but I don't really know how... he's [Graf] just got a different approach to the music. Passion somehow, and Christoph was passionate in his music... Brahms sounded like Mahler to me. (laughing) Mozart sounded like Beethoven. And with Hans, Mozart sounds like Mozart. Brahms sounds like Brahms. That's just my idea, but I think, generally, most folks would agree with me on that. He is different. Both marvelous musicians.

TS: Now all the time you've been there, you've worked under [Executive Directors] David Wax and Ann Kennedy. What are your impressions of them? What contributions have they made would you say?

WS: Oh gosh, I really don't want to get into personalities. David Wax became a close personal friend of mine, still is. Every time he's in Houston, we get together for dinner and drinks. Correspond by e-mail, occasionally, just to keep each other up-to-date.

Ann Kennedy has been a friend for I don't know how many years. And a dear friend.

Both individuals had their problems and their advantages, plusses and minuses. I don't really want to get into comparing individuals. I don't think that's anything I... I'm too fond ofboth of them to really make an objective analysis.

TS: That's OK. I understand. What would you say that the Society's duty is to various entities, like the Society's duty to musicians, to the public, to the Board itself, and how have you seen that change over the years?

WS: Well, the overall duty of the Society is encompassed in its basic mission, which is to produce the highest quality symphonic music possible to the broadest possible segment ofthe Houston community. Now, we have a mission statement, and it doesn't read

WS: (continued) exactly like that, but that's essentially what the mission is. And the duty to each of the constituencies that are involved in that mission has to be directed with the mission itself in mind.

Obviously, the duty toward the musicians is a duty that has to be, in effect, defined by what is required to attract and keep the best possible musicians in this orchestra. That's just part of our overall duty to meet... to achieve a mission. So our duty is to pay the musicians a compensation which will allow us to attract musicians of that quality. It's also to afford them an artistic environment which will attract and keep them with this orchestra. For example, we are a classical symphonic orchestra. If we were to say, "OK we're only going to play Pops," we'd lose half of our good musicians. They don't want to spend their life playing Pops. They want to play challenging new stuff, challenging stuff Otherwise they'd go with the Boston Pops or some other orchestra. So, our duty is to provide an environment which will attract the musicians and keep them here.

Duty to the Board... well, a duty to the Board I guess is... you know the Board kind of is the governing body of the organization. Does it have a duty to itself? Well, each *individual* certainly has a duty to the Board. I think that the Board has a duty to itself That is true, I guess. One is to perpetuate itself because it is a self-perpetuating organization, you know. We weren't elected by the Houston community as a whole. We don't go to voting booths and vote for the people on the Board. So it has a duty to perpetuate itself in a manner which will enable it to continue to perform the mission.

And that means selecting people. It [the Board] has to have a system of selecting people, of proselyting, and selecting people who are willing to serve and who have the qualities that are required. You know, the three w's that we talk about in non-profit organizations: wealth, wisdom, and work. You hope that you will be able to find people who will provide all three w's on your board, but you ought to have at least two (laughing) per person. Ifyou had just one or none, you're in sorry shape. You've got a sorry board. So, to perpetuate itself and to... I guess that's really about what I would say the Board's duty to the Board is.

Well, and also to provide a staff The Board is responsible to some degree for providing an adequate staff for the organization, at least in terms of the head of the staff, the Executive Director.

Where else were we? The other constituencies?

TS: The duty to the public.

WS: Oh, well, duty to the public is to perform for as broad a spectrum in the community as we possibly can. And I think we do a good job of that. Most people, I think, don't realize how broad a segment of the community we try to reach. Miller Outdoor [Theater] performances, for example. Or Dollar Concerts. Children's concerts. I don't know how many thousands of people, tens of thousands of people we actually do reach. We've introduced a program a couple of years ago, whereby musicians will go out - smaller

WS: (continued) groups -to perform in special situations like retirement homes, hospitals, schools, that kind of thing. Very successful. And the musicians have been very interested in doing that. Most of the huge percentage of the orchestra *does* participate in that program, which I think is great. It's without compensation, monetary compensation.

TS: If you could do something differently, what would it be, or perhaps, what would you like to see more of from the Symphony?

WS: More of? Well, I'd like to see more money coming into the Symphony. I'd like to see more audience. I don't know, it's disheartening. I subscribe to the whole series, classical music series. And the last two or three times I've been, we've just had wonderful performances, and you know, a third of the house was empty, or more. That's sad, that's sad. I mean, absolutely fabulous music... should have had a full house. So, I'd like to see more audience, and I'd like to see more money.

TS: How do you feel that your career as an attorney has influenced your serving on the Board?

WS: Well, I don't think it's had anything to do with it.

TS: Not in the way of negotiations or just interacting with the other members?

