Avraham Galper’s Influence on Clarinet Pedagogy

by

Jessica Carling Tse

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Faculty of Music
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Abstract

The purpose of this study is to explore the pedagogical method and approach of clarinetist Avraham Galper (1921-2004), the former principal clarinetist of the Toronto Symphony Orchestra and author of clarinet method and study books. Galper was an esteemed pedagogue with numerous students who are members of professional orchestras, faculty members at distinguished institutions across Canada and the United States of America, and innovators in the music field. This study strives to answer this question: How has Avraham Galper influenced and contributed to the field of clarinet pedagogy as a teacher? An examination of his teaching provides insight on the impact private instructors can have on students as individuals and on his impact on the clarinet community. This is a case study of the individual practice of a significant figure in the development of music education in Canada.

The study includes an overview of Avraham Galper’s pedagogical methods based on his own published materials in conjunction with the interviews with his students. A literature review of standard clarinet repertoire and pedagogical materials provides the foundation to this study. Through the transcription and analysis of semi-structured interviews, the documentation reveals the unique personal relationship between teacher and student. Nine former students were interviewed for this study. Interviewees represented students who studied with Galper over the
span of four decades from the 1960s to the 2000s, thus providing an overview of Avraham Galper’s teaching career.

At the core of Avraham Galper’s teaching philosophy was the need to develop and maintain a strong foundation stemming from the mastery of the low register of the clarinet. Significant attributes of Avraham Galper’s teaching include his concern for the development of the whole person in his students, his adherence to core principles of pedagogy with flexibility within structure to best respond to the needs of the students, and the fact that Galper was constantly learning, evolving as a teacher, and adapting his approach to teaching. Galper’s students have been deeply influenced by their time with him and have adapted aspects of Galper’s teaching in their own teaching.
Acknowledgments

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Chapter 1
Background Information

1.1 Introduction

As a clarinet performer and teacher, I have been intrigued by the complex expert-novice relationship between teachers and students which shapes the development and growth of instrumental performers. Jones conceives of the basic expert-novice apprenticeship as a continuation of the parent-child relationship. “A student often experiences a relationship with her teacher as personal as any in her life and is profoundly influenced” (46). The teacher’s expertise includes both experience in performance and instructional expertise. The teacher’s knowledge of the professional world, “… an insider’s knowledge of performing…” (L’Hommidieu 303), is a critical component in the expert teacher’s ability to connect with students. The expert teacher builds on the abilities of the novice during the time they spend together by moving through a process of ongoing decision-making over an extended period, typically over a year. Decisions might include: what repertoire and study materials to assign, what musical elements to focus on within the repertoire, how to support musical growth in the student, when to move on, when to repeat materials, how much time should be spent on a standard canonical approach and how much time should be spent in teaching directly responsive to individual student needs. The examination of the teaching approaches, methods, and publications of successful clarinet pedagogues can provide insight into the attributes of strong teaching and ultimately into stronger clarinet performance. Gunlogson explains that “the passing of information through oral tradition is successful to a certain degree; however, in order to document the insights and contributions of these great teachers it is important, in as far as it is reasonable, to transcribe their methodology into written form. In this way, the concepts of these prominent pedagogues will be retained exactly in their own words and will be readily available to all students of music regardless of generation” (1).

Some performer-pedagogue clarinetists have strongly influenced multiple generations and whole geographical areas to the point where whole schools of playing are based on these individuals. When discussing clarinet pedagogy and performance it is common to speak of major schools or
national styles of clarinet playing and the differing tone qualities and approach to interpretation associated with each national style. Four of the major schools are German, French, English, and American. The influences of these major schools on Canadian clarinet playing has not been formally studied. The similarities and differences between the major pedagogy ideologies and what is happening and what has happened in Canada has not been documented.

Prior to World War II (1939-1945), it was common for musicians to train and to work in a relatively small geographical area, making the concept of national schools of playing clearly delineated. The German school of playing is still easily identifiable due to the use of the German system clarinet in contrast to the Boehm system clarinet, the clarinet commonly used around the world, including in North America. The German clarinet was developed from the Müller clarinet invented by Iwan Müller (1786-1854). Iwan Müller had presented his new clarinet to the Paris Conservatoire in 1815 where it was rejected.

The French school is based on the ideals of the clarinetists of the conservatoire de Paris which was established in 1795. Founded by clarinetist Joseph Beer (1744-1811), the French school of playing was “characterized by florid and brilliant passagework” (Campbell 111). The French school adopted the use of the Boehm system clarinet, developed by Hyacinthe Klosé (1808-1880) and August Buffet jeune (1789-1864) of the famed Buffet-Crampon woodwind instrument manufacturing company.

The English school centered around the major English music schools including the Royal Academy of Music. It can be traced back to English clarinet virtuoso Henry Lazarus (1815-1895) who wrote a method for the Boehm system clarinet at time where the German system was still in use.

The newest of the styles, the American school of clarinet playing is considered to have begun with Daniel Bonade (1896-1976) and Simeon Bellison (1881-1953). Both Bonade and Bellison were not born in the United States of America nor did they study there. However, they were both highly influential teachers to the first generation of American-born professional clarinetists (Schmidt, Charles P.).
With the widespread availability of recordings and increased globalization, clarinet students are now commonly exposed to influences grounded in multiple schools of clarinet performance. It is also not uncommon for students to travel abroad to study and learn from teachers from multiple schools of playing. In a multicultural country like Canada, what ideologies and methods prevail? Are there aspects of certain ideologies and methods that prevail? There is no specific Canadian school of clarinet playing, however it is common to find professional clarinetists in Canada who have primarily studied in the United States of America. In Quebec, within the conservatoire system, there may be a stronger influence of the French school of clarinet playing. Canada is a country with a unique musical culture, highly accomplished clarinetists, and influential pedagogues; consequently, the exploration and documentation of clarinet playing styles and teaching in Canada is of interest. In contrast to Canada, the teaching of current and past influential teachers of the American school of playing has been well documented despite relative youth compared to the European schools of playing.

My research examines the life of Canadian clarinetist Avrahm Galper (1921-2004), the impact of his teaching on his students, and ultimately the scope of his influence on clarinet pedagogy in Canada and internationally. This study seeks to discover if there is a lasting influence in contemporary clarinet teaching that stems from Galper’s teaching. Avrahm Galper studied clarinet in Palestine with Tzvi Tzipine, in England with Frederick Thurston, and in the United States of America with Russian-born clarinetist Simeon Bellison, who had been trained in the German school of playing. Avrahm Galper was the principal clarinetist of the Toronto Symphony Orchestra, and had performed with the CBC (Canadian Broadcasting Company) Symphony Orchestra as well as the Canadian Opera Company orchestra. He taught clarinet at the University of Toronto and the Royal Conservatory of Music, and was active as a composer, arranger, and author. Galper had a strong interest in the mechanics of the clarinet having patented his clarinet speaker vent and his tone enhancers. Many of his students are now members of professional orchestras and faculty members at distinguished institutions across Canada and the United States of America. These notable former students have openly referenced Galper’s influence and listed him as a major teacher in professional biographies. He was the teacher of Guy Légère, the inventor of Légère synthetic reeds. Though he is not a professional clarinetist, Guy is the inventor of one of the most significant innovations impacting modern clarinet playing. As a composer and author, Galper published several etude books including a popular beginner
clarinet method, arrangements, and numerous pedagogy articles. His etude books remain widely in use in North America.

1.2 Project Summary

1.2.1 Statement of Problem and Purpose

Clarinet performance is traditionally taught in an expert-novice apprenticeship format where the student studies under one master, or teacher, at a given time. Through this one-on-one relationship, the teacher can have tremendous influence on the student who will, in the future, pass on knowledge of clarinet playing and pedagogy to the next generation of students. As this is an oral tradition, the specificities of a teacher’s methods and the student experience are not traditionally formally transcribed for future use. The nuances of a master pedagogue can easily be lost through the generations. The relationship between a teacher and a student can be as unique and powerful as a parent-child relationship. According to Jones, the expert-novice apprenticeship can be as “as personal as any in her life and is profoundly influenced” (46).

In order to perform an in-depth exploration of the expert-novice apprenticeship model of clarinet teaching, this study focuses on the ideas and approach to clarinet teaching of Avrahm Galper. This study will strive to answer this question: How has Avrahm Galper influenced and contributed to the field of clarinet pedagogy as a teacher? One-on-one teaching “requires special teaching skills and strategies, which are often used intuitively rather than in any formal way” (Zhukov 5).

Many of Avrahm Galper’s students are now senior in the profession with the majority still active as performers and teachers. As some of Galper’s students have begun retiring, this is an ideal time to investigate and document the experiences of his former students. According to Zhukov, “…research into individual instrumental teaching is still in its infancy, there is an urgent need for further investigations in this area” (6). In contrast to American clarinetist performers and teachers, little has been written about Canadian clarinetists, leaving a significant gap in the understanding of the origins and practices of clarinet pedagogy and performance in Canada. Galper’s pedagogical written materials have taken on a life and reach beyond his lifetime and are examined and analyzed as part of Galper’s pedagogy but will not be the focal point of the study.
1.2.2 Research Questions

1. What are defining aspects of Avraham Galper’s approach to clarinet pedagogy?

2. How has Galper’s educational and musical background influenced his approach to teaching?

3. How has Avraham Galper’s teaching shaped his students?

4. How are the learnings retained by his former students either similar or dissimilar?

5. What is the residual effect of Galper’s teaching?

6. Why do Galper’s published pedagogical materials currently remain a ‘standard’ choice for developing clarinetists?

1.2.3 Methodology

To create a comprehensive portrait of Avraham Galper as a pedagogue and performer, this qualitative study includes a biography based on contemporary sources and interviews with former students. Biographies of Galper’s major teachers, Tzvi Tzipine, Frederick Thurston and Simeon Bellison provide the background of Avraham Galper’s pedagogical background. A literature review of standard clarinet method books and clarinet repertoire used to teach students from the high school to university level provides the groundwork for understanding Avraham Galper’s approach to pedagogy by providing clear background information on the interview topics of discussion. Material considered standard were determined through the examination of representative sample of clarinet curriculums established by leading experts and organizations including the Royal Conservatory of Music Clarinet Syllabus 2014 Edition, The Clarinet Doctor by Indiana University professor Howard Klug, the Associated Board of the Royal Schools of Music examination guide, and required repertoire and etude lists provided by university and conservatory studio teachers for undergraduate students within course syllabi. Schools examined included the University of Florida, Colorado State University, Indiana University, Ohio State University, and the University of North Texas. Canadian universities and Canadian university studio teachers did not have formal required repertoire and etude lists written or available for reference. Once the syllabi were examined, it was discovered that there was much repetition and it was determined that there was no additional need to look at more sources.
The study includes an overview of Avrahm Galper’s pedagogical methods based on his own published materials in conjunction with the interviews with his students. Through the transcription and analysis of interviews, the documentation reveals the unique personal relationship between teacher and student. The themes that emerge through interviews provide nuanced insight beyond extant documents and recordings. Zhukov reveals “even though most people believe what good teaching is, there is a difficulty in identifying its component parts” (9). I conducted semi-structured interviews with Galper’s former students who remain active and influential figures in the clarinet field as performers, pedagogues, and innovators to clarify the successful features of Galper’s teaching. Interviewees have been “chosen deliberately because they have some special contribution to make, because they have some unique insight or because of the position they hold” (Denscombe 181). This research provides a detailed exploration of Galper’s teaching and relationship with individual students rather than a general overview of his life and pedagogy.

Individuals interviewed include James Campbell, clarinet soloist and professor at Indiana University; Harold Gomez, former principal clarinetist of the National Ballet of Canada Orchestra; Stephen Pierre, principal clarinetist of the Hamilton Philharmonic Orchestra and clarinet instructor at the University of Toronto; Richard Thomson, clarinet instructor at the University of Toronto; Dr. Guy Légère, chemist and inventor of Légère reeds; Guy Yehuda, principal clarinetist of the Lansing Symphony Orchestra and professor at Michigan State University; Cecilia Kang, professor at Furman University; Michael Rusinek, principal clarinetist of the Pittsburgh Symphony Orchestra and faculty at the Curtis Institute of Music; and Peter Stoll, clarinet instructor at the University of Toronto. Interviews were semi-structured and conducted with a flexible approach. This method “has a clear list of issues to be addressed and questions to be answered” yet allows “the interviewee to develop ideas and speak more widely on the issues raised” (Denscombe 175). A set of 11 predetermined interview questions provided the foundation for continued conversation about Galper’s teaching. Interviews were a minimum of one hour long and were audio recorded. Interview subjects have read and signed the “Informed Consent Form for Participation in Interview Research” (Appendix A). Avrahm Galper’s writing on clarinet pedagogy, including his method books and his articles from *The Clarinet*, are used to support themes and findings revealed through the analysis of the interviews.
Themes were selected based on the number and length of time interviewees spent speaking about concepts.

1.2.4 Limitations of Study

Though this study was designed with care, there are limitations. The information gathered from interviews are based on memories, which may be subject to selective memory biases. As Avraham Galper is no longer alive, it is not possible to validate memories of one-on-one experiences.

1.3 Personal Statement

I began learning the clarinet in Toronto in high school and continued my undergraduate studies in Ottawa. Avraham Galper’s *Clarinet for Beginners* was the method book of choice in both cities for teaching young students. During summer studies at the Orford Music Academy, Guy Yehuda shared stories about his former teacher, Galper. I subsequently attended Indiana University where I studied with James Campbell who shared numerous anecdotes about Galper in our lessons and studio classes. In a clarinet pedagogy class at Indiana University run by Howard Klug, Avraham Galper’s method books were closely examined and were considered to be excellent materials for beginners. Upon my return to Toronto, I continued to hear Galper’s name mentioned by clarinetists in conversations, piquing my interest in further exploration of his influence as a pedagogue.
Chapter 2
Biographical Information and Musical Lineage

2.1 Biography of Avrahm Galper

Avrahm “Abe” Galper (1921-2004) was a Canadian clarinetist, teacher, and writer. Born in Edmonton, Alberta on August 16th, 1921, his family moved to Palestine (now modern-day Israel) in 1930, where he lived until the age of 25. He came from a family that loved music and grew up listening to his mother’s singing. His siblings were provided with musical educations from a young age on violin and piano but did not pursue music professionally. Avrahm Galper was not provided the same education because his mother saw that he “used to go to the piano and bang the keys”\(^1\) and decided he was not suited for music study. He began music in band class in high school at the age of 14. He originally was interested in jazz and longed to play the saxophone. Unfortunately, his school did not have saxophones on hand. His school teacher convinced him to play the clarinet as it was the closest to the saxophone. At the age of 17, he began private studies with Tzvi Tzipine in Palestine. During the Second World War (1939-1945) Galper was stationed in Alexandria, Egypt as a bandsman in the Yugoslav Battalion. From 1943 to 1945, he served as the principal clarinetist of the Palestine Opera Company.

Following the war, he briefly studied with Frederick Thurston (1901-1953) at the Royal Academy of Music in London, England. Galper intended to attend Temple University in Pennsylvania, USA but moved to Canada in 1946 due to issues crossing the border. He began taking Bachelor of Music Education courses at the University of Toronto and joined the Toronto Musicians’ Association, playing in bands when he could. While a student, he commuted to New York on the weekends to take lessons with Simeon Bellison (1883-1953), principal clarinetist of the New York Philharmonic.

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In 1947, Avrahm Galper quit school following his appointment as second clarinetist of the Toronto Symphony Orchestra. From 1952-1956 and 1958-1973 he served as principal clarinetist. From 1973, he served as co-principal (Frazer). In 1977, Avrahm Galper suffered a heart attack and retired from the Toronto Symphony Orchestra soon after in 1979. In addition to performing with the Toronto Symphony Orchestra, Galper was also the principal clarinetist of the CBC (Canadian Broadcasting Company) Symphony Orchestra from 1951-64. During spring of 1962, Galper played with the Israel Philharmonic Orchestra with the intention of settling in Israel but ultimately chose to stay in Canada. Galper has also served as principal clarinetist of the Canadian Opera Company. He has played under the batons of conductors Sir Andrew Davis, Karl Ancerl, Seiji Ozawa, Walter Susskind, Sir Ernest Macmillan, John Barbirolli, Pierre Monteaux, Colin Davis, Efrem Kurtz, Charles Munch, Leopold Stokowski, and many others (Frazer). He performed chamber and solo recitals on a regular basis in the Greater Toronto Area and was often heard on CBC radio and seen on CBC programming. He most often performed with the pianist Leo Barkin (1905-1992). Adverts and reviews of his performances were found in past copies of *The Toronto Star* and *The Globe and Mail*.

Avrahm Galper taught at the Royal Conservatory of Music from September 1, 1951 to June 30, 1993 and was on faculty at the University of Toronto from 1962-1990. He was a guest teacher at Wilfrid Laurier University in Waterloo, Ontario from 1988-1989 and was a guest lecturer at Indiana University School of Music (now known as the Jacobs School of Music) in Bloomington, Indiana from 1989-1990. In 1990, the Galpers built an addition to their Toronto home, affectionately named the “Bloomington Room”, using the funds earned from teaching at Indiana University School of Music. In 1992, he taught masterclasses in Beijing and Shanghai, China, organized through the Belgium Embassy. He was the clarinet consultant for the Claude Watson School for the Arts elementary school in Toronto. In 1980, a scholarship was established at the Royal Conservatory of Music in his name by Avrahm Galper’s former pupils and friends led by Dr. Michael Saunders and Ezra Schabas. It was “expected to be the first major clarinet scholarship in Canada” (Kardonne) at the time.

beginner clarinet method in Canada and internationally. The newest edition of the method is
published by Waterloo Music and has been renamed *Clarinet Method*. Accompaniment chord
symbols have been added to pieces and etudes by saxophonist and composer Rob Carli. The
method remains widely used to this day. He was an active member of the International Clarinet
Association and regular contributor of pedagogical articles to *The Clarinet* magazine. Galper
served as one of the first national chairpersons for the International Clarinet Association as a
representative for Eastern Canada. He was instrumental in organizing the 1978 Clarinet Congress
in Toronto, Canada.

As an inventor, he developed the Galper Tone Enhancers (see figure 1), a device placed onto the
mouthpiece to alleviate pressure on the sides of the reed. It was available for purchase by John
Myatt Woodwind & Brass in Hitchen, United Kingdom. It was patented as “single reed
mouthpiece” in 1991 and expired in 1999. He invented the Galper Register Key/Tube (see figure
2) to improve the throat B-flat and upper register of R13 Buffet B-flat clarinets. This speaker
vent was patented in 1993 and expired in 2001. They were distributed by David Blumberg in the
United States. Buffet has since redesigned the R13 B-flat clarinets and has addressed the former
issues with the speaker vent.

![Figure 1. Clarinet and Saxophone Tone Enhancer, also known as the “Galper Tone Enhancer”.
](image-url)
Figure 2. Upper joint of a clarinet with the Galper register key/tube installed. (Courtesy of John Weir)

Avrahm Galper had a large collection of historical instruments including flutes, clarinets (see figure 3), oboes, bassoons, and more. His collection included a serpent, a 5-keyed classical clarinet, a Gutteridge-system clarinet, Romero-system clarinets (see figure 4), and special-ordered 16-keyed English clarinets by Rudall, Rose Carte & Co. (see figure 5). A large portion of this collection was donated to the Haifa Museum’s Music Museum and Amli Library in Haifa, Israel. The Romero-system clarinets were especially notable as there are only nine known Romero clarinets left in the world of the forty believed to have been built\(^2\). Antonio Romero (1815-1886) was a Spanish clarinetist and professor at the Madrid Conservatory. He worked with Paul Bie, the “former foreman and subsequent partner of the Lefevre firm in Paris”\(^3\), on the Romero-system clarinet. They modified the Boehm-system clarinet to improve the intonation and issues related to crossing the break by eliminating the need to use cross fingerings.

Galper was a published cartoonist, specializing in caricatures. His drawings have appeared in the CBC Times and the Toronto Symphony Orchestra News (see figure 6). Galper drew inspiration

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\(^2\) Krehm, Jonathan. Personal Interview. 9 October 2017.

\(^3\) Offering for Sale of Five Rare Clarinets. 2015.
from the fact that “there were always very curious and funny incidents happening in the orchestra that were very cartoony” (Galper). Avrahm Galper was bilingual and knew many languages including English, Hebrew, Yiddish, German, Russian, and some French. Avrahm Galper enjoyed a rich family life with his wife Charna and five children. Charna Galper was instrumental in Avrahm Galper’s teaching career, providing support, care, and cookies to his pupils.

Figure 3. Avrahm Galper holding a classical clarinet from his collection. (Courtesy of the City of Toronto Archives)
**Figure 4.** B-flat clarinet, Lefevre Co., Paris, Romero-system, 1870-1880. (Courtesy of Jonathan Krehm)

**Figure 5.** A, B-flat, C (from top to bottom) clarinets, Rudall, Rose, Carte & Co., ca. 1860. (Courtesy of Jonathan Krehm)

**Figure 6.** Avrahm Galper’s biography and self-portrait. (Courtesy of the City of Toronto Archives)
2.1.1 Clarinet Books Written by Avrahm Galper

*Clarinet for Beginners – Book I & II* published by Boosey & Hawkes, 1970 & 1976

*Clarinet Method – Book I & II* published by Waterloo Music (renamed version of *Clarinet for Beginners*), 1995

*Clarinet Scales and Arpeggios* published by Boosey & Hawkes, 1978 with a revised edition in 1987

*Simple Tutor for Recorder* published by Turner Musical Instruments Limited, year unknown

*Upbeat Scales and Arpeggios* published by Mel Bay, originally titled *The Upbeat Baermann Scale Studies*, 2004

*eine kleine klezmer music* published by Mharva Music, 1999

*Klezmer Book: 42 Klezmer Favorites for Clarinet and B-flat Instruments* published by Mel Bay, 2004

*Tone, Technique, and Staccato* published by Mel Bay, 2001

*Exercises for Improvement of Intonation and Evenness of Tone* (originally by Ferdinando Busoni) published by Mharva Music, 2001

2.1.2 Works Arranged by Avraham Galper

*Roumanian Folk Dances* by Bela Bartok for B-flat clarinet and piano, published by Waterloo Music

1. Fast Dance
2. Horn Dance
3. In One Spot
4. Roumanian Polka
5. Sash Dance
6. Stick Dance

*Syrinx* by Claude Debussy for solo clarinet

*Four Romantic Pieces Op. 75* by Antonin Dvorak for clarinet and piano
Sonate for B-flat Clarinet and Piano by Francesco Geminiani, published by Waterloo Music

Overture on Hebrew Themes by Sergei Prokofiev for B-flat clarinet, violin, and piano

Visit to Israel by Alexandre Tansman for B-flat clarinet and piano, published by Waterloo Music

2.1.3 Works Edited by Avrahm Galper

Divertimento for Clarinet and Piano by Talivaldis Kenins, published by Boosey & Hawkes in 1970

Trio Quebecois for Clarinets by Lucio Agostini, published by Boosey & Hawkes in 1970

Two Dances for Clarinet and Piano by Milan Kymlička for B-flat clarinet and piano, published by Leeds Music in 1970

2.1.4 Articles Written by Avrahm Galper Published in The Clarinet


2.1.5 Works Written for/Dedicated to Avrahm Galper

Nocturne for Clarinet and Piano by Murray Adaskin, 1978 (dedicated to Galper)

Two Vocalises for Soprano, Clarinet, and Piano by Harry Freedman, 1954 (commissioned by Galper)

Peanut Suite for Solo Clarinet by Ricky Hyslop, year unknown (commissioned)

2.1.6 Reviews of Books and Products by Avrahm Galper from The Clarinet

Review of Clarinet for Beginners


**Review of Tone Enhancers**


**Review of Arrangements by Galper**


**Review of Tone, Technique, and Staccato**


### 2.1.7 Recordings Featuring Avrahm Galper

**Audio**

*The Glory and the Dream* by Andrew Twa
Albert Pratz, violin, Rowland Pack, cello, Abraham Galper, clarinet, and Eugene Rittich, horn 1957, archival recording from the Canadian Music Centre

*Robert Fleming: CAPAC Musical Portraits*
*Two-Piece Suite* by Robert Fleming
Composers, Authors and Publishers Association of Canada
Avrahm Galper, clarinet and Leo Barkin, piano
QC 1268, 1970, Vinyl

*New of Now Vol. 2 Clarinet*
Composers, Authors and Publishers Association of Canada
Avrahm Galper, Stanley McCarthy, John Fetherson, Bernard Temoin, clarinets and Leo Barkin, piano
Dom S69004, 1971, Vinyl
A Bartok Recital
*Contrasts for Violin, Clarinet and Piano* by Bela Bartok
Canadian Broadcasting Company
Avrahm Galper, clarinet, Lorand Fenyves, violin, and Béla Siki, piano
SM 240, 1975, Vinyl

*Anthology of Canadian Music: Srul Irving Glick
Suite Hébraïque* by Srul Irving Glick
Radio Canada International
Avrahm Galper, clarinet and Leo Barkin, piano
ACM 34, 1989, Compact Disc

*Anthology of Canadian Music: Talivaldis Kenins
Divertimento* by Talivaldis Kenins
Radio Canada International
Avrahm Galper, clarinet and Leo Barkin, piano
ACM 33, 1989, Compact Disc

*Serenade for Clarinet and Strings* by Andrew Twa
Avrahm Galper, clarinet and CBC Toronto String Orchestra with Geoffrey Waddington conducting
1952, archival recording from the Canadian Music Centre

Television


2.1.8 Distinguished Students

Barbara Hankins – second clarinetist of Kitchener-Waterloo Symphony, faculty at Wilfrid Laurier University, compiler of RCM clarinet syllabi

Brian Barley – jazz saxophonist, clarinetist, and composer

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* Includes Canadian premiere of Concertino for Clarinet, Violin Concertante, Harp, Celesta and Strings by Luciano Berio
Cecilia Kang – faculty at Furman University, former faculty member at North Dakota State University

Elaine Sweeney – clarinet instructor at Conrad Grebel University College and the University of Waterloo

Eugene Pook – conductor of the Selangor Symphony Orchestra, Malaysia, and conducting tutor at the University of Malaysia, Kuala Lumpur

Lynne Milnes – former second clarinetist of the National Ballet Orchestra, former faculty member at the University of Western Ontario

Richard Klassen – former clarinetist of the Winnipeg Symphony Orchestra

Christopher Grymes – former clarinet faculty at East Carolina University

Guy Légère – chemist and inventor of synthetic Légère woodwind reeds

Guy Yehuda – clarinet faculty at Michigan State University, principal clarinetist of the Lansing Symphony Orchestra

Harold Gomez – former principal clarinetist of the National Ballet Orchestra, former faculty member at the Royal Conservatory of Music

Martin Arnold – bass clarinetist of Mexico City Philharmonic Orchestra, author of the *Bass Clarinet Scale Book*

Michael Rusinek – principal clarinetist of Pittsburgh Symphony Orchestra, faculty at Curtis Institute of Music

James Campbell – clarinet soloist, faculty at Indiana University, Jacobs School of Music

John Rapson – former principal clarinetist of Symphony Nova Scotia

Peter Stoll – clarinet faculty at University of Toronto, clarinet coach at the National Academy Orchestra
Roi Mezare – principal clarinetist of the Wheeling Symphony Orchestra, West Virginia

Richard Thomson – woodwind doubler, clarinet faculty at the University of Toronto

Stephen Pierre – principal clarinetist of the Hamilton Philharmonic Orchestra, faculty at University of Toronto

### 2.2 Biography of Tzvi Tzipine

Information available about Tzvi Tzipine is limited. Tzipine was Avrahm Galper’s first clarinet teacher in Palestine (now modern-day Israel) and Yona Ettlinger’s (1924-1981) main teacher in Tel Aviv, Israel. The relationship between student and teacher was a close one:

Abe’s first teacher was Tzvi Tzipine who treated Abe like the son he never had. Tzipine forged the first link in Abe’s love affair with the clarinet. During after-school lessons, Tzipine honed his pupil’s early technical skills and instilled in the teenager a deep regard for beautiful tone. (Field, 72)

Galper’s students remember Galper mentioning Tzipine:

He would even talk about his first teacher in Israel. His name was Tzipine and I think Charna had even shown me a picture of probably 1930 or 1920 something. Early on. It was Tzipine and his students and Abe was one of them. (Yehuda)

And:

One of his teachers that he used to talk about was Tzvi Tzipine. He was a Jewish clarinet player. That was the only one that I ever heard about. He had a lot of respect for him. (Pierre)

Galper would speak of Yona Ettlinger, his friend and fellow clarinetist:

Yona Ettlinger. He was his colleague, they knew each other very well. They came from the same school of playing. I think they shared a lot of philosophical ideas about the clarinet. (Yehuda)

Galper mentions Tzipine in the preface of an early edition of his collection of Klezmer melodies. The current edition published by Mel Bay omits this preface.

My first teacher Tzvi Tzipine in Palestine, had a collection of records by a Jewish Russian clarinet player whose name was Belfeh; he was quite well known in his day.
These original Klezmer tunes were simple. A few trills here and there but none of that chirping, laughing, and what not. (Galper, “Eine kleine klezmer music” preface)

2.3 Biography of Frederick Thurston

Frederick (John) Thurston (1901-1953) was an English clarinetist. He began his clarinet studies with his father and later studied at the Royal College of Music in London, England under Charles Draper. During the 1920s, Thurston played in the Royal Philharmonic, Royal Opera House Orchestra, and the BBC Wireless Orchestra. From 1930 to 1946, Thurston was the principal clarinetist of the newly formed BBC Symphony Orchestra. He left the orchestra to focus on chamber music. Thurston taught clarinet at the Royal College of Music from 1930 to 1953. Thurston played without vibrato and had a tone admired for its firmness and clarity.

2.3.1 Avraham Galper’s Time with Thurston

Avraham Galper studied with Frederick Thurston between the years of 1945 and 1946 at the Royal College of Music in London, England. It was at the end of World War II and prior to Galper’s move to Canada. Galper recalls his time as a student in England:

> After a successful audition (Abe played Weber’s Concertino), he was accepted at the Royal College of Music in London where he studied with Frederick Thurston. “The classes were in the French style,” Abe explains, “Lots of people came to class. Each one played, everyone listened, and then we all listened to what the teacher had to say.” The accompanist was “pretty good,” Abe says with a wry smile, describing Thea King, who is also profiled in this month’s issue. (Field 72)

No other information emerged regarding Galper’s experience with Thurston.

2.3.2 Works premiered by Frederick Thurston

*Quintet for Clarinet and String Quartet* by Arthur Bliss, 1932

*Clarinet Sonata, for B-flat clarinet and piano* by Arnold Bax, 1934

*Fantasy-Sonata, for B-flat clarinet and piano* by John Ireland, 1943

*Quintet for Clarinet and String Quartet* by Gordon Jacob, 1943

*Clarinet Concerto No. 1, Op. 20, for clarinet and string orchestra*, by Malcolm Arnold, 1948
Clarinet Concerto, Op. 31 by Gerald Finzi, 1948-1949

2.3.3 Works dedicated to Frederick Thurston

Fantasy-Sonata, for B-flat clarinet and piano by John Ireland, 1943

Quintet for Clarinet and String Quartet by Gordon Jacob, 1943

Clarinet Concertino No. 1 for Clarinet and String Orchestra by Elizabeth Machony, 1945

Clarinet Concerto No. 1, Op. 20, for clarinet and string orchestra, by Malcolm Arnold, 1948

Three Nocturnes for A Clarinet and Piano, Op. 6, by Iain Hamilton, c. 1950

Clarinet Sonata for Clarinet and Piano, by Herbert Howells, 1954

Clarinet Concerto by Alan Rawsthorne, 1936-1937

2.3.4 Publications by Frederick Thurston

The Clarinet: a Comprehensive Tutor for the Boehm Clarinet written with Alan Frank, published by Boosey & Hawkes, 1939

The Passage Studies Volume 1 published by Boosey & Hawkes, 1947

The Passage Studies Volume 2 published by Boosey & Hawkes, 1947

The Passage Studies Volume 3 published by Boosey & Hawkes, 1947

Clarinet Technique published by Oxford University Press, 1956

2.4 Biography of Simeon Bellison

Simeon Bellison was an American clarinetist of Russian birth. He studied with Joseph Friedrich at the Imperial Conservatory of Moscow from 1894 to 1901. He was principal clarinetist of the Moscow Opera and Symphony Orchestra from 1903 to 1915. During the First World War, Bellison served in the Russian Army. While on tour in the United States with the Zimro ensemble, an ensemble comprised of a clarinet, string quartet, and piano dedicated to the performance of Jewish music, he was offered the position of principal clarinetist with the New York Philharmonic. Simeon Bellison held this position from 1920 to 1948. He played on Oehler
clarinets and was a strong advocate against the use of vibrato. He revised and expanded standard pedagogical materials including the *Klosé Clarinet Method* and wrote many articles on clarinet pedagogy.

The earliest work done with clarinet choir in North America is believed to be the “clarinet ensemble” established by Bellison in 1927. The clarinet choir was supported by the New York Philharmonic. It originally consisted of four B-flat clarinets, two basset horns, and two bass clarinets. In 1929, the Committee on Ensemble Musical Training of the New York Philharmonic established scholarships for “the most gifted musical children of the New York public schools” to join the clarinet choir (Weerts 228). By 1948, the clarinet choir had seventy-five members. Simeon Bellison kept a large library of repertoire for this ensemble including numerous pieces that he personally arranged. He had arranged and published over a hundred pieces for clarinet with various combinations of instruments. Bellison was also an authority on Jewish music and wrote the fictional novel *Jivoglot* about the trials of a clarinetist.
Chapter 3
Perspectives from Avraham Galper’s Students

3.1 Harold Gomez

Former Principal Clarinetist of the National Ballet Orchestra (Toronto, Canada)

Harold Gomez is a Canadian clarinetist, teacher, and inventor. He was the principal clarinetist of the National Ballet Orchestra for over 20 years and as a freelance musician, has performed with the Vancouver Symphony Orchestra, Hamilton Philharmonic Orchestra, Toronto Symphony Orchestra, National Arts Centre Orchestra and the Canadian Opera Company Orchestra. He was a faculty member at the Royal Conservatory of Music and served as an RCM (Royal Conservatory of Music) examiner. Gomez grew up in a musical family in Vancouver, British Columbia and took violin lessons at age 5. At age 10, he began clarinet lessons and soon after began studying with John Arnott, the principal clarinetist of the Vancouver Symphony Orchestra at the time. Gomez moved to Toronto to be an undergraduate music student at the University of Toronto. He studied with Avraham Galper from 1967 to 1970. At Galper’s recommendation, Gomez continued his studies with Yona Ettlinger in Paris. According to Gomez, after completing his studies with Galper, “he (Galper) became a mentor for life. We never stopped discussing ideas and things that we both learned. That went on for many many years.”

Gomez recalls his first phone call with Galper:

"Well, how much are you planning to practice each day?" (said Galper.) I said, "Minimum 5 hours or more if I can, if I have the time. I'll have to see how much work I have but never less than 5." Dead silence. In the background, "That should be fine!"

Gomez discusses the rationale behind Galper’s need for dedication:

He isn't really interested in teaching people who aren't prepared to totally commit and it was because he himself was totally committed throughout his whole life whether it was teaching, writing, whatever, he was totally committed.

Galper explained to Gomez the need to push students:

He (Galper) said, "Harold, you have to be hard on students, even good students, because it is my understanding that if you ever get a job in an orchestra, what I am giving is nothing compared to what I am giving you so you have to be pretty tough to survive in front of 110 highly qualified musician discussing things one on one. That's not easy.” (Gomez)
Studying with Galper meant a return to basics:

When I got to Galper's studio, it was back to square one. It was the low register. We spent more time in the low register, I realized I had a recital coming and we did not budge on anything, it was just the low register. I said, "At some point, before the recital, are we going to learn a piece?" He said, "The secret of sound is through the low register."

He further explains the transfer of the sound from the low register to the upper register:

When he went through the low register, page 15, Galper book 1, he worked with twelfths. So you go from low A, you come in with a lot of A forte, but no tension in the sound, and then, as you squeeze the register key to go up to the E, and actually make the change, you have to focus the air more from the mouth in order to get colour and get the right sound in the upper register. The beauty was that he told you when you had it, so you knew what you were looking for.

Gomez had the opportunity to play alongside with Galper in the Toronto Symphony as an undergraduate student. He was able to grasp Galper’s concept of sound and learned how clarinet sound differs depending on proximity.

What was amazing as I listened from the back of Massey Hall in a piece I wasn't playing. I listened to his sound and it was so dark and rich and full. Most beautiful colour in all the registers. I came rushing back and said, "I can't believe, I just sat beside you in the first piece, you sound totally different from the back. Close up, you have a slight edge to the sound, a certain colour and brightness to the sound, but from back there it is rich and dark." He said, "That is the advantage for you, you are sitting next to me copying the real sound you should be getting. The students who don't get this opportunity come to hear me in the orchestra and they're trying to copy what they hear from the back. If they produce that sound at source, it won't sound rich and dark, it will sound muted and quiet. You won't have the dynamic range or have the ability to provide colour with the people around you." (Gomez)

Gomez felt that Galper had “the most beautiful staccato... the notes were just absolutely bouncy and clear... and they bounced out with such energy, response, and beautiful tone.” An inquisitive student, Gomez would ask Galper the secret behind articulation.

He (Galper) said, "I never really talked to anyone about this before but I believe that I blow a lot harder than other players. I really blow, and use a lot of air and air pressure when I play." That was then I started experimenting to get that kind of sound. So, a lot things that I learned from Galper were through osmosis.

Galper’s approach to phrasing involved constantly having “notes flowing forward”, thinking “about how you connect the end of a phrase to the beginning of the next phrase”, and how the “short phrases are connected into long lines” (Gomez). Gomez recalls a lesson with Galper on
the phrasing in the clarinet solo at the end of the second movement in Pytor Ilyich Tchaikovsky’s 
*Symphony No. 4*, measures 398 to 400 (see figure 7):

> Well, where you do you think that note is coming from? It is coming from the melody played by other instruments. The clarinet plays it without the last note. He said, “Just imagine that there's another note after that, what is it? Now imagine that note is there within the ritard. Then you will find the magic.”

