

Yaada Weber Oral History

San Francisco Conservatory of Music Library & Archives

San Francisco Conservatory of Music Library & Archives
50 Oak Street
San Francisco, CA 94102

Interview conducted June 16, 2016
Carmen Lemoine, Interviewer

San Francisco Conservatory of Music Library & Archives Oral History Project

The Conservatory's Oral History Project has the goal of seeking out and collecting memories of historical significance to the Conservatory through recorded interviews with members of the Conservatory's community, which will then be preserved, transcribed, and made available to the public.

Among the narrators will be former administrators, faculty members, trustees, alumni, and family of former Conservatory luminaries. Through this diverse group, we will explore the growth and expansion of the Conservatory, including its departments, organization, finances and curriculum. We will capture personal memories before they are lost, fill in gaps in our understanding of the Conservatory's history, and will uncover how the Conservatory helped to shape San Francisco's musical culture through the past century.

Yaada Weber Interview

This interview was conducted at the San Francisco Conservatory of Music on June 16, 2016 by Carmen Lemoine at the Mercy Retirement and Care Center in Oakland, California. Conservatory archivist Tessa Updike was present for the interview.

Carmen Lemoine

Dr. Lemoine earned degrees in flute performance from the Eastman School of Music (B.M. and D.M.A.), where she studied with celebrated artist and teacher Bonita Boyd, and the San Francisco Conservatory of Music (M. M.), studying with San Francisco Symphony principal flute Timothy Day. She holds positions with the Santa Rosa, Marin and Santa Cruz symphonies, performs frequently with the Louisville Orchestra and recently appeared as guest principal flute with the Auckland Philharmonia Orchestra in New Zealand. Equally at home in small ensembles of contrasting styles, she is a member of Ensemble Mik Nawooj, a hip-hop/classical fusion group recently featured in the Wall Street Journal, as well as Frequency 49, a Bay Area wind sextet she founded. She is also a regular performer at the annual conventions of the National Flute Association. Beginning in the fall of 2016, Dr. Lemoine will be Assistant Professor of Flute at Wichita State University in Wichita, Kansas.

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Carmen Lemoine with Yaada Weber in Oakland, California – June 2016

LEMOINE Could you tell us about where you grew up, and where you were born?

WEBER I was born in Honolulu, Hawaii.

LEMOINE That sounds great! [*Laughter*]

WEBER I grew up there, and I got a scholarship to Mills College, so I came up here to study music. I had studied piano with a very fine piano teacher in Hawaii, and the way I got introduced to the flute was, in junior high they decided that they would have a band. We were a new school – the Robert Louis Stevenson School – so then people from [Bernstroms] Music House had all of these musical instruments, and they said, “We have a flute.” I didn’t know what a flute was, but I raised my hand – I wanted it! So I got it.

LEMOINE It was fate.

WEBER It was. But then I didn’t have a teacher. I fooled around, and I worked in front of a mirror, and found how I could make a sound. I had a book that taught me fingering, and I knew how to read music because I was a pianist, so there was no problem with that. In junior high we had an instrument class, and we played all through junior high. Then of course we went to Roosevelt High School, and the war came. That was the end of any music.

LEMOINE Because you didn’t have a teacher?

WEBER There was no room for us – the instrument room was taken over by the Army. The Army was underneath the bottom layer of the high school. I can’t explain to you, because you’ve never gone through that kind of a thing, but it was pretty desperate. In fact, it’s a wonder that any of us survived.

LEMOINE Were you in Hawaii when they bombed Pearl Harbor?

WEBER Oh, yes; I was sixteen. That was my junior year in high school. The Japanese flew over our house on their way to Pearl Harbor. Fortunately they didn’t drop any bombs – they saved them all for Pearl Harbor. We thought they were the BMTs, because they were supposed to come in from the mainland – they were large planes. Then it came over the radio that we were being bombed. I remember my dad and I went up to a reservoir across the street and we watched them ... you could see Pearl Harbor from our house ... it was 25 miles away, but you could still see it. Then we saw two planes of ours that got up – we fought two planes with the Japanese, and we saw one of the Japanese planes go down – we got them! We had to go to bed at 6 o’clock that night, that’s when the sun went down, and we couldn’t have any lights on. So we were all in bed. A family whose mother had given birth that morning in

Schofield Hospital, the father phoned (he was a serviceman) and asked if his mother and two other kids could come stay with us, because they didn't want to be in the bomb's way. We put the two twin beds together, and the grandmother and two kids and I slept in them.