WS: Well, I don't know, maybe so. I suppose. (pauses) When I was practicing law, the kind of law I practiced, I guess, was primarily problem solving and trying to reach a consensus. I spent more hours than I wanted to in a courthouse. But basically, my practice was trying to get a deal done, which means you try to reach an accommodation with other people who are interested in the deal on the other side. If you're doing a financing with the underwriters or the banks, if you're doing an acquisition with the group that you're trying to acquire... you know, working toward a common goal. And solving the problems, and relieving the tensions that inevitably come up in those kinds of contexts. So I suppose in that sense, yes, work on the Board has reflected that kind of a background. But, you know, it's a chicken and an egg thing. You don't know whether that's the kind of law I entered into because I have a taste for that kind of thing or whether that formed my taste. I don't know.

But, basically, I don't think legal background has much to do with... there were other lawyers on the Board as well. I like lawyers pretty well. Individually. Not so much as a group (laughs). But I don't think that background has that much to do with your performance on a non-profit board.

TS: What would you say your proudest moments have been on the Board?

WS: Hmm. (thinking) Proudest moment. Well, I got what they called the "Golden Baton" award a few years back. The Symphony Society gives that out once a year. Have for the past five or six years to the person that they think…

[End of Side One of Tape Two]

Tape Two, Side Two

[Begin Side Two of Tape Two]

TS: OK, so tell me more about the "Golden Baton" award.

WS: Well, that was an award the Symphony came up with five or six years ago, I guess. It's an award which consists of a golden baton, mounted in a box kind of a frame with an inscription. And it's kind of nice to hang on your wall. It's given annually to the most valuable volunteer of the year. And I was pretty proud of that. I can't remember any particular reason why- it comes as a great surprise. They have a large dinner every year and present the award at the dinner. It's always a little dicey as to whether the recipient of the award is going to attend the dinner (laughing). I don't know how they figure that out, but they seem to manage. It's always preceded by a speech, usually by the Executive Director of the Symphony, describing the recipient, but in such a way that you can't guess until the very end just who the hell it really is!

TS: So, it's a surprise.

WS: Oh yes, absolute surprise! You know, it's a terrible thing for a lawyer to be rendered speechless! (laughs) But I was, and anyway, that was a pretty proud moment.

But you know, at the risk of sounding like I'm bragging, I've done several things in the Symphony I was pretty proud of Certainly chairing the Search Committee for the new music director was a ... I'm proud of the success we had. But also of the fact that we were able to come up with the right answer in a very harmonious way. It was a good committee. It was a good committee to start with, a lot of strong-minded individuals on it, and to get them all kind of pointed in the same direction I thought was a challenge and one that worked out pretty well.

And I was co-chair of what we called the Planned Giving Committee, which ultimately developed into what we now have as the Legacy Society. Legacy Society is a group of people who have provided one way or another for a legacy for the Symphony, usually by leaving the Symphony something in their will, their last will. We organized that Society - a guy named Stuart Orton, who was a wonderful man, and I. Stu's been dead now for four or five years. He and I decided we really needed to get something like that going and started off with about fifteen people, and I think we must have now eighty or ninety people on the list. So it was a good thing to do.

TS: Anybody can be on the list? Is it just subscribers to the Symphony or. ..

WS: Anybody that wants to leave money to the Symphony or otherwise provide a legacy to the Symphony. There are others ways to do that. Sure, anybody who wants to do that

WS: (continued) is welcome, you bet! We have a dinner every year. (pauses) I mean, the fruits of it take a long time, you know, to really... for the thing to bear monetary fruit. We kind oflook on that with mixed emotions. You don't want everybody to die all of a sudden. Anyway, it was a good idea.

TS: How would you say that your experience serving on the Symphony Board has been different from other boards on which you've served?

WS: Oh, well, you know, each non-profit has its own peculiar specific problems. They're all different. I've been very active with a private school here in Houston called the Awty International School. I've been on that board for about fifteen years. I've been Vice-Chairman and Chairman and President of that organization. An entirely different... well, it has one, same basic problem: raising money. They all have *that* problem. That's number one. Can't survive without the funds necessary to pay the bills.

But, the other kinds of problems that you're confronted with are quite different. The Awty School... part of one its major problems has been its relationship with the French educational system. The school offers a program that's identical to the educational program that a child would get in metropolitan France -taught in French and accredited by the French Minister of Education. So, that raises all kinds of problems. Cultural clashes. Differences in... the basic mission is still the same: educate the children as best you can. Provide the best education for the children you can. Still, it's quite different than providing the best classical music to the community. That's a different problem.

And, issues as to classroom size and composition of the other section of the school, which is not defined by the French but which is a... we call the International section. And how do you deal with all the cultural differences? We had fifty-one, last count, fifty-one different children of fifty-one different nationalities in the school. So, it's an interesting school.

And, I was Chair of the Institute for International Education here for some years. That's got an entirely different set of problems, too.