![Figure 7. Pytor Ilyich Tchaikovsky, *Symphony No. 4*, Mvt. 2, mm. 398-400.](image)

Gomez on Galper’s approach to reeds:

Galper used very soft reeds. Both he and Ettlinger didn't know much about reeds which surprised me… Galper would take the reeds and he would soak them and break them in a little bit. He just had a few simple techniques that he would do. Sand them a little. He went through a lot of reeds because he always told me to buy tons of reeds.

Gomez further explains how Galper would sand his reeds:

He would take the reed upside down, the flat part of the reed facing up, and he would hold it with his index finger and 3rd finger and thumb and put it on the 400 sandpaper and hold it at a 45 degree angle and sand it, very gently, just thinning the very tip of the reed. The important thing about the reed is that starts the vibration at the tip and it travels up the vamp.

More on Galper’s thoughts on reeds:

As Galper would often say, you can get the same sound out of a hard or a soft reed, it depends on how you play it. How you adjust the support of the air, the lip pressure, it has to be a good reed of course. He knew how to make all types of reeds work, by being flexible.

Galper would make Gomez take risks. He suggested that Gomez play the *Clarinet Concerto, Op. 57* by Carl Nielsen for his second-year recital:

> I said, "Have you seen the Nielsen *Concerto*? Would you do it?" He said, "No no! But you can do it." My stomach dropped to the floor and it scared me so much and it is on A clarinet too... he saw something but I didn't have the confidence that I could do it but by pushing me, I thought, if he thinks I can do it and he is willing to put in the work with me to do that I guess I have to trust him and I have to try...I did play it and it went well.

Galper would push Gomez to try new equipment such as mouthpieces, instruments, and reeds in the orchestra. According to Gomez, “you really need to try it in the orchestra” in order to truly
know if it will work. Galper would give Gomez soft reeds to play and tell him to use it in rehearsal. Gomez explains the reasoning behind this:

Galper was just trying to point out that you need to live dangerously. You need to take chances. Sometimes you win. Sometimes you lose. You can't just take the safe route. Galper did it because he was looking for something in me.

Gomez uses Avraham Galper’s book, *Tone, Technique, and Staccato* with his students. He feels that “practising his book leads to achieving a great deal, with the guidance of a good teacher.” Galper was proactively learning and thinking about clarinet pedagogy:

Even after Galper retired from the symphony, when we were getting together as a friend, he was going to teach me something. He used to phone me and say, "Harold I got this great idea, if only I knew all these things when you were studying with me." He never stopped learning.

Gomez speaks about the pressures of performing:

He (Galper) was nervous in the orchestra. When I studied with him I always thought he was a calm player but like most players he was nervous in the orchestra. I think he found it at times very stressful. He set very high standards for himself. You never feel good. I know how he feels. When you have the job - my wife says the same thing, she danced with the greatest dancers in the world and in the end, you feel like you got the job because they didn't find anyone better. It is common. It isn't like sports where people have big egos. If you are in the arts you're sensitive, you're insecure. You lose sleep over little mistakes.

Galper’s penchant for creating exercises to address difficulties of clarinet playing stemmed from creating solutions for himself in the orchestra (see figure 8):

Galper gave me some exercises he wrote out when he had to do the (Nutcracker) suite with the Toronto Symphony. To get this articulated fast solo in the overture he wrote a full-page study with all these different articulations and certain ways to practice that solo. When he was in the TSO (Toronto Symphony Orchestra) he practised a hundred different ways of playing it. I tried it. I used to sit there and play a different one every day warming up and as a result never missed a note. He was wonderful by the way he made up little exercises that worked. That's what he did. He was a problem-solver. If there was a problem, he spent hours on it. (Gomez)

![Figure 8. Pytor Ilyich Tchaikovsky, *The Nutcracker*, mm. 20-24.](image)

Gomez reflects on the repute of Galper as a musician:
I wish I could be as good a player as him. I wish I had his sound and his musicianship. I managed and I did well. I am grateful to have had the opportunity to do about 7000 performances but quite frankly, I couldn't touch Galper and Ettlinger.

3.2 James Campbell

Clarinet Soloist and Professor of Clarinet at Indiana University (Bloomington)

James Campbell is a Canadian/American clarinetist who has performed internationally as a soloist and chamber musician. He has been the artistic director of the Festival of the Sound in Parry Sound since 1985 and has taught at Indiana University Jacobs School of Music since 1988. He is the recipient of a Juno Award, a Roy Thomson Hall Award, Canada's Artist of the Year, The Queen's Golden and Diamond Jubilee medal, and was appointed a member of the Order of Canada in 1997. He began his clarinet studies in Edmonton with Ernest Dalwood, the former principal clarinetist of the Edmonton Symphony Orchestra. Ernest was an Englishman who had come to Canada with a military band and had studied with Frederick Thurston in London, England. Campbell attended the University of Toronto as an undergraduate music education major where he studied with Avrahm Galper. Introduced by Galper, Campbell continued his studies with Yona Ettlinger in Paris, France from 1971 to 1973. In addition, Campbell had summer studies with Mitchell Lurie in California, Daniel Bonade through the National Youth Orchestra of Canada in 1968, and George Silfies, the former principal clarinetist of the St. Louis Symphony Orchestra, in 1969.

Campbell describes his performance career trajectory:

In 1971, on my way to Paris to study with Yona Ettlinger, I won an international clarinet competition in Belgrade, and started to get invitations to perform concerts. I had intended to audition and enter an orchestra and I would have liked it, but it just got too busy and I didn't have time to practice the excerpts properly.

James Campbell studied with Avrahm Galper from 1967 to 1971 as an undergraduate student at the University of Toronto. They would have weekly one-hour lessons at the Royal Conservatory of Music. Campbell explains that as a music education student, “the school only covered a half hour lesson. Abe went out of his way to find scholarships so I (Campbell) could have an hour lesson and treated me as a performance major even though I was doing education.”
Campbell describes a typical lesson:

I don't think there was any planned structure. He would assign studies and pieces and he would mark up the music. After a while I could anticipate what kind of markings he would give and I'd come in and play and he would then add other ideas. One common theme was "use more air" and he always wanted me to be more aggressive. I don't think he thought I was aggressive enough in my playing. So, I had to work on that and I still am.

Campbell worked out of the *Complete Method for Clarinet, 3rd Division* by Carl Baermann for scales. He explains the approach Galper had to scales:

The whole idea of Baermann 3 was to play with a good sound and good air support. He never talked about playing fast. His priority was sound and control but never playing technique for technique’s sake. Looking back, I now see the wisdom of that. It gives such a solid basis of clarinet control.

Campbell’s lessons “focused on basic repertoire and the basic foundation of clarinet playing” and recalls working on “very few orchestra excerpts.” Lessons focused on traditional repertoire. Galper had little interest in new music. If Campbell had to learn something that had extended techniques, he “had to go off and learn that myself.” Campbell recalls working on the following materials in lessons:

- *40 Studies for Clarinet*, Book 2 by Cyrille Rose
- *Concertino in E-flat major, op. 26* by Carl Maria von Weber
- *Complete Clarinet Method* by Carl Baermann
- *30 Caprices for the Clarinet* by Ernesto Cavallini
- *Advanced Studies for the Clarinet* by Victor Polatschek

Galper would sing phrases to demonstrate in lessons. He rarely demonstrated and would never demonstrate on his own clarinet. Campbell remembers Galper would use his clarinet “and not always successfully.” Campbell explains the difficulty of demonstrating in lessons:

I now appreciate how tough it is to demonstrate properly in lessons and masterclasses. You need to be constantly playing to stay warm and keep the reed going. Whenever I demonstrate in lessons, I'm never really satisfied with my own playing.

Campbell describes Galper’s teaching philosophy as “a simple philosophy based in giving good air support and staying relaxed. It is not so hard!” He further explains:

From my experience, he emphasized the basics. He really says it all in those short, powerful comments in his book, *Tone, Technique, and Staccato*. They're not lengthy but they are loaded with wisdom. For example, "listen for a ring to the sound" opens the whole world of clarinet voicing. One could write pages about that but he just wrote play
with a ring to the sound. He believed a good sound was based in the bottom register. Get a full sound in the bottom register, and the other registers will grow from there. I think that covers his basic philosophy of clarinet playing.

Progress is not possible without practice:

There are no shortcuts. You do the work, you get the results. This is the way it has always been done. I attribute the fact that I can still play pretty well whatever I want comes from the approach I learned in Abe's studio.

After Campbell completed his studies at the University of Toronto and when he was out playing professionally, he would go back to play for Galper. “A world of possibilities would open” when Galper would give Campbell new clarinet equipment such as instruments and ligatures to try. Campbell is currently a Selmer artist:

I'll never forget, in 1985, I was at his house on one of my visits and he said, "Try this!" and he handed me a Selmer Recital clarinet. I had never seen one before. "Just try it out!" So, I played it, it had my clarinet voice. How did he know? I was in love with it. "Take it!" he said, I still play Recitals.

Campbell describes Galper’s development as a pedagogue:

I studied with him when he was very busy with the Toronto Symphony and I don't think he was as into teaching as much as he later became. After he had his heart attack, he really started thinking a lot more about teaching. Mrs. Galper really looked after him, I'm sure he lived as long as he did because of her. The clarinet world owes her a lot!

On Galper’s books:

In fact, he was writing them (books) when I would be visiting him. I saw pages and pages of what eventually became *Tone, Technique, and Staccato*. I may have been one of his guinea pigs. This book very much embodies his philosophy of teaching.

In 1988, James Campbell began teaching clarinet at Indiana University. There was a need for more instructors and at Campbell’s recommendation, Galper was invited as a guest teacher for the 1989-1990 academic year. Campbell explains:

His daughter told me years later that Abe considered that year to be the highlight of his career. To spend a year teaching at a major school meant a lot to him. And to say his presence there was appreciated by the school is an understatement. He really became close to some of his students and they to him. He and Charna built an extension on their house and called it, " the Bloomington room!" Personally, I am really really happy that I was able honour my teacher in such a real way.
Richard Thomson
Woodwind Doubler and Clarinet Instructor at the University of Toronto

Richard Thomson is a clarinet instructor at the University of Toronto and has enjoyed a varied performing career. He has performed with groups such as the Royal Winnipeg Ballet Orchestra, the Charlottetown Festival in Prince Edward Island, and the Canadian Opera Company. As a woodwind doubler, he has performed in numerous major musicals in Toronto such as Miss Saigon, Beauty and the Beast, and the Mikado. From Saint John, New Brunswick, Thomson began his musical studies at the age of 7 as a pianist and began playing the clarinet in high school. He attended Dalhousie University in Halifax for two years playing piano and clarinet. However, as it was a new program at the time, no private clarinet instructor was available. Thomson decided to shift his focus to the clarinet rather than piano and to continue his studies at the University of Toronto where he could receive private clarinet instruction from Avrahm Galper. He studied with Galper for three years from 1970 to 1973 as an artist diploma and music performance student. Thomson’s main teacher was Avrahm Galper and he had taken some lessons from Jay Morton, the former principal clarinetist of the National Arts Centre Orchestra.

There was no formal structure to lessons and they consisted of working on etudes and repertoire. Lessons would take place at the Royal Conservatory of Music. Repertoire worked on would be a combination of music assigned by Galper and music chosen by Thomson. Thomson recalls working on some orchestral excerpts and Galper “would go through the excerpt with you but if you didn't have an audition, they weren't necessarily part of your curriculum.” Clarinet issues were addressed through the music as they arose. Thomson explains:

> There was never any separation of the repertoire from the technique in my case. If he needed to make a separate point, he would stop working on the piece for a second and say, "now look, you need to learn more about support". He would show me separately from the music but it always started from the music.

Thomson worked on the following material during his time with Galper:

- 32 Etudes for Clarinet & 40 Etudes for Clarinet by Cyrille Rose
- 416 Daily Studies by Fritz Kroepsch
- Mechanisms from Celebrated Method for the Clarinet by Hyacinthe Klosé
- Advanced Studies for Clarinet by Victor Polatschek
- Concerto No. 2 in E-flat Major, Op. 74 by Carl Maria von Weber
Galper was detail-oriented and was “very particular about what he heard and whether it was acceptable or not” (Thomson). Thomson learned to better prepare music and that to “run through it, get all the notes” (Thomson) was not all there was to playing the clarinet. Thomson describes his first lesson on the first movement of *Concerto No. 2 in E-flat Major, Op. 74* by Carl Maria von Weber:

My first lesson, I think we got through two bars. I figured, well, we'll whip through this and there was no whipping through it. The first high F, I'm sure I fingered it with a standard fingering. “No that's flat. You can't use that. That doesn't sound good.” I'm sure I did not know the long fingering for F and I'm sure he taught it to me. After half an hour we played the first note and that was fine then we went to the second note. “No, that's flat, that's much too flat, you can't play like that.” We did not get very far. I thought, this is going to be quite a year if we get through three, four bars every lesson.

Thomson learned to be mindful of how he played at all times, including while warming up:

I put together my clarinet and started playing 80 miles an hour warming up… He stopped me right away and said, "I never want to hear you warm up like that ever again." I was taken aback, because mostly, when you warm up, you noodle around, but I was noodling pretty fast with no care to my sound or anything else except playing very fast.

Thomson explains Galper’s approach towards sound:

...the importance he put on getting a big sound, or a good sound, in the low register and transferring that sound to the upper register. I imagine, he never said this, to keep as many overtones as you could from down low to up high and try to get the roundness of sound and do everything you're doing for the low notes to make a nice sounding high note.

Thomson further explains what he had learnt from Galper about having a good clarinet sound:

You first need to have an idea of what you want to get and then you'll get it, almost, no matter what equipment you use. Equipment is only about getting an easy way to get the sound in your head. The farther you get from what is comfortable, the harder you work to get that sound.

To achieve an ideal sound on the clarinet, proper air support is required. Thomson describes how he was taught to ensure adequate support:

I can remember once, I apparently wasn't supporting or getting the concept of support, so he made me lie down on the floor and he put them right here (stomach) and made me move the books up and down. He would go through great lengths to explain something that he didn't think you were getting.
Galper would emphasize the movement of fingers in a way that facilitates legato playing. Thomson says that Galper’s students were “very careful not to add percussion to our hands” and most of his students are able to “play in a very legato style.” Thomson recalls what he learnt about legato playing in the first etude of the 40 Etudes by Cyrille Rose:

He was very big on the moving of the fingers. We were all taught to raise and lower the fingers in a very legato fashion. He was very big on that. He would teach Rose number one like many people would teach it at half the tempo with the smooth continuous support.

Thomson and the University of Toronto clarinet students of Avraham Galper, Stanley McCartney, and Ezra Schabas would attend joint clarinet masterclasses. Thomson remembers that Galper had 6 or 7 students at the University in a year. The masterclasses were given by different instructors, including Galper at times. Thomson describes the masterclass:

I can remember he would hand out orchestra repertoire, some of which I still have, to everyone. One was Prokofiev’s Classical Symphony and he would hand it out and say this is what you have to look for. He would say listen to this, you have to learn it. I don't think he marked us on the masterclass, we just went and learned. We learned this repertoire and sometimes he would give us solo pieces. I still have one of those, which was the Karg-Elert Sonata for unaccompanied clarinet. He would talk about the pieces and what we should look for. Everyone, no matter who their teacher was, we listened and he had all this advice for the serious clarinet players. He would talk about the clarinet itself. I remember once he had a masterclass on how to keep the clarinet in shape. You have look out for this key and make sure you have a screwdriver and make sure you have cigarette paper. Just what might go wrong with your clarinet and what you should be prepared for and the proper way to adjust.

Galper made sure that Thomson took advantage of opportunities, even when Thomson did not want to:

We had a masterclass with a good friend of his, Yona Ettlinger, from Israel. I didn't want to play. I don't know why. Abe said, "What are you going to play?" I said, "I don't think I'm going to play anything." He said, "No! You have to play!" He shoved this Polatschek study at me and said, "Here, you're going to play this." I had to learn it and played it.

Thomson discloses that Galper was “very generous”, “very caring about all his students”, and “he was never cavalier about anyone and never gave the impression that he treated some students as more worthy than another. He gave 100% all the time to everyone.” Compliments from Mr. Galper were reserved for especially deserving moments. Thomson felt that when “he did say something, you felt in awe. You got a compliment!” Thomson had great respect for him and
describes Galper as “a very honourable person”. Galper “was always very polite, very dignified, and very nice” and was not a very talkative person. Thomson recounts a moment during a clarinet masterclass at the University of Toronto which exemplifies Galper’s character:

Someone had heard a recording of the Nielsen Concerto, by someone other than Stanley Drucker. The Drucker performance was the one that everyone listened to and thought was the epitome of clarinet playing. Drucker didn't miss any notes at all. When you're a student, you tend to put all your eggs in one basket, so if you didn't play the Nielsen like Drucker, well, you couldn't have been that good. You had to get every note and you had to tongue like a machine gun in the appropriate places and this and that. We had listened to someone else who didn't play it the same way and before the masterclass started, someone made a comment about this person and said, "He really doesn't play it well." He (Mr. Galper) heard it and said, "You should never talk like that." He got really mad and he said, "You can always learn something from any performance. Don't get down on this guy because he doesn't sound like Drucker. Drucker has his good points and bad points and so does this person, but you can learn something from everyone."

Thomson describes an example of the support Galper provided:

I remember in my last year, I had played a solo with the band… and in the syllabus at the time, it said that if you play a solo with the orchestra or the band it counts as a recital. So, three weeks before the end of school, I get a phone call from the school, "I've been told you need another recital." I said, "I booked one but I played a solo with the band" while I was looking at the syllabus… "You have to play 2 recitals in your final year." I said, "I played a solo with the band." He said, "That doesn't count." So, I had to learn four or five pieces in a week, one of which was the Hindemith. I never liked the Hindemith ever since. I called Mr. Galper right away. I don't know what he thought but he was on my side and he kind of backed me up. There was nothing I could do about it so I had to learn all this music. Even then, he was gracious about it and he said, "Don't worry about it, we'll learn some music." He was always very good to me. Better than he should have been probably. I was not the most diligent student.

Thomson reflects on his time as Galper’s student:

It is hard to know what degree of influence things had when you get older. Obviously, some aspects of my playing can be directly attributed to the legato playing, the importance of support, and the thing is that one of the reasons it is difficult to know to any degree of certainty what influence he had on me. He may have said a lot of things but it just went in one ear and out the other because I didn't understand them at the time. I think we all had lessons where someone says something and it doesn't make sense until a month or year later, then you realize, that's what they meant! But you weren't ready, you didn't have enough to put that into context. I am sure that he said an awful lot to me that I didn't have a context to put it in. He would have said valuable things that I didn't really know how to digest the information. Certainly, his emphasis on the legato playing has a direct influence on all of his students, I'm sure. You couldn't study with him for more than a month and not see what he was getting at and how well it worked for him.
And:

I met Mrs. Galper 7 or 8 years ago on Yonge Street. She was with two other people. I said, "What are you doing?" She said, "I'm going to see the Mikado at the St. Lawrence Centre. What are you doing?" I said, "I'm going to play the Mikado." I was playing in the orchestra. So, she came, and afterwards I met her out in the front and she said, "Well that was great! You sounded perfect." I said, "Well I had a good teacher."

3.4 Stephen Pierre

Principal Clarinetist of the Hamilton Philharmonic Orchestra

Stephen Pierre is currently the principal clarinetist of the Hamilton Philharmonic Orchestra in Hamilton, Ontario, a position he has held since 1982. Prior to his appointment in Hamilton, he played with the Victoria Symphony Orchestra in Victoria, British Columbia. He is currently on faculty at the University of Toronto and McMaster University as a clarinet instructor and is a member of the Toronto Wind Quintet. Pierre studied with Avrahm Galper from 1972 to 1974 as a high school student and a first-year undergraduate music student at the University of Toronto Faculty of Music. Galper stopped teaching at the University of Toronto when Stephen Pierre was a second-year undergraduate student. Pierre continued his studies with Stanley McCartney for his remaining time at the University of Toronto and with Robert Marcellus as a graduate student.

Stephen Pierre remembers working on the following material as a student with Avrahm Galper:

- *Clarinet for Beginners* by Avrahm Galper
- *40 Etudes* by Cyrille Rose
- *Concertino in E-flat major, op. 26* by Carl Maria von Weber
- *Concerti* by Carl Maria von Weber
- *Complete Method for Clarinet, Division 3* by Carl Baermann
- Orchestral excerpts

A typical lesson would begin with long tones followed by scales and studies. Lessons took place on the third floor of the Royal Conservatory of Music. There were no studio or masterclasses. Pierre remembers working on the first etude from the first book of the *40 Etudes* by Cyrille Rose during his first year of studies. Pierre practiced the etude for six months. He moved on to more advanced music when he could play all the intervals and leaps smoothly with no breaks in between the notes. Lessons focused on “technique and an emphasis on slow deliberate practicing. Things like long tones, scales, and exercises with arpeggios, to make them very very
smooth. A lot of emphasis on hand movement, slow hand movement” (Pierre). Pierre recalls working on what Galper called “mechanisms”, short exercises for the clarinet which can now be found in Galper’s published books. Pierre would practice using the exact method prescribed by Galper. He typically practiced 4 hours a day but it “never seemed to be at his (Galper’s) standard.” Pierre felt deep respect for Galper during lessons and describes Galper as strict. Pierre credits Galper’s attention to detail for his ability to play and phrase smooth legato lines. Galper would emphasize seamless transitions in phrasing.

Pierre describes the method Galper gave him to practice long tones (see figure 9):

You have the metronome going at 60, 60 beats per minute, and it would be a low E, the E an octave above that, and the E an octave above that, for a minimum of 10 beats each with no breathing. He would emphasize, you must not breath, and if you couldn't get to the end of 10 or if you made a mistake about the reed you were playing, like playing with a more resistant reed you had been playing on, then it would affect the length of time. There was a real emphasis on that kind of thing. Changing notes seamlessly, octave to octave. It was always low E and E octave above and an E an octave above that, metronome at 60, no breathing. Then you would go to F, an F an octave above that and an octave above that, then F#, G, G#, it would go all the way. It would take 20 minutes to play the long tones because you would do every single note in the scale chromatically, 10 beats, 3 octaves each so it took a long time. It still does to do this day. I still do it every day. You must take a bit of a break in between. 30 seconds for each set, half a minute. You don't do them one after another.

Figure 9. Galper’s long tone exercise on E, F, and F#.
A breathing exercise Pierre was taught involved lying on the ground while placing a book on one’s abdomen. The book would move while breathing if using proper diaphragmatic breathing. Another breathing exercise Pierre was taught used a candle to work on breath support:

Before you start to play and practice, you would light a candle and put it 20 inches away from you on the table or something like that and blow it out with a thin stream of air. You would do that the first day, the second day you would blow it out at 21 inches away, the 3rd day, 22 inches, and you would keep going.

Breathing and long tone exercises assisted in developing a good clarinet sound:

The sound was all about air. Keeping the air going and it is a big thing to try to do. I think the most important thing was that I would always try to imitate what I heard. I would listen to him, I would listen to other players. He would always emphasize keeping the air going, long tones, and keeping your fingers very slow with nothing abrupt so it would be legato all the time.

Galper would often demonstrate on Pierre’s clarinet to test his reeds:

I would say, "Mr. Galper, I'm having trouble with this and I think it is my reed" and he would play it on my instrument beautifully. After a while I thought there was just no point in complaining about my reeds because he is going to show me that there is nothing wrong with it.

Avraham Galper was particular about the choice and timing of the repertoire his students would study. Pierre describes his experience with the *Clarinet Sonatas* by Johannes Brahms:

I remember distinctly going to a concert… put on by a friend of his named Yona Ettlinger. He was an Israeli clarinet player. He played both Brahms *Sonatas* in the same concert, so the F minor and the Eb major. I was in first year at the time and I came back to Mr. Galper and said, "You have to let me play one (of Brahms' *Sonatas*), you just have to let me." First thing he said was, "You're not ready to play it." What he did was that he let me play something else after that. He saw that I was a little frustrated that I couldn't play the Brahms Sonatas so he let me play the Weber *Concertino* which I was okay with. I was happy because I was able to play something different but I still wanted to play the Brahms. I was only 18 or 19 years old. I did get to play eventually but he was right. I wasn't ready for it. I wasn't ready musically and I wasn't ready as a mature human being to play them. I didn't play enough to play them accurately and to play them convincingly.

Stephen Pierre had trouble finding answers from clarinet teachers on how to execute the glissando in the clarinet cadenza in the opening of George Gershwin’s *Rhapsody in Blue*. Avraham Galper offered the following advice on how to practice the glissando:
He would start with two notes. He would start from the high C and would try to go down before he would go up. Drop your jaw and increase the air pressure so that you would fall off that high C until you almost get a B and then your finger to a B. When you master that and can do it smoothly, then do it to the A. When you've mastered that smoothly, do it to the G. Once you can do it to the low C, you reverse it. I've recorded that piece and it won a Juno award. It was because of him. No one else taught me how to do it. I was so grateful because he showed me how to do that as a student. When I got my first job and we moved to the West coast. The very first season, it was *Rhapsody in Blue* and I was ever glad that he showed me how to do that. No one else would teach me.

As a student, Stephen Pierre had the opportunity to perform as a substitute clarinetist with the Toronto Symphony Orchestra alongside Galper for large pieces requiring additional clarinetists. Pierre does not recall ever seeing Galper play auxiliary clarinets. He describes Galper as a performer:

…he was very much the kind of performer as he was a teacher. He would practice very slowly all the time even on difficult things. I played with the orchestra when he was playing first for Mahler symphonies and things like that. It was really interesting because he would always put a lot of thought, beautifully done, into playing in the orchestra.

And:

It (Galper’s sound) was always a beautiful sound. Always very controlled. Every note perfectly placed. No rushing.

Pierre recalls Galper’s involvement in new music:

He did some new music. I have a recording of him playing some pieces. The recording is called, "New for Now". It was with a couple of other players and it was compositions by John Weinzweig, Milan Kymlicka, and Srul Irving Glick. They were mostly simple tunes, music children would play, students.

As strict as he was, Avrahm Galper took interest and cared for the lives of his students outside of the clarinet lessons. Pierre describes Galper as someone who prioritized his family. Pierre learned “not just how to be a good clarinet player but how to be a decent human being”. Pierre describes an important life lesson he learnt from Galper:

It (the clarinet) doesn't control you. You control it. It was always the way he saw things. Not only with the clarinet and the actual playing of it which is why he was so fussy about what he did with long tones and scales and very slow practicing. You control the instrument, it doesn't control you. He never said it in those words but I got the impression that that was his philosophy.
Pierre remembers Galper’s interest in his life and family:

When I started dating my (girlfriend), who is my wife now, the first thing he said to me was, "Bring her to my house for lunch." We weren't engaged or anything. He just knew that I was going out with her. She is a violinist and we met at school… At first, I thought, 'Well why?' He said, "You do this, you bring her and have lunch with my wife and myself." So, we did and we went there. He was more interested in her than me. They were so polite. I had never seen him like that. He was all in a sudden different… I would never forget that because it had nothing to do with clarinet playing. I was puzzled at the time. It was a different side of Mr. Galper than I know. I had never known my teachers like that. I never had someone say that to me that way. "You bring her here, I want to meet her." It was like my father. You know? Here's another thing, so after a while we got married and we left school. We played in the same orchestra out west and eventually we had our first child. We came back to Ontario after playing there for five years. He contacted me again and said, "Bring your family, because we're going to have lunch." He just wanted to see our little boy, he was only one year old at the time.

3.5 Michael Rusinek

Principal Clarinetist of the Pittsburgh Symphony Orchestra

Michael Rusinek is the principal clarinetist of the Pittsburgh Symphony and teaches at the Curtis Institute of Music in Philadelphia, Carnegie Mellon University in Pittsburgh, and the Aspen Music Festival and School. Rusinek studied with Avrahm Galper from 1979 to 1988. He began his lessons with Galper as a near beginner to the clarinet at the age of 10 years old. Rusinek continued his studies the Curtis Institute of Music with Donald Montanaro. Following his graduation from the Curtis Institute of Music, he served as assistant principal clarinetist of the National Symphony Orchestra in Washington, D.C. Rusinek was a grand prize winner in the International Clarinet Society competition, and was a prize winner in the Belgrade International clarinet competition.

Michael Rusinek’s lessons took place at the Galper home. They began with one 30-minute lesson each week which increased to three lessons a week over time. These lessons ranged in length and could be hours long. Rusinek notes that Galper “demanded the best from his students.” Rusinek gave up hockey in order to fully dedicate himself to the clarinet. He had “never run into any teacher who was more devoted” (qtd. in Field 74). According to Rusinek, the lessons would sometimes end with Avrahm Galper’s wife, Charna, knocking on the door asking Galper to “let him go”. With a frequency of up to three lessons a week, guided practising was part of the
lessons as it was not possible to prepare for each lesson in as much depth as was possible with weekly lessons. Galper emphasized the need to practice effectively. When Rusinek was staying with the Galper family in Israel during the summer of 1987 to prepare for the Belgrade competition, he was practicing a passage over and over late at night without progress. Galper knocked on his door and told him, “Enough! It isn’t getting better. Go to bed!” (Rusinek).

Early lessons consisted of working through the Galper *Clarinet Method*. It progressed to lessons that “consisted of a healthy diet of scales, etudes, and rep” (Rusinek). Each lesson, he would go through at least one major scale and one minor scale. At first the scales were from Galper’s first published scale book, *Clarinet Scales and Arpeggios* and later were from the Baermann method. Every day a different major and minor scale was to be practiced in a continuous loop. Once he had gone through the Baermann etude books, he would return to the beginning and repeat the contents. Galper would demonstrate in lessons, sometimes on Rusinek’s clarinet and sometimes on his own. At a certain point, near the end of Rusinek’s time in high school, his set-up became too resistant for Galper to play on. By the time Rusinek was studying with Galper, he had retired from the symphony and was moving towards softer reeds.

Rusinek describes Galper as being “able to identify the issue, diagnose problems, and offer concrete solutions.” He felt that it was easy to communicate about articulation with Galper as they were both anchor tonguers. Anchor tonguing was Galper’s concept of articulation. Rusinek further explains:

> Anchor tonguing refers to when the tip of the tongue is “anchored” somewhere around the lower lip or lower teeth and the articulation happens with part of the tongue a little further up and not “tip to tip”. Articulation was actually the concept that the tongue “returns” to the reed to stop the vibration and thus stop the sound, the next note starts merely by removing the tongue quickly and gently from the reed to allow the vibrations and thus sound to begin again. The “cycle” of repeated notes could begin without the tongue—the first “articulation” being at the end of the first note, the second note begins with the removal of the tongue from the reed. This is an important distinction in the concept of articulation.

Rusinek describes Galper’s clarinet tone as “a pure focused sound.” Galper’s philosophy of a good clarinet sound was that it all came from a strong, well focused bottom register. Rusinek recalls listening to numerous clarinet recordings with Galper. He was always fed milk and
cookies after lessons. Galper would say that his teacher had told him that “milk gives you good tone.”

Galper taught the economical use of the fingers. His rule was to always keep fingerings to one hand when possible and to learn as many different creative fingering combinations. As example of economical use of fingers would be having the right-hand C key down if going from B on the left to C on the right. For phrasing and primarily for practicing technical passages, Galper was a proponent of 2 3 4 1 phrasing which he defined using the term “grouping”. 2 3 4 1 phrasing describes an instance when there are four 16th notes with the 2nd, 3rd, and 4th 16ths notes leading to the beginning of the next group of notes.

Galper was always looking forward. Rusinek remembers that if he had lost a competition or audition, they would prepare for the next competition or audition, and if he won, there was always more to do. Rusinek recalls attending the International Clarinet Association competition with Mr. and Mrs. Galper when his parents could not take him.

When I was 16, I played in the I.C.A. competition in Oberlin, a four- to five- hour-drive from Toronto. The Galpers took me down. When they learned that the dorm where I was staying was very hot, they invited me to join them in their air-conditioned hotel room. The Galpers’ sole purpose in Oberlin was to accompany me to that competition. (qtd. in Field 74)

Galper was a strong believer in solid basics and foundations of clarinet playing at all stages of study. Rusinek would return to Toronto to play for Galper after his graduation from the Curtis Institute of Music, when he was playing with the National Symphony Orchestra, and when he had his position with the Pittsburgh Symphony Orchestra. He remembers Galper’s wisdom:

I went to see Galper when he was 80 years old. I was already in the Pittsburgh Symphony for years at this point. When I played for him, Galper said, ‘I think you need to go back to basics.’ And he was right. He was old and playing on soft reeds but played beautiful, perfectly smooth large intervals.

Rusinek describes his teaching as a combination of his experiences and feels that “there is no doubt that Abe taught me how to play the clarinet.” At times, he catches himself saying exactly what Galper had said to his own students. According to Rusinek, “any piece I learnt with Abe I know forever” and “not a day passes where I don’t think about him (Galper).”
3.6 Peter Stoll

Clarinet Instructor at the University of Toronto and Freelance Clarinetist & Saxophonist

Peter Stoll is a Toronto-based clarinetist and teacher. He regularly performs on all members of the clarinet family and saxophone. He has been a sessional lecturer at the University of Toronto for over 20 years teaching clarinet, chamber music, performance studies, and business of music as well as a mentor for the Hamilton-based training orchestra, the National Academy Orchestra. In addition to his students at the University of Toronto, he teaches a range of students from “adult amateurs to 10-year old beginners to advanced high school clarinetists” (Stoll). As a freelancer, he has a varied performance career including orchestral music, contemporary music, chamber music, recitals, and appearances as a concerto soloist. He was the former principal clarinetist of the professional orchestra, Toronto Philharmonia, which, according to the Canadian Encyclopedia, was disbanded in 2012 due to financial difficulties (King).

Stoll studied with Avrahm Galper for 8 years from 1980-1988 and describes Galper as “one of the most significant teachers that I studied with.” Stoll began lessons as a beginner with Barbara Hankins, a former student of Galper’s and second clarinetist of the Kitchener-Waterloo Symphony, before studying with Galper as a pre-college student. Galper was finishing his tenure as co-principal with the Toronto Symphony Orchestra the summer Stoll began studying with Galper fulltime. Stoll remembers “going to see them (the Toronto Symphony Orchestra) at the old forum, which was a rotating stage at Ontario Place, it is long gone. I remember seeing him play. It was a treasured memory… He was having heart trouble and his doctor told him you better stop playing all day every day like that, it is going to kill you so he had to step down.” Stoll continued to study with Galper at the University of Toronto as an undergraduate student for 3 of his 4 years there, and attended Indiana University to study with James Campbell for a Master of Music and one year of doctoral studies.

Peter Stoll remembers having lessons at the Royal Conservatory of Music as a younger student and Galper “would always have a briefcase and would have an apple or banana.” Latter lessons took place at the Galper home. Lessons were well structured and had a “sense of real organization” (Stoll). Lessons began with warm-ups from one-page handouts written by Galper. Stoll uses these warm-up sheets with his own students to this day. The warm-up sheets addressed “everything from going through the cycle of 12ths to staccato to wide intervals” (Stoll). Galper
“had this tremendous energy in lessons because he really loved it… He really loved the clarinet and everything about it” (Stoll).

Stoll remembers working out of the following etude books:

- Clarinet Method by Avrahm Galper
- Tone, Technique and Staccato by Avrahm Galper (unpublished at the time)
- 30 Caprices for the Clarinet by Ernesto Cavallini
- Complete Clarinet Method, Divisions 2, 3, 4 & 5 by Carl Baermann
- Etudes by Cyrille Rose

Repertoire that Stoll worked on with Galper:

- Concertino in E-flat major, Op. 26 by Carl Maria von Weber
- Concerto No. 1 in F-minor, Op. 73 by Carl Maria von Weber
- Grand duo concertant, Op. 48 by Carl Maria von Weber
- Fantasia and Rondo (from Clarinet Quintet, Op. 34) by Carl Maria von Weber
- Clarinet Sonata, FP 184 by Francis Poulenc
- Duo concertant, Op. 351 by Darius Milhaud
- Solo de concours, Op. 10 by Henri Rabaud
- Sonata for clarinet & piano in E flat major, Op. 167 by Camille Saint-Saëns
- Suite for Solo Clarinet by Miroslav Štatkić
- Clarinet Concerto No. 1, Op. 26 by Louis Spohr
- 3 Pieces for Clarinet Solo by Igor Stravinsky
- Capriccio for Solo Clarinet by Heinrich Sutermeister

According to Stoll, “slow practice, low register, and isolating and drilling difficult passage work. Also sound” were the cornerstones of Galper’s teaching. To Galper, “sound was everything” (Stoll) and the foundation of this sound came from the low register. Stoll explains that he was taught that “with scales, don't just practice scales to get your fingers in the right places. Listen to your sound as well.” Part of learning to achieve an ideal sound was listening to recordings of clarinet players. Stoll recalls listening to a recording of Simeon Bellison with Avrahm Galper:

I remember once, Abe played a tape for me of Bellison's playing. It was really beautiful. Back then, it wasn't easy to hear him and now, of course, someone has made a CD and all the learned things about all the old great players. Back then, it was quite a thing to hear Bellison's sound.

Stoll describes Galper’s approach to technique:

He also felt absolutely that slow practice is essential to developing good clean technique. He would say to me, "Out of 10 times, you want to practice a hard passage, maybe once fast to
see how it is going, but 9 times should be slow." He was really adamant about that. He also really showed how to take the music apart and isolate and drill a tough passage.

An example Stoll remembers of isolating and “drilling difficult passage work”:

The end of the 2nd of the Stravinsky 3 Pieces, he would say, "Okay look, take the register key off." You'll get some weird noises and it won't be all actual notes but you're practising the finger movements without blowing your ears out of your head. (he didn't quite put it that way!).

On slow practicing:

I remember playing the 3rd movement of the Weber *Grand Duo* for him the first time. He got really excited and he said, "This sounds really good but now you have to slow it down because you can really dig into the core of the sound and music."

Part of clean technique was the thoughtful use of fingerings:

A systematic approach to fingering. That was another tenant of his teaching. If you look in all his books you'll see all his fingering codes these little lines and brackets and L's and R's. Mechanisms, I remember doing a lot of those. He was really serious about building up your vocabulary of fingerings. Very immersed in how to get the clarinet to do the most things you can get it to do.