LEMOINE Did you sleep at all that night?

WEBER I did – except when the boy grabbed me by the neck – he was scared. So anyway, we survived. I got a scholarship to Mills in 1943, and we went in a convoy – we were in the flagship, the Permanente, an old cement freighter. We were all college kids; there were about 200 of us, we had been waiting for transportation. It took us nine days zigzagging across the Pacific. We were two days out of San Francisco when we all had to go to our battle stations, because they had spotted a Japanese sub that was going for us!

LEMOINE Oh, my goodness.

WEBER But a destroyer got it. Boom!

LEMOINE Were you very glad to see San Francisco when you arrived?

WEBER It's a strange place for somebody coming from Hawaii. We must have landed at the Oakland Wharf, and the taxicab took us to Mills. I looked at the lawns, and saw some hibiscus, so that seemed very much like Hawaii.

LEMOINE Were your parents very musical themselves?

WEBER They liked music, but no. My grandmother was – she was a composer. My dad's mother.

LEMOINE Did she have any influence over your choice to go into music?

WEBER No, because she was in Canada.

LEMOINE So maybe it was just in the family – in the DNA.

WEBER I had a cousin who was very talented. She was in Hawaii, and she played the string bass and the piano very well. But I didn't have much to do with them.

LEMOINE So you played piano first.

WEBER I started when I was six.

LEMOINE Were you drawn to the piano naturally? Do you remember thinking, “I have to play music!”?

WEBER I didn’t think anything like that – I just did it! I took lessons when I was in Canada, when I was six and seven years old, before I went back to Hawaii. Then I went through a series of teachers, and finally found a great one, and I had her for three years. I loved the piano, and I was very good at it, but I don’t know why the flute ... I had never heard it played, or anything.

LEMOINE It’s funny how we get into music sometimes – it’s not always direct.

WEBER There were servicemen who were flutists, and they would sometimes give me hints on fingering, and that sort of thing.

LEMOINE But it really was just picking up information where you could, and figuring it out on your own.

WEBER I learned the *Concertina*, I played it in a concert.

LEMOINE That’s a hard piece.

WEBER I forgot about that. It was the final concert of the junior symphony. I played the *Concertina* with piano accompaniment – I don’t think the orchestra could handle it. [Mr. Morrow], the flutist of the Symphony, came and heard me. He gave me a few lessons at Punahou, which was a private school established by the missionaries – the same missionaries that established Mills. Obama got a scholarship there. I could have had a scholarship, but I didn’t want to go with the rich kids! But I did get into the Punahou Music School, which was connected to the school, but people from the outside could study.

LEMOINE Please describe your parents – their occupations and characteristics.

WEBER My father was an auditor. My mother was a teacher – she taught at the hospital for TB that was near our house. During WWII she became head sensor for the mail. She became the head sensor for the Navy in Hawaii.

LEMOINE And did your parents grow up in Hawaii?

WEBER No, they were Canadian. My dad became an American citizen ... my mother didn't want to become an American citizen, but when Pearl Harbor came, she had to go down and register as an alien, and she disliked that so much that she became an American.

LEMOINE So what brought your parents to Hawaii?

WEBER When my dad was nineteen years old he was a veteran of WWI and he went down there because his sister and brother-in-law had a job down there. So he went down with them. He came back to Canada, and married my mother, and they went back.

LEMOINE It's not a bad place to live, from what I hear. What are some of your earliest musical memories?

UPDIKE Do you remember what you used to listen to on the radio?

WEBER We didn't have a radio ... in those days, you didn't have a lot of things. It was later on that we had a radio. We had no television. They had a piano; it was an old clunk of a piano.

LEMOINE Did your family attend a church?

WEBER They were members of the First Christian Church of Hawaii. There was music there – organ music. It was good. And then in Hawaii, everyone sings. When my husband first went there, he was amazed! It was at Christmastime, and he went to all the firehouses. All the Hawaiians there were out in front of their places singing, and had such beautiful voices.

LEMOINE So you said you started piano around six.