Well, there are identical problems associated with every non-profit organization. The sticks and carrots are different than they are in the business world. The compensation is not monetary in the first place, where it is in the business world. And the disciplinary consequences or rules are quite different. You can't say, "Well, I'm going to fire you if you don't do your job." They'll say, "Fine, I'll get out of here. I didn't want this damn thing anyway." (laughs)

So, there are similarities. But, getting a group of people to work in the same direction to achieve a mission which they all care about but who come from different backgrounds, cultures, styles, is a challenge. And that challenge is identical in every non-profit organization that I've had anything to do with, and I've had something to do with quite a few.

TS: So how long is your term as a board member? Is that different for every member?

WS: I'm a member of the Board for life. That's another honor I got at some point. Yeah, there are four or five of us who decided they'd make us Directors for life. I don't know if that's a good thing or a bad thing (laughs). So, my term is perpetual.

TS: On the Symphony ?

WS: Yeah, on the Symphony Board. Not on the School Board. We're elected for two-year terms.

TS: So where do you see the Society going? What are your hopes for the future of the Society and the Symphony as an organization')

WS: Well, my hope is that the Symphony as presently constituted will survive.

What do I think? I think the Symphony organization as it is presently constituted is in a parlous state. But, if you want my opinion, I've got to tell you unless something changes dramatically... well, I think Houston will always have a Symphony orchestra. Classical music orchestra. But, one that's presently constituted with the excellence that the Houston Symphony presently enjoys... I think the outlook is questionable. And I'm sorry to say that. And my hope is that I'm wrong. I usually want to be wrong. I'm a pessimist by nature, I guess, and I'm always delighted to find myself proven wrong in my predictions. But, would I bet my mortgage? Well, I don't happen to have a mortgage, (laughing) but, if I had one... no, I would not. Not in its present form. Which would be a darn shame because, you know, we really are a jewel of an orchestra.

TS: What have been your favorite performances, performers, guests, conductors, things like that?

WS: Well, that is like who's your favorite musician/composer. I will tell you, there was a performance that Christoph Eschenbach made here in Houston of[Gustav] Mahler's Second Symphony about ten years ago. Ten or eleven years ago. It was the most marvelous performance of any... you know... I can still recall that. It still brings tears to my eyes. It's embarrassing for a... what I like to think I'm a tough-minded old lawyer. It's embarrassing to sit at a Symphony concert and just have the tears roll down your cheeks, but that performance was just fabulous. Absolutely fabulous.

What else sticks in my mind? Hans Grafs performance of the [Anton] Bruckner Fourth [Symphony] just this last season. Absolutely fantastic. Absolutely fantastic. I'm not a big Bruckner fan, but, boy, that was a... Roger Kaza- that's the second chair horn player -there's a solo piece for horn in that Symphony. He came in, and I've never heard that played that marvelously. The whole thing was just a wonderful piece of music.

WS: (continued)

What else? There was a performance of Richard Strauss's *four Last Songs* that Eschenbach conducted. I've forgotten the soprano. That one tore my heart out.

TS: Cecilia Bartoli?

WS: No, she's a mezzo. Oh, Cecilia Bartoli's great, but... she is really great. She did Rossini's *Barber of Seville* here a few years ago. Wonderful performance, wonderful. She's got a fabulous voice. No, I keep thinking Renee Fleming- was not Renee Fleming. Anyway, just can't think of the name. All I can think of is Renee Fleming or Elisabeth Schwarzkopf, but Elisabeth Schwarzkopf was not her, but I have a recording of her of the *Four Last Songs* with George Szell and I guess the Berlin Philharmonic.

Oh gosh, I don't know... Janos Starker's J.S. Bach's *Cello Sonatas.* He was a- I guess he's still alive- professor at Indiana University. I heard him do... he played all four cello sonatas years and years and years ago. Marvelous, marvelous performance.

Gosh, that's too hard to answer. Too hard.

TS: Tell me what other reflections do you have about the Symphony in general and your time on the Board that you'd like to add.

WS: Well, I don't know, I think we've covered an awful lot of bases. But, you know, it's been a great experience. It's always a great experience to work with a group of people who are essentially interested in the same goals and are so diverse. Multi-talented. It's a great experience, and that's why people I think are willing to serve on non-profit boards. There's something about Americans and their willingness to give of their time and money and energy to non-profit organizations. I think it's absolutely unique. You don't see that in other countries. Some in the UK. But in France, Germany- you just don't see that. Of course the government does everything for you. It's a different…but I do think that it's spiritually uplifting to serve on non-profit boards. It's rewarding. You get your reward... well I used to say you get your reward in heaven, but that's not true. I get my reward every Monday when I go to a Symphony concert. And the same with the School I've devoted so much time and effort to. Every time I go out to the School and see those kids, that's a reward. That's reward enough. It's good.

TS: Well, I want to thank you so much.

WS: You're so welcome.

[End of interview]

TRANSCRIPT INDEX