Stoll learned from Galper that “you need a kind of integrity when you play.” Technique and mastery of the clarinet could only be achieved through practice:

You can't fudge through technique. You really have to do the work. He used to say to me, "Talent is 90% hard work." I think he had that sort of analytical side to him when he looked at playing. Which finger should go where and which finger would be best. That really informed everything he did and as a result, everything we did in terms of you really worked out things from the bottom up. You didn't fake. He would have never tolerated that kind of thing.

On articulation:

I don't think he was very analytical in the way that nowadays we're all into tongue position and drawing diagrams and things. I don't remember that as clearly except the air needs to be more than the tongue. He didn't want to hear a lot of heavy articulation.

Stoll reflects on his time as a student of Avrahm Galper:

He was sort of the big teacher in Canada, or one of them at the time. It was a real honour to be working with him. You knew that his other students were doing well in auditions and had gone out and distinguished themselves. The same in James Campbell's case, as a solo artist, so it was a real sense that it was a real happening place and time. It was really cool to do that.
Stoll recognizes Galper’s influence on his teaching:

…the approach to the importance of the low register and the idea of structure in lessons which I absolutely follow with most of my students today. It all really comes from him.

3.7 Guy Légère
Inventor of Légère Reeds, VP, Research & Development of Légère Reeds Ltd., Chemist

Guy Légère is a chemist, scientific researcher, and the Vice President, Research & Development of Légère Reeds Ltd. He is the inventor of the Légère synthetic woodwind reed. Captivated by the sound of the clarinet, he decided to take lessons with Avraham Galper at the age of 27 in 1982 as a complete beginner to music and the clarinet. Légère commuted for 3 months from Muskoka to Galper’s home in Toronto for weekly one-hour lessons and was fed cookies after lessons. When Avraham Galper became sick, lessons petered out. Légère’s and Galper’s relationship changed from student-teacher to inventor-musician.

Guy Légère began his lessons playing on a plastic student clarinet. Galper insisted on finding the right equipment best suited to each student and had Légère switch to a wood Buffet clarinet. Légère recalls working out of the Clarinet Method book by Avraham Galper which he found to be “very useful.” In lessons, Galper emphasized slow focused practicing, long tones, and proper air support. Légère says that “there was no point in playing things fast and incorrect and continuing to try to push it” and applies this philosophy towards his research. It cannot be forced, and sometimes “you need to step away, and think about it.” Galper did not demonstrate with his own clarinet in lessons. He would have the mouthpiece reversed on the clarinet, have Légère put air through the instrument while Galper would move his fingers. Légère rarely heard Galper perform and recalls hearing him once in a recital in Toronto and on vinyl recordings. Légère describes Galper as an intellectual. He recollects that Galper had done extensive research on the classical style and ornaments in preparation for a performance of the Clarinet Concerto by Wolfgang Amadeus Mozart.

When a clarinet position opened in the Brampton Symphony Orchestra (now defunct), a community group with a core of professional musicians, Légère was tentative about joining. Upon informing Galper about the opportunity, Galper pushed him to join and told him to “get your silly little ass there.” Légère was a member of the Brampton Symphony Orchestra for one
and a half years before leaving to attend McGill University for graduate studies in chemistry. Légère moved to Barrie following his graduation and ceased to play the clarinet.

Guy Légère recalls that Galper used Vandoren purple box standard cut reeds. Vandoren purple box reeds are no longer in production but were the reed of choice for many professionals at the time. Galper rarely spoke about reeds or how to adjust him. He felt that finding the correct strength of reed was the main concern and would let his students know if he felt the reed was too soft or too hard. According to Légère, Galper felt that if “people complained about reeds, they should practice more.”

Légère thought about the problems clarinet players faced with reeds and sought to find an ideal material for reeds. Légère was still working as a researcher outside the music industry and was exposed to many materials and manufacturing techniques. Using what he learned, Légère found an ideal material to make reeds and subsequently founded Légère Reeds Ltd. The first reeds were whittled by hand and were later whittled by machine, the first machine built by Légère himself. The Légère clarinet reeds are designed to behave like a cane reed rather than a physical replica of a cane reed. The reeds are made with constant consultation with musicians and one of the earliest musicians to try the reeds was Galper. When Légère gave Galper his first synthetic reed to try, Galper called it “not the worst reed I’ve ever played”. He felt that “it was too bad there weren’t good clarinet players making reeds” and that the first synthetic reeds should be “sold for $5” (Légère). As the Légère reeds continued to develop, Galper changed his mind. At the 1998 Ohio Clarinetfest, Galper was apologetic for not being as supportive of and as involved with Légère reeds from the beginning. Légère reeds now produces reeds for all sizes of clarinets, all sizes of saxophones, bagpipes, oboe, English horn, bassoon, and contrabassoon, in the Légère workshop in Barrie, Ontario. Légère worked on an aluminum barrel with Avrahm Galper (see figure 10).
Figure 10. Draft of aluminum barrel. (Courtesy of Guy Légère)
3.8 Guy Yehuda

Associate Professor of Clarinet at Michigan State University

Israeli-American clarinetist Guy Yehuda is currently associate professor of clarinet at Michigan State University and the principal clarinetist of the Lansing Symphony Orchestra (Lansing, Michigan). Guy began his studies at the age of 20 with Avraham Galper in July of 1996 at what was then known as the Royal Conservatory of Music. It later became the Glenn Gould School professional school in 1997 as it is known today. Guy completed his Artist Diploma, Performance Diploma, and Bachelor of Music during the three years he was at the Royal Conservatory of Music before attending Indiana University to study with James Campbell.

Yehuda describes his journey to the Glenn Gould School from Israel:

I came from Israel directly from the army service. I was 20. I started my Artist Diploma at the conservatory which was a two-year program. In Israel, you have the mandatory army so most students in Israel stay and study in the academy in Tel Aviv. You usually start your bachelor's (degree) when you are 21 over there and the army service is usually from age 18 to 21. I was fortunate to be in a special program called “Exceptional Musician” of the IDF Educational Core (established by Isaac Stern) for musicians. We had our privilege of going to music festivals during the summer so I used a lot of my privilege to start my school in Toronto then went back, got released in October, then went back to Toronto. It was kind of overlapping.

Lessons took place at Avrahm Galper’s house and ranged in length from one to three hours. Guy was one of two students entering the conservatory for the 1996-1997 school year. Guy describes his three years of study as being “almost like the olden days with the master and the apprentices. Back then, you had 2 or 3 students, that's it.” The lessons “were structured around a good diet of etudes and rep, lots of rep. Also, some technique” (Yehuda). Guy worked on as many as 3 or 4 pieces in a two-week span in addition to etudes. Guy was able to significantly fill the holes in his knowledge of standard clarinet repertoire during his three years of studies with Galper. The lessons consisted of “talking and explaining. Sometimes playing and showing” (Yehuda). Yehuda felt that Galper had “the ability to get what he wanted just by asking you to do a few things and directing you through your own playing.”

There were no studio classes and occasionally there would be masterclasses at the conservatory given by guest artists. The teacher-student relationship “was like family” and Yehuda “was constantly with him (Galper)” (Yehuda). He explains that large studio sizes were born out of “the
necessity of having so many clarinets in the band.” Yehuda met James Campbell, a former student of Avrahm Galper’s, at a guest masterclass at the Royal Conservatory of Music.

Guy recalls working through the following material:

- *Complete Method for Clarinet, Divisions 1-5* by Carl Baermann
- *30 Caprices for the Clarinet* by Ernesto Cavallini
- *A few of the Etudes for Clarinet* by Cyrille Rose
- *18 Etudes* by Paul Jeanjean
- *Rigoletto Fantasy* by Luigi Bassi
- Galper’s arrangements including Béla Bartók’s *Romanian Dances* and Antonin Dvorak’s *Four Romantic Pieces for Violin*

As well as standard repertoire such as:

- *Clarinet Sonata, FP 184* by Francis Poulenc
- *Clarinet Concerto in A major, K 622* by Wolfgang Amadeus Mozart
- *Sonatas* by Johannes Brahms
- *Duo for Clarinet and Piano, Op. 15* by Norbert Burgmüller
- *Introduction, Theme and Variations* by Ferdinand David
- *Peregi Verbunk* by Leo Weiner

Portions of the then unpublished *Tone, Technique, and Staccato* were part of lessons. Guy recalls that “everything was in the form of handouts,” and the same material “became a book a few years after that.”

Yehuda remembers Simeon Bellison’s influence on the performance of Luigi Bassi’s *Rigoletto Fantasy*:

…he would talk about his former teachers in conjunction with pieces. For example, Rigoletto Fantasy: I have the part that I have from him which has many, many changes that Simeon Bellison did. Simeon taught Abe… A lot of the cuts, those little cuts that I did in the concert, were actually Bellison's cuts. Some modifications in the sextuplets are actually not sextuplets. Well, Bassi writes sextuplets but Bellison kept the outline and the melodic line, and compressed the middle notes to a more virtuosic flair notes. So you have the 6 notes, the outer ones, 1 and 6 are still there, but 2-5 are somewhat compressed. Almost like violin a la Paganini-style. So to this day, I play like that. So when we were working on Rigoletto, he would talk about Bellison and what it was like to work with Bellison.

Guy describes Avrahm Galper’s philosophy of sound:

It was all about the purity of sound. No gimmicks. No fireworks. The sound that is a concentrated sound, somewhat more narrow, with lots of core in it. Almost like the
school of Cahuzac and Bonade basically. There was no flair in a way that did not serve the music. It was almost thinking a bit like violin players because he was very much sensitive to intervals.

Listening was an integral part of gaining an understanding of the desired clarinet sound and was a part of Guy’s studies with Galper:

I remember we would go to the other room and sit and listen to some CD's of some of his other students. I remember hearing Jim Campbell on one of his CD's and sometimes Sabine Meyer. He could get exactly what he wanted just by directing you to listen for certain things combined with the philosophy of his clarinet sound. Thinking back, I don't feel like I was missing anything or that he needed to hear his clarinet playing all the time. He had a clarinet next to him, he just didn't always use it.

At this time, Avrahm Galper would have been considered part of an older generation of clarinet players. Extended technique and a general trend towards faster playing was becoming increasingly widespread. Guy describes Galper as “one of the last dinosaurs of that era” and recalls that his clarinetist contemporaries were no longer teaching:

At the time, he was one of the last “dinosaurs” of that era. Of course, Yona (Ettlinger) was not around anymore, David Weber was, I don't think he had any students anymore, he was kind of sick already. You could see how revered he was because there was a great influx of great soloists coming to Abe to play for him. Even Dick Stoltzman. It was obvious that he was one of the last of this older generation.

Galper’s priority in music was the intention behind the notes rather than speed:

I think Abe was not impressed by just playing fast on the clarinet. He was saying: "does it mean anything?" Everything was thoughtful, every nuance, every phrasing needed to convey something. He had a saying, he always used to say to me: I would play something and he would stop and think and think, (and I would wonder what he was going to say). He would say, "You always need to wear your heart on your sleeve." That was the first time I had ever heard that phrase. I had just come from Israel and I thought: "What?! Put my heart on a sleeve? Why would I do that? It doesn't make any sense!" He explained it to me. You have to put all the emotion; the raw emotions out, and not be afraid of something like an exposed nerve. Every phrase that you do needs to be as though you put your heart on your sleeve. You show every aspect of your emotion. You don't just play notes. Notes are just representatives of the music. He was really adamant of this. He really stressed that. I remember that very vividly.

According to Yehuda, “it isn't hard to play fast on the clarinet, it is really not. It is much more challenging to play in a way that is very meaningful from the first note to the last note and that
was his philosophy.” The idea of having intention behind the notes extended to Galper’s outlook on articulation. Yehuda recalls a discussion with Galper about his approach towards portamento:

I remember in lessons talking about portamento, how you move from one note to another, to create the illusion that you're playing on one string. So you don't just play G D and regard them as two notes, you think of them as an interval, what is in between those two notes, and how you shape, and how you shift basically, which is very similar to violin players. That is why portamento is an interesting concept to think about as a clarinet player.

Galper’s thoughts on the next trend of extended techniques and increased speed:

It (double-tonguing) was all the latest rage. He (Galper) really didn't care about it, at all! I remember we were talking about some clarinet player and some big names that I won't mention, who played very fast and played transcriptions of violin pieces. He would say, "Why are you doing that?" There wasn't any reason to do that. He really wasn't after that at all and I think it was a very unique thing. Unique in that climate I think.

Yehuda feels that his “teaching is heavily based on his (Galper’s) teaching.” He further explains:

The core of my philosophy of teaching is derived from Abe and other teachers as well but channeled through Abe. Namely, the idea of the sound. That the sound is everything. So, as I mentioned earlier, the Tone, Technique and Staccato book is the “bible” of my studio. Constantly working from that and working on the same lines of using the Rose studies to learn phrasing because the phrasing is so symmetrical, 4 bar phrases, very easy to identify. It is extremely helpful to give students ideas of structure and phrasing, stuff like that. I modified quite a lot on technique, things I did not work on with Abe. So, for instance, finger techniques in a way that foster higher speed of playing that lends itself to virtuosic playing. I go further than what Abe did and I even make my students work on Jeanjean a lot, much more than Abe. Working on patterns and so forth. So, I think, in a nutshell, the sound concept is a natural continuation that comes from Abe and goes through my other mentor, Jim Campbell, and into my teaching basically. I studied with Jim right after Abe and it was a natural continuation. Jim is obviously a unique musician-teacher who is similar to, but also different from Abe. I see both in my teaching and my playing but they compliment each other with their different takes. Hopefully, that continues with my students and continues the lineage and branches in different directions. Sometimes when I teach rep, there are many instances where I catch myself channeling Abe. Not intentionally. No one is re-inventing the wheel here. Students are having the same problems as the older generations had. The tools that we offer and approaches are similar, although every generation seems to be better, or progress quicker than the older one. Very often I would say something and I would say, "That sounds familiar!" and I would remember why. So yes, of course. He is present in my teaching all the time. He lives on through that.
Cecilia Kang

Assistant Professor of Clarinet at Furman University (USA)

Cecilia Kang is currently assistant at Furman University in South Carolina having previously held teaching positions at North Dakota State University and Concordia University in Michigan. She is a Vandoren and Buffet Crampon Performing Artist. She attended the University of Toronto for her Bachelor of Music, the University of Southern California for her Master of Music degree under the tutelage of Yehuda Gilad, and the University of Michigan for her doctorate.

Cecilia Kang studied with Avrahm Galper between the years 1996 to 2001 as a pre-college student. Prior to her studies with Galper she had one year of lessons in California as a beginner clarinet student. Her first teacher was a pupil of Mitchell Lurie who was good friends with Avrahm Galper and recommended as a teacher when Kang’s family moved to Toronto. Lessons took place at Galper’s Toronto home.

Lessons had a strong focus on fundamentals and were never repertoire driven. According to Cecilia, “we spent a lot of time on the chalumeau register exercises from his book. Sometimes we would spend the whole hour lesson on these exercises. He was extremely detailed and he would just sit with me and hear me play over and over until I got it just right.” Galper stressed the need to have “the importance of developing strong fundamentals in clarinet playing” (Kang). She began with Galper’s *Clarinet Method* and progressed through the entire Baermann method. Lessons consisted of a warm-up session, etudes, scales, and some pieces. If issues arose while learning a piece, they would “go back to the method books and work on certain exercises to improve a certain technique and apply it to the solo pieces” (Kang). As part of lessons, Cecilia and Avrahm Galper would listen to recordings of clarinetists together. It was “very important to him to relay the importance of both technique and musicality” (Kang) during lessons.

In Kang’s words:

I think for me the biggest thing I learned from him was to become a soulful musician. He would always tell me “Don't just play notes. Don't be a robot.” “Don't just focus on technique, at the end of the day you're making music, right?”

Galper would provide multiple strategies for practicing to Cecilia. If there was a difficult technical passage, “Mr. Galper always came up with different ways for me to tackle technically
challenging passages. We often used dotted rhythms and repetitions in our lessons” leading to the realization that “what he essentially taught me was to identify the problems and come up with solutions to fix the problem” (Kang).

Galper encouraged Kang to be active with the clarinet and to participate in musical opportunities such as the Toronto Kiwanis Music Festival and the Canadian Music Competition. Kang participated in the Toronto Symphony Youth Orchestra as a high school student. As she became more involved with the youth orchestra she needed her own A clarinet and purchased Avraham Galper’s A clarinet, which had been fitted with the Galper register key. She would attend masterclasses taking place at the Glenn Gould School given by guest artists and would hear Galper’s students from the Glenn Gould School including Guy Yehuda, Roi Mezare, and Ori Carmona. Cecilia felt that the “having a chance to interact with them from time to time also inspired to dream.”

She recalls studying the following material:

- *Clarinet Method* by Avrahm Galper
- *Tone, Technique and Staccato* by Avrahm Galper
- *Complete Clarinet Method* by Carl Baermann
- *Celebrated Method for the Clarinet* by Hyacinthe Klosé
- *Concertino in E-flat major, Op. 26* by Carl Maria von Weber
- *Concerto in E-flat major, Op. 36* by Franz Krommer
- *Concerti* by Carl Maria von Weber
- *Concertino in F* by Giuseppe Tartini (arr. Gordon Jacob)
- *Solo de concours, Op. 10* by Henri Rabaud
- *Romanian Dances* by Béla Bartók (arr. Galper)
- *Sonata for Clarinet and Piano* by Francesco Geminiani (arr. Galper)

Kang gives insight into the student-teacher relationship she had with Galper:

> I have always thought of him as my Jewish grandfather. He was very stern as a teacher, but he was also very generous and warm as a person. He was truly dedicated to the art of teaching and I am very grateful to have had the opportunity to work with such a legend at a young age. He inspired me to become a soulful artist.

When it came to Kang choosing music as a career:

> He wanted me to be very thoughtful that this was what I really wanted to do. He never really pushed me into the profession, but was encouraging in his quiet ways.
Kang acknowledges the influence Galper has had on her as a teacher. She states that “Mr. Galper’s philosophy on developing a solid foundation is something that I also stand by.” She uses Galper’s *Tone, Technique, and Staccato* book with all her students and describes it “like a bible in my studio.”
Chapter 4
Avrahm Galper: Pedagogical Methods

4.1 Teaching Philosophy

Avrahm Galper believed that building a strong foundation and mastering the basics of clarinet playing were some of the attributes needed to be an effective musician. He believed in a nuanced approach towards the instrument and music. Tone, technique, and musical expression were the “cornerstones of great clarinet playing” (Galper, “Tone, Technique, and Staccato” 3). Galper believed that good tone and accurate intonation are of the utmost importance, followed by technique, in order to effectively play music. In his own words, “I have found that those students who possess great technical command of the instrument are the ones who are able to handle difficult passages with ease. Such mastery frees you to concentrate on the MUSIC rather than on the clarinet itself” (Galper, “Tone, Technique, and Staccato” 3). Avrahm Galper’s teaching evolved over his career. Following his retirement from the Toronto Symphony Orchestra, Galper focused more time and thought towards clarinet pedagogy. There was a notable increase in structure to his teaching method and the appearance of specific exercises to approach issues.

4.1.1 Foundations

Part of building a strong foundation was building a foundation in classical music and its style. Galper’s teaching philosophy tied in closely with his thoughts about performing.

I personally feel that an orchestra should be built on traditional material… if you exclusively play modern works, you tear down what the orchestra needs to sound good as an orchestra. You really need your basic training and a modern piece once or twice doesn’t hurt. (Galper, Avraham. Interview by Richard Warren.)

Galper’s teaching focused on the basics and used traditional materials. Basics included achieving a good tone in the low register and the ability to easily execute technique in the low register of the clarinet. When the student is comfortable with the low register, he or she should be able to transfer the sound and technique to all other registers as well. Galper’s students nearly exclusively worked on standard repertoire and etude materials. Extended techniques were not addressed in lessons and orchestral excerpts were not a major part of lessons unless the student was preparing for an orchestra audition.
I find that with my pupils, I teach them exclusively classical things. Sometimes, if they come in with something modern, I will show them how to do it, but I don’t purposely show them how to play modern music because I want them to get the basic training. To have a feeling for it. Mozart, Haydn, Beethoven. These kinds of composers. From then on, you can branch on to something else. (Galper, Avrahm. Interview by Richard Warren.)

4.1.2 Galper’s Books

Avrahm Galper’s method and etude books reflect his traditionalist outlook. He included exercises by Fritz Kroepsch and Hyacinthe Klosé in the “Technique” section of *Tone, Technique, and Staccato*. The exercises by Fritz Kroepsch are short tonal exercises between one and two lines long. They are organized by key. The Klosé exercises, also referred to as “mechanisms”, are one to two measures long. The material composed by Galper stays in line with the style of Kroepsch and Klosé. In his *Clarinet Method* and “Tone” section of *Tone, Technique, and Staccato*, the exercises are short and tonal. The exercises in the “Staccato” section at the end of the book are based on well-known orchestral excerpts from *Symphony No. 3* by Felix Mendelssohn, *Semiramide Overture* by Gioachino Rossini, and the *Scherzo* from *A Midsummer Night’s Dream* by Felix Mendelssohn. He chose to include traditional melodies and well-known classical melodies such as *Long, Long Ago*, *Greensleeves*, *March Slav* by Pyotr Ilyich Tchaikovsky and “Beethoven Chorale” from *Symphony No. 9* by Ludwig van Beethoven in *Clarinet Method, Book 1*.

Before Galper wrote books for pedagogical purposes, he would write out exercises for a practical reason; to help himself practice challenging passages he was required to play in the symphony. Harold Gomez reflects on exercises Galper wrote for a challenging solo in the *Nutcracker Suite* by Pyotr Ilyich Tchaikovsky:

To get this articulated fast solo in the overture he wrote a full-page study with all these different articulations and certain ways to practice that solo… He was a problem-solver. If there was a problem, he spent hours on it.

4.1.3 Approach to Practicing

To achieve technical mastery, the student had to put in the time and approach practicing with the highest level of attention. He emphasized slow practice along with slow finger motion. He
explains that “…there is no shortcut. Practice is the key.” (Galper, “Tone, Technique, and Staccato” 3). Peter Stoll recalls Galper’s approach to practicing:

He also felt absolutely that slow practice is essential to developing good clean technique. He would say to me, "Out of 10 times, you want to practice a hard passage, maybe once fast to see how it is going, but 9 times should be slow."

Galper not only emphasized the need to practice slowly, he was also not interested in playing fast for the sake of playing fast. Guy Yehuda shares his thoughts about Galper’s philosophy:

I wanted to hear what Abe had to say about the whole style. It really spoke to me in a way that was really meaningful and not just fireworks on the clarinet. It is not hard to play fast on the clarinet, it is really not. It is much more challenging to play in a way that is very meaningful from the first note to the last note and that was his philosophy.

4.1.4 Attitude Towards Music and Teaching

Galper approached music and clarinet with enthusiasm:

I think he really loved it. The clarinet was his life. He had this tremendous energy in lessons because he really loved it… He really loved the clarinet and everything about it. (Stoll)

Galper “never stopped learning” (Gomez) and would encourage his students to do the same by listening to recordings and live performances:

Going to concerts and listening is a big part of learning because this is when you find what you need to learn. (Gomez)

and:

…he (Galper) said, "You can always learn something from any performance… you can learn something from everyone. (Thomson)

Basics and the foundation of clarinet playing had to be constantly maintained, even for professional musicians. Michael Rusinek explains:

I went to see Galper when he was 80 years old. I was already in the Pittsburgh Symphony for years at this point. When I played for him, Galper said, ‘I think you need to go back to basics.’ And he was right. He was old and playing on soft reeds but played beautiful, perfectly smooth large intervals.
James Campbell had a similar experience:

When I was out playing professionally I used to go back and play to him and we would always end up working on really basic things... I still warm up and teach warm ups using his basic ideas. That is the singular most important thing and it stays with me to this day.

Stephen Pierre summarizes his impression of Galper’s philosophy towards the clarinet:

You are not identified by the clarinet. You use it as a vehicle for your life. It doesn't control you. You control it. It was always the way he saw things... He never said it in those words but I got the impression that that was his philosophy. So that was the way he ran his life also. The clarinet was never in control of him.

Avraham Galper had clear principles of pedagogy which were evident in his students’ recollections of lessons. Galper believed in structure and had specific approaches to various clarinet issues. However, Galper’s structure in lessons was not rigid, he was a responsive teacher. He was mindful of the needs and interests of each student resulting in a similar, but different lesson experience for each student.

4.2 Materials and Repertoire

Avraham Galper did not provide his students with a formal written syllabus. However, the materials and the repertoire he selected for students were chosen with thought. Through interviews with former students, similarities and trends have emerged in materials used and repertoire studied. Though they used similar materials, each student studied different combinations of repertoire and materials depending on their needs, interests, and stage of development as a clarinet player. Galper was a traditionalist and the need to establish a strong foundation is evident in his selection of guided repertoire choices. In addition to traditional clarinet etudes and methods, Galper used materials that he wrote including his Clarinet Method with students in grade school and high school and Tone, Technique, and Staccato with students of all levels. While writing his books, he would regularly test the effectiveness of exercises with his students. See Appendix F for the full listing of materials and repertoire reported by interviewees.

4.2.1 Warm-ups

Warm-ups were a regular part of lessons for Stephen Pierre, Michael Rusinek, Peter Stoll, and Cecilia Kang. Pierre, Rusinek, Stoll, and Kang all studied with Galper as pre-college students.
Though not outwardly stated, it appears that Galper expected more mature students to include warm-ups as part of their practice on their own time.

Stephen Pierre would begin his lessons with long-tones followed by scales. Pierre describes the long-tone warm-up he would work on with Galper:

> You have the metronome going at 60, 60 beats per minute, and it would be a low E, the E an octave above that, and the E an octave above that, for a minimum of 10 beats each with no breathing. He would emphasize, you must not breath, and if you couldn't get to the end of 10 or if you made a mistake about the reed you were playing, like playing with a more resistant reed you had been playing on, then it would affect the length of time. There was a real emphasis on that kind of thing. Changing notes seamlessly, octave to octave. It was always low E and E octave above and an E an octave above that, metronome at 60, no breathing. Then you would go to F, an F an octave above that and an octave above that, then F#, G, G#, it would go all the way.

Stoll describes some of the warm-ups he recalls working on:

> I remember you would begin with warm-up sheets and he had tons of them. I still hand some of them out to my students and say that it was from my teacher, Abe Galper. Everything from going through the cycle of 12ths to staccato to wide intervals. Things he was rewriting from Rose studies and so on. So, getting the music off the beat.

Gomez recalls a conversation he had with Galper about having students play long tones:

> Galper said, "You know I tried and tried to get students to do this (long tones). That is the ideal way to do it but students get bored and they don't have the patience to do that… What I've done is I've used slow, slurred short phrases of half notes, and quarter notes so that they were really doing a similar thing to long tones but a little bit more interesting."

### 4.2.2 Methods and Etudes

Through the interviews with Galper’s former students, clear trends emerged in the method and etudes books favoured by Avraham Galper and the way he used them with his students. In line with his teaching philosophy, Galper relied on standard etude and method books. Students at different levels (pre-college, undergraduate, and graduate) would use the same etude books but would spend varying amounts of time learning individual etudes. Etudes and exercises were used to address specific issues pertaining to clarinet playing and to continually maintain one’s ability. His own written material is strongly influenced by standard material including modifying this material to better isolate specific challenges on the clarinet for students. Galper’s *Tone, Technique, and Staccato* was used for students of all levels as well. Though it was published in
2001, the material from the book was tested on students, often in the form of handouts. Galper’s *Tone, Technique, and Staccato* was described as the “bible of my studio” by Cecilia Kang and Guy Yehuda. The majority of Galper’s students interviewed have used this book with their own students.

The *Complete Clarinet Method, Division 3* by Carl Baermann was the book of choice for scales and scale patterns for nearly all level of students. Michael Rusinek, who began lessons with Galper as a near beginner, first used *Clarinet Scales and Arpeggios* by Avrahm Galper before moving onto Baermann’s scale book. According to Galper, “practicing scales and arpeggios is one of the most important means of developing musical knowledge and mastering the instrument” (Galper, “Clarinet Scales and Arpeggios” 2). *Clarinet Scales and Arpeggios* bears some resemblance to *Tone, Technique, and Staccato*. It is made up of small sections including a page on chalumeau exercises, a page with exercises transitioning from the chalumeau to the clarion register, short one measure long exercises called “mechanisms”, tone exercises, as well as scales with a two-octave range.

The etudes by Cyrille Rose, both the *32 Etudes* and the *40 Etudes*, were an essential part of the curriculum for most of the interviewed students. Guy Yehuda explains that, “For him, Rose was really for working on phrasing. Rose was never for technique. It was for phrasing and nuances of intervals.” *30 Caprices for the Clarinet* by Ernesto Cavallini and *Advanced Studies for Clarinet* by Victor Polatschek were also used with students.

The last book planned for the Avrahm Galper clarinet series was *Exercises for Improvement of Intonation and Evenness of Tone* by Ferdinando Busoni. Ferdinando Busoni (1834-1909) was an Italian clarinetist and composer. He was the father of the more famous composer, pianist, and conductor Ferruccio Busoni (1866-1924).

### 4.2.3 Solo Repertoire

Avrahm Galper’s students recall working on standard solo repertoire during lessons. Galper was a strong believer in the idea that students needed to work on standard classical repertoire to “have a feeling for it” (Galper, Avrahm. Interview by Richard Warren.) and considered it part of basic training that students could branch out from. The *Concertino* and *Concerti* by Carl Maria
von Weber were pieces that students at the pre-college, undergraduate, and post-graduate level recall studying. Other standard pieces listed by multiple interviewees include the *Clarinet Sonatas* by Johannes Brahms, the *Clarinet Sonata* by Francis Poulenc, and the *Rigoletto Fantasy* by Luigi Bassi.

Students who studied with Avrahm Galper after his retirement from the Toronto Symphony Orchestra recalled working on many more pieces than students who studied with Galper before his retirement. There are multiple possible explanations for this shift. It may be that students were able to list more pieces due to the lessons having occurred more recently. Galper had more time post-retirement and gave longer and more frequent lessons. Therefore, it is likely students could learn more repertoire with more lesson time. The pace at which Galper taught repertoire may have changed over time as well.

Richard Thomson, who studied with Galper from 1970 to 1973 as an undergraduate student at the University of Toronto, describes his first lesson on the first movement of *Concerto No. 2 in E-flat Major, Op. 74* by Carl Maria von Weber:

My first lesson, I think we got through two bars. I figured, well, we'll whip through this and there was no whipping through it. The first high F, I'm sure I fingered it with a standard fingering. "No that's flat. You can't use that. That doesn't sound good." I'm sure I did not know the long fingering for F and I'm sure he taught it to me. After half an hour we played the first note and that was fine then we went to the second note… We did not get very far. I thought, this is going to be quite a year if we get through three, four bars every lesson.

Stephen Pierre, who studied with Galper as a pre-college and undergraduate student from 1972 to 1974, describes his desire to learn the *Clarinet Sonatas* by Johannes Brahms as a young student:

I was in first year at the time and I came back to Mr. Galper and said, "You have to let me play one (of Brahms' Sonatas), you just have to let me." First thing he said was, "You're not ready to play it." What he did was that he let me play something else after that. He saw that I was a little frustrated that I couldn't play the Brahms Sonatas so he let me play the Weber Concertino which I was okay with. I was happy because I was able to play something different but I still wanted to play the Brahms.

Guy Yehuda, who studied with Galper from 1996 to 1999 at the Royal Conservatory of Music, describes his experience as a student:
I think in those three years I really expanded my repertoire exponentially. We didn't really linger. I think I studied around three to four pieces in a span of two weeks. We always had a number of pieces in any given lesson including the etudes. Also, because the lessons were longer you could actually do that.

4.2.4 Orchestral Excerpts

Orchestral excerpts were not a core part of Galper’s teaching. According to Richard Thomson, Galper “would go through the excerpt with you but if you didn't have an audition, they weren't necessarily part of your curriculum.” James Campbell reports that he worked on “very few orchestra excerpts.” Students who were interested in an orchestral career spent a greater deal of time working on and discussing orchestral excerpts with Galper. Harold Gomez was a proactive learner, asking Galper questions about the clarinet including questions about specific orchestral excerpts. Outside of lessons, some students mentioned playing symphonies by Gustav Mahler, where additional clarinets were required, with the Toronto Symphony Orchestra alongside Avraham Galper. Students who studied with Galper after his retirement from the Symphony did not have the same experience.

Stephen Pierre on Galper’s approach to the opening of Rhapsody in Blue by George Gershwin:

He would start with two notes. He would start from the high C and would try to go down before he would go up. Drop your jaw and increase the air pressure so that you would fall off that high C until you almost get a B and then your finger to a B. When you master that and can do it smoothly, then do it to the A. When you've mastered that smoothly, do it to the G. Once you can do it to the low C, you reverse it.

4.2.5 Breathing Exercises

Stephen Pierre remembers going through breathing exercises in lessons. One breathing exercise involved lying on the ground while placing a book on one’s abdomen. The book would move while breathing if using proper diaphragmatic breathing. Another breathing exercise Pierre was taught used a candle to work on breath support:

…you would light a candle and put it 20 inches away from you on the table or something like that and blow it out with a thin stream of air. You would do that the first day, the second day you would blow it out at 21 inches away, the 3rd day, 22 inches, and you would keep going.
4.3 Fundamentals

Galper felt that having technical command of the instrument allows the student to focus on the music rather than the clarinet. He states that “there is no shortcut. Practice is the key” (Galper, “Tone, Technique, and Staccato” 3). Practicing should be done daily and each session should have predetermined goals to ensure efficiency. All practice, including technical exercises, should be approached musically rather than technically. He offers the following motto, “Practising PERFECTLY, makes perfect” (Galper, “Clarinet Method, Book 2” 2).

4.3.1 Sound and Intonation

Galper felt that students needed to develop a concept of a beautiful clarinet tone by listening to good clarinet players in person and on recordings. Galper took the time to listen to recordings with many of his students to guide them towards an ideal clarinet sound. Advancements in technology have made it easy to access recordings of great clarinet players for the modern-day student. However, during the time Galper was teaching, having a collection of recordings for students to listen to required time and research to collect and curate. It was likely that many of the recordings had to be found outside of Canada. According to Guy Yehuda, “He (Galper) could get exactly what he wanted just by directing you to listen for certain things and the philosophy of his clarinet sound.” Galper’s students describe his clarinet tone as a “pure focused sound” (Rusinek) with “lots of core in it” (Yehuda) and it was “always a beautiful sound. Always very controlled. Every note perfectly placed” (Pierre).

A good tone in the low register of the clarinet (written E3 to Bb4) is integral to developing a beautiful tone in all registers on the clarinet. A solid lower register has the tongue placed in the highest position of the mouth. When moving to the upper register, the “tongue moves forward and down at the back” (Galper, “Tone, Technique, and Staccato” 16). To learn to properly transition to the upper register, Galper’s exercises involving an upwards interval of a 12th help clarinetists transfer the sound of the lower register to the upper register as found in Tone, Technique, and Staccato. The register key should be opened gently and the upper note should come smoothly and have a ring to it. A ring to the sound suggests the presence of overtones in the sound. A good tone requires a steady airstream and consistent support from the abdomen. The lower register needs to have “a certain amount of air pressure” (Galper, “Tone, Technique,
and Staccato” 8). The development of the embouchure is required when moving over the break smoothly. Galper suggests that before a “good embouchure and tone are formed, it is best to play mezzo-forte (medium loud). Once there is control, one should also play the pieces and exercises softly” (Galper, “Clarinet Method, Book 2” 3). The throat tones (G4 to Bb4) need to be played slightly louder to facilitate a smooth transition between registers. If going up, the sound needs to be eased when crossing the break (C5 upwards) to ensure a smooth transition (Galper, “Tone, Technique, and Staccato” 8). The transfer of a good tone in the low register to the upper registers was one of the defining aspects of Galper’s teaching.

Galper understood that the tone of the clarinet heard up close needed to sound a particular way in order to be beautiful from a distance. Former student Harold Gomez remembers an experience with Galper:

I heard the exact sound he had been trying to get me to make. It was amazing as I listened from the back of Massey Hall in a piece I wasn't playing. I listened to his sound and it was so dark and rich and full. Most beautiful colour in all the registers. I came rushing back and said, "I can't believe, I just sat beside you in the first piece, you sound totally different from the back. Close up, you have a slight edge to the sound, a certain colour and brightness to the sound, but from back there it is rich and dark." He said, "That is the advantage for you, you are sitting next to me copying the real sound you should be getting. The students who don't get this opportunity come to hear me in the orchestra and they're trying to copy what they hear from the back. If they produce that sound at source, it won't sound rich and dark, it will sound muted and quiet. You won't have the dynamic range or have the ability to provide colour with the people around you."

Guy Yehuda describes Galper’s sound concept:

It was all about the purity of sound. No gimmicks. No fireworks. A sound that is a concentrated sound, somewhat more narrow, with lots of core in it. Almost like the school of Cahuzac and Bonade basically.

Galper believed the ability to adjust intonation is something that comes with experience and when the student learns to listen to blend with others. He suggests one of the best ways to develop this ability is to practice small intervals in various forms. He advocates the use of an electronic tuner when practicing intervals (Galper, “Tone, Technique, and Staccato” 8).
4.3.2 Reeds

Guy Légère’s recalls Galper using Vandoren Traditional Reeds, then referred to as “purple box” reeds. Vandoren Traditional Reeds were a popular choice for clarinetists and remain widely used today. Traditional reeds are no longer sold in purple boxes and are now referred to as “blue box” to reflect the colour of the packaging. Galper went through many reeds and expected his students to have a significant number of reeds available to them at all times.

He went through a lot of reeds because he always told me to buy tons of reeds. You ordered 25 boxes at a time? Good, that's what you have to learn to do. Galper told me, "I tell these things to my students and I see how much lessons are costing them and school is expensive and they're trying to live. I feel badly." I said to him, "No, no, don't, if they don't have the budget they're not going to be able to buy it anyways." You should be told to buy a lot of reeds, good reeds. (Gomez)

According to Guy Légère, Galper rarely spoke about reeds and how to adjust them, at most would say if they are too hard or too soft. Galper felt that if “people complained about reeds, they should practice more” (Légère). When choosing a reed, Galper suggests “…to use a reed that is slightly harder than one that plays with ease. There should always be some degree of resistance to the mode of blowing as it helps to maintain a definite level of air pressure” (Galper, “Clarinet Scales and Arpeggios” 3). According to Harold Gomez, “He knew how to make all types of reeds work, by being flexible.” Stephen Pierre recalls how Galper was able to play on Pierre’s set-up:

I would say, "Mr. Galper, my reeds are terrible and I don't know how to make them better." He would take it (the clarinet) and play it and sound absolutely beautiful and then he would hand it back and say, "There is nothing wrong with it." (Pierre)

Guy Yehuda expresses a similar experience:

He would grab my clarinet with my mouthpiece and my reed and he would always sound the same. No matter what. No matter what kind of clarinet and the set-up. I thought it was quite remarkable.