WEBER I had a teacher from Vancouver who came down to White Rock. White Rock is 35 miles south of Vancouver. It's now a very, very rich place for Vancouver elite in the summertime. It's called White Rock because it has a big, huge white rock on the beach – it's a cove. I was named after the princess of the tribe – Yaada is a Canadian-American name. My mother's best friend is named Yaada, so she named me.

LEMOINE It's a beautiful name. When you started studying piano, were you listening to a lot of classical music, or were you also listening to music on the island and music at church?

WEBER I guess it was church, and some radio music. I just wanted to play.

LEMOINE Fast-forward to when you were going to Mills. You studied with Milhaud?

WEBER He was composition. Herbert Benkman was my flute teacher. He was the piccoloist for the San Francisco Symphony, and he was a wonderful flute teacher. Much better than Wempner, who was the first flute at that time. He's gone now – he went down to L.A. Then that left an opening, and the war was still going on, so Monteux – I guess he must have contacted the NBC Orchestra, and Paul Ramsey – he was 17 years old then. They were all gone to war, and he was too young, so he [Paul] came. Herb saved his soul because at that time there was a difference between fingering of the flute. The East did not believe in fake fingering. So Herb took Paul Ramsey apart, and said, “You’ve got to learn other fingerings, or you’ll never make it!” So he did, and he was there for fifty years.

LEMOINE Ramsey was still in the Symphony when I moved to the Bay Area in 2003.

WEBER He died in 2006, I think – or a little bit later.

LEMOINE When you went to Mills, were you primarily a performance major, or composition?

WEBER I was a music major. Everyone had to perform.

LEMOINE Even the composers?

WEBER Oh, yeah. If you were going to get a B.M. you had to have a recital in your senior year. I really was a flute/composition major. I studied with [Darius] Milhaud – I did all my counterpoint with Milhaud, and all my orchestration and composition. He was a wonderful man. The first semester I was at summer school and it was my first semester with him for composition. Everybody was writing these cutesy little French pieces which I hated! *[Laughter]* I couldn't write them, I just couldn't. Time went on, and it got to be two weeks before the final – before the end of the semester – and I hadn't handed in anything! Milhaud never said a word to me, and so then in desperation I started composing. It was twelve-tone, and that was a no-no, really. Milhaud never said anything – it was fine with him! When I was a senior, I won the prize for the best composition, and he took my composition to France, and it was played by members of the French National Orchestra.

LEMOINE Congratulations! That's a big deal.

WEBER I was part of the Milhaud family. Milhaud was not a very well man, and Madame Milhaud had to teach French classes. She told me what to feed him for lunch, and so we would have artichokes and French coffee in little cups. You would put a cube of sugar in your mouth and then you'd pour the coffee through the sugar. French coffee – very strong!

LEMOINE Did you learn French?

WEBER I did, I took French classes from Madame Milhaud. I can't now, because I don't have anybody to speak to – you have to have somebody to speak to or you can't do it.

I would be in the kitchen washing things, and there was a swinging door that would be closed. There was a piano right there, and Milhaud would be working – he'd think it was Daniel, his son, and so one time when I clashed something he said, "Taisez-vous!" And then he realized it was me, and he said, "Oh, that's all right, dear!" And then in class one morning he told us that he had written his whole second symphony and orchestrated it, and copied all the parts – that he stayed up the whole night.

LEMOINE Did he often do that?

WEBER I don't know, but he did that time!

LEMOINE How would you describe him as a teacher?

WEBER He was a very gentle, wonderful man. If you did something too outrageous he would say something. One time, I guess it was in orchestration, I was orchestrating something and I put the flute way up high – going up to high C. He questioned me, "Can you do that, Yaada? Pianissimo."

LEMOINE That's a good question to ask yourself.

WEBER Madame Milhaud was great, too. She lived to be 109. My husband and I visited her in Paris. After we played in Geneva we went across the bay and saw her.

LEMOINE That's incredible. You mentioned that you studied with Herbert Benkman. What kind of teacher was he?

WEBER He was a very fine teacher. I was practically a beginner, and was able to develop in the four years that I was with him. I played the Hindemith *Sonata* at my graduate recital – that was brand new. He got it for me one time when the Symphony went down to Los Angeles. They had a better music supply down there.

LEMOINE So it would have been contemporary music at the time.

WEBER It was just in print.

LEMOINE Did it feel strange?

WEBER No, I liked it.