Galper was not always successful using his students’ set-up. For example, near the end of Michael Rusinek’s time in high school, his set-up became too resistant for Galper to play on. The lesson Galper imparted on his students was that the purpose of reeds and other equipment was to facilitate one’s sound. If the equipment was suitable, a clarinetist should be able to achieve his or her sound.
Equipment is only about getting an easy way to get the sound in your head. The farther you get from what is comfortable, the harder you work to get that sound. (Thomson)

Galper felt the most important quality of a reed is that it must be able to respond in soft dynamics. According to Gomez, Galper would gently sand the tip of the reed to make a reed more responsive:

He would take the reed upside down, the flat part of the reed facing up, and he would hold it with his index finger and 3rd finger and thumb and put it on the 400 sandpaper and hold it at a 45 degree angle and sand it, very gently, just thinning the very tip of the reed. The important thing about the reed is that starts the vibration at the tip and it travels up the vamp. (Gomez)

Galper saw the importance in trying new equipment including reeds, ligatures, and instruments in order to find what works best. James Campbell recalls how Galper would constantly have new equipment and ideas for him to try, “for example, "try this ligature" or "try this fingering," little things like that and a world of possibilities would open.” Galper would push his students to try new reeds and equipment:

It is very risky to try a new mouthpiece or reed or instrument in the orchestra but Galper used to make me take that risk. You really need to try it in the orchestra. (Gomez)

4.3.3 Technique

Though Galper emphasized the importance of technique, he states that “fancy technique should not be your solitary goal” and it is “decidedly less important than good tone and accurate intonation” (Galper, “Tone, Technique, and Staccato” 24). Galper suggests memorizing scales in order to maximize focus on embouchure and tone. Galper’s material for scales included The Complete Method for Clarinet, Division 3 by Carl Baermann as the main scale book while Clarinet Scales & Arpeggios by Avrahm Galper was the book of choice for younger students. Tone, Technique, and Staccato by Avrahm Galper and the material from this book were not only used with the majority of his students but it continues to be used as the book of choice for technical development in the studios of Galper’s students. Technical exercises by Kroepsch combined scalar passages with articulation. They are short exercises organized by key. Galper suggests to “play them slowly; once loudly and again very softly” (Galper, “Tone, Technique, and Staccato” 24) with tonal control as the primary focus. Once the student is capable of playing the exercises slowly with clarity and control, they should be able to play the exercises quickly as
well. When encountering technical difficulties, Galper felt that repeating the entire passage was a waste of time and suggests isolating the difficult passage by beginning a few notes before and ending a few notes after.

Galper was a proponent of the efficient use of the fingers. Fingers should be curved and remain close to the keys and tone holes. Galper notes that not only do clarinet players have a habit of “raising the fingers too high, but also to unequal heights” (Galper, “Clarinet Scales and Arpeggios” 2) which impedes technical fluency. Instead of hitting the keys and tone holes, the fingers should be “held lightly above the instrument and fall naturally” (Galper, “Clarinet Scales and Arpeggios” 2). It is suggested to practice in front of a mirror to correct any finger position problems. Clarinetists should be familiar with as many alternative fingerings and combinations of fingerings as possible. In his books, Galper carefully marks out the fingerings and clearly explains his system of marking fingering including whether to use the pinky keys on the left or the right, when to press both the L and R together at the same time, and when to leave fingers down through a passage.

His rule was to always keep fingerings to one hand when possible and to learn as many different creative fingering combinations. (Rusinek)

He includes fingering combinations in his books that are not commonly addressed in standard clarinet method books including how to use sliding in an effective manner:

Thus, while sliding is frowned upon, it is sometimes unavoidable; therefore, one should become familiar with the various sliding patterns, remembering to keep the fingers relaxed. (Galper, “Clarinet Scales and Arpeggios” 6)

Galper approached technique “with an emphasis on slow deliberate practicing” (Pierre) and an “…emphasis on basic clarinet technique” (Campbell). Galper states, “Do not ignore difficult passages – practice them SLOWLY until you get them right” (Galper “Clarinet Method, Book 2” 4). Peter Stoll describes the relationship between practice and technique that Galper emphasized:

…you need a kind of integrity when you play. You can't fudge through technique. You really have to do the work. He used to say to me, "Talent is 90% hard work."

When practicing technique, Galper advocated the need to think of phrasing and tone:

Don't just play notes. Don't be a robot. He said that a lot to me. Don't just focus on technique, at the end of the day you're making music, right? (Kang)
And:

His priority was sound and control but never playing technique for technique’s sake. Looking back, I now see the wisdom of that. It gives such a solid basis of clarinet control. (Campbell)

Guy Yehuda on Galper’s disinterest in speed for speed’s sake:

I remember we were talking about some clarinet player and some big names that I won't mention who played very fast and played transcriptions of violin pieces. He would say, "Why would you do that?" There wasn't any reason to do that he thought. He really wasn't after that at all and I think it was a very unique thing. Unique in that climate...

4.3.4 Articulation

Galper describes articulation as “a basic element of musical expression”. In his Clarinet Method, Galper explains that to begin a note, the air is blown into the mouthpiece while the tongue pulls away from the reed at the same time. The front of the tongue is lightly touching the reed before air is blown. In order to articulate, “touching the reed should be done with the lightest touch and with the front part of the tongue” (Galper, “Clarinet Method, Book 1” 36).

Michael Rusinek describes Galper’s concept of articulation:

Anchor tonguing refers to when the tip of the tongue is “anchored” somewhere around the lower lip or lower teeth and the articulation happens with part of the tongue a little further up and not “tip to tip”. Articulation was the concept that the tongue “returns” to the reed to stop the vibration and thus stop the sound, the next note starts merely by removing the tongue quickly and gently from the reed to allow the vibrations and thus sound to begin again. The “cycle” of repeated notes could begin without the tongue-the first “articulation” being at the end of the first note, the second note begins with the removal of the tongue from the reed.

Staccato should be smooth and light and used to serve the music. Staccato notes require more air support than legato passages. Staccato should be thought of as detached rather than short (Galper, “Tone, Technique, and Staccato” 60). In general, “the value of staccato notes is halved” (Galper “Clarinet Method, Book 1” 36).

Harold Gomez describes Galper’s staccato as “the most beautiful staccato... the notes were just absolutely bouncy and clear... and they bounced out with such energy, response, and beautiful tone.” He recalls Galper’s answer when asked how he was able to achieve this:
He (Galper) said, "I never really talked to anyone about this before but I believe that I blow a lot harder than other players. I really blow, and use a lot of air and air pressure when I play."

In *Tone, Technique, and Staccato*, his staccato exercises begin with an *ad lib* repetition of 8\textsuperscript{th} notes, beginning with an 8\textsuperscript{th} rest, to achieve a relaxed separation of notes and to avoid harsh tonguing. He takes a lyrical approach to teaching staccato. The exercise starts after an 8\textsuperscript{th} note rest in order to practice tonguing with the idea of 2 3 4 1 grouping (see figure 11). This provides more direction and flow then thinking of 1 2 3 4 for each group of four notes. Galper would refer to the 2 3 4 1 phrasing as “grouping” and was primarily used for practising technical passages (Rusinek).

![Figure 11. 2 3 4 1 phrasing applied to 16\textsuperscript{th} notes, also known as “grouping”](image)

Galper provides a progressive approach to staccato. When the initial repeated note has achieved the desired quality, the clarinetist will articulate a one octave scale repeated *ad lib*. The next step is a two-octave scale followed by short articulation exercises with intervals.

Guy Yehuda recalls Galper’s disinterest in double-tonguing during his time as a student (1996-1999). Though “it was all the latest rage” (Yehuda), Galper did not use it or teach it to his students.
4.4 Student-Teacher Relationship

The student-teacher relationship, in the case of one-on-one clarinet lessons, is based around an expert-novice apprenticeship model. Avrahm Galper’s teaching revolved around one-on-one lessons. He did not hold studio classes or masterclasses for his students. However, his students participated in masterclasses given by guest musicians through the University of Toronto or the Royal Conservatory of Music. Guy Yehuda’s thoughts confirms the expert-novice apprenticeship model of one-on-one clarinet lessons:

(Not) Having a masterclass didn't even cross my mind because with Abe it was like family, I was constantly with him. We couldn't have a studio class, it would have just been me... It was almost like the olden days with the master and the apprentices.

4.4.1 Lesson Format

Students who studied with Galper between 1967 to 1979 received weekly one-hour lessons through the University of Toronto include Harold Gomez, James Campbell, Richard Thomson, and Stephen Pierre. Lessons would take place at the Royal Conservatory of Music. Gomez, Campbell, and Pierre had the opportunity to play alongside Avrahm Galper in the Toronto Symphony Orchestra in symphonic pieces requiring additional clarinetists. According to Gomez’s recollection, Galper’s role as a mentor continued outside of the lessons and into the time spent together in the Symphony and on the job. Following his retirement from the Toronto Symphony Orchestra in 1979, Avrahm Galper could dedicate more time to his students. Galper could give longer lessons with greater frequency rather than the traditional weekly one-hour lesson. The location of the lessons gradually moved from the Royal Conservatory of Music to the Galper home. Michael Rusinek, who studied with Galper between 1979 to 1988, reported having lessons up to three times a week. Guy Yehuda, who studied with Galper from 1996 to 1999 as a student at the Royal Conservatory of Music, had lessons between one to three hours long.

James Campbell describes Galper’s time before and after his retirement from the Toronto Symphony Orchestra:

I studied with him when he was very busy with the Toronto Symphony and I don't think he was as into teaching as much as he later became. After he had his heart attack he really started thinking a lot more about teaching.
4.4.2 Dedication

Galper was a strict teacher and expected the utmost dedication from his students. According to Harold Gomez, Galper was not “…interested in teaching people who aren't prepared to totally commit and it was because he himself was totally committed throughout his whole life.” Michael Rusinek had “never run into any teacher who was more devoted” (qtd. in Field 74). Galper rarely gave compliments yet, at the same time, was caring and patient.

Gomez recalls Galper’s rationale behind his strictness:

He said, "Harold, you have to be hard on students, even good students, because it is my understanding that if you get a job in an orchestra, what I am giving is nothing compared to what a conductor will give you.” You have to be pretty tough to survive in front of 110 highly qualified musicians when a conductor is discussing things one-on-one. That's not easy.

James Campbell recalls Galper’s dedication to his musical education:

Since I was a music education student the school only covered a half hour lesson. Abe went out of his way to find scholarships so I could have an hour lesson and treated me as a performance major even though I was doing education.

Mr. and Mrs. Galper supported Michael Rusinek:

When I was 16, I played in the I.C.A. (International Clarinet Association) competition in Oberlin, a four to five-hour drive from Toronto. The Galpers took me down. When they learned that the dorm where I was staying was very hot, they invited me to join them in their air-conditioned hotel room. The Galpers’ sole purpose in Oberlin was to accompany me to that competition. (qtd. in Field 74)

Richard Thomson’s recollection of Galper’s reaction when needing to prepare a recital on short notice:

I called Mr. Galper right away. I don't know what he thought but he was on my side and he kind of backed me up. There was nothing I could do about it so I had to learn all this music. Even then, he was gracious about it and he said, "Don't worry about it, we'll learn some music." He was always very good to me.

Harold Gomez shares his first phone call with Galper, revealing the dedication Galper required from his students:

I said, "You've been assigned to be my teacher so I wanted to set up our first lesson if that is okay." "Well, how much are you planning to practice each day?" I said, "Minimum 5 hours or more if I can, if I have the time. I'll have to see how much work I have but never less than 5." Dead silence. In the background, "That should be fine!" I think he expected me to say an hour a day. To be talented is nothing unless you're willing to do the work.
and that was his point. He did this with a lot of students at the beginning. Just made them realize that you have to work very hard to be a good musician.

Cecilia Kang on Galper’s patience:

Mr. Galper was extremely patient with me. He had to be if he was willing to listen to me play chalumeau Klose exercises for hours at a time.

Galper would go out of his way to help his students and encourage them to take opportunities that would benefit them, even if the student did not immediately want to. When Guy Légère was offered the opportunity to play with the Brampton Symphony, a community group with a core of professional players, he was tentative about joining. Galper told Légère to “get your silly little ass there.” The opportunities to play in an orchestra for amateur and professional clarinetists were limited.

Thomson on Galper pushing him to perform in a masterclass:

We had a masterclass with a good friend of his, Yona Ettlinger, from Israel. I didn't want to play. I don't know why. Abe said, "What are you going to play?" I said, "I don't think I'm going to play anything." He said, "No! You have to play!" He shoved this Polatschek study at me and said, "Here, you're going to play this." I had to learn it and played it. I can't remember what Ettlinger said. I remember Abe insisting that I play.

Gomez’s reaction towards Galper suggesting the *Clarinet Concerto, Op. 57* by Carl Nielsen for his undergraduate recital, a piece Gomez had reservations about:

So, he saw something but I didn't have the confidence that I could do it but by pushing me, I thought, if he thinks I can do it and he is willing to put in the work with me to do that, I guess I have to trust him and I have to try.

Galper’s attitude to these opportunities for students was to always be looking forward. Rusinek remembers that if he had lost a competition or audition, they would prepare for the next competition or audition, and if he won, there was always more to do. Kang on her experience with competitions:

Mr. Galper encouraged me to enter competitions such as Kiwanis and Canadian Music Competitions early on. Through participating in these competitions, I had the opportunity to hear many of my peer musicians across the nation and this was a huge source of inspiration to me growing up.

Galper would have his students, while studying with him and after they had completed their studies, try new equipment and reeds. Galper would give Gomez reeds to try in rehearsal even though it was risky because “Galper was just trying to point out that you need to live
dangerously. You need to take chances” (Gomez) to find the equipment best suited to the individual.

James Campbell, a current Selmer artist, recalls the moment Galper had him try a clarinet:

> I’ll never forget, in 1985, I was at his house on one of my visits and he said, “Try this!” and he handed me a Selmer Recital clarinet. I had never seen one before. “Just try it out!” So I played it, it had my clarinet voice, how did he know? I was in love with it. “Take it!” he said. I still play Recitals (Selmer clarinets).

### 4.4.3 Father Figure

The student-teacher relationship between Avraham Galper and his students was described as “like family” by multiple students. Students interviewed spoke about a continued relationship with Mr. and Mrs. Galper after the completion of their studies including Gomez, who referred to Galper as “a mentor for life.” Numerous students remembered having cookies and sandwiches at the Galper home after lessons.

Kang describes how Galper was like family to her:

> I always thought of him as my Jewish grandfather. He was that grandfatherly figure. He was very stern as a teacher, but he was also very generous and warm as a person. He was truly dedicated to the art of teaching...

Stephen Pierre describes Avraham Galper behaving “like my father” (Pierre) and taking interest in his life:

> When I started dating my (girlfriend), who is my wife now, the first thing he (Galper) said to me was, "Bring her to my house for lunch… so we can meet her…" I would never forget that because it had nothing to do with clarinet playing. I was puzzled at the time. It was a different side of Mr. Galper than I know...

Gomez on the effort Galper put into helping him continue his studies:

> What was good is that Galper searched very hard at the end of my university study for a great teacher to send me to… He said, "You should go study in Paris with a long-time friend of mine, Yona Ettlinger." So that is what I did.

Campbell on Galper’s support after graduation:

> Later he did come to hear me play when I did the Copland *Concerto* with the TSO (Toronto Symphony Orchestra) and Mr. Copland [conductor] and a few other professional concerts in Toronto, I really appreciated that…
Galper was a lifelong learner and was passionate about sharing with his students:

Even after Galper retired from the Symphony, when we would get together as friends, he would teach me something. He used to phone me and say, "Harold I got this great idea, if only I knew all these things when you were studying with me." He never stopped learning. (Gomez)

Avrahm Galper was a man of upstanding character, a trait whose impact was not lost on his students. According to Richard Thomson, Galper “was very good to me.” and “I've always known that he was very genuine about trying to help.”

Pierre on the effect Galper had on him:

What I think I learned from him was not just how to be a good clarinet player but how to be a decent human being because he was a very decent human being.

4.4.4 Lifelong Learner and Teacher

Avrahm Galper was open to new ideas and open to admitting to changing his mind. When Galper tried the first synthetic reeds Guy Légère had made, Galper thought they should be “sold for $5” and were “not the worst reeds I’ve ever played” (Légère). Galper’s skepticism subsided over time. At the 1998 Ohio Clarinetfest, Galper was apologetic to Légère for not being as supportive of and as involved with Légère reeds from the beginning. Légère reeds are now used internationally by woodwind players of all levels.

Galper showed considerable care for his students, something his students reciprocated. Campbell on Galper’s time as a clarinet instructor at Indiana University:

I was the one who suggested that he come to Indiana to teach during the time we were building the clarinet department. His daughter told me years later that Abe considered that year to be the highlight of his career… He really became close to some of his students and they to him. He and Charna built an extension on their house and called it, "the Bloomington room!" Personally, I am really really happy that I was able honour my teacher in such a real way.

In Michael Rusinek’s words, “Not a day passes where I don’t think about him.”
Chapter 5
Conclusion

The goal of this study was to create a portrait of the pedagogical methods employed by Avrahm Galper and his impact as a teacher on his students. During the research, I created a literature review of standard clarinet repertoire and pedagogical materials, examined the life of Avrahm Galper, analyzed Galper’s written materials, and conducted interviews with his students. Significant attributes of Avrahm Galper’s teaching include his adherence to core principles of pedagogy with flexibility within structure to best respond to the needs of the students, his concern for the development of the whole person in his students, and the fact that Galper was constantly learning, evolving as a teacher, and adapting his approach to teaching. Tone, Technique, and Staccato embodies Galper’s approach to clarinet pedagogy and is widely used by his students as a major part of their own teaching.

The literature review of standard clarinet repertoire and pedagogical materials provided the groundwork for understanding the content of the interviews. It was especially relevant due to Galper’s belief in the need to study standard etudes and repertoire. Nine former students were interviewed for this study. Interviewees represented students who studied with Galper over the span of four decades spanning from the 1960s to the 2000s, providing an overview of Avrahm Galper’s teaching career. Interviews were semi-structured with a set of predetermined questions which provided the foundation for further discussion. Interviews were conducted with a flexible approach.

At the core of Galper’s pedagogical method is his insistence on the development and maintenance of a strong foundation technically and musically. Technically, this begins with the mastery of the lower register of the clarinet through slow and deliberate practice. The three pillars of clarinet playing are tone, technique, and musical expression. With great technical command of the instrument, the clarinetist will be able to focus on the music. According to Galper, musical expression comes from the immersion in, and thorough study of classical music through standard repertoire and materials. This is clear in his published method, etude, and scale books and is confirmed through interviews with his students. Though students studied similar materials and strong tendencies were evident, the journey and curriculum for each student differed.
Galper’s biographical information has been expanded through the detailed investigation of his life. Information about his early life and studies, his inventions, additional information on his written works, and his instrument collection have been collated with the readily available biographical information published in The Canadian Encyclopedia and in Galper’s musical publications. Avrahm Galper’s insatiable curiosity, need to learn, and unwavering dedication to all facets of the clarinet is reaffirmed through the information uncovered in the research into his life.

Greater technical demands, including extended techniques and generally faster playing, are required of modern-day clarinet students. Interview participants reported that there are more clarinet students and larger studio sizes in post-secondary institutions compared to their experiences as students. Studio classes and masterclasses are commonplace complements to private music lessons, although I focus my interviews on the experience of one-on-one lessons. Galper maintained small studios of students simultaneously at the Royal Conservatory of Music and the University of Toronto. He could dedicate more one-on-one lesson time to each student than a teacher with a large studio. The study provided insight into aspects of an effective pedagogical approach which can be adapted by clarinet teachers. Interview participants were strongly influenced by Galper’s teaching method and maintain some of the core principles Galper imparted. These principles include the need to build a strong foundation through the lower register, thoughtful approach to technique, and musical integrity. Many participants regularly used either Galper’s books or handouts as part of their teaching.

I used guiding questions to frame the structure and methodology of the study. The questions and corresponding answers were:

1. What are defining aspects of Avrahm Galper’s approach to clarinet pedagogy?

Avrahm Galper’s pedagogical approach is defined by an emphasis on the development and maintenance of a strong foundation of clarinet playing. He believed that an ideal clarinet tone stems from the mastery of the lower register. Musicality and phrasing were considered in conjunction with technical development. He believed that slow and careful practice were necessary.
2. How has Galper’s educational and musical background influenced his approach to teaching?

Limited information on the influence of Galper’s educational and musical background on his approach to teaching was revealed through the interviews. It was reported that the way certain pieces were taught were tied directly to Galper’s teachers.

3. How has Avraham Galper’s teaching shaped his students?

Galper’s students state that they have been strongly influenced by him in their playing and in their teaching. Multiple students use Galper’s written materials as part of their teaching curriculum.

4. How are the learnings retained by his former students either similar or dissimilar?

Galper’s students had similar responses about the importance of working on the basics of clarinet playing, slow and deliberate practicing, and the value of having a supportive teacher.

5. What is the residual effect of Galper’s teaching?

Galper’s students perform and teach throughout North America and the world. Many of Galper’s students have made Galper’s written materials mandatory for their studio. Galper’s methods and exercises have reached clarinet students around the world along with the ideology of thoughtful practice and the development of a strong foundation of clarinet playing.

6. Why do Galper’s published pedagogical materials currently remain a ‘standard’ choice for developing clarinetists?

Galper’s published pedagogical materials remain a ‘standard’ choice for developing clarinetists due to their focus on foundations. The basics of clarinet playing does not change.

5.1 Implications for Further Research

This methodology could easily be applied to similar studies observing the pedagogical methods of other esteemed musicians. Future research could include an in-depth comparison of the teaching approaches of Avraham Galper’s students and the comparison of the teaching methods clarinet teachers who are contemporaries of Galper.
5.2 Final Thoughts

Avraham Galper not only taught his students to play the clarinet, but to aspire to high moral standards. He cared and treated his students like family. His relationships with students continued after their time as students. Galper’s students’ profound gratitude to him and Mrs. Galper was evident through the interview process. He lives on through his students in their playing and in their approach to teaching.
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07 Apr 2015.


Appendix A: Review of Standard Clarinet Repertoire

Title: Sonatina for Clarinet and Piano

Composer: Malcolm Arnold (1921-2006)

Movements:
   I. Allegro con brio
   II. Andantino
   III. Furioso

Year: 1951

Style: English, Mid-20th Century

Instrumentation: B-flat clarinet and piano

Publisher: Alfred Lengnick & Co., Faber Music

Level: High School, Undergraduate

RCM grade: Mvt. 1 (RCM 8)

Range: E3-A6

Difficulties:
   • accents
   • rhythm – syncopation, dotted rhythms, switching between duple and triple time, hemiolas
   • large leaps in register
   • altissimo in movement 3

Notes: Malcolm Arnold’s Sonatina for Clarinet and Piano is a charming three movement piece. In total, it is 7.5 minutes long. Though the clarinet part is accessible to a developing clarinetist in high school, the piano part is constantly playing on offbeats which could be challenging for ensemble. The common difficulty in the third movement is biting as a default reaction to the energetic nature and playing in the upper register. This results in notes having trouble speaking.
**Title:** Sonata No. 1 for Clarinet and Piano in F minor, Op. 120 and Sonata No. 2 for Clarinet and Piano in Eb major, Op. 120

**Composer:** Johannes Brahms (1833-1897)

**Movements:**
Sonata No. 1 in F minor
   I. Allegro appassionato
   II. Andante un poco Adagio
   III. Allegro grazioso
   IV. Vivace

Sonata No. 2 in Eb major
   I. Allegro amabile
   II. Allegro appassionato
   III. Andante con moto

**Year:** 1894

**Style:** German Romantic

**Instrumentation:** B-flat clarinet and piano

**Publisher:** Multiple – Baerenreiter, Boosey & Hawkes, Henle, Schott, Schirmer, Hal Leonard, Ricordi, Peters, Kalmus, Southern Music Company, Breitkopf & Härtel

**Level:** Late undergraduate, graduate and beyond

**RCM grade:**
Sonata No. 1 in F minor
   III. Allegro grazioso (RCM 6)

Sonata No. 1 in F minor (RCM ARCT)
Sonata No. 2 In Eb major (RCM ARCT)

**Range:**
Sonata No. 1 in F minor – E3-F6
Sonata No. 2 in Eb major – E3-E6

**Difficulties:**
   • ensemble playing with piano
- style – including tone quality and articulation quality
- pacing within phrases, movements, and between movements
- intonation – thick piano part causes difficulty for clarinet tuning

Notes: Along with the Mozart Concerto, the two Brahms clarinet sonatas are masterworks of clarinet repertoire. It requires great musical maturity and are generally reserved by teachers for older students. Though movement 3 of the 1st sonata is listed as RCM level 6, the sonatas are rarely performed or studied as separate movements. The piano part is challenging.
Title: Clarinet Concerto, also referred to as Concerto for Clarinet, Strings, and Harp

Composer: Aaron Copland (1900-1990)

Movements:

I. Slow and expressively
II. Rather fast

Year: 1947

Style: American, 20th Century with jazz elements

Instrumentation: B-flat clarinet, string orchestra & harp, clarinet and piano reduction

Publisher: Boosey & Hawkes

Level: Late undergraduate and beyond

RCM grade: ARCT

Range: E3-A#6

Difficulties:
- extensive use of upper register
- difficult rhythm in all parts
- jazz-influenced style
  - staccatissimo
  - glissando/smear
  - jazz rhythm

Notes: Copland’s Clarinet Concerto was commissioned by Benny Goodman (1909-1986), an American jazz and later classical clarinetist known as the “King of Swing”. It has three sections which are played attacca or two movements linked by a cadenza. The first is a slow lyrical opening, followed by a cadenza, and ending with an energetic and jazzy section. The slow first movement is in an A-B-A form while the second fast movement is in the form of a free rondo with a coda. Aaron Copland was in Rio de Janerio, Brazil while drafting the concerto. Latin American jazz themes are introduced in the cadenza and prevail through the final movement.
Title: Première rhapsodie

Composer: Claude Debussy (1862-1918)

Movements: n/a

Year: 1909

Style: French, Early 20th Century

Instrumentation: B-flat clarinet and piano, B-flat clarinet and orchestra (orchestrated by composer in 1911)

Publisher: Multiple - Durand, Henle, Theodore Presser Company, Kalmus, Gerard Billaudot Editeur, Southern Music Company

Level: Late undergraduate and beyond

RCM grade: ARCT

Range: E3-G6

Difficulties:

- precise rhythm and playing in time
- style and appropriate sound quality
- transition between sections
- rapid passages
- endurance

Notes: Première rhapsodie was written for the clarinet examinations at the Paris Conservatoire. It was originally written for clarinet and piano. Debussy wrote an accompanying orchestral part in 1911. It is a challenging piece that requires musical maturity as well as great technical control of the instrument. There is little opportunity for the clarinetist to rest, making the high energy ending a physical and mental challenge to clarinetists. It is a standard of the clarinet repertoire and one of the greatest pieces available to clarinetists.
Title: Five Bagatelles, Op. 23

Composer: Gerald Finzi (1901-1956)

Movements:

I. Prelude
II. Romance
III. Carol
IV. Forlana
V. Fughetta

Year: written 1940-1941

Style: English

Instrumentation: B-flat clarinet and piano

Publisher: Boosey & Hawkes

Level: High School/Early Undergraduate

RCM grade: Mvt. 1 (RCM 6), 2 (RCM 6), 3 (RCM 3), 4 & 5 (RCM 9)

Range: E3-D6 (Mvt. 1-4), E3-G6 (Mvt. 5)

Difficulties:

- frequent key changes and time signature changes (3/2, 4/4, 3/4, 6/4, 6/8, 9/8)
- intonation in throat tones
- large leaps between registers
- ensemble with piano in extended R avvivando poco a poco in movement I – Prelude and Poco allargando in movement V – Fughetta
- syncopation

Notes: Five Bagatelles are charming short pieces totaling in about 14 minutes in length in the style of English folk music. Movements I, II, III, and IV are commonly studied by serious high school students and the whole piece by first year university students. The difficulty varies greatly between the movements. The Carol is technically the easiest, followed by the Prelude, Romance, and Forlana. The Fughetta is the most technically difficult movement.
Title: Clarinet Concerto

Composer: Jean Francaix (1912-1997)

Movements:

I. Allegro  
II. Scherzando  
III. Andantino  
IV. Allegrissimo

Year: 1967

Style: neoclassical

Instrumentation: B-flat clarinet and orchestra, B-flat clarinet and piano reduction

Publisher: Music Sales America (Editions Musicales Transatlantiques), Schott, Editions Max Eschig

Level: Late Undergraduate, Graduate

RCM grade: ARCT

Range: E3-G6

Difficulties:

- complicated articulation at challenging tempos
- technically very difficult but has an amusing character
- music is in challenging keys
- two cadenzas

Notes: Francaix’s *Clarinet Concerto* is considered one of the most difficult pieces of music written for clarinet. It is incredibly virtuosic yet whimsical. It is a popular selection for the final round of international clarinet competitions alongside Nielsen’s *Clarinet Concerto*. It is rarely performed because the orchestra part is so difficult. The piano reduction is impossible to play as written. There are often three staves for the piano and as many as 12 notes written out to be played at once over a span of four octaves.
Title: Tema con variazioni

Composer: Jean Francaix (1912-1997)

Movements:

I. Tema
II. Larghetto Misterioso
III. Presto
IV. Moderato
V. Adagio
VI. Tempo Di Valza
VII. Cadenza
VIII. Prestissimo

Year: 1974, orchestrated in 1978

Style: neoclassical

Instrumentation: A clarinet and piano, A clarinet and string orchestra

Publisher: Editions Max Eschig

Level: Late Undergraduate, Graduate

RCM grade: ARCT

Range: E3-A6

Difficulties:
- technically difficult but has an amusing character
- extensive use of the altissimo register
- music is in challenging keys
- use of odd meters (7/8 and 5/4)

Notes: Francaix’s Tema con variazioni (Theme and Variations) was commissioned for the Concours du Conservatoire National de Musique’s clarinet department. It is dedicated to Francaix’s grandson, Olivier. The theme is named after Olivier, and a child-like character is apparent in the variations as well. The Tema con variazioni is written for the A clarinet and is one of the most difficult pieces written for the A clarinet.
Title: Sonate in B

Composer: Paul Hindemith (1895-1963)

Movements:
I. Mäßig bewegt
II. Lebhaft
III. Sehr langsam
IV. Kleines Rondo, gemächlich

Year: 1939

Style: modern

Instrumentation: B-flat clarinet and piano

Publisher: Schott

Level: High School, Early Undergraduate

RCM grade:
Mvt. 2 (RCM 7)
Mvt. 3 & 4 (RCM 9)

Range: E3-F6

Difficulties:
- rhythmic stability
  - hemiolas, time signature changes, syncopation
- many accidentals, non-traditional tonality

Notes: The clarinet part in Hindemith’s Sonate sits comfortably on the clarinet. It has a conservative dynamic range for a modern composition, from p to f with two instances of ff in movement 1 and again in 2. Though the ensemble between the clarinet and piano can be confusing, the publisher has kindly put piano cues in the clarinet part. This is a piece generally studied by a senior high school student or as a first or second year university student.
Title: Solo de concours

Composer: André Messager (1853-1929)

Movements: n/a

Year: 1899

Style: French

Instrumentation: B-flat clarinet and piano

Publisher: Alphonse Leduc, Southern Music Company – edited by Daniel Bonade

Level: Undergraduate

RCM grade: RCM 10

Range: E3-G6

Difficulties:

- technically demanding with rapid scale passages and runs
- rhythm – exact 16ths and switching to triplets
- high energy playing

Notes: This piece was written for the 1899 Concours du Conservatoire National de Musique. It is a light-hearted piece in A-B-A form with a coda at the end and a cadenza after B. The middle of the piece, the B section, features a beautiful, slower melody that is passed between the clarinet and the piano. The coda is virtuosic and drives to an energetic ending.
Title: Clarinet Concerto

Composer: Wolfgang Amadeus Mozart (1756-1791)

Movements:

  I. Allegro
  II. Adagio
  III. Rondo

Year: 1791

Style: Classical

Instrumentation: A clarinet (originally basset clarinet) and orchestra, piano reduction available

Publisher: Multiple- Schirmer, Breitkopf & Härtel, Baerenreiter, Kalmus, Gerard Billaudot, Peters, Hal Leonard, Southern Music Company, Boosey & Hawkes, International Music Company, Alphonse Leduc, Ricordi, Schott

Level: Undergraduate and beyond

RCM grade: ARCT

Range: E3-F6 or G6, depending on the version and edition

Difficulties:

  • precise rhythm
  • style and character

Notes: The Mozart Clarinet Concerto is standard repertoire for every clarinet player. It is a requirement for all orchestral auditions and is often asked for on other auditions as well. The excerpt asked for is often the beginning of the clarinet solo, measure 57, in the first movement to measure 154. It is common to be supplemented with an excerpt from the third movement, measure 1 to 31.

It is not uncommon for it to be introduced to a serious high school clarinet student. However, it is a piece that all clarinetists will continue to work on for a lifetime. Due to the relative young age
of the clarinet as an instrument, there is a small selection of repertoire from the classical period of music (1775-1825), especially featuring the clarinet as a solo instrument. Understanding and playing the classical style is a challenge for clarinetists. The clarinet concerto was originally written and performed on the basset clarinet. The basset clarinet could reach a low C, which is not possible on the modern A clarinet and the original autograph has been lost, resulting in variations from edition to edition and different approaches to working around unavailable low notes.
Title: Clarinet Concerto, Op. 57

Composer: Carl Nielsen (1865-1931)

Movements: one movement with four sections

Year: 1928

Style: modern

Instrumentation: A clarinet and orchestra, A clarinet and piano reduction with snare drum

Publisher: Multiple - Kalmus & Music Sales America (Edition Wilhelm Hansen)

Level: Late undergraduate and beyond

RCM grade: ARCT

Range: E3-G6

Difficulties:

- fluid and rapid technique required
- articulation – repetitive staccato passages and repetitive accents
- untraditional tonality, frequent modulations
- variety of rhythms in rapid succession
- sudden changes in mood

Notes: Nielsen’s Clarinet Concerto is one of the most difficult pieces written for the clarinet. It is often a required piece for final rounds of international clarinet competitions. It is rarely programmed or performed in public due to the difficult orchestra part and it being deemed less accessible to audiences. The Concerto was the last symphonic work of Nielsen’s while he was in poor health and near the end of his life. The concerto was written for and based on the personality of Aage Oxenvad, clarinetist of the Copenhagen Wind Quintet, who had a violent temper and was believed to have been bi-polar. In the concerto, there is a tonal struggle between F and E, creating tonal tension. The snare drum is featured prominently and is included in the piano reduction. The Nielsen Clarinet Concerto is a standard orchestral excerpt for the snare drum.
Title: Sonata for Clarinet in B-flat and Piano

Composer: Francis Poulenc (1899-1963)

Movements:
- I. Allegro tristamente
- II. Romanza
- III. Allegro con fuoco

Year: 1962

Style: French, 20th Century

Instrumentation: B-flat clarinet and piano

Publisher: Chester Music

Level: Undergraduate

RCM grade: RCM 10

Range: E3-Ab6/G#6

Difficulties:
- ensemble
- jumps between registers
- extreme changes in mood
- in third movement – tendency to bite at fast speed and on high notes

Notes: The Clarinet Sonata was one of the last pieces that Francis Poulenc had written during his lifetime. It was dedicated to the Swiss composer Arthur Honegger. Poulenc wrote two other sonatas involving clarinet including the Sonata for Two Clarinets, one in A and one in B-flat, and the Sonata for Clarinet and Bassoon. The Clarinet Sonata is around 13 minutes long and is a favourite for recordings.
Title: Introduction, Theme, and Variations

Composer: Gioacchino Rossini (1792-1868)

Movements: n/a

Year: 1819

Style: Italian bel-canto

Instrumentation: B-flat clarinet and orchestra, piano reduction available

Publisher: Oxford University Press – edited by David Glazer, Southern Music

Level: Undergraduate

RCM grade: RCM ARCT

Range: F3-A6

Difficulties:

- rubato and playing in an operatic style
- jumps to the altissimo register
- rapid scale passages
- articulation
- breathing

Notes: Rossini wrote his Introduction, Theme, and Variations when he was only 18 years old. The piece allows the clarinet to highlight its ability to play lyrically, its large range, and its virtuosic capabilities. The introduction is in the key of F while the theme and variations are in C. Despite the lack of accidentals in the key signature, it is technically challenging.
Title: Sonata for Clarinet and Piano, Op. 167

Composer: Camille Saint-Saëns (1835-1921)

Movements:

I. Allegretto
II. Allegro animato
III. Lento
IV. Molto allegro

Year: 1921

Style: French, Romantic

Instrumentation: B-flat clarinet and piano

Publisher: Multiple – Masters Music Publications Inc., Peters, Durand, Henle, Theodore Presser Company

Level: High School, Undergraduate

RCM grade: Mvt. 1 (RCM 8) 2, 3, and 4 (RCM 9)

Range: E3-E6

Difficulties:

- triplets
- articulating in the upper register
- large leaps in register

Notes: The Saint-Saëns Sonata is a standard in clarinet repertoire that is commonly performed by professionals in recitals and on recordings. It is accessible to developing clarinet students, making it a popular choice for high school and undergraduate students. It is common for it to be one of the first selections of serious repertoire for students. The four movements are short and have contrasting characters.
Title: Fantasiestücke (Fantasy Pieces), Op. 73 for Clarinet and Piano

Composer: Robert Schumann (1810-1856)

Movements:

I. Zart und mit Ausdruck
II. Lebhaft, leicht
III. Rasch und mit Feuer

Year: 1849

Style: Romantic

Instrumentation: A clarinet and piano, arrangement for B-flat clarinet exists but is mainly only performed on B-flat by students

Publisher: Multiple – Schirmer, Peters, Henle, Rubank, Schott, International Music Company, Gerard Billaudot Editeur, Ricordi, Breitkopf & Härtel

Level: Movement 1 is commonly taught to students in high school due to lower technical requirements, however the piece requires great musical maturity. This piece is acceptably challenging for undergraduates and graduate students.

RCM grade: I. Zart und mit Ausdruck (RCM 7)

Range: A3-E6

Difficulties:

- style and character
- ensemble with piano
- breathing/long phrases
- endurance

Notes: Schumann’s *Fantasy Pieces* were originally written for clarinet and piano but the composer also made versions with the clarinet part played on cello or viola. The pieces closely resemble art song in their length and the sudden changes in emotion and mood from phrase to phrase. The three pieces are harmonically linked. The first piece begins in A minor and ends in A major. The second piece and third piece are in A major. The piano part is challenging.
Title: Three Pieces for Clarinet Solo

Composer: Igor Stravinsky (1882-1971)

Movements:
I
II
III

Year: 1919

Style: 20th Century

Instrumentation: Solo clarinet – preferably A clarinet for movements I and II, preferably B-flat clarinet for movement III

Publisher: Chester Music

Level: Movement I – high school

Movement II & III – undergraduate and beyond

RCM grade: RCM ARCT

Range: E3-G6

Difficulties:
- rhythm
- changing meters
- maintaining interest as a solo voice
- rapid technically difficult passages
- switching between B-flat and A clarinet

Notes: Three Pieces for Clarinet Solo is made up of three short movements. The first movement utilizes the clarinet’s low register and is believed to be based on the traditional Russian song, “Song of the Volga Boatmen”. The second movement is without time signature or bar lines suggesting an improvisatory approach. The last movement is traditionally played on the B-flat clarinet as opposed to the A clarinet for the last two movements, and is jazz-influenced.
Title: Concertino

Composer: Giuseppe Tartini (1692-1770), arr. by Gordon Jacob

Movements:

I. Grave
II. Allegro molto
III. Adagio
IV. Allegro risoluto

Year: Violin Sonata in G minor No. 10 “Didone abbandonata” was written, c. 1731, arrangement by Gordon Jacob in 1945

Style: Italian Baroque

Instrumentation: B-flat clarinet and orchestra, B-flat clarinet and piano

Publisher: Boosey & Hawkes

Level: High School

RCM grade:
Mvt. 1 & 2 (RCM 7)
Mvt. 3 & 4 (RCM 8)

Range: F3-F6

Difficulties:

- Baroque style
- endurance
- faster rhythmic values, especially in slow movements
- breathing

Notes: Concertino by Tartini is one of the few Baroque selections to be considered standard in the clarinet repertoire. It is rarely played by university students or professionals but is a popular choice for high school students. The Concertino is crafted from excerpts taken from two of Tartini’s violin sonatas that are not named in the notes provided by the publisher. One of the pieces borrowed from is the Violin Sonata in G minor No. 10 “Didone abbandonata”.

Title: Concertino in E-flat major, Op. 26

Composer: Carl Maria von Weber (1786-1826)

Movements: I (Adagio ma non troppo – Andante – Allegro)

Year: 1811

Style: German Romantic

Instrumentation: B-flat clarinet and orchestra, B-flat clarinet and piano reduction

Publisher: Multiple – Henle, Breitkopf & Härtel, Kalmus, Hal Leonard, Schirmer, Southern Music Company, International Music Company, Carl Fischer, Baerenreiter

Level: High School, Early Undergraduate

RCM grade: RCM 8

Range: E3-F6

Difficulties:

- opening note – beginning at a soft dynamic without being late
- fast scalar passages
- rhythm at m. 125 – m. 148
- large jumps at m. 211 – m. 217
- altissimo notes at the end

Notes: Weber’s Clarinet Concertino consists of a slow introduction and theme & variations. It was composer for clarinet virtuoso Heinrich Bärmann. It is a popular choice for high school students and early undergraduate students. There are challenging passages but it is all tonal (in F for the clarinet) and falls comfortably on the clarinet. There are varying speeds for different sections and different time signatures including, 3/4, cut time, and 6/8. The extremes of the clarinet’s dynamic range are explored in this piece. The opening piano B-flat on the clarinet is notorious for being a source of anxiety for clarinetists. The final variation in 6/8 is the most technically challenging and virtuosic with large leaps and sweeping runs. Weber’s Concertino is an exciting piece to hear and an audience favourite.
Title: Concerto No.1 in F minor, Op. 73 & Concerto No. 2 in Eb major, Op. 74

Composer: Carl Maria von Weber (1786-1826)

Movements:

Concerto No.1 in F minor, Op. 73
   I. Allegro Moderato
   II. Adagio ma non troppo
   III. Rondo

Concerto No. 2 in Eb major, Op. 74
   I. Allegro
   II. Andante con moto
   III. Alla Polacca

Year: 1811

Style: German Romantic

Instrumentation: B-flat clarinet and orchestra, piano reduction available

Publisher: Multiple – Henle, International Music Company, Ricordi, Carl Fischer, Kalmus, Peters, Hal Leonard, Schott, Boosey & Hawkes, Breitkopf & Härtel

Level: Concerto No. 1 – late high school and undergraduate
       Concerto No. 2 – undergraduate and beyond

RCM grade: RCM 10

Range: Concerto No. 1: E3-G6, Concerto No. 2: E3-Bb6

Difficulties:

- endurance
- breathing
- altissimo
- operatic style
- virtuosic articulation and technique
Notes: Weber’s Clarinet Concerto No. 1 and No. 2 are at the core of standard clarinet repertoire. Operatic in nature, especially in the second movements, the clarinet concerti showcase the many capabilities of the clarinet and provide ample opportunities for the clarinet soloist to use rubato. Carl Maria von Weber was renowned for his operas Der Freischütz, Euryanthe and Oberon and is often credited with influencing the development of Romantic opera in Germany. It is common for serious high school students to learn a movement from one of the concerti. Concerto No. 2 in Eb is more challenging for the clarinet player than Concerto No. 1 in F minor. Both Concerti feature a three-movement format, fast-slow-fast. It is accepted practice for each individual player to execute different articulations in fast passages.

The two Concerti are staples of the clarinet repertoire and are commonly recorded and performed. His other works for winds such as the Concertino for Horn and his Bassoon Concerto remain popular as well.
Appendix B: Literature Review of Standard Clarinet Etude Books

High School Etude Books

**Title:** Complete Method for Clarinet, Op. 63 – 1\(^{st}\) & 2\(^{nd}\) Division (combined)

**Composer:** Carl Baermann (1810-1885)

**Year:** 1860

**Publishers & Editions:** Carl Fischer, edited by Gustave Langenus

**Level:** High School

**RCM grade:** No. 25, 43 (RCM 8)

**Range:** E3-G6

**Format:** Progressive with issue-focused sections

**Type:** Combination – fundamentals, technical, musical, developmental

**Notes:** Carl Baermann’s *Complete Method for Clarinet* is in two parts and five divisions. Division 1 and 2 are presented within the same book. Division 1 is a book with chapters explaining and outlining the fundamentals of clarinet playing, the rudiments of music, embellishments and ornamentation, and a short dictionary of common musical terms. There are no etudes in this division. Division 2 is organized by key up to three sharps and flats for major and minor keys. A varied combination of long tones exercises, scales, broken chords, one measure technical exercises that are to be repeated 20 times each, and short etudes are provided for most keys. For some keys, there are short pieces for clarinet with piano accompaniment. The piano accompaniment is sold separately. Long tone exercises, scales, and broken chords are written out at the end of the book for keys that were not included in the main section of the book.
Title: Clarinet Method – Book 2 (Formerly Clarinet for Beginners – Book 2)

Composer: Avrahm Galper (1921-2004)

Year: 1996

Publishers & Editions: Boosey & Hawkes, Waterloo Music

Level: Early High School

RCM grade:

No. 7, 8, 26, 33, 47, 51, 52, 54, 74 (RCM 5)

No. 35, 36, 38, 41, 44, 56, 62, 65, 70, 72 (RCM 6)

Range: E3-E6

Format: Method, progressive

Type: Combination – fundamentals, articulation, technique (scales), musical

Notes: Avrahm Galper’s Clarinet Method – Book 2 is the second book of his two-book beginner’s method. The method includes short etudes, scales, and warm-ups. Each one focuses on a different challenge of clarinet playing including articulation, going over the break, the altissimo register, and phrasing. The etudes progressively become longer through the book. For example, etude number 1 is two lines long while the third last etude, number 73 is one-page long. The etudes are arranged by key. Keys addressed include C major, A minor, G major, E minor, F major and D minor. Fingerings are clearly marked for students that would be omitted in books intended for more advanced students. Right and left fingerings for pinky keys are noted, opportunities to leave fingers down are marked with brackets in the music, and altissimo fingerings are included underneath the notes. Accompaniment chords are marked in the music for the melodic etudes.
Title: Melodious and Progressive Studies, Book 1 & 2

Composer: David Hite (1923-2004)

Year: 1968

Publishers & Editions: Southern Music Company

Level: High School

RCM grade: *note some etudes are acceptable for multiple grades

Book 1: No. 1, 3 (RCM 4)

Book 1: No. 7, 8, 9, 10, 11, 12, 13, 14, 15, 16 (RCM 5)

Book 1: No. 1, 2, 3, 4, 5, 7, 8, 10, 11, 12, 13, 14, 16 (RCM 6)

Book 1: No. 3, 5, 6, 7, 10, 12, 13, 15, 16, 17, 18, 20, 21, 24, 37, 46 (RCM 7)

Book 1: No. 24  

Book 2: No. 1-8, 10, 11, 14, 15, 16, 18, 19, 20, 22 (RCM 8)

Range: E3-F6

Format: Collection, progressive, organized by key

Type: Phrasing, Technical, Developmental

Notes: This is a compilation of clarinet etudes from multiple sources organized by key.

Book 1 includes selections from Friedrich Demnitz’ Elementary School for Clarinet, Domenico Nocentini’s Twenty-Four Melodic Etudes, Carl Baermann’s Complete Clarinet School, Division 2: Preparatory Studies, Hyacinthe Klosé’s Celebrated Method for the Clarinet.

Book 2 has selections from Jean Baptiste Gambaro’s Twenty-One Caprices, Jakob Dont’s 24 Preparatory Exercises, Op. 37 (for violin), Friedrich Berr’s 6 Etudes, and Henry Lazarus’ Lazarus Clarinet School.
Title: Vade-mecum du Clarinetist

Composer: Paul Jeanjean (1874-1928)

Year: 1927

Publishers & Editions: Alphonse Leduc

Level: High school and beyond

RCM grade:

Range: E3-G6

Format: Routine

Type: Combination - articulation, fundamental, technical

Notes: Vade-mecum du Clarinetist is a collection of six special etudes for the development of the fundamentals of clarinet playing, including fast fingers and tonguing. The etudes address trills, flexibility of the left hand, flexibility of the right hand, what is described in the book as tremolo but is known as flutter-tonging in North America, articulation exercises containing all the major and minor scales, and tone. The technical etudes consist of short two-line exercises which are transposed to every pitch and repeated. There is a short description and explanation of how to work on each issue at the start of each etude.
Title: 17 Staccato Studies

Composer: Reginald Kell (1906-1981)

Year: 1958

Publishers & Editions: International Music Company

Level: High school and beyond

RCM grade: n/a

Range: E3-G6

Format: Collection

Issues Addressed: Articulation

Notes: The etudes in 17 Staccato Studies are designed to assist the developing clarinetist achieve a delicate staccato. The etudes are technically simple and are not musically challenging in order to ensure the focus remains on articulation. Articulation is practiced at different speeds, with different rhythms, various dynamics, and throughout the various registers in this book through diatonic scale patterns.
Title: Selected Etudes for Clarinet

Composer: Himie Voxman (1912-2011)

Year: 1989

Publishers & Editions: Rubank Publications

Level: High School

RCM grade: RCM 7/8

Range: E3-E6

Format: Collection organized by key

Type: Fundamentals, technique (scales), phrasing, musical

Notes: A collection of one-page etudes organized by key. Along with each etude, scale and arpeggio exercises are included. Etudes are by composers such as Cyrille Rose, Johann Sebastian Bach, Gustav Adolph Heinze, Franz Wilhelm Ferling, Johann Müller, Hyacinthe Klosé, Jacques Mazas, Jean Baptiste Gambaro, Robert Kietzer, and Ludwig Wiedemann.
High School/Undergraduate Etude Books

Title: Tone, Technique, & Staccato

Composer: Avrahm Galper (1921-2004)

Year: 2001

Publishers & Editions: Mel Bay

Level: High School and beyond

RCM grade: n/a

Range: E3-A6

Format: Issue-focused sections, routines

Issues Addressed: Fundamentals

Notes: The three sections of Tone, Technique, & Staccato form the fundamentals of solid clarinet playing. Avrahm Galper provides instructions and tips on how to practice in general, as well as for each section. In the section Tone, there are short low register exercises followed by various exercises to practice the transition to the upper register. In Technique, Galper includes Kroepsch exercises, short one or two-line technical exercises based on key, and Klosé mechanisms, short one or two measure exercises that help clarinetists familiarize with various fingerings. Galper annotates these exercises with suggested and alternative fingerings. In Staccato, each section is organized by key beginning with a scale exercise, exercises on arpeggios, followed by a short articulation etude. Longer etudes by Klosé, Baermann, and etudes based on orchestral excerpts are included at the end of the section.
Title: Celebrated Method for the Clarinet

Composer: Hyacinthe Klosé (1808-1880)

Year: 1843

Publishers & Editions: Carl Fischer, edited by Simeon Bellison

Level: High school to undergraduate

RCM grade: c. RCM 7 & 8

Range: E3-Ab6

Format: Collection with issue-focused sections

Type: Combination – progressive, fundamentals, technique (scales), technical, phrasing, developmental

Notes: This method is divided into two parts. The first part begins at a rudimentary level and progresses throughout. A variety of etudes, short pieces, preparatory exercises, mechanical exercises, and scales are used. There are 50 progressive duet etudes included in the first part. By the end of the first part of the method, the student would have gone through etudes in all major keys, long tones, articulation, syncopation, ornamentation, and arpeggios. Part two includes more scales in various formats, 15 challenging etude duets, register studies, twenty studies addressing different issues, and Kroepsch exercises in different keys.
**Title:** 416 Progressive Daily Studies, also called 416 Exercises for the Clarinet

Book I: 167 Exercises

Book II: 183 Exercises

Book III: 40 Exercises

Book IV: 26 Exercises

**Composer:** Fritz Kroepsch (years unknown, was a student in Vienna from 1824-26)

**Year:** 1881

**Publishers & Editions:** Carl Fischer – revised by Simeon Bellison, International Music Company – edited by Eric Simon

**Level:** Late high school and beyond

**RCM grade:** n/a

**Range:** E3-A6

**Format:** Routine, organized by key

**Type:** Technical

**Notes:** Book I and II are made up of shorter one or two line exercises. The exercises are organized by key including major and minor keys. There are about 9 exercises per key. In book III, there are half page etudes based on each key. In book IV, the etudes for each key are longer than a page. With each book, the difficulty of the exercises presented increases. However, the exercises within each book are not presented in the order of progressive difficulty. The shorter exercises from book I and II are often included as part of other method books including Klosé’s Celebrated Method. They are short but challenging and are standard in a clarinetist’s education. They provide material for students to practice register leaps, legato playing, and velocity.
Title: Arpeggio Studies, Op. 39

Composer: Robert Stark

Year: 1871


Level: High School and Beyond

RCM grade: n/a

Range: E3-G6

Format: Collection

Type: Technical, Articulation

Notes: The Arpeggio Studies include sections on intervals, triads in wide skips, triads and connecting scale passages, seventh chords and connecting scale passages, and triads and seventh chords. Each section has multiple etudes. Each etude goes through either all major keys or minor keys. For example, etude 1 covers all major keys, etude 2 covers all minor keys. It is used in conjunction with regular scale practice. These etudes are execution etudes and do not contain melodic material.
Title: 32 Etudes for Clarinet

Composer: Cyrille Rose (1830-1903)

Year: 1913


Level: High School and Beyond

RCM grade:

No.1, 2 (RCM 7)

No. 3, 4, 7, 8, 11, 16, 19, 20, 21, 23, 24, 29, 35 (RCM 8)

Range: E3-E6

Format: Collection – alternating slow and fast etudes

Type: Combination – musical, technical

Notes: The 32 Etudes by Cyrille Rose are adaptations of Franz Wilhelm Ferling’s (1796-1874) 48 Exercises for Oboe, Op. 31. Cyrille Rose often transposed, modified time signatures, articulations, and dynamics of the original oboe etudes to better suit the clarinet. The 32 Etudes are a staple of North American clarinet pedagogy. The book progresses through different keys – major and minor – up to five sharps and flats by etudes 29-32. The etudes alternate between slow, expressive, legato etudes and faster paced, more technical etudes. The slow and melodic etudes have been edited by Daniel Bonade to include specific dynamics in Sixteen Phrasing Studies for Clarinet.
Title: 16 Phrasing Studies for Clarinet

Composer: Daniel Bonade (1896-1976)/Cyrille Rose (1830-1903)

Year: 1952

Publishers & Editions: Conn Selmer Inc./G. Leblanc

Level: High School and Beyond

RCM grade: n/a

Range: E3-G6

Format: Collection

Type: Musical

Notes: 16 Phrasing Studies for Clarinet are the musical/vocalise etudes taken from Cyrille Rose’s 32 Etudes reedited with dynamics, articulation, and interpretation by Daniel Bonade. Bonade is extremely specific with his markings while the original Rose etudes have few markings. This is an incredible tool to teach phrasing. This book is no longer being produced in print but is available online.
Title: 40 Studies for Clarinet

Composer: Cyrille Rose (1830-1903)

Year: 1910


Level: High School and Beyond

RCM grade:
No. 22 (RCM 7)
No. 1, 13, 18, 21, 24, 32, 34 (RCM 8)

Range: E3-F6

Format: Collection

Type: Combination – technical & musical

Notes: The Rose 40 Studies for Clarinet are often the first serious studies that a developing clarinetist will encounter in his/her studies. It is not uncommon to revisit the 40 Studies as a senior undergraduate student or graduate student. The collection contains etudes that cover a variety of key clarinet issues such as legato playing (air and legato fingers), register changes, fast technique, articulation, dotted rhythms, ornaments, and expressive playing. All the etudes were based on etudes for originally for other instruments by composers Dancla, Fiorillo, Kreutzer, Gaviniès, Mazas, Schubert, and Ries. The difficulty of the etudes in the book vary but are generally easier and more accessible than the etudes in the Rose 32 Etudes. It is available as either one volume or split into two volumes.
**Title:** Passage Studies vol. 1, 2, & 3

**Composer:** Frederick Thurston

**Year:** 1947

**Publishers & Editions:** Boosey & Hawkes

**Level:** High school (vol. 1) to undergraduate (vol. 2 & 3)

**RCM grade:** n/a

**Range:**

Vol. 1: E3-C6

Vol. 2: E3-G6

Vol. 3: E3-G6

**Format:** Progressive

**Type:** Combination – musical, technical

**Notes:** The Thurston *Passage Studies* are presented in three volumes with each volume increasing in difficulty. Each study is based on pre-existing pieces, such as piano sonatas, symphonies, and songs making them musically interesting and expanding students’ knowledge of music that clarinetists do not play on a regular basis. In all three volumes, baroque music, especially that of Johann Sebastian Bach’s, is featured. There are etudes based on difficult standard orchestral excerpts for the clarinet as well. Each study is one to two pages long and are in a variety of keys and time signatures.
Undergraduate Etude Books

Title: Complete Method for Clarinet, Op. 63 – Third Division

Composer: Carl Baermann (1810-1885)

Year: 1860

Publishers & Editions: Carl Fischer, edited by Gustave Langenus

Level: Undergraduate

RCM grade: n/a

Range: E3-C7

Format: Progressive, routine

Issues Addressed: Technique (scales)

Notes: The Baermann 3rd Division book of the Complete Method for Clarinet is a scale book. It contains all scales – major and minor, broken chord passages in different patterns, diminished chords of the seventh, interrupted scales, returning scales, chords of the seventh, diverse chords, scales in thirds, and scales in sixths. At the end, it includes an etude based on octaves, a staccato and trill exercise, and a triplet exercise. It is the standard book for scales and the foundation of clarinet technique.
Title: 48 Studies for Clarinet

Composer: Alfred Uhl (1909-1992)

Year: 1940

Publishers & Editions: Schott Music

Level: Undergraduate

RCM grade:

No. 1 (RCM 6)

No. 11, 20 (RCM 7)

No. 2, 3, 6, 8, 21 (RCM 8)

No. 14, 16 (RCM 9)

No. 28, 37, 39, 42 (RCM 10)

Range: E3-F6

Format: Collection

Type: Combination – phrasing, articulation, fundamentals, rhythmic

Notes: The 48 Studies for Clarinet are a collection of etudes addressing numerous technical issues of clarinet playing including legato playing, articulation, and moving between registers. The vast majority of etudes focus more on technique and faster playing rather than lyrical playing. The etudes are presented in various key signatures, each in non-traditional tonality and have many accidentals written into each etude. These etudes force students to read the music carefully and to constantly aware of unexpected accidentals.
Title: Thirty Caprices

Composer: Ernesto Cavallini (1807-1874)

Year: Not known


Level: Undergraduate

RCM grade:

No. 1, 9, 13, 16, 17 (RCM 8)

No. 19, 22, 23, 24 (RCM 9)

No.25, 26, 28 (RCM 10)

Range: E3-G6

Format: Collection

Type: Combination – musical, technical

Notes: The Thirty Caprices by Italian composer and clarinetist Ernesto Cavallini are highly virtuosic operatic etudes with fast articulation and numerous register leaps. The etudes remain in conservative key signatures. The most number of accidentals in the key signature only goes as far as a brief interlude in B major (five sharps for 16 measures in caprice 30), and B-flat major. Cavallini played and wrote the etudes for the six-keyed boxwood clarinet. Modern instruments experience unique technical challenges with these etudes due to the changes to the instrument.
Title: 18 Etudes for the Clarinet

Composer: Paul Jeanjean (1874-1928)

Year: 1928

Publishers & Editions: Andrieu Freres, Alfred Music

Level: Mid to late undergraduate

RCM grade:

No. 1, 3, 7, 9 (RCM 9)

No. 2, 4, 6, 10, 11, 12, 13, 14, 15, 17 (RCM 10)

Range: E3-G6

Format: Collection

Type: Combination - technique (scales), phrasing, musical, rhythmic

Notes: The 18 Etudes for the Clarinet were written to prepare clarinetists to play odd melodic chords and complicated rhythmic figures by what Paul Jeanjean describes as the “modernists”.

According to Jeanjean, each etude focuses on certain issues, such as chords made of augmented intervals, the whole tone scale, and 5/8, 7/4, 5/4, 1/4 rhythms. Etude #18 is the only etude that is a duet. It is in canon form. At the end of the book, there are one page extracts from clarinet solos by French clarinetists including: Paul Jeanjean, Mare Delmas, Georges Sporck, Ulmar Gateau, Edmond Avon, and Lucien Niverd.

---

Title: Advanced Studies for the Clarinet

Composer: Victor Polatschek (1889-1948)

Year: 1947

Publishers & Editions: Schirmer, Hal Leonard

Level: Undergraduate

RCM grade: No. 3, 5, 8, 17, 21, 27 (RCM 10)

Range: E3-G6

Format: Collection

Type: Combination – musical, technical

Notes: Victor Polatschek was the former principal clarinetist of the Boston Symphony Orchestra. He wrote a number of clarinet etude books including the *Advanced Studies for the Clarinet*. The 28 etudes included in this book include original compositions by Polatschek, etudes based on the styles of well-known composers, and etudes based on famous themes from symphonic and chamber works. Styles range from the Baroque with Johann Sebastian Bach all the way to Arnold Schoenberg’s *Pierrot Lunaire*. These etudes are musically and technically challenging, working through many of the more challenging keys including Db major and E major.
Title: Tone, Technique, & Staccato

Composer: Avrahm Galper (1921-2004)

Year: 2001

Publishers & Editions: Mel Bay

Level: High School and beyond

RCM grade:

Range: E3-A6

Format: Issue-focused sections, routines

Issues Addressed: Fundamentals

Notes: The three sections of Tone, Technique, & Staccato form the fundamentals of solid clarinet playing. Avrahm Galper provides instructions and tips on how to practice in general, as well as for each section. In the section Tone, there are short low register exercises followed by various exercises to practice the transition to the upper register. In Technique, Galper includes Kroepsch exercises, short one or two-line technical exercises based on key, and Klosé mechanisms, short one or two measure exercises that help clarinetists familiarize themselves with various fingerings. Galper annotates these exercises with suggested and alternative fingerings. In Staccato, each section is organized by key beginning with a scale exercise, exercises on arpeggios, followed by a short articulation etude. Longer etudes by Klosé, Baermann, and etudes based on orchestral excerpts are included at the end of the section.
Title: Virtuoso Velocity Studies for Clarinet

Composer: Kalman Opperman (1919-2010)

Year: 1999

Publishers & Editions: Carl Fischer

Level: Undergraduate

RCM grade: No. 1-9, 11-16, 18-20, 22 (RCM 10)

Range: E3-C7

Format: Progressive

Issues Addressed: Technical

Notes: *Virtuoso Velocity Studies for Clarinet* is part of a series of studies. It is the most advanced of the series. Preceding books include *Elementary Velocity Studies*, *Intermediate Velocity Studies*, and *Advanced Velocity Studies*. This collection of 22 technical etudes are dedicated to the principal clarinetist of the Philadelphia Orchestra, Ricardo Morales (1972- ). This book focuses on increasing finger speed and comfort in the extreme altissimo register.
Late Undergraduate Etude Books

**Title:** 16 études modernes for Clarinet

**Composer:** Paul Jeanjean (1874-1928)

**Year:** first published 1924

**Publishers & Editions:** Southern Music Company, edited by David Hite, Boosey & Hawkes, Alphonse Leduc

**Level:** Late undergraduate

**RCM grade:** n/a

**Range:** E3-G6

**Format:** Collection

**Type:** Combination – technique (scales), phrasing, musical, rhythmic

**Notes:** Jeanjean’s *16 études modernes*, is representative of the shift in French compositional style period after World War I, where whole tone, pentatonic, and modal harmonies were favoured. The etudes in this book have irregular, shifting rhythms while maintaining elegant phrases and changing tonal colours. The book is comprised of two-page melodic etudes as well as exercises on scales. They are technically, rhythmically, and musically challenging. The *16 études modernes* are markedly more complex than the *18 Etudes for the Clarinet*. The *16 études modernes* are also published as flute etudes.

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Title: Hommages

Composer: Bela Kovacs (b.1937)

Year: 1994

Publishers & Editions: Darok

Level: Late undergraduate

RCM grade:

Hommage à Johann Sebastian Bach (RCM 8)

Hommage à Bela Bartok, Hommage à Carl Maria von Weber (RCM 9)

Hommage à Manuel de Falla (RCM 10)

Hommage à Richard Strauss (ARCT)

Range: E3-A6

Format: Collection

Type: Musical

Notes: Kovacs’ *Hommages* are a collection of virtuosic etudes, each written in the style of another composer. The etudes are well written providing the clarinetist with technical, stylistic, and endurance challenges. They are often approached and treated as show pieces rather than studies, commonly appearing on recital programs. Some are written for A clarinet while others are for B-flat clarinet. There are nine *hommages* in total including *hommages* to Johann Sebastian Bach, Niccolo Paganini, Carl Maria von Weber, Claude Debussy, Manuel de Falla, Richard Strauss, Bela Bartok, Zoltan Kodaly, and Aram Khachaturian. The *Hommage à Manuel de Falla* is a popular selection for clarinetists to perform.
Appendix C: Informed Consent Form for Participation in Interview Research

You are invited to participate in a study on Avrahm Galper’s Influence on Clarinet Pedagogy to be conducted by Doctorate of Musical Arts in Clarinet Performance candidate Jessica Tse from the University of Toronto. The study will be supervised by Professor Cameron Walter.

The purpose of this research is to document Avrahm Galper’s ideas and approach to the clarinet in order to determine his influence of the field of clarinet pedagogy. The research will explore his methods over five decades of teaching and the impact he has had on his students. The methodology relies on the interview process with a number of Avrahm Galper’s students. Participants will have an in-person interview session (estimated to be one-hour long) that will be audio recorded.

You may stop participating in the study at any time, for any reason, if you so decide. Your decision to stop participating, or to refuse to answer particular questions, will not affect your relationship with the researcher, University of Toronto, or any other group associated with this project. In the event that you withdraw from the study, all associated data collected will be immediately destroyed wherever possible. Further information about your rights can be found at the Office of Research Ethics (ethics.review@utoronto.ca, 416-946-3273).

There are no potential risks involved with participating in this study. Benefits include helping to lead to an increased understanding of Avrahm Galper’s contributions and approach to clarinet pedagogy.

Confidentiality will not be a part of this study, as the authority of the information lies in the affiliation to your name. During the research only the researcher (Jessica Tse) and the committee will have access to any information that you provide. You will be supplied with a copy of the dissertation prior to submission. Once complete, the dissertation will be published and will be publicly available. Information gathered from the study will not be used again without your consent during your lifetime.

If there are any questions about the research or your role in the study, please feel free to contact Jessica Tse (jessica.tse@mail.utoronto.ca) or Professor Cameron Walter (cam.walter@utoronto.ca).

By signing below, you are indicating consent to participate in Avrahm Galper’s Influence on Clarinet Pedagogy conducted by Jessica Tse.

Signature ___________________________________________ Date ______________________________
Name (printed):
Appendix D: Interview Question Guide
Avraham Galper’s Influence on Clarinet Pedagogy

**Background Information**

<table>
<thead>
<tr>
<th>Main Question</th>
<th>Follow-up Questions: selected as required</th>
</tr>
</thead>
</table>
| 1. Could you tell me about yourself and your professional clarinet career up to this point? | Where are you from?  
What are you doing now? (projects, performances, teaching)  
How did you get to this point?  
Who were your main teachers? |
| 2. Can you provide an overview of your time spent with Avraham Galper?         | When did your studies with Avraham Galper begin and end?  
What stage of your musical development were you in when you studied with Mr. Galper?  
Did you study with Avraham Galper through an institution? |

**Lessons**

<table>
<thead>
<tr>
<th>Main Question</th>
<th>Follow-up Questions: selected as required</th>
</tr>
</thead>
</table>
| 3. How were your lessons structured?                                         | What was the average length and frequency of your lessons?  
Did you have studio classes/masterclasses/expectations to attend concerts that occurred outside of private lessons? |
| 4. What was a typical lesson like?                                           | Did Avrahm Galper demonstrate in lessons?  
Were scales part of lessons or were they expected to be learnt outside of lessons?  
Did you keep a journal or notebook?  
How would you describe the lesson atmosphere? |
| 5. Can you recall what you worked on in your lessons?                        | What etude books did you use?  
What exercises/warm-ups did you learn?  
What repertoire did you work on? |

**Teaching Philosophy**

<table>
<thead>
<tr>
<th>Main Question</th>
<th>Follow-up Questions: selected as required</th>
</tr>
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</table>
| 6. What was Galper’s general philosophy and approach to playing and teaching the clarinet? | Did Galper teach how to practice? What was his approach?  
How was musicality addressed in lessons?  
How personalized do you think was Galper’s approach to teaching you?  
What was Galper’s approach to an ideal sound? |
7. How similar was the content of your lessons to his published method and etude books?

Did you use any of Galper’s written materials as part of your lessons?
At what stage of writing his books was Galper while you were a student?

8. What are your impressions of Avrahm Galper’s attitude towards the clarinet and music performance broadly?

How did he feel about new music, jazz, popular music or improvisation?
How did he feel towards doubling?

Impact on Interviewee

<table>
<thead>
<tr>
<th>Main Question</th>
<th>Follow-up Questions: selected as required</th>
</tr>
</thead>
<tbody>
<tr>
<td>9. How has your time as Avrahm Galper’s student influenced you as a musician,</td>
<td>What approaches from your lessons do you find yourself using on your students?</td>
</tr>
<tr>
<td>teacher, or in life?</td>
<td>Do you feel that there are similarities among Galper’s students? Are there any</td>
</tr>
<tr>
<td></td>
<td>of his students you recommend interviewing?</td>
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<tr>
<td></td>
<td>What stood out to you as unique during your time with Galper compared to your</td>
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<td></td>
<td>other teachers?</td>
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<tr>
<td>10. How do you think his background influenced the way you were taught?</td>
<td>Did Galper speak to you about his musical background?</td>
</tr>
<tr>
<td></td>
<td>Did Klezmer music or Klezmer-related approaches ever come up in lessons?</td>
</tr>
<tr>
<td></td>
<td>Were Avrahm Galper’s former teachers ever referenced in lessons?</td>
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<tr>
<td>11. Can you personally see any of Galper’s influence in the playing/teaching</td>
<td></td>
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<tr>
<td>of your own students?</td>
<td></td>
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</tbody>
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Appendix E: Interview Transcripts

Guy Légère
Inventor of Légère Reeds, VP, Research & Development of Légère Reeds Ltd., Chemist

Interview Notes
February 16 & 26, 2017
Barrie, Ontario

Notes from Phone Call with Guy Légère on Feb. 16, 2017

- Guy began lessons with Avraham Galper in 1982 as a complete beginner to clarinet and music
- Guy was living in Muskoka at the time and had regular weekly 1-hour long lessons for 3 months at Galper’s studio at his house
- Used Galper’s beginner method (Guy described them as “very useful”)
- Guy had a plastic clarinet which Galper made him change to a Buffet clarinet
- Galper helped his students get the right equipment
- Remembers being fed cookies after lessons
- Galper never played clarinet in the lessons for students
  - Instead, the clarinet would be reversed, student would play, but Mr. Galper would move the fingers
- Rarely talked about reeds and how to adjust them – at most would say if they are too hard or too soft
  - Galper felt that if people complained about reeds, they should practice more
- Lessons focused on long tones, practicing slowly, air
- When Guy gave Galper his first synthetic reed to try, Galper called it “Not the worst reed I’ve ever played”
  - Galper felt that it was too bad there weren’t good clarinet players making good reeds
  - Originally thought the synthetic reeds should be sold for $5
  - In 1998, at the Ohio Clarinetfest, Galper apologized to Guy for not believing in the future of the Legere reeds
- Galper pushed Guy to play in the Brampton Symphony, Guy was tentative at first
  - Galper told him to “get your silly little ass there”
- When Galper got sick, lessons petered out
- Remembers Galper played on purple box standard cut reeds
- Rarely got to hear Galper play, once in a recital in Toronto, and on vinyl recordings

Notes from visit with Guy Légère on Feb. 26, 2017

- Galper’s teaching was about slow focused practicing, long tones, air
- There was no point in playing things fast and incorrect and continuing to try to push it
• Research is a lot like practicing, sometimes you need to step away, and think about it, it cannot be forced
• Would give early versions of the reeds for Mr. Galper to try
• First reeds were whittled by hand, later by machine, first machine was built by Guy
• It was not possible at first to accurately recreate reeds when reeds were made by hand
• Original material was from University of Toronto, the material is made of polypropylene which can be fashioned into an oriented polymer
• Oriented polymer is not equivalent to cane
• Goal of legere reeds is not to be a visual replica of a cane reed, it is to behave like a cane reed
• Reeds are made in constant consultation with musicians (including Galper in the early stages), Guy Legere works on the development
• Dimensions of a legere reed is not the same as a cane reed
• Worked on an aluminum barrel with Mr. Galper
• Played in Brampton symphony for a year and a half, then went to McGill University to study, upon completion lived in Barrie and was not able to play
• Galper had created an elongated tube (?) for the clarinet, it created a buzzing sound but due to his hearing loss, he could not hear it
• Galper had created a “Clarinet and Saxophone Tone Enhancer”
• Galper sold tone enhancer and published music through “Mharva Music” (further research revealed that Guy Yehuda had a composition through Mharva Music)
• Guy chose the clarinet because he liked the sound
• Legere makes reeds for all clarinets, all saxophones, bagpipes, oboe, English horn, bassoon, contrabassoon in workshop in Barrie, Ontario
• Galper was an intellectual, he had performed the Mozart Clarinet Concerto and had done research on ornaments and style before his performance
Richard Thomson  
Woodwind Doubler and Clarinet Instructor at the University of Toronto

Interview Transcript  
February 23, 2017  
Toronto, Ontario  

Jessica Tse: Can you tell me about yourself as a clarinetist and about your professional career?

Richard Thomson: I came from the East coast of Canada, Saint John, New Brunswick. My father was an amateur clarinet player, pretty good. I started clarinet somewhat late. I had played piano since I was 7 years old and I continued piano all the way into my first two years of university. I was a piano major for my first two years. I started the clarinet in grade 10 or 11 and played in the school band and in the band my father played in, the local city band. I didn't really know what I wanted to do as far as the clarinet but there was a music program starting at Dalhousie University in Halifax. I didn't have much direction as a clarinet player, I thought, well it might be easy to get in because it is their first year and if you could put together a clarinet, you could get in. So I went down, entered the music program and was there for two years with no clarinet teacher. I thought, this probably isn't the way to continue, so I came to Toronto and I don't know where I got Mr. Galper's name. Probably, I just asked someone and they said Abe Galper teaches at the University of Toronto. At that time, I decided I probably better focus on clarinet, not piano, and studied with him (Mr. Galper) for three years. I was originally in the artist diploma program and they had given me credit for part of my two years at Dalhousie. I did the artist diploma program and decided to switch into the performance stream. Unbeknownst to me, I had completed the credits for the artist diploma and the next year I completed my performance degree. Other than that instruction, I only had a couple of other lessons with Jay Morton, who at that time was the principal player at the National Arts Centre Orchestra. I saw Mr. Galper after I graduated a few times just to ask him questions about my playing but aside from those two instances with Mr. Morton, that's about the only instruction I had.

I had pretty good fingers because a lot of my technique from ten-twelve years of intense piano training which transfers (of course not all of it) to the clarinet. I didn't really have too many technical problems but I had lots of other problems. When you don't have a teacher, you pick up bad habits. You can develop habits that are hard to struggle back to the right direction if they are not corrected early. I always thought there was a crucial time which beyond which, you won't get as far as if you started young. The best players have started young, have talent, and have discipline to practice. If you miss one of those three things, you can get pretty good but I don't think you can be as good as possible.