LEMOINE It's well-constructed, I love that piece. And you also studied with Doriot [Dwyer]. How did you come to study with her?

WEBER I heard her play in the Boston Symphony, and I liked her playing very much, of course, so I wanted to go and study with her. We talked about it to get our schedules, because I was in the Oakland Symphony then and had to be here. May was the month both of us were free, so I went and studied with her that time. She made me very mad – Doriot makes you mad!

LEMOINE I've heard that about her. If I have it correctly, she would stop you after every note, and you could barely get through a measure of music. I can only imagine what life was like for her, to be so exacting.

WEBER Well, she had to be that way. She couldn't make a mistake – she was a woman. I was the first woman around here; I know what she went through. It was hell – it was absolutely hell. When Dr. [Orley] See heard me play the Mozart *Concerto in G Major*, he needed a first flute so he asked me if I would like it. I said, "Sure, sure." I came to rehearsal, and we had to sight-read Tchaikovsky's *Sixth*. After the rehearsal, Dr. See motioned for [the oboist] to come up to the podium, and asked him if I was all right. Fortunately, Ray said I was, so I got in.

LEMOINE So he was an ally for you.

WEBER We played many jobs together.

LEMOINE Can you talk a little bit more about how you were able to stay strong despite such pressure?

WEBER It was hard. There was one time when the union phoned me up about 4 o'clock for a job, and I was to be there at 6 in San Francisco. I accepted it and went, and Ray and another musician were there. I went over to speak to Ray, and this guy saw me and spat on me. I knew he was going to do it, so I backed away and it went to the floor. Nobody would talk to me. People I knew....

LEMOINE Persona non grata. Did you feel like you could not get angry?

WEBER That's what they were trying to do – get me angry. I was in the Oakland Municipal Band. It was a very fine band – we had a wonderful conductor, he conducted for Eisenhower back in Washington. San Francisco still has a band going, but I don't know what it's like. We were a good band – we were as good as the band in New York City (I heard them, and we were just as good as they were). So the first chair decided he didn't want to play anymore, and Herman Trutner, who was conductor then, asked me to be first flute. We used to practice underneath the bandstand an hour before the concert, and so I went, and had my uniform on, and was going to take the first chair. Here, sitting in it, was the second chair flute player – he was going to be first flute, and that's all there was to it! I said, "I'm sorry, but I'm going to sit there now." ... "No you aren't!"

LEMOINE How did you get him to move?

WEBER I just stood there, and Herman saw the problem right away. So he said to him, "She's going to be first flute now." Oh, was he mad! He went over to his second chair, and his feet were stamping. He was a little Italian guy ... he was furious. We became very good friends after a while, and he gave me Mozart concertos. I had him come for dinner one time, and it was fine.

LEMOINE Did you talk to Doriot about your experiences?

WEBER No, I didn't talk to her about anything like that. We had been friends for a long time. She's the one who after I studied a while with her, then I wanted to go back again to study, and she said, "I'd like you first to go to New York City to study with Amos Gunsberg." I never went back to her, because Amos Gunsberg taught me all the things that I wanted to know. He was a physiotherapist for performers, and he had singers and pianists ... he worked from 8 in the morning until 11 at night ... nonstop.

LEMOINE What year was that, approximately?

WEBER I worked with him for 30 years. I used to go back for a week in the summer, and a week in February or March. And I worked with him every day when I was there – sometimes twice a day. It was a revamping of your whole body – the position of your shoulder-blades together, shoulders down, chin back. And more than that ... I can't go into it all, but it makes your breathing so much better. So when I came back here, I revolutionized everybody I could!

LEMOINE Do you feel that at that time, that kind of work with singers and musicians was revolutionary? In a way, I feel like even now, when you think about Alexander Technique, and Feldenkrais in schools and conservatories, it's still not part of the curriculum.

WEBER I know the Alexander Technique, and it's not like Amos. Amos really understood the body and how it's put together. When you do it, you don't have problems. All the problems with your hands and everything.... I did it, I know! It's bad for your physical self, and that has a part in your playing. And breathing ... I didn't know how to really breathe deeply until he taught me. So I never went back to Doriot – and in fact the last time I talked to her, she asked me about something!

LEMOINE I do think that if you're using your body efficiently, a lot of stuff is just so much easier on the flute, particularly.