JT: What about after you graduated?

RT: After I graduated, I taught here and there. A couple of years after I graduated, I started teaching at the conservatory and taught for a while. I picked up other jobs whenever I could. I didn't do any symphony auditions. It was never my intention to play in a symphony orchestra. I do a lot, but I never wanted it as a career. I had learned a couple of other woodwind instruments.
JT: By yourself?

RT: Mostly by myself. I had played some saxophone when I was growing up. Then I branched out to flute. I started getting some small work in theatre and musicals where you needed to play other instruments. I did a fair bit of accompanying on the piano because I was still pretty good. Bad sight reader but once I learned the piece I could play. It is hard to remember what I did back then. I'm sure that months would go by and I wouldn't have too many jobs but I did what I could. I had some students, not a lot. I'd go home in the summer back to New Brunswick and wouldn't stay here. I didn't have any big jobs. I didn't want to play in an orchestra, which somewhat disappointed Mr. Galper but I was having fun doing what I wanted. I graduated in '73 and didn't do much until '77, '78. Somewhere in between there I did an audition. Two people were hiring for three organizations. One was the touring orchestra of the Royal Winnipeg Ballet, one was the Canadian Opera Company and one was the Charlottetown festival. I won the audition so I went on tour with Royal Winnipeg (Orchestra). I was one of two clarinetists, the other was Jim Campbell. We had gone to school together, he was two years ahead of me but we were good friends. We travelled, toured around, and played. I wanted to play in the Charlottetown festival in PEI because it was well-known as a good job to have and I was from that part of the country. The union at that time was very different than now and you couldn't work in a locale unless you had lived there with 6 months without a job. Well, I wasn't going to move to Charlottetown for 6 months of fishing. After a few years, maybe even after one year, they (Royal Winnipeg Orchestra) reduced the orchestra so I was the only clarinet player. There would have been 11 or 12 musicians in this touring orchestra. This was one of the few organizations that took an orchestra on tour. I did a few tours with the Canadian Opera Company and I think since that time, the late 70's, I started working more. You think about this when you do a lot of touring, at one point, you have to make up your mind, if you are going to work in Toronto, you have to be in Toronto, you can't be out touring, because people will stop calling thinking 'Oh he's always away', 'he won't be in town'. At one point, I thought to myself, alright, I'm going to tough it out and stay in Toronto and see what I get. I was fortunate and people called me. I got work here and there, eventually a little more. I started to be pretty busy and I have no complaints. One of the things that made it a little easier for me was the fact that I was playing other woodwinds. It is a choice you have to make. If you are going to play other woodwinds you have to realize that it is going to affect your main instrument because you do not have the same time that someone else has to dedicate to, let's say, just the clarinet. In the 80's, musicals became very big in Toronto. In one point, there were 5 big musicals playing at once in Toronto. I played Miss Saigon in the Princess of Wales Theatre for two straight years. I would sub out of course, but 2 years, 8 shows a week. After that, Beauty and the Beast came. It was a great time, there were an awful lot of musicians working and has since diminished. Now there are very few shows that run for that length of time.

JT: For your lessons with Mr. Galper, what was the standard format?

RT: I can only speak from my own perspective, he may of had a different format for someone else. If someone else had a weakness or strength that I did or didn't have, I'm sure he would have focused on that. In my case, there was no formal structure to the lesson other than you got your repertoire and started working on it. In other words, he didn't want to hear me play long tones. Although once, we used to have our lessons in the conservatory, but one day we had to have
them at the University of Toronto in one of the practice room. I put together my clarinet and
started playing 80 miles an hour warming up and he went crazy. He started yelling, well not
yelling, because he never yelled, but he stopped me right away and said, "I never want to hear
you warm up like that ever again." I was taken aback, because mostly, when you warm up, you
noodle around, but I was noodling pretty fast with no care to my sound or anything else except
playing very fast. He got very annoyed so I never did it again in front of him. He obviously
meant, you're not learning anything by wiggling your fingers, you should take more attention to
your warm-up. Apart from that, I don't remember any structure to the class. He would say, "What
are you working on?" He would know of course, and we would start on that and he would
address any clarinet issues through the music. There was never any put the music away and let
me see your hand position or let me hear your sound or anything like that. It was all through the
repertoire. There was never any separation of the repertoire from the technique in my case. If he
needed to make a separate point, he would stop working on the piece for a second and say, "now
look, you need to learn more about support". He would show me separately from the music but it
always started from the music. There was very little pedagogy apart from the music.

JT: Did you have studio classes or masterclasses?

RT: Yes, I don't know how many because it was so long ago but I do have memories of some of
them. Of all the performance students, we didn't study with the same people. Some people
studied with Stan McCartney and some people studied with Ezra Schabas, who was the head of
music performance at the time. We would all go to this masterclass and he would do various
things. He would talk about various things. I can remember he would hand out orchestra
repertoire, some of which I still have, to everyone. One was Prokofiev's Classical Symphony and
he would hand it out and say this is what you have to look for. He would say listen to this, you
have to learn it. I don't think he marked us on the masterclass, we just went and learned. We
learned this repertoire and sometimes he would give us solo pieces. I still have one of those,
which was the Karg-Elert Sonata for unaccompanied clarinet. He would talk about the pieces and
what we should look for. Everyone, no matter who their teacher was, we listened and he had all
this advice for the serious clarinet players. He would talk about the clarinet itself. I remember
once he had a masterclass on how to keep the clarinet in shape. You have look out for this key
and make sure you have a screw driver and make sure you have cigarette paper. Just what might
go wrong with your clarinet and what you should be prepared for and the proper way to adjust,
not that we were repair people or anything, but we had to know enough because most of us,
probably didn't treat our instruments as well as we should have. I remember one class, I don't
remember what we were talking about specifically but someone had heard a recording, or maybe
we all had, of the Nielsen concerto, by someone other than Stanley Drucker. The Drucker
performance was the one that everyone listened to and thought was the epitome of clarinet
playing. Drucker didn't miss any notes at all. When you're a student, you tend to put all your eggs
in one basket, so if you didn't play the Nielsen like Drucker, well, you couldn't have been that
good. You had to get every note and you had to tongue like a machine gun in the appropriate
places and this and that. We had listened to someone else who didn't play it the same way and
before the masterclass started, someone made a comment about this person and said, "He really
doesn't play it well." He (Mr. Galper) heard it and said, "You should never talk like that." I don't
know if he knew who said it, but he heard someone say, "This isn't up to the Drucker recording
at all." He (Mr. Galper) got really mad and he said, "You can always learn something from any
performance. Don't get down on this guy because he doesn't sound like Drucker. Drucker has his good points and bad points and so does this person, but you can learn something from everyone."

Once we all went to his house, I had gone to his house multiple times for lessons, but I remember he said "Everyone come to my house." He had a very large collection of clarinets, very old clarinets and interesting clarinets. We looked in his house and he took us around and said, "This clarinet was made in 17-whatever". Then we had supper there. At the time, Andrew Davis had just been appointed the conductor of the Toronto Symphony and someone said, "What do you think of the new conductor?" We asked questions, student-type questions. He said, "He's fine but like every conductor there will be a honeymoon and then it'll be a time for a change." Yes, we had masterclasses. They were good and no matter who you studied with you were expected to go and people did. It would still be a useful thing.

JT: In your lessons, would the music played be your own choice?

RT: It would be a combination. When I first came here, he said, "What music do you have?" I said, "Well I have the Weber, 2nd Clarinet Concerto, and some other standard stuff." I had the Messager but that was what I auditioned with to get in U of T so I wouldn't have taken that. I remember having the Weber and some other standard things. He would always say "Web-ber", I don't know why, he didn't say "Weber". He said to bring the "Web-ber" so we worked on that. My first lesson, I think we got through two bars. I figured, well, we'll whip through this and there was no whipping through it. The first high F, I'm sure I fingered it with a standard fingering. "No that's flat. You can't use that. That doesn't sound good." I'm sure I did not know the long fingering for F and I'm sure he taught it to me. So after half an hour we played the first note and that was fine then we went to the second note. "No, that's flat, that's much too flat, you can't play like that." So we did not get very far. I thought, this is going to be quite a year if we get through three, four bars every lesson. I thought, this man is far too picky, we should have gotten through the whole first movement by now. Of course, he was very picky about things that had to be right. You couldn't just gloss over an out of tune note and continue. I thought I could. I got more perceptive and got to be more careful about how I played for him. What I was actually doing was just being better prepared. I did not know at the time. I thought I would run through it, get all the notes, and that would be it and that wasn't it at all. He was very diligent in details.

JT: Did he play in lessons?

RT: He never played in lessons. He never played his own clarinet. Every once in a while he would grab mine and wouldn't sound very good but I do that now. I always play in my students’ lessons but sometimes if I want to see what their set-up is like or I just want to show them quickly how something goes and I'll take it. I'll sound terrible because I'm not used to it. I had often thought, that doesn't sound very good, but of course he's picking up a strange instrument. He never played his own instrument. Never. I don't know why, or if I heard anyone say why, but he just didn't choose to do it. I heard him play a few times. I didn't go to the symphony very often but I heard him play the Mozart with the symphony and a couple of recitals although I'm not sure if I heard them as a student. I think it was probably after I graduated that I went to hear him play recitals in little halls. I didn't really have anything to compare him with so it wasn't as if I
thought, "Why aren't you playing in lessons?" I may have thought, "Well, no one plays in lessons." Then I found out they did and I kind of wish he had. Getting a sound was one of my difficulties and I think if I had heard... He would take my own clarinet and sometimes put on a different reed and then give it back to me and say "Here, use this reed." To my ears it didn't sound good at all. I thought, what is this? But he knew what he was listening for, while I didn't. I think if he had played, certain things would have become more apparent to me quickly. I never heard anything to model myself after in my lessons.

JT: What about etudes?

RT: He was a big believer in the Rose etudes and specifically, he was a disciple of the Bonade school of playing. He was very big on the moving of the fingers. We were all taught to raise and lower the fingers in a very legato fashion. He was very big on that. He would teach Rose number like many people would teach it at half the tempo with the smooth continuous support and everything that would go with the Bonade school of playing. I did do Polatschek studies. He assigned those later because they are quite technical. I don't know if we did any other studies. I don't think he taught the 32 (Rose) as often as he taught the 40 studies. I still have the books I had in school with the markings that he put it but I got a later copy of the 32 etudes and we didn't work on them. On the 40 studies, yes, I would have done a lot of the 40 studies under Abe. I can't remember any other studies. We did orchestra studies and excerpts but even then, not a lot. Certainly, if you were going to audition. He would go through the excerpt with you but if you didn't have an audition, they weren't necessarily part of your curriculum. There was no Cavallini. Oh, Kroepsh, I think he assigned those. The mechanisms in Klose. I particularly remember Rose though. He was big on the Rose studies. Number three for example, is not played at all how it looks. We were taught to play a very loud first note and a very soft 12th, actually a 10th in number 3. Apart from that, the rest of the studies were done as written but number 1 and 3 are probably taught as they are today. I mean, this is how I teach them, probably any student of Abe's teaches them. Not as they look.

JT: Do you know what his general philosophy towards teaching and playing? Did he ever talk about that?

RT: No. Of course, you'd extrapolate from things he would say and put together, without doing it consciously, his philosophy. He would give hints about his philosophy of playing. You would have to figure that out yourself through what he says about a specific piece at your lesson. He would say to me a lot, no, you have a to play with more intensity and I never really figured out what that means. My roommate, a clarinet player, studied with him as well and I would go home and say, "What does he mean about this intensity thing?" and my roommate would say, "I don't know, he never says it to me." Sometimes I would know what he said and what he meant, but a lot of times you would just have to pick it up. I don't think I ever thought of his overall, overarching philosophy about how to play or general theory of what he thought should be common to all clarinet players. I only saw him one on one. I'm not quite sure what he would have thought. I gathered that he was very detail-oriented. It was not very often that he would let you play the whole piece and then go back and talk about it. He would stop almost every time, every lesson. Sometimes it would be the same thing as he has been saying all year. He would mark a lot on the music and obviously listen carefully. He never just sat and let you play. He
always was listening and was very particular about what he heard and whether it was acceptable or not. He wasn't a very talkative person. He wasn't a very vocal person. One thing that I kind of wish that we had been a little better at, and this only applies to me, he has had a million students and they've been just fine with him. I found if he couldn't explain a concept in his own way, he didn't really have any other ways to say that concept. He didn't have a lot of metaphors at hand. He would say, your tongue needs to be like this and if it wasn't, you weren't doing it, he didn't have any other air speed, tongue shape, or vowel metaphors that people use to illustrate something that is very hard to teach, for example, articulation, because you can't see the tongue. He didn't have a lot of ways of expressing different playing concepts. sometimes that's because, if you're very good at something, you don't really have to have a lot of ways to explain it, it is common. If you are a teacher, and you find something easy, you have to work fairly hard to teach that. You never had to think much about what you are doing. You don't have to analyze it. The more you teach, the more you realize you need to. I don't think he was a very philosophical person. He was practical. He could tell you what to do on the clarinet to get this note or to get soft. He didn't really explain why you were doing this. He'd mark a phrase, and say, "Look you have a crescendo here, you have a diminuendo here and have to end it a certain way." He didn't really explain why that was. At the end of the whole business, you knew how to play the piece. This is only for me, maybe everyone else figured this out, but you knew where to crescendo and change colour but you didn't really know why you were doing it. If you had another piece of music that he hadn't gone through with you, you might not necessarily know how to play that piece. There was no pedagogical underlying concept that he would tell you. I'm sure he alluded to musical reasons but he didn't use the music to explain larger concepts. There was no overriding musical philosophy as to why we are making a rit here or why we are getting louder here that I can remember.

JT: Did you ever look at his books and see how they were similar or dissimilar to your lessons?

RT: Yes. I have his books and I have used them for teaching. I think they're good. They are some things which he would say that you can see appearing in his books. One of which is the importance he put on getting a big sound, or a good sound, in the low register and transferring that sound to the upper register. Some of his books, the first 2 or 3 pages, say play a low F, go to a C, try to keep the same feeling. That was a very large part, he didn't invent it, but he believed in it. As opposed to other instruments, like the flute where it is much more difficult in the lower register than the middle, on the clarinet, it is easier to get a good sound low than in the clarion or upper register. He would always say it and he makes a point of doing that in his books. Most clarinet books start relatively low but he would E's, low F's, F#'s, G's, and transfer that sound to the higher register. I imagine, he never said this, to keep as many overtones as you could from down low to up high and try to get the roundness of sound and do everything you're doing for the low notes to make a nice sounding high note. Other articulation things you can see in his books when he talks about how to tongue, how short to make things, when to make the ends of certain combinations of notes short, and when to stop with your tongue or just let the air do it. He would say the same things. It makes sense, you're going to write a textbook based on what you believe and what you believe you are going to teach in your lessons. You can see some mirroring of what he taught in the lessons in the exercise books. I don't know too much about the finger work, probably just said keep your fingers close and move them smoothly up and down which he certainly advocated in lessons. There was no banging your fingers down in Abe's lessons. If he
saw he whack your finger down, he'd get on you. He was big on the Bonade legato playing. We all did it. All his students. I can remember 6 or 7 Galper students that were here at the same time as I was and everyone did it or if they didn't do it, they knew they should do it. I think most of us are very careful not to add percussion to our hands. Most Galper students can play in a very legato style.

JT: What was Galper's opinion on your doubling?

RT: I'm sure he had opinions. He wouldn't have liked it. This is only for me so you shouldn't be writing too much about this. I'm pretty sure he thought I could have gone places if I had applied myself.

JT: But you have gone places.

RT: Not the places he thought were important. He told me that there was a bass clarinet opening coming in the Toronto Symphony and that was Bernie (Bernard) Temoin. He said Bernie is going retire next year. You should get a bass clarinet and start practicing it. There will be an opening. Well I didn't want the job. I never played bass clarinet. I don't know what I said. I didn't (audition), and as a result, if you don't audition, you don't get the job. He knew that I was playing these other instruments. I gave him lots, maybe not lots, but I had given off signs that I didn't really have the classical orchestra desire that my colleagues did. I was pretty interested in playing these other instruments and I would be playing a musical here and there. Not confining myself was how I saw it. To a person who wants to play in an orchestra, it isn't confinement at all. You're practicing to do what you want to do. Because I didn't, he said a couple of times, "Well you need to be more serious" meaning, you're not concentrating on the path you should be taking. I felt bad about that because he was real nice to me. Very nice to me and he was very generous to all of us. He was very caring about all his students. He wasn't very complimentary in his lessons. He never said that was good, maybe once a year he'll say, "that's pretty good" but you never heard it from him very often. Just, "see you next week." When he did something, you felt in awe. You got a compliment! I'm sure we would tell our colleagues, "Hey guess what, Abe said pretty good today." He was not given to that at all. He wasn't a very talkative person. He was not a vocal person. Everything had to do with the music and your finger position and everything was to do with serving the music. There was nothing personal except where it interfered with your trajectory towards an orchestra. He did say to me a few times, "You're not serious. You have all this potential and you're not really putting it to good use." After I graduated, I played for a while and I played double lip for about a year and a half then I went back. I said, "I just want to play for you (Abe) and see what you think I sound like." So I played and he said, "Well, that sounds good. I'm glad you came by." I felt better about the fact that I didn't want to be one of his failures. I played for him and he thought it was good. I'm glad I did that. I know he thought all of his students were they were here to get a job in a symphony, why else would they be here? I didn't want to disappoint the man but on the other hand I didn't want to play in an orchestra. As I said, he was very good to me. As good as he was to any of his students. As I said, he was quiet. He wasn't demonstrative and he wasn't an emotional person. You come in and you didn't quite know what he was thinking. It was all about the music and never anything personal except when he said things like that. Even then, he wasn't being mean. I'd always in my head, just blow it off. He cared about all his students. He was never cavalier
about anyone and never gave the impression that he treated some students as more worthy than
another. He gave 100% all the time to everyone. We all knew each other; it was a close group of
people. No one bad mouthed him for that. We would complain of course but you complain
(**I couldn't hear clearly**) about teachers but no one ever said he doesn't care. Everyone knew he
was very dedicated to making the student as good as they could be.

JT: How do you feel your time with him has influenced you?

RT: It is hard to know what degree of influence things had when you get older. Obviously, some
aspects of my playing can be directly attributed to the legato playing, the importance of support,
and the thing is that one of the reasons it is difficult to know to any degree of certainty what
influence he had on me. He may have said a lot of things but it just went in one ear and out the
other because I didn't understand them at the time. I think we all had lessons where someone
says something and it doesn't make sense until a month or year later, then you realize, that's what
they meant! But you weren't ready, you didn't have enough to put that into context. I am sure that
he said an awful lot to me that I didn't have a context to put it in. He would have said valuable
things that I didn't really know how to digest the information. Certainly his emphasis on the
legato playing has a direct influence on all of his students, I'm sure. You couldn't study with him
for more than a month and not see what he was getting at and how well it worked for him. You
could see when he played, which was rarely, you'd have to see him in a performance. You could
see that was an important part of his teaching. I can hear a lot of what he said to me about sound
but at the time, I either didn't have the ears to hear what he was saying either hear the music or
hear the physical thing he was talking about - this sound vs. another sound. He would say a lot of
times to me, "You have to have the sound in your head," and he would demonstrate. He once
demonstrated by putting his hand around the mouthpiece and blowing through his closed hand
into the clarinet and saying, "look I can get pretty close to my sound no matter what I do." He
could turn the mouthpiece upside down and he could get pretty close as we all can. You're going
to get your own sound if you put a clarinet in your face. He was saying to me, you first need to
have an idea of what you want to get and then you'll get it, almost, not matter what equipment
you use. Equipment is only about getting an easy way to get the sound in your head. The farther
you get from what is comfortable, the harder you work to get that sound. He was saying to me,
"you need a better idea of your sound and then you won't be fiddling with reeds or embouchure
or ligatures." I wasn't any kind of equipment geek but he was just saying to me that it is very
important to get the sound in your head. I don't know if I ever played for him in such a way that
he realized "now you have it." He may have said a lot of things to me that I just didn't into
practice but I'm sure there were other things he did that even I didn't know I was learning - even
through markings in the music - it is hard to remember specifically - that something he said was
a significant fact. I don't remember having any epiphanies in my lessons. One lesson went into
the next, yet it can seem like that, but I know that I play way differently than when I was a
student so something must have changed. I remember we all played on these rock hard reeds, 4s,
4.5s. I have one of the same mouthpieces that I played when I was a student. I put a 2.5 on it now
and can play. I don't think the fact that I can't remember indicative of not hearing it from him. He
probably did have influence on me that I don't even realize. There was nothing earth shattering
that he said but that is not to say that I did not learn a lot over the course the three years. I
probably didn't learn as much as he wanted me to. On the other hand, I didn't leave unaffected.
Also in the style, even he just said to me, you can't play Brahms like that, I would have
remembered someone saying to me that you can't play Brahms like that so it must be important so there must be a way to play Brahms, or maybe more than one ways. Certainly there are many wrong ways. Even when you can't put down on paper that now I can play Brahms, you do know that there is a proper way to do things and an improper way. Even that is something to be learned. It is more than just the fingerings on the page. He would have opened my eyes to a lot of things I didn't know before because when I came here I was all about technique. What are you complaining about? I played all the notes. I know I learned that wasn't as important as a lot of other things. So I can say that without reservation. I learned that there were other ways to play than just this is an A or this is a G. I learned a lot musically from him.

JT: Did Galper ever mention anything about his former teachers?

RT: No. I can't don't imagine he would. He never referred to himself at all. I didn't know anything about him personally. We went to his house and met his wife but he was very private about anything going on in his life. He never talked about his job, the symphony. He never talked about he thought about this oboe player or this flute player or violin player. There was never any personal information at all at least to me, from Mr. Galper. At the most, it would have been two sentences. I once asked him, one year, this would be the early 70s, it looked like the Montreal Symphony was going on strike. It was in all the newspapers. I said to Mr. Galper, "I see the Montreal Symphony is going to go on strike" and he said, "They won't go on strike." He was saying he should have, like he knew what was going on. We didn't know anything. We were students, we just say anything, we just react and everything is dramatic. That's about as much as he ever got to saying anything outside of the clarinet lesson. He could have had the worst day but he would have never brought that into the lesson, unlike the rest of us. He was always very business-like. He wasn't the warmest person but again, that was just the way he was. He wasn't mean, he was just quiet and reserved and never said anything about his personal life at all. I knew he had a daughter, two daughters maybe, but that was it. He was good to all of us. He wasn't make jokes. He wasn't a funny guy. He might of made a nod every once in a while. I can't remember anything. He wasn't a funny joke time kind of guy.

JT: Anything else? Any memories?

RT: I can remember once, I apparently wasn't supporting or getting the concept of support, so he made me lie down on the floor and he put them right here (stomach) and move the books up and down. He would go through great lengths to explain something that he didn't think you were getting. As I say with me, I must of had a problem with tone, sound, or projection and he was always experimenting with my embouchure a little bit. Things change so gradually over this long period of time that I don't know what I was doing back then. I feel like I've always made the same embouchure but I couldn't have. I couldn't have voiced the same way as I do now. I had way more problems than I do now. I think he was frustrated with me for that reason. There were certain things he couldn't fix and I gave the impression that I didn't really care if it got fixed or not - I only mean that half seriously - I know that there was a part of him that thought that I wasn't applying myself. There was a part of him that probably wasn't wrong. I didn't practice very much, except when I had to. If I had a recital coming up, I'd get going. I remember I annoyed him terribly once. I had a recital. When I was a student you needed to do one recital in your 3rd year and two in your 4th year. It was one of those final recitals. I was playing, in La
The aria "parto, parto" is a huge clarinet obligato in Clemenza di Tito and it is very nice with a soprano. I had a friend who was a very good singer that went here. She was from New Brunswick and sometimes I'd ask her to play in my recitals. We practiced it and went over it. I don't know, 4 or 5 days. He said, "Okay, we went over everything in your recital." I said, "No, there's one piece - parto, parto - but it is just C major triplets." I trivialized it unbelievably by saying that this piece is just C major triplets. He said, "C major triplets? How could you say that?" He knew of course, it is Mozart's opera. Here is some kid who just said, "This is just C major triplets." He was rightfully unbelievably annoyed. He said, "What are you talking like that for?" I'm sure he said that. He would have said that. He couldn't understand, as I now can understand, that I could just say it is C major. How disrespectful is that to a famous piece of Mozart's music? I know I gave him cause to wonder sometimes. Why is this guy here? What is he doing here?

I met Mrs. Galper 7 or 8 years ago on Yonge Street. She was with two other people. I said, "What are you doing?" She said, "I'm going to see the Mikado at the St. Lawrence Centre. What are you doing?" I said, "I'm going to play the Mikado." I was playing in the orchestra. So she came, and afterwards I met her out in the front and she said, "Well that was great! You sounded perfect." I said, "Well I had a good teacher."

When I knew I was going to talk to you, I thought a lot about what he was like. I'm really glad that I had lessons with him. Sometimes I wonder in hindsight if I should have had some lessons or maybe a lot of lessons with someone else. I'm not sure he and I were the best fit. Not for his lack of trying. He was very dedicated. He had the best interest of everyone, no matter who you were. You can only teach a certain way. We all do our best. We all get these different kinds of students and you try to tailor your teaching to them but sometimes it doesn't matter. Some people are better with different teachers and some teachers are better with different students. You can't help it. You sync better. I had a good time as a student. I've always known that he was very genuine about trying to help everyone. He didn't have any favourites that we knew about. I have no idea what he gave me for marks. I never paid attention. I had no idea what I got for jury or anything else. You play and you graduate. That was that. I don't know how he marked but I know that I had the greatest respect for him. He was a good guy. He was a very honourable person. He never did anything that would make you think less of him. For all you could say about his teaching techniques, as a person, you could not fault him. He was always very polite, very dignified, and very nice. A very nice guy. He got annoyed with me a lot I think. We had a masterclass with a good friend of his, Yona Ettlinger, from Israel. I didn't want to play. He said, "What are you going to play?" I said, "I don't think I'm going to play anything." He said, "No! You have to play!" He shoved this Polatschek study at me and said, "Here, you're going to play this." I had to learn it and played it. I can't remember what Ettlinger said. I remember Abe insisting that I play.

Also, I remember in my last year, I had played a solo with the band. The conductor really liked me and I really liked him. He gave me this piece a former student had played, who later played with the National Arts Centre, Peter Smith. I didn't know him. I subsequently came to know him. He was a very good player and he had played a solo with the band. So I played it and in the syllabus at the time, it said that if you play a solo with the orchestra or the band it counts as a recital. So three weeks before the end of school, I get a phone call from the school, "I've been
told you need another recital." I said, "I booked one but I played a solo with the band" while I was looking at the syllabus. She said, "Well Mr. Schabas doesn't agree." So I ran all the way to school from Spadina somewhere. I found him and said, all out of breath, "What's this about?" He said, "You have to play 2 recitals in your final year." I said, "I played a solo with the band." He said, "That doesn't count." So I had to learn 4 or 5 pieces in a week, one of which was the Hindemith. I never liked the Hindemith ever since. I called Mr. Galper right away. I don't know what he thought but he was on my side and he kind of backed me up. There was nothing I could do about it so I had to learn all this music. Even then, he was gracious about it and he said, "Don't worry about it, we'll learn some music." He was always very good to me. Better than he should have been probably. I was not the most diligent student. Mrs. Galper was very good to all of us whenever we went to their house. She was very nice.
Stephen Pierre  
Principal Clarinetist of the Hamilton Philharmonic Orchestra

Interview Transcript  
March 17, 2017  
Toronto, Ontario

Jessica Tse: Could you tell me about yourself and your career?

Stephen Pierre: I have been a clarinet player professionally now for about 45 years. I graduated from the University of Toronto and went to the west coast and played with the Victoria Symphony for five years until 1982. I won the audition there during my fourth year of university at U of T. I auditioned for the Hamilton Philharmonic in 1982, won the job, and came to live in Hamilton and have lived there ever since. I have done a lot of things, including various types of music for a while. For a period of three years, I actually played in the original productions of Showboat and Ragtime in North York. I was in the original cast recordings in both of those. I made several recordings with the orchestra and with our woodwind quintet. It gets boring if I talk about it anymore I think. I have been a symphony orchestra musician for 45 years. That is what I've done my whole life.

JT: When did you study with Mr. Galper?

SP: My studies with Mr. Galper would have been prior to that. It would have been 1972 and 1973.

JT: As an undergraduate student?

SP: I was an undergraduate student for part of that. I also studied with him when I was in my last year of high for one year. My second year with him was my first year at the University of Toronto. Then he left the university so I couldn't study with him anymore.

JT: Do you know where he went?

SP: He stopped teaching for a while at that point. He never came back to the university. He never came back and wasn't teaching at the university anymore.

JT: Did you have other teachers?

SP: Yes. After Mr. Galper left, I studied with Stan McCartney for my remaining three years. After that, I went to the US and studied with Robert Marcellus for two years. So, in the time that I was a student here and going to the US to study with Marcellus I was getting ready to do auditions. So that is what I did.

JT: How were your lessons with Mr. Galper structured?
SP: I'll try to remember, it was a while ago, but usually it was technique and an emphasis on slow deliberate practicing. Things like long tones, scales, and exercises with arpeggios, to make them very very smooth. A lot of emphasis on hand movement. Slow hand movement. For most of the first year, the most advanced thing I played was the first etude from the Rose 40 studies book one. I was not allowed to move on until I got the octaves and the leaps, the intervals, very smooth, with no breaks in between them. After that, he would let me play more complicated music. I remember distinctly going to a concert, it was put on by a friend of his name Yona Ettlinger. He was an Israeli clarinet player. He played both Brahms Sonatas in the same concert so the F minor and the Eb major. I was in my first year at the time and I came back to Mr. Galper and said, "You have to let me play one (of Brahms' sonatas), you just have to let me." First thing he said was, "You're not ready to play it." I'll never forget it. Never.

JT: Did you get to play them eventually?

SP: I did get to play eventually but he was right. I wasn't ready for it. I wasn't ready musically and I wasn't ready as a mature human being to play them. I didn't play enough to play them accurately and to play them convincingly. I just desperately wanted to play them but he said, "You're not ready." He was right.

JT: For your first year, was learning the Rose (etudes) the bulk of your lesson time?

SP: He had just at that time had published his first book, his Clarinet for Beginners book. He wanted me to work in that and work on some of the exercises so I did that. The mechanisms: he called them that in his book. So I worked on those diligently and I had a tremendous respect for him. I did what he told me to do. I practiced what he told me to do and nothing or else. I don't know if that was right or not. He would say, "Only practice this and do it this way." I would practice for four hours day on just what he told me to play. It never seemed to be at his standard but I still did it. Every week I would go back with that Rose etude, you know the one, the one with the leaps. Every week he would say, "It is not there, you haven't done it right." So, I would go back and do it again. I think I did that for six months. I was so convinced that he was right that I never questioned anything he said. I only did what he told me to do. Then I went to this concert with the Brahms Sonatas and I came back and said, "Mr. Galper, you have to let me play these pieces. I have to be able to do it." He said, "No, you're not ready." What he did was that he let me play something else after that. He saw that I was a little frustrated that I couldn't play the Brahms Sonatas so he let me play the Weber Concertino which I was okay with. I was happy because I was able to play something different but I still wanted to play the Brahms. I was only 18 or 19 years old. I was too young. It was a bit of a problem. I was a little frustrated but I also wanted to what he said because I was so convinced he was brilliant, he was the greatest clarinet player. So that is what I did for six months. Maybe I was just a slow learner. I imagine that was what it probably was.

JT: Did you have studio classes or masterclasses?

SP: No. I would go to the conservatory for lessons and in those days it was a very old building and he would be teaching on the third floor. I would always go to the same room and he would
just listen to everything. Never any masterclasses or anything with anybody else. It was always just him and myself.

JT: Did he demonstrate in lessons?

SP: Yes he did, a lot.

JT: On his own clarinet?

SP: Mostly on mine. Mostly he would take my instrument and play and he would criticize my reed. The most interesting thing about that was that he would take my instrument, because I would be complaining, I would say, "Mr. Galper, my reeds are terrible and I don't know how to make them better." He would take it (the clarinet) and play it and would sound absolutely beautiful and then he would hand it back and say, "There is nothing wrong with it." Mostly he would take my instrument and play it because... you couldn't do that anymore. You can't do that now. I don't know any teachers who do that now, actually take a student's instrument and play it. In those days it was different but you couldn't do that now. It would be almost illegal I think.

JT: What was the general atmosphere for your lessons?

SP: It was always one of deep respect from me. He expected it. I never questioned things or if I ever did, it was only once because he would simply cut me off if I ever questioned what he made me do. If I didn't understand something, especially with my right hand, lowering my fingers slowly on something, he would criticize it. If I was frustrated or something, because I didn't know, I would say, "Mr. Galper, I thought I did that." He would stop and say, "You didn't do it, if you had, I would have told you." That was the way the lessons were. He was always very strict. He wouldn't tolerate anybody- I'm not sure about anybody- but he wouldn't tolerate me questioning him.

JT: Do you remember any particular books that you used?

SP: Yes. It was his book. I had to have his books and I have all of his books. I still have his original book which he signed. I used his scale book when it was done. That was a little later on, I wasn't studying with him anymore but he gave me one anyways. It mostly the Rose Etude Books, the Weber Concerti after a while, certainly the Concertino. Rose 40 Studies, book 1 and 2, and I didn't get very far. It was mostly slow practicing because he was emphasizing slow finger movement. I don't think I have ever forgotten it because to this day, people and critics compliment me on my phrasing and my finger technique, especially in slow movements of things, of symphonies and things like that. I have some lovely reviews from the Toronto Star and the Globe & Mail and the Hamilton Spectator of my work in slow movements and I think it was because of what he taught me and my finger movements. I really believe that and long tones. The strict long tones. I had to play my long tones for him before I played anything else in my lessons then some scales and then studies, always. If I was doing something wrong with my long tones, if I was being too rough when I change notes then he would stop me.

JT: How were these long tones practiced?
SP: So it was, and still is, this is how I teach them to this very day, it was 3 octaves. You have the metronome going at 60, 60 beats per minute, and it would be a low E, the E an octave above that, and the E an octave above that, for a minimum of 10 beats each with no breathing. He would emphasize, you must not breath, and if you couldn't get to the end of 10 or if you made a mistake about the reed you were playing, like playing with a more resistant reed you had been playing on, then it would affect the length of time. He would stop you if you couldn't do it and ask, "Why can't you do this?" This is when I would say something stupid like, "I think my reed is too hard Mr. Galper." He would take my clarinet and he would do it and hand it back to me and say, "There is nothing wrong with it." There was a real emphasis on that kind of thing. Changing notes seamlessly, octave to octave. It was always low E and E octave above and an E an octave above that, metronome at 60, no breathing. Then you would go to F, an F an octave above that and an octave above that, then F#, G, G#, it would go all the way. It would take 20 minutes to play the long tones because you would do every single note in the scale chromatically, 10 beats, 3 octaves each so it took a long time. It still does to do this day. I still do it everyday. You have to take a bit of a break in between. 30 seconds for each set, half a minute. You don't do them one after another.

JT: Did he say much about how he wanted you to practice?

SP: Yeah. He would say, "You must always do your long tones. You must always do you scales after that." He was a great fan of the Baermann, the 3rd division book. Mine has been taped together dozens of times and has his markings are in it. That's how we did it. The Baermann book was a big part of it.

JT: Anything about the use of the mirror or breathing exercises or anything like that?

SP: The breathing exercise that he liked the best was either with the candle or the one where you are lying on the floor with the book. Do you know about that one?

JT: Not the candle.

SP: The breathing exercise that he liked the best was either with the candle or the one where you are lying on the floor with the book. Do you know about that one?

JT: Not the candle.

SP: The candle one, I still use this one, would be before you start to play and practice, you would light a candle and put it 20 inches away from you on the table or something like that and blow it out with a thin stream of air. You would do that the first day, the second day you would blow it out at 21 inches away, the 3rd day, 22 inches, and you would keep going.

JT: How many inches are you at now?

SP: I hadn't done that exercise for a while but I have some students who can blow it out at 50 inches. A metre and a half. It's pretty good because it is the air. Sometimes I can't get people to do it. They don't seem to sanction it but it was one of his (Galper's) exercises.

JT: What did Mr. Galper say about musicality?
SP: I remember when I was a student in my 3rd and 4th year, I would be asked to play Eb clarinet in the Toronto Symphony whenever they needed an extra player. I would play something like a Mahler symphony, 2nd Eb. He would be practicing in the basement of Massey Hall, in those days that is what it was, it wasn't Roy Thomson Hall. He would be practicing and I would come to him and just watch him play. He would get a little irritated and say, "What are you doing standing there?" I would say, "I just wanted to watch you practice Mr. Galper." "Well, don't watch me practice, I did that for myself, not for anyone else."

When he was teaching me though for phrasing and things like that there would always be an emphasis on seamless transitions. That is how he would teach me musical phrasing.

JT: Did he have an ideal sound?

SP: The sound was all about air. Keeping the air going and it is a big thing to try to do. I think the most important thing was that I would always try to imitate what I heard. I would listen to him, I would listen to other players. He would always emphasize keeping the air going, long tones, and keeping your fingers very slow with nothing abrupt so it would be legato all the time. He didn't say a lot about sound. He kind of expected me to pick it up from what he was doing.

JT: When you had his book, was it the same as it is today?

SP: No, it was an early edition. Completely different than it is now. I think it is on its 3rd or 4th publication and he changed it a lot.

JT: Were you involved with the changes?

SP: No, he never asked for my input or anything like that. He wanted me to have the book, I remember that. He never gave it to me and asked me, "What should I do with this?" I never had that kind of relationship with him. Jim might have had that.

JT: Do you know what his attitude towards performing and teaching was?

SP: For performing, he was very much the kind of performer as he was a teacher. He would practice very slowly all the time, even on difficult things. I played with the orchestra when he was playing first for Mahler symphonies and things like that. It was really interesting because he would always put a lot of thought, beautifully done, into playing in the orchestra. You know, whenever I was asked to play, it was always for something like Mahler 6 or 7. It had two Eb clarinets, a bass clarinet. There were 5 clarinets in the section and I would come in play. I would always be sitting down the row listening to him. It was always a beautiful sound. Always very controlled. Every note perfectly placed. No rushing.