WEBER Every wind instrument, anyway. And all those string players get into bad positions. So do pianists.

LEMOINE They're crazy! They're practicing eight hours a day – no wonder they're in pain!

WEBER I used to practice many hours.

LEMOINE How much?

WEBER Six.

LEMOINE Six consistently – every day? That's a lot!

WEBER Well, there's a lot of competition.

LEMOINE I know, it hasn't gotten any easier, I think.

WEBER Women are more accepted now.

LEMOINE I would say the majority of flute players are now women. But I do wonder ... if you look at the major orchestras in the U.S., the principal flute players are still men. I wonder about that.

UPDIKE Did you find a similar attitude towards women at Mills College when you were a student, or was it when you started going out and performing with local orchestras?

WEBER Going out of Mills. We had a lot of GIs come back from the war – Dave Brubeck and Leland Smith, and Bill Smith – clarinet, bassoon – they were good friends of mine, and good composers too. We were all friends.

LEMOINE Did you think that was rare for the time?

WEBER No, it wasn't until I got out of college that I realized that women were not so very important. The reason that I didn't keep going was because when the conductor of the Oakland Symphony changed – we had Piero Bellugi, who was a wonderful conductor, and the next conductor wanted to have two first flutes. It would be like having a major orchestra. I was the first flute, and then this guy was assistant. He became very ill and could no longer play. The next year he got another person, and that person wouldn't play second to me, so they got rid of me.

UPDIKE How many years did you play with them?

WEBER Sixteen. Gerhard always complimented me on my solos – *Afternoon of the Faun*....

LEMOINE Gerhard was...?

WEBER Gerhard Samuel was the conductor of the Oakland Symphony at the time. It went bankrupt, and then [Michael Morgan] came along and revived it. So the Oakland Symphony is back now. It's taken 20 years to get through that. But for a city like this with competition from San Francisco, it's pretty good.

LEMOINE What did you do after that?

WEBER I was teaching practically seven days a week, and had tons of flute players. I hitched up with a very fine pianist [Philip Manwell] from Juilliard, and we became a team [Duo Linos]. We concertized, and won the Geneva Competition. We gave a recital in Geneva. It took them three months to go through everything, because it was an international contest. Philip and I had twenty years – we toured up and down the state, all the way to Fresno and Quincy – a little town up north full of retired musicians. Philip wanted to get into teaching college, so then I started playing with Larry Ferrara [guitar] at the Conservatory.

LEMOINE Do you have a preference for playing orchestral music, or chamber music?

WEBER It's all music.

LEMOINE You love it all. So when did you join the faculty at the Conservatory – and where was the Conservatory at that time?

WEBER It was in the 1950s, shortly after I got out of Mills. Me, a bassoon player, and a clarinetist recorded some things, and heard about the Conservatory. It was on Sacramento Street at that time. I must have started there in 1954. I had one student, who was a very talented little boy of seven. I had him for 25 years! Now he's in Canada, and playing there. Owen James was his name – he came from a musical family. His brother was a violist, and his sister was a cellist. They both landed in the Norwegian Philharmonic. That was when Lillian Hodghead – she was the founder of the Conservatory. I never did meet the other lady. What was her name?

UPDIKE Ada Clement. She passed away in 1952, so a little before you came. Did you know Lillian?

WEBER Oh, yeah. She was very emphatic. You did what she wanted you to do!

LEMOINE I admire women like that!

WEBER She came at a time when women weren't supposed to do that sort of thing. She had an old Victorian house – white. I guess she had removed some of the walls, so there was a performing space. To the side was a long one-story building, and that's where they put the winds, so they wouldn't be bothered by our....

LEMOINE By your squeaks and noises? Typical.

WEBER That was OK with us, because we had a good place. I don't remember anybody else going in there. Lee went over to Stanford and taught composition there for many years. I don't know where Bill went to, but he went to the University of Washington and taught music there – composition.

I taught Owen, and he was very receptive, he was a good kid – very musical. When he knew a piece, I had him play with a pianist in a recital. I was really independent.

LEMOINE Do you remember how much you were paid for a lesson back then?

WEBER I think it was four dollars. That was the standard.

LEMOINE Wow. So the Conservatory moved a couple of years later, in 1956, to Ortega Street. What did you think of the Ortega Street location?