JT: Do you know about his involvement or opinion about things like new music or jazz?

SP: I don't think he was a jazz guy. He did some new music. I have a recording of him playing some pieces, the recording is called, "New for Now". It was with a couple of other players and it was compositions by John Weinzweig, Milan Kymlicka, Srul Irving Glick. They were mostly
simple tunes, music children would play, students. If I'm not mistaken, I think he played the North American premiere of the Quartet for the End of Time. I think I might be right about that but you can check it. It wouldn't have been the world premiere because that happened in Germany but I believe he may have been the first to perform it in North America. He obviously liked to some degree.

JT: Did he play Eb clarinet or bass clarinet?

SP: No, never in my presence. Not that I was aware of.

JT: How do you think your time with him has affected you as a player, teacher, and in life?

SP: I feel quite strongly about that. What I think I learned from him was not just how to be a good clarinet player but how to be a decent human being because he was a very decent human being. For him, his family was the most important thing. Charna, his wife, and his daughters were always something he said was always first. As far as he was concerned, your lesson never interfered with what was going on with his family. I learnt that from him. Lots of clarinet players have multiple relationships in their lives and things like that but I learned from him. You are not identified by the clarinet. You use it as a vehicle for your life. It doesn't control you. You control it. It was always the way he saw things. Not only with the clarinet and the actual playing of it, which is why he was so fussy about what he did with long tones and scales and very slow practicing. You control the instrument, it doesn't control you. He never said it in those words but I got the impression that that was his philosophy. So that was the way he ran his life also. The clarinet was never in control of him. He used it to make a life but it wasn't something that dictated the way he would run his life. I have a lot of respect for him for that reason. I think I have been married now for 42 years and when I first started studying with him I was just a kid. But, this is very interesting, I think. When I started dating my - who is my wife now, the first thing he said to me was, "Bring her to my house for lunch." We weren't engaged or anything. He just knew that I was going out with her. She is a violinist and we met at school. He said to me, "Bring her to our house for lunch so we can meet her." At first I thought, 'Well why?' He said, "You do this, you bring her and have lunch with my wife and myself." So we did and we went there. He was more interested in her than me. They were so polite. I had never seen him like that. He was in a sudden different. It would be a very pleasant lunch. I would never forget that because it had nothing to do with clarinet playing. I was puzzled at the time. It was a different side of Mr. Galper than I know. That was what he wanted. Mrs. Galper was very much in control of everything and he would sit there quietly and he occasionally - my wife's name is Adele - so he would ask Adele a few questions about what she was doing and things like that and of course we got married. Here's another thing, so after a while we got married and we left school. We played in the same orchestra out west and eventually we had our first child. We came back to Ontario after playing there for five years. He contacted me again and said, "Bring your family, because we're going to have lunch." He just wanted to see our little boy, he was only one year old at the time. He wanted to see him desperately. We had lunch with him. There was something there, you know, because it was like that in lessons where he would say, "This is what you do, you control the instrument by doing this." He never said it in those words but he would say, "You do this because this is how you play the instrument, don't let it control you." Same with his life, he never let the instrument control his life. That can't be said of all clarinet players. So there
you go, that really stuck with me a lot. I think learnt more about just being a human being than being a clarinet player for what it is worth.

JT: That was very nice! I don't think teachers would do that nowadays.

SP: No, it has never happened with me ever again. I had never known my teachers like that. I never had someone say that to me that way. "You bring her here, I want to meet her." It was like my father. You know?

Did I ever tell you years ago that my woodwind quintet made a recording. It got nice reviews and the CBC played it and all this stuff. I saw him once and I gave him a copy of the recording. He took it and he hadn't heard it or anything and he said, "Alright, I'll listen to it." I didn't hear another thing about it. When he died, I was at their house because I went to see Mrs. Galper and in the living room there was a shelf with a collection of maybe eight or nine CDs and I thought that me must of had more than that. He would have had an enormous number of CDs. On this shelf, there were eight or nine CDs. Many of them were Jim's (James Campbell). There was one that was our quintet recording and I thought that it was a special place on that shelf. The recording I had given him was on that shelf with Jim's recordings. I didn't know that he had done that.

JT: He was doing nice things in secret.

SP: Yeah, I think so. It would be interesting to know - I think Jim had a closer relationship than I did - I would be interested to know how Jim saw that. I have never spoken to him about that.

JT: Did he ever talk about Klezmer music?

SP: He did some of that. I never studied any of that with him. I heard him play some of it while warming up. You know, it was part of his heritage. I think he enjoyed doing it. He never talked about it and he never taught me what he was doing. But you know what? This is something that is interesting. When I was a student, I wanted somebody to learn Rhapsody in Blue because I didn't know how. After he had left and I didn't study with him any more I would ask various people that I was studying with if they could help me. They always sort of put it off. Didn't really want to do anything about it. They thought it was something you either do or you don't. Then one day, I don't remember how it was, it might have been at a Toronto Symphony rehearsal that I was playing. I came up to him and said, "Mr. Galper, have you ever taught anyone how to do the Rhapsody in Blue cadenza? Is it something you can help with a little bit?" He said, "Sure. This is how you do it."

JT: What was the way?

SP: So, he would start with two notes. He would start from the high C and would try to go down before he would go up. Drop your jaw and increase the air pressure so that you would fall off that high C until you almost get a B and then place your finger to a B. When you master that and can do it smoothly, then do it to the A. When you've mastered that smoothly, do it to the G. Once
you can do it to the low C, you reverse it. I've recorded that piece and it won a Juno award. It was because of him. No one else taught me how to do it. I was so grateful because he showed me how to do that as a student. When I got my first job and we moved to the west coast. The very first season, it was Rhapsody in Blue and I was ever so glad that he showed me how to do that. No one else would teach me.

JT: Do you know why?

SP: I don't know. They would show up and say that you just do it. It didn't help much.

JT: Did you ever hear about his former teachers?

SP: One of his teachers that he used to talk about was Tzvi Tzipine. He was a Jewish clarinet player. That was the only one that I ever heard about. He had a lot of respect for him. I don't know anything about him. It is possible that he was in the Tel Aviv Philharmonic but I don't know.

He (Mr. Galper) was a very insistent fellow but then I was realizing was what he was really trying to get me to do without telling me this. It wasn't "this is why I want you to do it", it was more like, "do this because I told you to do it." That was the way he taught. There was no explaining why.

Is this different than what others have said?

JT: He didn't demonstrate much for one of his other students.

SP: Really? For me he did and it was always on my instrument. It was usually because I was complaining about my reed. I would be playing the Pines of Rome or something, which I would be learning, and I would say, "Mr. Galper, I'm having trouble with this and I think it is my reed" and he would play it on my instrument beautifully. After a while I thought there was just no point in complaining about my reeds because he is going to show me that there is nothing wrong with it.
Cecilia Kang
Assistant Professor of Clarinet at Furman University (USA)

Interview Transcript
April 14, 2017
Toronto, Ontario

Cecilia Kang: I currently serve as Assistant Professor of Clarinet at Furman University in the USA. I have also taught in Michigan and North Dakota, prior to my current position in South Carolina. I studied with Joseph Orlowski at the University of Toronto, where I obtained my BM (Bachelor of Music) and I studied with Yehuda Gilad at the University of Southern California for my MM (Master of Music). Daniel Gilbert was my mentor at the University of Michigan, where I completed for my DMA (Doctorate of Musical Arts).

Jessica Tse: When did you study with Mr. Galper?

CK: I studied with Mr. Galper between the ages of 12 and 17. I first started studying the clarinet in California, under the tutelage of Mr. Zeng Ming Liao, who was a pupil of Mitchell Lurie. When my family and I moved to Toronto, Mr. Lurie introduced me to Mr. Galper to continue my clarinet studies with him.

JT: During that time, what stage of clarinet playing were you at?

CK: At the time, I was still a beginner. I remember focusing on Mr. Galper’s Method Books in our lessons. Mr. Galper instilled in me the importance of developing strong fundamentals in clarinet playing and I am forever grateful for his patience. I think many of Mr. Galper’s teachings have influenced me as a teacher. I remember the day I played through the last page of Mr. Galper’s Method Book 1, I was very excited and asked if I could go purchase his Method Book 2. Mr. Galper then turned over the book to the first page and said, ”no, we do it again.” I was pretty disappointed as a 12-year-old, but this has become one of my funniest memories with him.

I went to his home for private lessons. I believe I was one of his youngest students to study with him at this time aside from his college students at the Royal Conservatory of Music - Glenn Gould School. I occasionally attended the recital of his college students like Guy Yehuda, Ori Carmona and Roi Mezare.

JT: Do you remember how the lessons were structured?

CK: Yes. I think the lessons were pretty structured if I recall correctly. In the beginning, we spent a lot of time on the chalumeau register exercises from his book. Sometimes we would spend the whole hour lesson on these exercises. He was extremely detailed and he would just sit with me and hear me play over and over until I got it just right. This really taught me how to approach all the fundamental exercises and how to practice them.

JT: Did you mostly work from his books?
CK: We worked out of his method books and we also went through all the Baermann method books. Each lesson started out with a warm up session. I remember that he was never repertoire driven. Even when I was preparing for competitions, I remember he would still assign me etudes and whenever I came across problematic passages on solo repertoire, he was really great about relating it to the fundamental issues I had to address in order for me to perform the solo better. We would often go back to the method books and work on certain exercises to improve a certain technique and apply it to the solo pieces. Over time, I realized he did so that I would understand how everything was related.

JT: Did you ever have studio class or anything like that?

CK: In my recollection, I am not sure if Mr. Galper held studio classes, but he would always invite me whenever there were guest artists coming into town to give master classes at the Glenn Gould School or the University of Toronto.

JT: Did he ever demonstrate in lessons?

CK: I think Mr. Galper had retired from performing by the time I studied with him but he would still demonstrate in lessons from time to time to make a point. It was always great to be able to him to explain and demonstrate on his clarinet. I believe a few of his students at the time actually put together a compilation of Mr. Galper’s old recordings from his TSO days. I remember we often listened to these recordings and of other musicians playing throughout our lessons.

JT: How were scales approached?

CK: I was regularly assigned to the articulated scale exercises at the back of Mr. Galper’s *Tone, Technique and Staccato* Method book. I also worked out of the Baermann scale book. It was very important to him to relay the importance of both technique and musicality to me.

JT: Since you started clarinet with him quite young, at what point was the A clarinet introduced or did he help you with that?

CK: When I started playing with the Toronto Symphony Youth Orchestra in high school I needed an A clarinet of my own and I actually bought one of his old A clarinets and used it through rest of my high school career.

JT: Do you remember what books you used and what pieces you played?

CK: In addition to the etude books I’ve already mentioned, I studied a few of his arrangements including Bartok’s Roumanian Dances and Geminiani Sonata. I’ve also studied Tartini Concertino, Weber Concerti, Krommer Concerto, Rabaud Concertino and Stravinsky Three Pieces.

JT: Do you remember any specific exercises or warm-ups?
CK: We spent a lot of time on chalumeau and interval exercises out of his *Tone, Technique and Staccato* book.

JT: How did Mr. Galper teach you practice?

CK: Mr. Galper always came up with different ways for me to tackle technically challenging passages. We often used dotted rhythms and repetitions in our lessons. It took me a while to make the connection that what he essentially taught me was to identify the problems and come up with solutions to fix the problem. Mr. Galper was extremely patient with me. He had to be, if he was willing to listen to me play chalumeau Klose exercises for hours at a time.

JT: Do you remember what he specifically told you to do?

CK: This was before the time of smart phones and I didn’t have a recording device so after each lesson, I would sit on his front porch steps and take notes on my lesson. I took public transportation and I was afraid that I would forget what I had learned by the time I reach the subway station.

JT: Did you ever discuss the philosophy of playing?

CK: I think for me the biggest thing I learned from him was to become a soulful musician. He would always tell me “Don't just play notes. Don't be a robot.” “Don't just focus on technique, at the end of the day you're making music, right?” It’s too bad that I didn't have the opportunity to ever hear him perform live, but if you listen back to his recordings, I definitely think his playing very “soulful.” This concept made a huge biggest impact on me as a musician and teacher. It was really inspiring to learn that music shouldn’t be just all about notes.

JT: Do you know edition his methods books during your time?

CK: The ones I used were spiral bounded. Sometimes he would make corrections in my books, so I do wonder if these were one of his earlier editions.

JT: Do you know anything about him or his feelings towards new music, jazz, or klezmer?

CK: I wish I had more opportunity to talk to him about it. To be honest, I was too immature to even know about klezmer at that point. He may have but I don't remember.

JT: How has your time as his student affected you as a musician or teacher?

CK: He has given me a lot. I have always thought of him as my Jewish grandfather. He was very stern as a teacher, but he was also very generous and warm as a person. He was truly dedicated to the art of teaching and I am very grateful to have had the opportunity to work with such a legend at a young age. He inspired me to become a soulful artist. In my role as a teacher, Mr. Galper’s philosophy on developing a solid foundation is something that I also stand by. Mr. Galper’s *Tone, Technique and Staccato* is like a clarinet bible in my studio.
JT: Did you know you wanted to be a musician when you were 12?

CK: I’ve loved music since I was a toddler, but I don't think I fully committed to pursuing a career in music until I was in high school. I was very lucky to have met so many great teachers throughout my education. Mr. Galper encouraged me to enter competitions such as Kiwanis and Canadian Music Competitions early on. Through participating in these competitions, I had the opportunity to hear many of my peer musicians across the nation and this was a huge source of inspiration to me growing up. Because Mr. Galper’s students were mostly college level students at the Royal Conservatory of Music - Glenn Gould School, I think having a chance to interact with them from time to time also inspired to dream.

JT: When you told him that you wanted to continue your studies, how did he react?

CK: He wanted me to be very thoughtful that this was what I really wanted to do. He never really pushed me into the profession, but was encouraging in his quiet ways.

JT: Do you think there are any similarities between his students?

CK: A few of Mr. Galper’s students who I know are currently active in the field are Jim Campbell, Michael Rusinek, Guy Yehuda, and Christa van Alstine. They are all amazing players. We may have had some similarities in our musical upbringings, but they all have very diverse and unique careers as clarinettists.

JT: Did he ever talk about his teachers?

CK: I think his first clarinet teacher was Tzvi Tzipine and I believe he also studied with Simeon Bellison at some point, but I am not sure…
Michael Rusinek
Principal Clarinetist of the Pittsburgh Symphony Orchestra

Interview Notes
June 4, 2017
East Lansing, Michigan

• Studied with Mr. Galper from the ages 10-19 (1979-1988)
• Mr. Rusinek had played clarinet before beginning lessons
• Lessons took place in Mr. Galper’s house
• Began with one 30 minute lessons a week which increased to three lessons a week by the time Mr. Rusinek was in high school, these lessons could be hours long
  • Mrs. Galper would knock on the door and say “let him go” to end the lessons
• Began learning out of the Galper Method Books
• “Lessons consisted of a healthy diet of scales, etudes, and rep.”
• Would go through 2 scales each lesson, one major and one minor, sometimes during long lessons more scales would be done
• Recalls doing a lot of scales
  • Used the Galper scale books at first, then the Baermann scale book
  • Once he had gone through the Baermann scale book, he went back to the beginning of the book
• Mr. Galper was an anchor tonguer like Mr. Rusinek which made it easy for them to communicate about articulation
• Anchor tonguing: the idea was that the tongue ended notes while to begin notes, the tongue went away from the reed
• “Anchor tonguing refers to when the tip of the tongue is “anchored” somewhere around the lower lip or lower teeth and the articulation happens with part of the tongue a little further up and not “tip to tip”. Articulation was actually the concept that the tongue “returns” to the reed to stop the vibration and thus stop the sound, the next note starts merely by removing the tongue quickly and gently from the reed to allow the vibrations and thus sound to begin again. The “cycle” of repeated notes could begin without the tongue-the first “articulation” being at the end of the first note, the second note begins with the removal of the tongue from the reed. This is an important distinction in the concept of articulation.”
• Mr. Galper would demonstrate in lessons, sometimes on Mr. Rusinek’s clarinet and sometimes on his own. At some point, Mr. Rusinek’s set-up became too hard and resistant for him (some time while Mr. Rusinek was in high school). At this point, Mr. Galper was no longer playing in the symphony and had been moving towards softer reeds.
• Mr. Galper had a pure focused sound
  • Sound comes from the bottom register
  • A strong believer in solid basics/foundations
• Would feed Mr. Rusinek milk and cookies after lessons because, “Milk helps with tone.”

• Would listen to numerous clarinet recordings with Mr. Rusinek

• “Abe was able to identify the issue and offer concrete solutions.”

• Was taught how to practice
  • Went to Israel with the Galper family and Mr. Rusinek practicing a passage over and over late at night, Mr. Galper knocked on the door and told him, “Enough, it isn’t getting better. Go to bed!”
  • Practicing was part of the lessons, with lessons three times a week, it was not possible to always be as prepared as you would with a lesson once a week

• Would go back to play for Abe after graduating from Curtis and after getting the job in Pittsburgh when he would visit Toronto

• “I went to see Galper when he was 80 years old. I was already in the Pittsburgh Symphony for years at this point. When I played for him, Galper said, ‘I think you need to go back to basics.’ And he was right. He was old and playing on soft reeds but played beautiful, perfectly smooth large intervals.”

• “Any piece I learnt with Abe I know forever.”

• Believed in economical use of the fingers
  • Example: Having the right-hand C key down if going from B on the left to C on the right

• 2 3 4 1 phrasing
  • If there were four 16ths, the phrase always lead into the next group of 16ths

• Great care for the ends of phrases
• “There is no doubt that Abe taught me how to play the clarinet”
  • Because of his age and where he was in his musical development, it was at Curtis where his musical ideas were refined

• Mr. Galper’s teaching shows up in Mr. Rusinek’s teaching
  • Sometimes he catches himself saying exactly what Mr. Galper had said
  • His teaching is a combination of his experiences

• Mr. Galper always looked forward, if Mr. Rusinek lost a competition, they would prepare for the next thing, if he won, okay, there was always more to do

• Went to the ICA (International Clarinet Association) competition and his parents couldn’t take him so Mr. and Mrs. Galper took him. His dormitory room’s air conditioning was broken so he stayed in Mr. and Mrs. Galper’s hotel room.

• “Not a day passes where I don’t think about him (Abe)”
Guy Yehuda  
Associate Professor of Clarinet at Michigan State University

Interview Transcript  
June 4, 2017  
East Lansing, Michigan

Jessica Tse: When did you study with Mr. Galper?

Guy Yehuda: It was 1996 starting in July at the Toronto Royal Conservatory of Music which 2 years later became the Glenn Gould professional school.

JT: How were your lessons structured?

GY: As you know, almost all of my lessons were at his house. Abe was already retired. He didn't have too many students back then so these lessons could be anywhere between one hour to three hours. The lessons were structured around a good diet of etudes and rep, lots of rep. Also, some technique. When I was there, I was the guinea pig of the book *Tone, Technique and Staccato*. Everything was in the form of handouts. So that was part of my lessons until it became a book a few years after that.

JT: When you were in Toronto, what stage of your education were you at?

GY: I came from Israel directly from the army service. I was 20. I started my Artist Diploma at the conservatory which was a two-year program. In Israel, you have the mandatory army so most students in Israel stay and study in the academy in Tel Aviv. You usually start your bachelor's (degree) when you are 21 over there and the army service is usually from age 18 to 21. I was fortunate to be in a special program called “Exceptional Musician” of the IDF Educational Core (established by Isaac Stern) for musicians. We had our privilege of going to music festivals during the summer so I used a lot of my privilege to start my school in Toronto then went back, got released in October, then went back to Toronto. It was kind of overlapping. I started with an Artist Diploma and I stayed one more year because the conservatory offered a Bachelor of Music in conjunction with a university in British Columbia. In order to do that, you had to be enrolled in the Performance Diploma, which was 4 years. I got exempt from a lot of things like theory and history so they let me into the 3rd year of the performance diploma. So in 3 years I did 3 degrees. I did my artist diploma, my performance diploma, and my bachelor of music. It was interesting. Back then, nothing was online. They would send you a package of a book and your studies, and you were on your own. You do your exam on the phone. It was kind of fun.

JT: Did you have masterclasses or studio classes?

GY: No, we did not. All the clarinet studies were individual applied lessons. We never had a masterclass like a structured studio class or anything like that. The conservatory ran differently than U of T (University of Toronto), they may have changed by now, but it was more of an individualized program. When I was there in my first year, there were only 2 clarinet students in
the conservatory including me! He was teaching at the conservatory rarely and also had students at U of T. In the next 2 years a few more came so there were about 5 in total.

There was no sense of studio class or anything like that. Sometimes we had group lessons or in pairs. My friend and I had our lessons together for a while. Masterclasses were only guest master classes at the conservatory. That is how I met James Campbell. He came and gave a masterclass and I played for him. That is how I ended up at Indiana University. Having a master class didn't even cross my mind because with Abe it was like family, I was constantly with him. We couldn't have a studio class, it would have just been me... It was almost like the olden days with the master and the apprentices. Back then, you had 2 or 3 students, that's it. There was no class of 20, that is an invention, or the necessity of having so many clarinets in band nowadays. If you ask any professor how many students they would really want in a studio they would say, "Maybe 4." It was nice in the way, it was very old fashion with the master and the apprentice routine.

JT: Did he demonstrate or did you play with him?

GY: Of course! He didn't demonstrate so much but once in awhile he would grab his clarinet or my clarinet and played a few things. It was great. It was a beautiful kind of way of teaching by example but in a way that was remarkable in the sense that no matter which clarinet he used - he would grab my clarinet with my mouthpiece and my reed and he would always sound the same. No matter what. No matter what kind of clarinet and the set-up. I thought it was quite remarkable. His sound was very round and concentrated: an old-school sound. He didn't do it quite often. So when it did happen, you better remember it. A lot of the teaching was talking and explaining. Sometimes playing and showing. I think he had the ability to get what he wanted just by asking you to do a few things and directing you through your own playing. I think also listening to clarinet playing. Sometimes I remember we would go to the other room and sit and listen to some CD's of some of his other students. I remember hearing Jim Campbell on one of his CD's and sometimes Sabine Meyer. He could get exactly what he wanted just by directing you to listen for certain things combined with the philosophy of his clarinet sound. Thinking back, I don't feel like I was missing anything or that he needed to hear his clarinet playing all the time. He had a clarinet next to him, he just didn't always use it.

JT: Do you remember what exactly you worked on?

GY: Of course, I remember each one! It would take all night to name them all. We did standard things like the Baermann method. The entire method, all 5 volumes. No one really plays volume 4 and volume 5. There are some great etudes there. Of course, we did Cavallini. We did a few Rose etudes. For him, Rose of was really for working on phrasing. Rose was never for technique. It was for phrasing and nuances of intervals. For rep, it was really, first of all, making sure all the standards are there- the Poulenc, the Mozart, and the Brahms, and Burgmüller, Ferdinand David, the Weiner - everything you can think of. I remember when I was there, one of the stores was going out of business so we made a list of music to buy because they sold everything with 80% off. So I bought probably around 40 works at least because it was so cheap, I couldn't even take it back to Israel in the suitcase. I had to store some of it at his place. That was also an opportunity to identify holes in my rep knowledge that I could fill while studying with him. Sometimes some obscure things. Sometimes even his own arrangements. He had arrangements of Bartok the
Romanian Dances and the Dvorak the Four Romantic Pieces for violin among other things. We did a few virtuosic transcriptions like the Rigoletto Fantasy. Really a plethora of standards. I think in those 3 years I really expanded my rep exponentially. We didn't really linger. I think I studied around 3-4 pieces in a span of 2 weeks. We always had a number of pieces in any given lesson including the etudes. Also because the lessons were longer you could actually do that. It is kind of interesting how all sorts of things in my memory are resurfacing as we talk about him. I remember vividly lessons in my mind. Even particular phrasing. Of course I still have a lot of his markings. We also did a lot of Jeanjean, the 18 etudes. Just a lot of materials.

JT: Did he ever speak about his former teachers to you?

GY: Of course! Case in point, he would talk about his former teachers in conjunction with pieces. For example, Rigoletto Fantasy: I have the part that I have from him which has many, many changes that Simeon Bellison did. Simeon taught Abe. I think when Bellison was the principal of New York in the 1920s up to about end of the 1940s. Abe used to go to New York to take lessons from him. A lot of the cuts, those little cuts that I did in the concert, were actually Bellison's cuts. Some modifications in the sextuplets are actually not sextuplets. Well, Bassi writes sextuplets but Bellison kept the outline and the melodic line, and compressed the middle notes to a more virtuosic flair notes. So you have the 6 notes, the outer ones, 1 and 6 are still there, but 2-5 are somewhat compressed. Almost like violin a la Paganini-style. So to this day, I play like that. So when we were working on Rigoletto, he would talk about Bellison and what it was like to work with Bellison. Kind of Russian attitude he had, I guess. He would even talk about his first teacher in Israel. His name was Tzvi Tzipin and I think Charna had even shown me a picture of him and his students from the time between 1920 and 1930, Abe was one of the students in the picture. Abe was born in Edmonton and went to Israel when he was young. I think he mostly talked about Bellison in the lessons. We talked about Yona a lot. Yona Ettlinger. They knew each other very well. They came from the same school of playing. I think they shared a lot of philosophical ideas about the clarinet. It was interesting to hear a lot of where his thought is coming from, his musical thought. It made sense at the time. Later on I would go and student with two of Yona’s pupils: James Campbell and Eli Eban (although I did studied early on with my first teacher: Yigal Cohen, who was also Yona’s pupil).

JT: What was his philosophy?

GY: It was all about the purity of sound. No gimmicks. No fireworks. A sound that is a concentrated sound, somewhat more narrow, with lots of core in it. Almost like the school of Cahuzac and Bonade basically. There was no flair in a way that did not serve the music. It was almost thinking a bit like violin players because he was very much sensitive to intervals. I remember in lessons talking about portamento, how you move from one note to another, to create the illusion that you're playing on one string. So you don't just play G D and regard them as two notes, you think of them as an interval, what is in between those two notes, and how you shape it, how you shift basically, which is very similar to violin playing. That is why portamento is an interesting concept to think about as a clarinet player.

I think Abe was not impressed by just playing fast on the clarinet. He was saying: "does it mean anything?" Everything was thoughtful, every nuance, every phrasing needed to convey
something. He had a saying, he always used to say to me: I would play something and he would stop and think and think, (and I would wonder what he was going to say). He would say, "You always need to wear your heart on your sleeve." That was the first time I had ever heard that phrase. I had just come from Israel and I thought: "What?! Put my heart on a sleeve? Why would I do that? It doesn't make any sense!" He explained it to me. You have to put all the emotion; the raw emotions out, and not be afraid of something like an exposed nerve. Every phrase that you do needs to be as though you put your heart on your sleeve. You show every aspect of your emotion. You don't just play notes. Notes are just representatives of the music. He was really adamant of this. He really stressed that. I remember that very vividly.

So I think in that sense it was really an old-school approach. I remember around that time I could hear from other friends who studied with other younger generation clarinet players all about speed. It was all "Wow speed!" and "How fast can I move my fingers?" People just started to even think about double staccato back then. It was very unique to even have double-tonguing. It was all the latest rage. He really didn't care about it, at all! I remember we were talking about some clarinet player and some big names that I won't mention who played very fast and played transcriptions of violin pieces. He would say, "Why would you do that?" There wasn't any reason to do that he thought. He really wasn't after that at all and I think it was a very unique thing. Unique in that climate I think. At the time, he was one of the last “dinosaurs” of that era. Of course Yona was not around anymore, David Weber was, I don't think he had any students anymore, he was kind of sick already. You could see how revered he was because there was a great influx of great soloists coming to Abe to play for him. Even Dick Stoltzman. It was obvious that he was one of the last of this older generation. I knew that and that is why I studied with him and there was no need to go seek something like, "how fast can I play?" teacher, because I wanted to hear what Abe had to say about the whole style. It really spoke to me in a way that was really meaningful and not just fireworks on the clarinet. It is not hard to play fast on the clarinet, it is really not. It is much more challenging to play in a way that is very meaningful from the first note to the last note and that was his philosophy.

JT: How do you think his influence has appeared in your teaching?

GY: Constantly! Constantly! I think my teaching is heavily based on his teaching. It is not that I just take what he says and transfer it. I'm a different person and I also studied with other teachers so I have formed my own philosophy. The core of my philosophy of teaching is derived from Abe and other teachers as well but channeled through Abe. Namely, the idea of the sound. That the sound is everything. So, as I mentioned earlier, the Tone, Technique and Staccato book is the “bible” of my studio. Constantly working from that and working on the same lines of using the Rose studies to learn phrasing because the phrasing is so symmetrical, 4 bar phrases, very easy to identify. It is extremely helpful to give students ideas of structure and phrasing, stuff like that. I modified quite a lot on technique, things I did not work on with Abe. So, for instance, finger techniques in a way that foster higher speed of playing that lends itself to virtuosic playing. I go further than what Abe did and I even make my students work on Jeanjean a lot, much more than Abe. Working on patterns and so forth. So I think, in a nutshell, the sound concept is a natural continuation that comes from Abe and goes through my other mentor, Jim Campbell, and into my teaching basically. I studied with Jim right after Abe and it was a natural continuation. Jim is obviously a unique musician-teacher who is similar to, but also different from Abe. I see both in
my teaching and my playing but they compliment each other with their different takes. Hopefully, that continues with my students and continues the lineage and branches in different directions. Sometimes when I teach rep, there are many instances where I catch myself channeling Abe. Not intentionally. No one is re-inventing the wheel here. Students are having the same problems as the older generations had. The tools that we offer and approaches are similar, although every generation seems to be better, or progress quicker than the older one. Very often I would say something and I would say, "That sounds familiar!" and I would remember why. So yes, of course. He is present in my teaching all the time. He lives on through that.
James Campbell
Clarinet Soloist and Professor of Clarinet at Indiana University (Bloomington)

Interview Transcript
July 12, 2017
Toronto, Ontario

Jessica Tse: Could you tell me about yourself and your career?

James Campbell: I started in Edmonton with Ernest Dalwood, who was principal clarinet of the Edmonton Symphony. He was an Englishman who came to Canada as part of the military bands and had studied with Frederick Thurston in London, (Abe also studied with Thurston for a time so there is a connection between my first two teachers). In 1967, I went to the University of Toronto where I studied with Abe for four years. Abe introduced me to Yona Ettlinger, so I went to Paris and studied there from 1971-73. Those three, Ernie Dalwood, Abe and Yona, were my main teachers, but I had summer studies with really great people. I spent a couple of summers with Mitchell Lurie in California and a wonderful summer with Daniel Bonade at the National Youth Orchestra in 1968. There were just four of us in the orchestra and for four weeks we had a lesson a day, that was great. George Silfies, came to the NYOC in 1969 so I had really good summer with him as well. He was a terrific musician.

I played in the Hamilton Philharmonic when I was going to school in Toronto so was able to pay my own way through school. In 1971, on my way to Paris to study with Yona Ettlinger, I won an international clarinet competition in Belgrade, and started to get invitations to perform concerts. I had intended to audition and enter an orchestra and I would have liked it, but it just got too busy and I didn't have time to practice the excerpts properly. Moving to Bloomington to teach in 1988 was a major move. I still am there and still going around the world playing concerts and still organizing the Festival of the Sound.

JT: Could you give an overview of your time with Mr. Galper?

JC: I started in 1967 and finished 1971. During those four years I had weekly lessons with him.

JT: How were your lessons structured?

JC: I'm trying to remember that. I don't think there was any planned structure. He would assign studies and pieces and he would mark up the music. After a while I could anticipate what kind of markings he would give and I'd come in and play and he would then add other ideas. One common theme was "use more air" and he always wanted me to be more aggressive. I don't think he thought I was aggressive enough in my playing. So, I had to work on that and I still am.

JT: Did you have studio or masterclasses?

JC: We didn't. Only private lessons.

JT: How were scales dealt with?
JC: Baermann 3. That was it. The whole idea of Baermann 3 was to play with a good sound and good air support. He never talked about playing fast. His priority was sound and control but never playing technique for technique’s sake. Looking back, I now see the wisdom of that. It gives such a solid basis of clarinet control. I think probably if he had pushed technique I probably could play faster today, I may have practiced more. But he emphasized air support, sound and phrasing.

JT: Did he ever demonstrate?

JC: He rarely did, and he never demonstrated with his own clarinet. He would do it on my clarinet and not always successfully. I now appreciate how tough it is to demonstrate properly in lessons and masterclasses. You need to be constantly playing to stay warm and keep the reed going. Whenever I demonstrate in lessons, I'm never really satisfied with my own playing. However, he would often sing a phrase.

JT: Do you remember which etudes and pieces you played?

JC: All the standard repertoire. We started with the Weber Concertino and the Rose studies. But not Rose book 1, the 20, it was the Rose 40 and we started on the 2nd book for some reason. It might have been because I had that book!

Cavallini and Baermann books 4 and 5, I still have those books and with his markings in them. We did Polatschek a little bit, not too much.

We did very few orchestra excerpts, it was almost as if he wasn't interested in it, that might be another reason I didn't really go the orchestra route.

JT: From your experience, what do you think his general philosophy towards teaching the clarinet?

JC: From my experience, he emphasized the basics. He really says it all in those short, powerful comments in his book "Tone, Technique, and Staccato". They're not lengthy but they are loaded with wisdom. For example, "listen for a ring to the sound" opens the whole world of clarinet voicing. One could write pages about that but he just wrote play with a ring to the sound. He believed a good sound was based in the bottom register. Get a full sound in the bottom register, and the other registers will grow from there. I think that covers his basic philosophy of clarinet playing. Whenever the clarinet went into the lower register, he'd want you to blow more, almost no exceptions. And more in the throat tones. We didn't work on the high register much at all.

When I was out playing professionally I used to go back and play to him and we would always end up working on really basic things. He would say, "Basics will keep you in business". It is now 50 years later and I am still in business! I still warming up and teach warm ups using his basic ideas. That is the singular most important thing and it stays with me to this day.

JT: Comparing what you learnt to his books, were there similarities?

JC: Yes, very much. In fact, he was writing them when I would be visiting him. I saw pages and pages of what eventually became "Tone, Technique, and Staccato". I may have been one of his
guinea pigs. This book very much embodies his philosophy of teaching, a simple philosophy based in giving good air support and staying relaxed. It is not so hard!

JT: Did you know anything towards other genres of music?

JC: We didn't do any new music and wasn't really interested in all the contemporary techniques. If I had to learn something that had extended techniques I had to go off and learn that myself. He liked Klezmer of course but we didn't do Klezmer-type things. We focused on basic repertoire and the basic foundation of clarinet playing. I used to play saxophone in the U of T jazz bands, but he didn't seem interested in that. Frankly, I don't remember him coming to any concerts other than his students’ recitals. Later he did come to hear me play when I did the Copland Concerto with the TSO and Mr. Copland and a few other professional concerts in Toronto, I really appreciated that even though it made me nervous!

Since I was a music education student the school only covered a half hour lesson. Abe went out of his way to find scholarships so I could have an hour lesson and treated me as a performance major even though I was doing education. I studied with him when he was very busy with the Toronto Symphony and I don't think he was as interested in teaching as much as he later became. After he had his heart attack he really started thinking a lot more about teaching. Mrs. Galper really looked after him, I'm sure he lived as long as he did because of her. The clarinet world owes her a lot!

I'll never forget, in 1985, I was at his house on one of my visits and he said, "Try this!" and he handed me a Selmer Recital clarinet. I had never seen one before. "Just try it out!" So I played it, it had my clarinet voice, how did he know? I was in love with it "Take it!" he said, I still play Recitals.

JT: How did he get the clarinet?

JC: Through Selmer, he knew everybody, you know. He told Selmer about our meeting and they said, "Give him the clarinet" so I got that clarinet free. It changed my life. He did things like that. He would say for example, "try this ligature" or "try this fingering," little things like that and a world of possibilities would open.

JT: How would you say your time with Mr. Galper has shaped you as a musician?

JC: It is the emphasis on basic clarinet technique and artistic phrasing. Bobby Knight, the famous basketball coach, always talked about the basics. Every good coach and teacher always emphasize the foundations. Apparently, Jack Nicklaus, the great golfer, would return to his teacher at the beginning of each golf season and ask him to show him how to hold the golf club! His emphasis on building a solid musical and technical foundation shaped me a lot. There are no shortcuts. You do the work, you get the results. This is the way it has always been done. I attribute the fact that I can still play pretty well whatever I want comes from the approach I learned in Abe's studio.

JT: Did you know much about his education?
JC: Not a lot. I think Simeon Bellison had the biggest influence on him, when you listen to his recordings of you can hear it. I don't think his time in England had that much direct effect on him. At that time, they were playing in a different way.

JT: Could you talk about his time at Indiana?

JC: I was the one who suggested that he come to Indiana to teach during a time we were building the clarinet department. His daughter told me years later that Abe considered that year to be the highlight of his career. To spend a year teaching at a major school meant a lot to him. And to say his presence there was appreciated by the school is an understatement. He really became close to some of his students and they to him. He and Charna built an extension on their house and called it, "the Bloomington room!" Personally, I am really really happy that I was able honour my teacher in such a real way.
Peter Stoll
Clarinet Instructor at the University of Toronto and Freelance Clarinetist

Interview Transcript
August 4, 2017
Toronto, Ontario

Jessica Tse: Could you tell me about yourself and your career as a clarinetist?
Peter Stoll: My name is Peter Stoll. I am 51. I took up the clarinet in junior high and got serious about it in high school. I went to the faculty of music at U of T for my undergrad and did my master of music and a year of doctoral studies with James Campbell at Indiana. At that point, I was starting to feel a bit burnt out from being a student and I wanted to see if I was going to be any good at this because I had been in school for a long time consecutively. So I came back and have been working ever since. I have been teaching for about 23/24 years at the faculty at U of T as a sessional lecturer. I teach clarinet, chamber music, performance studies, and business of music. I'm a freelancer. I was second and then principal clarinetist in an orchestra called the Toronto Philharmonia which was around until 6/7 years ago when they ran out of money. It is a whole mixed bag of things that I do; orchestral stuff, contemporary things, chamber music, recitals, occasionally a concerto or solo thing. So I am pretty busy, I play all the different sizes of clarinet. When I finished my studies and came back to Toronto, I was very proud that I was going to be so good that I would only ever need to play B-flat and A. My first two jobs were immediately on Eb and bass. That set the tone and in fact, tonight I am playing the saxophone solos on soprano and tenor for Bolero here with the National Academy Orchestra. I was a member of that group as a student and have been a mentor with them for 23 years or something like that. I do a lot of teaching. I teach everything from adult amateurs to 10-year old beginners to advanced high school students as well as the students I teach at the faculty.