WEBER The location was great, because we were out in the neighborhood with a lot of children. I think that's one of the things that made them move out there. Frick Junior High is out there, and Lowell is there. We were all in this big building. I had a big room. You went upstairs, and the rooms obviously had been bedrooms. There was a closet – a large one – and a water basin to wash your hands.

UPDIKE It was an infant shelter – a home for unwed mothers and their children – before it became the Conservatory.

WEBER We weren't told that ... you didn't say "unwed mothers" in those days.

LEMOINE What would you say?

WEBER You just didn't say! I went upstairs – the winds were upstairs. They had a nice courtyard – I could look out at the courtyard. Have you been to the building?

LEMOINE I did my graduate studies there right before it moved downtown, so I have fond memories of the Conservatory on Ortega Street. I loved it. So you've been at three different campuses – I guess at Ortega Street the longest. Which one is your favorite?

WEBER As far as the building goes, I'd say 50 Oak Street. I had [studio] 301, which is a big room, for my chamber music.

LEMOINE That is a nice room, with tall ceilings.

WEBER I could have a quintet, or flute class.

UPDIKE Did you live in San Francisco, or have you always lived in the East Bay?

WEBER I've always been in the East Bay. I lived up by the Mormon Temple, and I taught at Holy Names, and then went across the bay to a branch over there, and then I'd go up the corridor to the Conservatory.

LEMOINE So even back then, musicians were traveling a lot. I guess that never changes. How has your teaching style changed over the years – if at all?

WEBER Oh, yeah! Well, Amos changed me drastically. I teach posture, and how to use different parts of your body for sound. He revolutionized me. Doriot did in the beginning, so it wasn't too much of a change, but she didn't do anything about posture.

LEMOINE A lot of people don't connect the two.

WEBER With the flute, you can get into such bad habits.

LEMOINE Oh, I know. I see it in my students, and in myself, sometimes. So how long have you taught flute?

WEBER 59 years. I took each person individually, and I worked with their bodies. How to breathe – if you don't have good posture you can't breathe very well. Playing ... the whole works. From a physical side as well as a musical side.

LEMOINE Could you describe a situation in which you were challenged when teaching?

WEBER I felt every one was a challenge!

LEMOINE Do you feel like most people have a musical sense that might not be apparent right away, but comes out later?

WEBER At first they didn't show musical ability? Not many of them came to the Conservatory that way. They all had a desire to play. I guess when I first started and wasn't at the Conservatory I had some people like that, but that was in the early days, before I knew much myself.

LEMOINE Did you have students who you could tell were musically gifted in terms of phrasing and artistry, but had a lot of problems physically and technically?

WEBER No, but I had a lot of students who were very musical, like Owen James and Jan Gippo. Jan was a sixteen-year-old boy ... he had his own ideas, and I had mine. We're still friends. Jan was very gifted, and in those days the San Francisco Symphony had auditions for teenagers to play a concerto with their school concerts. That was before the orchestra of students....

LEMOINE The youth symphony orchestra.

WEBER Jan learned the first movement of the Ibert *Concerto*. He was fifteen then, and he tried out. Also trying out was a student of [Paul] Renzi's playing Mozart. She got it, and so I knew the man in charge of the auditions. One rehearsal he came up to me and said, "We couldn't have Jan because it would just take too long for the orchestra to learn the parts to the Ibert *Concerto*." So I told Jan that, and I said, "Look, what we're going to do next time is you're

going to play the Vivaldi *Concerto*, and the accompaniment is just quarter notes, eighth notes, and half notes. I think the Symphony can play that.” So he did, and he won. That’s the kind of stuff I had to deal with all the time. Jan feels that we established the piccolo.

LEMOINE Yeah, that’s what he’s known for now. He’s incredible – he has this book of piccolo fingerings that I think every flutist has.

WEBER I would be telling him what to do and he couldn’t take it any longer, so he would start to play, and waltz around the room, and waltz around me!

LEMOINE While you were talking to him?

WEBER Yes!

LEMOINE Do you have a particular student who maybe was not as talented as Jan, but stands out in your mind for other reasons?

WEBER I had a lot who were just as talented ... I don’t balance talent. Arpi Anderson was in the Cincinnati Symphony. Leslie went back to Peabody – she studied with me until she was a senior in high school, and is playing with a very fine pianist. She just sent me a recording of the Boulez *Sonata*. And Caen Thomason-Redus studied with me in high school. He’s in Wisconsin, and plays with the Detroit Symphony.