JT: Could you give an overview of your time with Mr. Galper?

PS: He was certainly one of the most significant teachers that I studied with. I studied with him for 8 years. That's from when I was a private student of his before university through my university years as an undergraduate for 3 of the 4 years. Originally, my dad had gotten in touch with him to see if I could take lessons from him, basically as a beginner. He was already very established so he passed us off to an excellent teacher, Barbara Hankins, one of his former students. She is in the Kitchener-Waterloo Symphony still. Then at a certain point, after 2 or 3 years, she said, "You know you might take some lessons with Mr. Galper over the summer, he might be willing to do that." So I did that and it seemed to go well enough and he said, "If you want I'll teach you." That began that relationship. That went on through until my 3rd year at the faculty.

JT: Do you remember what year that was or an estimate?

PS: So that would be around 1980 to 1988. That makes sense because I think he was just finishing his long tenure as co-principal clarinetist in the Toronto Symphony the summer where I was going to start studying with him fulltime. I remember going to see them at the old forum, which was a rotating stage at Ontario Place, it is long gone. I remember seeing him play. It was a
treasured memory. I don't remember what they played. I do remember seeing Tchaikovksy, maybe 5. He was having heart trouble and his doctor told him you better stop playing all day every day like that, it is going to kill you so he had to step down.

JT: Do you remember how your lessons were structured?

PS: Yes. I know one of your questions was how his lessons had affected me and his lessons had a profound impact on my teaching. They were structured and I remember you would begin with warm-up sheets and he had tons of them. I still hand some of them out to my students and say that it was from my teacher, Abe Galper. Everything from going through the cycle of 12ths to staccato to wide intervals. Things he was rewriting from Rose studies and so on. So getting the music off the beat. There were scales which were out of the Baermann scale book, book 3. There would be studies. For a long time, we worked through Baermann starting with book 2 which is where the studies really began. I think we made it to book 5 which is kind of silly, crazy salon pieces. We would do studies from Rose, from Cavallini, but I particularly remember Baermann. I spent a lot of time on book 4 and then getting a little bit into book 5 and solo pieces. I remember some lessons at the conservatory when I was younger and he would always have a briefcase and would have an apple or banana. He had this sense of real organization. He had it all thought through. I remember one time talking, after he left the symphony, talking with Jack Featherston who was the 2nd clarinetist in the TS (Toronto Symphony Orchestra) for a long long time. Decades in the TS with Abe. Jack was waiting to go in and say hello in between lessons. Some of the lessons were here (RCM) and later on they were all at his house. Mrs. Galper probably still lives there.

JT: Do you remember which specific pieces you worked on?

PS: I remember some of them, it was a lot of stuff over all those the years. I remember things like the Milhaud Duo Concertant. This is in no order. Weber Concertino. Concerto No.1. Fantasia and Rondo from the Quintet. Grand Duo. I remember Rabaud Solo de Concours for sure. Saint-Saens Sonata. Poulenc Sonata. Spohr Concerto No.1. This is just off the top of my head. There is a lot of stuff there. Some stuff for competitions and things. A piece by Štatkić, quite good from what I remember. A Yugoslav composer. Stravinsky 3 Pieces, Sutermeister Capriccio.

JT: What was your impression of his philosophy of teaching?

PS: It was very clearly stated. I was just teaching someone for the first time yesterday and said, "You know, this is from my teacher, Abe Galper." We were using one of his books. Low register warm-ups that I hand out. He absolutely felt that sound, your foundation of sound comes from the low register. He also felt absolutely that slow practice is essential to developing good clean technique. He would say to me, "Out of 10 times, you want to practice a hard passage, maybe once fast to see how it is going, but 9 times should be slow." He was really adamant about that. He also really showed how to take the music apart and isolate and drill a tough passage. I remember things like, if there was some really nasty altissimo thing. The end of the 2nd of the Stravinsky 3 pieces, he would say, "Okay look, take the register key off." You'll get some weird noises and it won't be all actual notes but you're practising the finger movements without
blowing your ears out of your head (he didn't quite put it that way!). He had very distinct techniques but those were the main things. Slow practice, low register, and isolating and drilling difficult passage work. Also, sound. That was almost a sign that he carried with him. Sound was everything. He would say, for instance, with scales, don't just practice scales to get your fingers in the right places. Listen to your sound as well.

JT: Do you know anything of his written books or about the process of writing them?

PS: Certainly by that point Clarinet for Beginners was written and you may already know this but what we call the Galper Clarinet Method, there actually is a parallel earlier version of it that I think is still in print. Although it is not as widely used. I think Waterloo publishes the clarinet method, maybe Gordon B. Thomson. Someone else does Clarinet for Beginners. It is the same 2 volumes, slightly re-sequenced and without the chord changes. That came when he turned Clarinet for Beginners into the Clarinet Method. He had Rob Carli the saxophonist and composer put chord changes into the more melodic studies. I think we did do things out of that book and then he had Tone, Technique, and Staccato. I think we may have done some things out of that. I certainly remember things out of his scale book. Before Baermann 3, he already had, not the upbeat scale thing that came much later, I don't know if you have ever seen it, it is a slim volume, it is basic statement of scale patterns with some variations, not as in-depth as the Baermann, but I do remember doing that for sure. Some of his material was in there. Tons of those warm-up sheets.

JT: Did he ever ask you to use a metronome?

PS: All the time. Even today, I am absolutely insistent on it.

JT: What were your impressions of his attitude towards clarinet performance?

PS: I think he really loved it. The clarinet was his life. It was very clear in lessons. He had this tremendous energy in lessons because he really loved it. I've heard the others say this too. He really loved the clarinet and everything about it. A systematic approach to fingering. That was another tenant of his teaching. If you look in all his books you'll see all his fingering codes these little lines and brackets and L's and R's. Mechanisms, I remember doing a lot of those. He was really serious about building up your vocabulary of fingerings. Very immersed in how to get the clarinet to do the most things you can get it to do.

JT: How were you taught articulation?

PS: That one I don't remember as much. I don't think he was very analytical in the way that nowadays we're all into tongue position and drawing diagrams and things. I don't remember that as clearly except the air needs to be more than the tongue. He didn't want to hear a lot of heavy articulation.

JT: Where you there when you he was at Indiana?

PS: Yeah, there was an overlap of a year where he was a fill-in.
JT: Do you know what happened and what he did?
PS: I'm trying to remember. When I started at Indiana, that department which has been same for decades was sort of just re-forming up. Howard Klug was just starting to come in. I think he was still at Illinois and it might not have been the next year he came full-time. Eli Eban, I think he came later. I think Abe was there maybe before Eli was. I remember it was clear he was filling in for somebody.

JT: Did you hear much about his first teacher?

PS: Well, I can almost recite word for word his bio. I think his first teacher was someone in Israel, Tzvi Tzipne. He certainly had a lot of reverence for Simeon Bellison. He was a major mentor and teacher, principal of the New York Philharmonic. A Russian who had been on tour when the revolution happened and he just stayed safe and out of it. We certainly heard a lot about Bellison. I remember once, Abe played a tape for me of Bellison's playing. It was really beautiful. Back then, it wasn't easy to hear him and now, of course, someone has made a CD as with many of the old great players. Back then, it was quite a thing to hear Bellison's sound.

JT: How do you think your time with Mr. Galper has affected you?

PS: I think as a teacher, and as a player too, it really informed a sense of - that you need structure and you need a kind of integrity when you play. You can't fudge through technique. You really have to do the work. He used to say to me, "Talent is 90% hard work." I think he had that sort of analytical side to him when he looked at playing. Which finger should go where and which fingering would be best. That really informed everything he did and as a result, everything we did in terms of you really worked out things from the bottom up. You didn't fake. He would have never tolerated that kind of thing. In fact, I remember playing the 3rd movement of the Weber Grand Duo for him the first time. He got really excited and he said, "This sounds really good but now you have to slow it down because you can really dig into the core of the sound and music." So that, the approach to the importance of the low register and the idea of structure in lessons which I absolutely follow with most of my students today. It all really comes from him. He was sort of the big teacher in Canada, or one of them at the time. It was a real honour to be working with him. You knew that his other students were doing well in auditions and had gone out and distinguished themselves. The same in James Campbell's case, as a solo artist, so it was a real sense that it was a real happening place and time. It was really cool to do that.
Interview Transcript  
September 27, 2017  
Toronto, Ontario

Harold Gomez: I had never met Mr. Galper and it was interesting in that when I first phoned him in Toronto, I said, "Hello Mr. Galper, this is Harold Gomez" and he said, "Yes, I've heard about you!" I had just gotten back from a National Youth Orchestra tour of Europe. I thought, ‘Oh, he doesn't like me already!’ I said, "You've been assigned to be my teacher so I wanted to set up our first lesson if that is okay." "Well, how much are you planning to practice each day?" I said, "Minimum 5 hours or more if I can, if I have the time. I'll have to see how much work I have but never less than 5." Dead silence. In the background, "That should be fine!" I think he expected me to say an hour a day. To be talented is nothing unless you're willing to do the work and that was his point. He did this with a lot of students at the beginning. Just made them realize that you have to work very hard to be a good musician. He isn't really interested in teaching people who aren't prepared to totally commit and it was because he himself was totally committed throughout his whole life whether it was teaching, writing, whatever, he was totally committed.

My whole background had been French clarinet playing through Klose, Rose, and then my first teacher in Vancouver knew everything about Bonade who was a big teacher in the states at the time. Every clarinet student who went to graduate and get a job in the states had to be on good terms with him, conductors would phone him to fill positions for major orchestras. He was very powerful. A recommendation was very important, audition procedures were secondary in those days, none of this behind the screen. Then I switched up, my father was a musician, he switched me right away when I got a little bit advanced to principal clarinetist John Arnott, of the Vancouver Symphony who was one of Bonade's students. He was wonderful but it was still along the line of Bonade, the French school. So when I arrived in Toronto and talked to Mr. Galper about what kind of things we would be learning - I like to discuss this with my teachers, what is your approach so I can try to understand it - I suddenly realized that it was totally different than Bonade who I had just studied with. Bonade had a way of explaining articulation, tonguing, the fingers. Everything that you did was in a certain vein. It was very fixed that way. When I got to Galper's studio, it was back to square one. It was the low register. We spent more time in the low register, I realized I had a recital coming and we did not budge on anything, it was just the low register. I said, "At some point, before the recital, are we going to learn a piece?" He said, "The secret of sound is through the low register." If you look at his clarinet book 1, the whole thing is low register. In the middle of the book, through the low register, he takes you to the 12ths in the upper register. It is very easy at that point to get the sound and colour he wants.

I asked, "Well, what about long tones?" In the French school, in particular with my grandfather, who was a world-famous clarinet player, he started the day with half an hour of long tones. You wouldn't hear the beginning of the note, you count a slow 8 from ppp to ff and back to ppp in one breath. Now I start at the top with the loud part and come down then breathe and start at ppp and go to ff. You wouldn't hear the beginning of the note or the end of the note. My father described it to me the way his father told him about his long tones and I was telling Galper this. You
Imagine that you are on a desert road and there is nothing, dead silent. All of a sudden, you think there is a truck coming along and it gets louder. I do hear something! It comes by you, a great woosh of a fortissimo and then it disappears and you're listening for it and then it disappears. This is my visual imagine. So that was a big help. Galper said, "You know I tried and tried to get students to do this. That is the ideal way to do it but students get bored and they don't have the patience to do that." I said, "With a visual image, it seems like a feasible thing." So he said, "What I've done is I've used slow, slurred short phrases of half notes, and quarter notes so that they were really doing a similar thing to long tones but a little bit more interesting."

It was really the types of things he had you practising. Lots of low register. When he went through the low register, page 15, Galper book 1, he worked with twelfths. So you go from low A, and you come in with a lot of air forte, but no tension in the sound, and then, as you squeeze the register key to go up to the 12th E, and actually make the change, as you have to focus the air more from the mouth in order to get colour and get the right sound in the upper register. The beauty was that he told you when you had it, so you knew what you were looking for. I had the extra advantage of working with him on good jobs including the Toronto Symphony. I sat with him in the orchestra, next to him. I heard the exact sound he had been trying to get me to make. What was amazing as I listened from the back of Massey Hall in a piece I wasn't playing. I listened to his sound and it was so dark and rich and full. Most beautiful colour in all the registers. I came rushing back and said, "I can't believe, I just sat beside you in the first piece, you sound totally different from the back. Close up, you have a slight edge to the sound, a certain colour and brightness to the sound, but from back there it is rich and dark." He said, "That is the advantage for you, you are sitting next to me copying the real sound you should be getting. The students who don't get this opportunity come to hear me in the orchestra and they're trying to copy what they hear from the back. If they produce that sound at source, it won't sound rich and dark, it will sound muted and quiet. You won't have the dynamic range or have the ability to provide colour with the people around you."

Colour was a word that he talked about all the time. If you listen to Michael Rusinek, who by the way, I would come for some lessons at the house when Michael was having a lesson when he was 10 years old, I'm am much older that Michael. He would be playing and he was an incredible sight reader. I would discuss Michael during the first few minutes of my lesson. Wow, he could do this and that. "That's what I'm telling you, he's a natural, he will go far." Sometimes you can tell, even these young players, if they're catching on to the concept of the low register, the transition into the upper register, finding the colours in the registers. For Galper, someone who gives a fixed straight sound from bottom to top, really big, and supported, didn't interest him. Stan McCartney, who was also a fine player, who sat next to him, had a completely different type of sound. It was a big blow through sound, huge core, wonderful musician and player. When I was about 4 or 5 years old, he came to our house in Vancouver and was playing the Mozart quintet with my father. I went to sleep that night listening to this clarinet player. Absolutely fabulous, but very different from Galper. I think that was part of the beauty, the colour and the changes in the sound from the bottom to the top. His sound was never forced.

Another example would be when I was at a concert and he had just done the great C major (Schubert Symphony No. 9) and it was absolutely beautiful. Right after that piece I ran backstage, around all the musicians, and said, "Please, I beg you, can I try that reed and mouthpiece? I need to know what you use to produce something so beautiful. Please please please." A lot of musicians were laughing because I was just so desperate. "Sure, here you are."
He put his clarinet together with the same reed and gave it to me. I played it. It was so soft, it collapsed under my lip. I couldn't make a sound. I said, "Oh come on! You didn't use that!" Jack Featherston was sitting next to me laughing and said, "He did Harold, he used exactly that reed." As Galper would often say, you can get the same sound out of a hard or a soft reed, it depends on how you play it. How you adjust the support of the air, the lip pressure, it has to be a good reed of course. He knew how to make all types of reeds work, by being flexible. It reminded me of something Bonade said to me in later years. You can get the same effect on a soft reed as on a hard reed by playing it the way it needs to be played and you will live longer. You can only play those stiff reeds for so many years and it is going to kill you if you are doing a lot of playing.

Galper didn't give a lot of compliments. I was known to have the fastest single tongue in the west so to speak, I could tongue anything. In fact, he sent my speed to friends in Europe to measure it to see if anyone could tongue that fast and I was at the top of the heap, to put it that way. He would never give a compliment but I remember doing the Nielsen Concerto, I was the first one in Canada to do it on a recital, I also played The Brahms Trio with David Hetherington and a very good pianist. People were curious to see if I could actually do it. I was doing this very fast passage in a lesson on the Neilsen and I tongued the whole thing. I finished and he laughed. I said, "Was it that bad?" He said, "No, I mean it was... well, you know... oh forget it, just go on!" He was frustrated because of my tongue. He never had a fast tongue but he had the most beautiful staccato. The beginnings of the notes were just absolutely bouncy and clear and I once asked him, "How do you think when you accomplish those types of things?" On a job where we were playing together he had a good reed, and played some low register staccato notes, and they bounced out with such energy, response, and beautiful tone. It was burning in the back of my head, what was he doing? I said, "Okay Abe, you did something, you're showing me something." He said, "Yes I was." I said, "What is it that lets you create this articulating sound." He said, "I never really talked to anyone about this before but I believe that I blow a lot harder than other players. I really blow, and use a lot of air and air pressure when I play." That was then I started experimenting to get that kind of sound. So, a lot things that I learned from Galper were through osmosis. Of course, he would push you in the lessons. I would say, "What am I going play on this recital?" He would say, "You're going to play the Bassi Rigoletto, the Brahms Sonata #2, a Poulenc Sonata." I said, "Whoa, isn't that enough?" "Ah I guess that will be okay." I said, "But I don't have much time!" He said, "Oh you can do it, and I did. One day I walked in and he said, "Harold, no one else has ever done the Nielsen concerto, why don't you do it on your second recital of the year in the Spring." I said, "Have you seen the Nielsen Concerto? Would you do it?" He said, "No no! But you can do it." My stomach dropped to the floor and it scared me so much and it is on A clarinet too. I thought, Can I? So, he saw something but I didn't have the confidence that I could do it but by pushing me, I thought, if he thinks I can do it and he is willing to put in the work with me to do that I guess I have to trust him and I have to try. I just hope that I don't chicken out at the last moment. I did play it and it went well. In fact, I had it memorized which was a feat in itself. My father always said, "You don't memorize, but by the time you know a piece, you have it memorized. I realised that It was true.

Another time, when Galper was playing Tchaikovsky's 4th Symphony. I had already played it with the Vancouver Symphony when I was 15 years old, on 2nd clarinet. I listened to Galper playing a solo in the slow movement. By the way, Galper sang every phrase to learn it for himself! Going to concerts and listening is a big part of learning because this is when you find what you need to learn. I was always throwing that into my lesson. I said that note at the end of
the slow movement was magical. I went home and tried it and I went, Ugh! It was horrible. He
would turn that into a lesson. Well where you do you think that note is coming from? It is
coming from the melody played by other instruments. The clarinet plays it without the last note.
He said, “Just imagine that there's another note after that, what is it?” (Sing the melody) "Now
imagine that note is there within the ritard. Then you will find the magic. And I did. In his
teaching, he was constantly asking to have notes flowing forward and he continued by the way to
expound on the low register, proper warm-ups, and transition exercises to the upper register. It
was always about how you connect the end of a phrase to the beginning of the next phrase? You
don't just end a phrase, and continue. Your short phrases are connected into long lines.

He had a way of making students listen to what he was saying and make them do it. I once asked
him why he was so hard on other students. He was hard on me because I was killing myself. At
university, I had gotten the principal clarinet spot with the Hamilton Symphony and I was
commuting back and forth. I was playing at the Musicals at The Royal Alexander. I was playing
the background music for CBC dramas. That is why I could afford to join Jim Campbell on a
Christmas trip to London and Paris during our 2nd year at U. of T. This is when we met Ettlinger
with a letter from Galper to introduce us.

I heard Galper being really hard on a student. After my lesson, I asked, "Why are you so hard on
your students?" He said, "Because I'm trying to indicate to them that they're not quite good
enough to make it in the profession, they're borderline cases." "How do you do that
exactly?" Galper said a student once came in and Galper looked up and said, "You know you
would make a really fine doctor, you have just the right personality for it." The student's face
would drop down and would get the message. He said, "Harold, you have to be hard on students,
even good students, because it is my understanding that if you get a job in an orchestra, what I
am giving is nothing compared to what a conductor will give you. You have to be pretty tough
to survive in front of 110 highly qualified musicians when a conductor discussing things one on
one. That's not easy. Shortly after that, I was doing a Prokofiev Symphony with him. It was with
David Oistrakh, the great Russian violinist, and he conducted and played the Mozart violin
concerto on that concert. He took you to 7th heaven with his playing. Galper was putting a bit of
schmaltz into his solo. I think he was trying to show me phrasing or direction or something like
that. Oistrakh stopped the orchestra and said, " First clarinet no, no! Strict time! Strict Time!"
You can imagine, he is sitting next to his student being reprimanded by David Oistrakh. He
immediately changed it and it was absolutely beautiful in the performance. That is not easy to
take but I've been told by many string players, “Oh that's easy for you to be exposed, you're used
to it.” No! You never get used to it. It is very tough when the conductor is trying to get you to do
something different if you don't get it the first time. Time is money is an orchestra. You're not
only expected to make the changes but do it the conductor's way whether you like it or not. That
is hard. Galper did prepare me for this. It really helped when I started getting principal clarinet
jobs bigger than the Hamilton Symphony. He prepared me for the profession.

Bonade, would say two slurred, two tongued. He wanted a clipped second note of the slur. So,
when you do it that way, the end of your 2nd note is the same length as the tongued notes. While
Galper, sustained the second slurred note. Which makes a beautiful flow and evenness of the
note. Instead of clipping it. When you hear it in the hands of a good player it sounds spectacular.

Even after Galper retired from the symphony, when we would get together as friends, he would
Teach me something. He used to phone me and say, "Harold I got this great idea, if only I knew
all these things when you were studying with me." He never stopped learning. He'd play something, a study, demonstrating articulation and tone, and it was absolutely beautiful. I said, "You can still do it. You can't play the hours required by The Toronto Symphony but that is unbelievable playing." He could still awe-inspire you even at that point.

I helped get him his hobby of collecting old instruments. I was on tour with The National Ballet Orchestra in Virginia and a music store had gone out of business. The whole back wall was full of antique wind instruments, clarinets and everything. There was a sign to call such and such lawyers. I phoned up Abe in Toronto and said, "I've got a hobby for you, it is unbelievable what I found. It is a collection of old wind instruments. He flew down and eventually got them all to Toronto. He then collected these instruments. I can build anything, I can build a house, do welding, woodwork, I can fix anything. I have patents and inventions. I have this side to me, but Galper couldn't do anything because it was music music music in his life. I would go over and he would say, "Oh my collection is too dry in my basement." So, I would go in and put an automatic water filler on his humidifier. He would say, "Oh while you're here, my son's basketball hoop broke, I know you can fix it. Will you be able to look at it?" It would just need a few bolts and tools. So, I was up on the ladder and I said, "Abe, could you pass me the monkey wrench?" I looked down and I saw him looking very confused, to the left and to the right. I had to ask for and describe things. I laughed, he laughed. He said, "It has been music music music. I haven't had time to have hobbies. If I did something outside, it would be to write a music book."

Tone, Technique, and Staccato. Practising his book leads to achieving a great deal, with the guidance of a good teacher. I use it to pass secrets on to my students.

What was good is that Galper searched very hard at the end of my University study for a great teacher to send me to. You always think as a student that when you graduate that you're ready to go on to find a job. He would give you the truth. You know, you aren't there yet. You have lots of studying yet to do. I had performed the Nielsen and I was graduating but I was not there. So, I wondered what I was supposed to do now. He said, "You should go study in Paris with a long-time friend of mine, Yona Ettlinger." So that is what I did.

I went over to Paris on a Canada Council Grant with a letter from Galper and had already met Ettlinger a year before. If you look him up on You Tube he was legendary. Phenomenal teacher and phenomenal player. Yona Ettlinger really was a perfect smooth transition. He just provided the depth and the understanding that to get any better at this point, you have got to think. You have got to think and work and take your brain into the picture more and really know what you are doing. We used to have these 2 hour lessons twice a week. I would go up to his place in Paris and after the lesson sit right below his place writing for an hour. I couldn't absorb everything in the lesson. I felt as if my brain was too big for my skull. He had you thinking so hard. Galper had you playing all the right kind of things to get there but the final polishing from Ettlinger was to really even think more. Really think about the music and every detail of technique until you know exactly what you want. He was a great believer in playing without tension. Galper was a great believer as well. He did not teach tone with tension. But when the pressure is on, the tension can sneak in. It is called false security. You can't do things properly with false security. You have to do it the right way. They were both trying to get across the same beautiful way of playing the clarinet and music. Perfect transition but slightly different. Ettlinger would say, "Why are you playing only slow pieces? You should be playing fast pieces. Where is your technique going to go? Bassi Rigoletto next time!" He was trying to say what Galper already told
us. If you practice loud all the time, you lose your soft, if you practice slow all the time, you lose your technique. It is about balance.

Once in a lesson, Ettlinger said, "You and Jim Campbell are good friends," he said this in front of us, "this won't last because you're going to be competitors and it is going to end." We thought, really? The funny thing is that Ettlinger was wrong, Jim went into chamber music and then solo and I went into orchestral. When we meet today we are still friends.

Jessica Tse: What were the exact years you studied with Galper?

I arrived after 1967 to 1971- I kept studying with him after university for a year. Then he became a mentor for life. We never stopped discussing ideas and things that we both learned. That went on for many years. At his memorial, I told lovely some stories about him that he told me as a friend. I asked him once, "How'd you get the clarinet? You started late didn't you?" Did you ever hear that story? He moved from Edmonton to Israel with his parents when he was a little boy. He lived in a small place there and all his brothers and sisters got music lessons and he never did. They got piano and violin lessons. He approached his parents one day and asked, "Please can I have lessons?" They said, "When the cart comes along maybe with a violin or clarinet." They had a horse-drawn cart that would come through the smaller town selling things attached to it. You know, a violin there, maybe a clarinet. Sometimes they could pick up a musical instrument off the travelling salesman but Abe never got it. Eventually, he did. He got a clarinet and it turns out he is very talented. He said to his parents, "What gave you the idea that I should not have music lessons?" "Well," they said, "when you were very young, you went up to the piano with a hammer and hit the keys so we thought you weren't very musical." So, he started late. Sometimes people can do this. I started violin and piano at 4 or 5 and clarinet at 10. It always amazed me how they could start so late and get as good as Galper and Ettlinger. You can start clarinet later, in your mid-teens, and still make it if you have good teaching. All good players I've met have said, "Oh I'm only here because I have had good teachers." Galper was rare. You don't find teachers who can take you through learning like this. Teachers like Galper, Bonade, and Ettlinger. You never got to their level. I don't care how good you get, you're still thinking back and you go, I finally understand what he said 30 years ago. I'm retired now I finally figured out what he is saying! The things that are dropped, it is whether you are ready for them to understand them. Teachers can say a lot of things to you and they go over your head at the moment and you don't realize they dropped a gem. You have to use a thing between your ears called a brain to think. The good teachers try to make you think. Galper made you think.

Ettlinger and Galper both played principal of Israel Philharmonic but at different times. Abe was older than Ettlinger but he lived much longer.

JT: Do you have insight into Galper's inventions?

HG: We are both inventors so we shared a lot of ideas. He did like that but I don't think he made much money with it. He made a rubber half circle mouthpiece patch. These little rubber patches that were stuck onto the side of the mouthpiece so that the lips would be tighter against the side of the mouthpiece and that created a really good seal. I know how he came up with that idea. One day, in a lesson, he got me to play a note. I played a middle C with my left hand and he said, "Now stop, put your thumb and 3rd finger in the sides of your mouth in the corners, put the mouthpiece in there." It was very awkward obviously. You play the C and try to squeeze your fingers with the corners of your mouth and then you pull the fingers out and tightly hold the
mouthpiece at the sides with your lips. The sound improves. He spent quite a bit of time experimenting with me and I found that it really worked.

There was one invention that Galper never got to. He asked me about it when he was getting on and he said, "Harold, I've always had this idea." He said I always thought, about how the air works inside the clarinet. If you put a candle at the bell and played any note but low E, the flame wouldn't even flicker. The sound comes out of the tone hole. Getting to the point of his invention, he was looking into what exactly happens to the air inside the instrument. He had this idea, you could get a little electric motor - this idea is very far fetched - I might just fool around with it but if you attached to the top of the clarinet barrel little wires and a little fan in there. As you blow, the little air propeller would suck the air through the clarinet faster. I didn't get around to this. I didn't really think it would work but his mind was always looking for ways to improve the sound. I did some work on how the vibration works outside of the instrument which led to The Valgon Rings for clarinet flute and sax. I made quite a bit of money with this.

He made a good ligature with 3 screws. Have you seen that one?

JT: No

HG: No? Some people play on them. He only made a few at a time.

Galper used very soft reeds. Both he and Ettlinger didn't know much about reeds which surprised me. I was making them by hand. In the ballet orchestra, you could never get a commercial reed to do 8 shows and 3 rehearsals a week and still make it through the week. Some years we were doing 200 performances a year. I would hand make reeds, almost finish them (it took 9 days to finish a reed). Then I could switch reeds after one day off and be ready to start another week. Galper would take the reeds and he would soak them and break them in a little bit. He just had a few simple techniques that he would do. Sand them a little. He went through a lot of reeds because he always told me to buy tons of reeds. You ordered 25 boxes at a time? Good, that's what you have to learn to do. Galper told me, "I tell these things to my students and I see how much lessons are costing them and school is expensive and they're trying to live. I feel badly." I said to him, "No, no, don't, if they don't have the budget they're not going to be able to buy it anyways." You should be told to buy a lot of reeds, good reeds. Find some good cane.

Galper said, "Harold, the most important thing about a reed is that it must go. You blow it at the thin end and it has got to produce a sound. If you are biting through your bottom lip then you're working too hard. No. The reed has to sound." "Most of my reeds at the beginning don't so what do you do to make them go?" He showed me. He would take the reed upside down, the flat part of the reed facing up, and he would hold it with his index finger and 3rd finger and thumb and put it on the 400 sandpaper and hold it at a 45 degree angle and sand it, very gently, just thinning the very tip of the reed. The important thing about the reed is that starts the vibration at the tip and it travels up the vamp. He felt that it was very important to get the reed to get going like that. There was a movement, it started with Bonade, and he used to make my reeds work much better in lessons. You know Dutch Rush? You take that and sand your reed. Bonade used to use that, better than sandpaper, it would remove just the right amount of reed without damaging it. So, we were all using that for a long time. At times I still do. A reed knife is great but you have to sharpen it well and be careful not to cut yourself.
It is very risky to try a new mouthpiece or reed or instrument in the orchestra but Galper used to make me take that risk. You really need to try it in the orchestra. He would give me a reed that was so soft and say, "Play this one in rehearsal tomorrow." I took the reed and it totally let me down and it was a mess. I remember I did an audition for the Canada Council once and he tried to give me a certain reed. Bob Aitken was on the board and he said, "You squeaked so much Harold." I said, "Galper insisted that I use this reed, and I tried to make it work. I'm so sorry, I'm so embarrassed." Galper was just trying to point out that you need to live dangerously. You need to take chances. Sometimes you win. Sometimes you lose. You can't just take the safe route. Galper did it because he was looking for something in me. I wish I could be as good a player as him. I wish I had his sound and his musicianship. I managed and I did well. I am grateful to have had the opportunity to do about 7000 performances but quite frankly, I couldn't touch Galper and Ettlinger. I did 535 Nutcrackers and never missed a note. Galper gave me some exercises he wrote out when he had to do the suite with the Toronto Symphony. To get this articulated fast solo in the overture he wrote a full-page study with all these different articulations and certain ways to practice that solo. When he was in the TSO he practised a hundred different ways of playing it. I tried it. I used to sit there and play a different one every day warming up and as a result never missed a note. He was wonderful by the way he made up little exercises that worked. That's what he did. He was a problem-solver. If there was a problem, he spent hours on it. He was nervous in the orchestra. When I studied with him I always thought he was a calm player but like most players he was nervous in the orchestra. I think he found it at times very stressful. He set very high standards for himself. You never feel good. I know how he feels. When you have the job - my wife says the same thing, she danced with the greatest dancers in the world and in the end, you feel like you got the job because they didn't find anyone better. It is common. It isn't like sports where people have big egos. If you are in the arts you're sensitive, you're insecure. You lose sleep over little mistakes. Galper played a concert once where he had to play three nights in a row the same program. The first two nights, went well. You know, you take chances. The third night he slipped up. Bonade said you can only aim for a good average, not perfection. You have to be really strong to survive. You really do come out feeling like they never found anyone better. You play one performance at a time. You can only aim for a good average. By taking chances there could be good performances and Galper took many chances.
Appendix F: Interview Participants Materials List

Listed below are the methods, etude books, and scale books interview participants used during their lessons. The year(s) as a student of Avrahm Galper is listed to the right of the interviewee’s name in brackets. Interviewees did not necessarily remember or list all the books they used as a student.

James Campbell (1967-1971)

- 40 Etudes, Book 2 by Cyrille Rose
- Complete Clarinet Method, Divisions 4 & 5 by Carl Baermann
- 30 Caprices for the Clarinet by Ernesto Cavallini
- Advanced Studies for the Clarinet by Victor Polatschek


- 32 Etudes for Clarinet & 40 Etudes for Clarinet by Cyrille Rose
- 416 Daily Studies by Fritz Kroepsch
- Mechanisms from Celebrated Method for the Clarinet by Hyacinthe Klosé
- Advanced Studies for Clarinet by Victor Polatschek

Stephen Pierre (1972-1974)

- Clarinet for Beginners by Avrahm Galper
- 40 Etudes by Cyrille Rose
- Complete Method for Clarinet, Division 3 by Carl Baermann

Michael Rusinek (1979-1988)

- Clarinet Method by Avrahm Galper
- Clarinet Scales and Arpeggios by Avrahm Galper
- Complete Clarinet Method by Carl Baermann

Peter Stoll (1980-1988)

- Tone, Technique and Staccato by Avrahm Galper (unpublished at the time)
- 30 Caprices for the Clarinet by Ernesto Cavallini
- Complete Clarinet Method, Divisions 2, 3, 4 & 5 by Carl Baermann
- Etudes by Cyrille Rose

Guy Légère (1982)

- Clarinet Method by Avrahm Galper
Guy Yehuda (1996-1999)
- Complete Method for Clarinet, Divisions 1-5 by Carl Baermann
- 30 Caprices for the Clarinet by Ernesto Cavallini
- Etudes by Cyrille Rose
- 18 Etudes by Paul Jeanjean

Cecilia Kang (1996-2001)
- Clarinet Method, Book 2 by Avrahm Galper
- Tone, Technique and Staccato by Avrahm Galper
- Complete Clarinet Method by Carl Baermann
- Celebrated Method for the Clarinet by Hyacinthe Klosé

Solo Repertoire

Listed below is the solo repertoire interviewees mentioned studying with Avrahm Galper. The year(s) as a student of Avrahm Galper is listed to the right of the interviewee’s name in brackets. Interviewees did not necessarily remember or list all the pieces they worked on as a student. Galper felt it was important for students to learn standard repertoire and this is reflected in the lists.

Harold Gomez (1967-1970)
- Clarinet Concerto, Op. 57 by Carl Nielsen
- Clarinet Sonata, FP 184 by Francis Poulenc
- Sonata No. 2 by Johannes Brahms
- Rigoletto Fantasy by Luigi Bassi

James Campbell (1967-1971)
- Concertino in E-flat major, Op. 26 by Carl Maria von Weber

- Concerto No. 2 in E-flat Major, Op. 74 by Carl Maria von Weber
- “Parto, parto, ma tu ben mio” from La Clemenza di Tito, K. 621 by Wolfgang Amadeus Mozart
- Sonate in B by Paul Hindemith
- Sonata for Solo Clarinet, Op. 110 by Sigfrid Karg-Elert (given in class at the University of Toronto by Galper)
Stephen Pierre (1972-1974)

- *Concertino in E-flat major, op. 26* by Carl Maria von Weber
- *Concerti* by Carl Maria von Weber

Peter Stoll (1980-1988)

- *Concertino in E-flat major, Op. 26* by Carl Maria von Weber
- *Concerto No. 1 in F minor, Op. 73* by Carl Maria von Weber
- *Grand duo concertant, Op. 48* by Carl Maria von Weber
- *Fantasia and Rondo* (from *Clarinet Quintet, Op. 34*) by Carl Maria von Weber
- *Clarinet Sonata, FP 184* by Francis Poulenc
- *Duo concertant, Op. 351* by Darius Milhaud
- *Solo de concours, Op. 10* by Henri Rabaud
- *Sonata for clarinet & piano in E flat major, Op. 167* by Camille Saint-Saëns
- *Suite for Solo Clarinet* by Miroslav Štátěk
- *Clarinet Concerto No. 1, Op. 26* by Louis Spohr
- *3 Pieces for Clarinet Solo* by Igor Stravinsky
- *Capriccio for Solo Clarinet* by Heinrich Sutermeister

Guy Yehuda (1996-1999)

- *Clarinet Sonata, FP 184* by Francis Poulenc
- *Clarinet Concerto in A major, K 622* by Wolfgang Amadeus Mozart
- *Sonatas* by Johannes Brahms
- *Duo for Clarinet and Piano, Op. 15* by Norbert Burgmüller
- *Introduction, Theme and Variations* by Ferdinand David
- *Peregi Verbunk* by Leo Weiner
- *Rigoletto Fantasy* by Luigi Bassi
- Galper’s arrangements including Béla Bartók’s *Romanian Dances* and Antonin Dvorak’s *Four Romantic Pieces for Violin*

Cecilia Kang (1996-2001)

- *Concertino in E-flat major, Op. 26* by Carl Maria von Weber
- *Concerto in E-flat major, Op. 36* by Franz Krommer
- *Concerti* by Carl Maria von Weber
- *Concertino in F* by Giuseppe Tartini (arr. Gordon Jacob)
- *Solo de concours, Op. 10* by Henri Rabaud
- *Romanian Dances* by Béla Bartók (arr. Galper)
- *Sonata for Clarinet and Piano* by Francesco Geminiani (arr. Galper)

**Orchestrals Excerpts**
Listed below are orchestral excerpts mentioned by interviewees. Interviewees were not asked to list every orchestral excerpt they had worked on with Galper. Especially for students who had prepared for orchestral auditions with Avraham Galper, the list of excerpts would have been substantial and would have taken a considerable amount of time to list. In the case of standard orchestral excerpts, they would have been worked on with multiple teachers, not just with Galper.

Harold Gomez
- *The Nutcracker* by Pyotr Ilyich Tchaikovsky
- Symphony No. 4 Pyotr Ilyich Tchaikovsky

Stephen Pierre
- *Rhapsody in Blue* by George Gershwin
- *Pines of Rome* by Ottorino Respighi

Richard Thomson
- Symphony No. 1 “Classical” by Sergei Prokofiev