LEMOINE We have a list of Conservatory colleagues that you might have known. I’ll give you the list.

WEBER [Looking at list] Milton Salkind of course, he was the president. I knew he and his wife before he became president, they were pianists. Bonnie Hampton – I knew her and we played together – we were both members of a music club in Berkeley. Laurette Goldberg was my dearest, dearest friend. She was just great, and I learned so much about Baroque music from her. She really turned things around in the Bay Area. She went to the Netherlands and studied with people there, and when she came back she was afire with all of this! I took harpsichord lessons with her. My last very good student, Eugene Miyagawa, was a Japanese boy who had to go back to Japan after he graduated from the Conservatory. He was born here of Japanese parents, but he wanted to have Japanese citizenship too, so he went back to Japan, and he’s going to study in the Netherlands. Laurette ... we had wonderful times ... I had years with her. Isadore Tinkleman was a very fine man, but he died of a heart attack. He used to live across the street from the Conservatory. Margaret Rowell was a good friend of mine, I had many good times with her. Hermann le Roux ... he and I could talk, because I was using a vocal technique. Sol Joseph took a few lessons from me. Sol, of course – the Recital Hall is named after him.

LEMOINE Have you always been a proponent of new music?

WEBER Oh, yes.

LEMOINE What are some of your favorite flute pieces?

WEBER Well, the Mozart concertos. Hindemith. Almost any of them.

UPDIKE Have you played some of Milhaud's music?

LEMOINE He wrote a *Sonatine* that's performed quite often for flute and piano. I can't remember if it's him or Dutilleux – one of them didn't really like the piece that he wrote for flute and piano.

WEBER I never heard him say that.

LEMOINE Maybe it was Dutilleux then. Have you always enjoyed other music than classical?

WEBER When I was younger, I didn't like jazz. There was a big divide in those days, when I was growing up. My brother used to tease me something awful, because he liked jazz, and when I was practicing the piano he'd put on the radio and put it right underneath the piano keyboard.

LEMOINE Did you later grow to like jazz?

WEBER Some of it. I like a more intellectual type than what's going on now – what I hear on the radio and television.

LEMOINE That's the thing about music – everybody has different tastes, and that's great. Has your performance style changed over the years – and if so, how?

WEBER Oh, yeah. Innumerable ways. The physical style of dynamics – the use of your body. I think I'm much more sensitive, more colorful than I was when I first began, with all of the knowledge that I have.

LEMOINE Do you still listen to a piece of music and hear something different – and learn from it?

WEBER Oh, sure. I hope I never stop learning! If you get to the point where it's boring, then you're going downhill.

LEMOINE Has your preference of the type of music you play changed over the years?

WEBER Since Mills, I had a great understanding of contemporary music, because I didn't have much influence at home – it was all Classical or Romantic.

LEMOINE Did you ever go through phases when you were really into Baroque music, or focused on contemporary music?

WEBER Well, yeah. I concentrated one time very much on Baroque, because of Laurette. It changed your whole way of thinking. I think as you listen to music, you gain more sensitivity to different styles, and you start judging different performances.

LEMOINE For better or worse, right? It's rare for me to listen to another flute player without my flute ears, and to just enjoy it for what it is. In your opinion, how has the musical culture of the Bay Area changed?

WEBER Greatly. It's much more professional. The Oakland Symphony plays professionally, and other groups. Of course you expect San Francisco to ... they don't always, but they're human.

LEMOINE So you feel like the standard has risen.

WEBER Yes.

LEMOINE What advice would you give to music students who are about to start their own careers – coming out of high school or college?

WEBER So many of them already know what they want to do. This is an example – this is a tremendous recording [*Music to Save Our Endangered Lands* by the Lowell Trio] – Emil [Miland] and Janet [Popesco] were both Conservatory students. Janet was in my chamber music class. They came here and played two weeks ago.

LEMOINE Great! Did they play selections from the CD?

WEBER They played some Milhaud for me. And they played *Largo*, because you have older people here.

LEMOINE They want to hear the greatest hits! I think that's about it! Do you have anything else to add?

WEBER I think we covered about everything.

LEMOINE Thank you so much, Yaada.

WEBER My pleasure.