

THE SESSIONS

Inspiration • Accountability • Community

June 17-August 21, 2020

Many of us are isolated and looking at a blank calendar. We feel uneasy because we know this could be a very valuable time for professional growth. We could be practicing and honing our craft, but it's difficult to decide exactly what we want to accomplish, come up with a plan, and to stick to it. It's easy to say "well, I can always do that tomorrow". There will be two groups of people at the end of the COVID crisis however, those who made massive gains in their playing and those who didn't.

There are plenty of wonderful programs going on this summer where you can take a few lessons and maybe even interact with a few other like-minded individuals, but the vast expanse of time available to us now is more suited to sustained work on long-term projects.

That's where THE SESSIONS come in. THE SESSIONS is a ten week program designed to inspire, hold you accountable, and give you a sense of community while you do the hard work. This is the ideal time to put in extensive practicing, and this program will help give you the structure to refine and achieve your goals.

Everyone knows that it is easier to go to the gym if you know that you've paid for classes and if you're going with friends who share the same goals. This idea holds true for music as well. Each week, for ten weeks, we will meet as a group to hold discussions, play for each other, study with a guest instructor, and take private lessons.

Knowing that this is a difficult time for many financially, fees are kept as low as possible and scholarships are available.

The Seminar

Each Wednesday we will gather at 3PM EST on Zoom to discuss pertinent topics and to play for each other in a studio class style format. The instructor will provide supplemental materials ahead of time to be reviewed and then discussed. We will also check in with each other to talk about our struggles and triumphs of the week. What went well? What made a difference this week? What are you having a hard time with? There will be a few short presentations by guests during this time.

After a short break, the second half of the class will be playing oriented, and you will be expected to play in every class. The repertoire for this is flexible and custom-tailored to your needs. As a group we will discuss what went well in each performance and include suggestions for improvements. This is a vital part of learning how to listen critically and speak constructively. The ultimate goal is for all of us to become our own best teachers.

The Guest Masterclass

Each Friday at 3PM EST there will be a different internationally-renowned guest artist. Many of the classes will be standard two hour format where each person will have time to play for the guest and receive feedback. There will be a few however that will have a different format, such as an orchestral mock audition that both participants and observers can participate in.

The advantage of this system is that you will be exposed to a wide range of ideas and consistently be called upon to play your best, all while creating new connections.

Private Instruction

Private instruction with Boston University Assistant Professor Rob Patterson allows you to have consistent support throughout the ten weeks. This is the time to get specific about anything from career advice to help with cultivating a beautiful sound.

If you are a participant, you may schedule your five hours of instruction in any increment of time (30 minutes, 45 minutes, 1 hour, 1.5 hours) that you want at any point during the ten weeks. Perhaps you want to have a lesson at the beginning to set the stage, one in the middle to check in and a “tie it all up together” lesson? Whatever works for you.

If a viewing subscriber, you may add on as many lessons as you like (subject to availability). Whether you just want a one-time consultation or the structure of weekly lessons, the choice is yours. Add-on lesson rates are heavily reduced to help make them affordable in this difficult time.

Repertoire

Suggestions include, but are not limited to:

- Ensemble audition list
- A difficult unaccompanied work
- A recital
- Memorizing a concerto
- Technique boot camp

This course will help you define and refine your goals and develop a practice plan

Seminar Topics

Everyday Practice Techniques, June 24th 3-4PM, EST

Phil Paglialonga, University of North Texas, Associate Professor of Clarinet

Introduction to the Bass Clarinet, July 8th, 3-4 PM EST

Peter Cain, National Symphony Orchestra, Bass Clarinet

Introduction to the Eb Clarinet, July 22nd, 3-4 PM EST

Andrew Lowy, Los Angeles Philharmonic, Second and Eb Clarinet

Repair Considerations, August 5th, 3-4 PM EST

Melanie Wong, Repairperson, RDG Woodwinds

Introduction to Mouthpieces: History and Design, August 12th, 3-4PM EST

Ramon Wodkowski, Mouthpiece Craftsman

Additional topics include:

- Voicing, Intonation, Fundamentals, How to build a strong technique
- How we learn, How to stay motivated, How to listen constructively
- How to prepare an orchestral audition, Careers for the Modern Clarinetist

Guest Artists

Ralph Skiano - June 19th, 3-5 PM EST

The Detroit Symphony Orchestra, Principal Clarinet

Mark Nuccio - June 26th, 3-5 PM EST

Houston Symphony, Principal Clarinet

Northwestern University, Bienen School of Music, Faculty

University of Houston, Moores School of Music, Faculty

Michael Wayne - July 3rd, 3-5 PM EST

The Eastman School of Music, Associate Professor of Clarinet

Daniel Matsukawa - July 10th, 3-5 PM EST

The Philadelphia Orchestra, Principal Bassoon

The Curtis Institute of Music, Faculty

Steve Cohen - July 17th, 3-5 PM EST

Northwestern University, Bienen School of Music, Associate Professor of Clarinet

University of Cincinnati, College-Conservatory of Music, Associate Professor of Clarinet, 2004

New Orleans Symphony/Louisiana Philharmonic, Principal Clarinet, 1975-2004

Elaine Douvas - July 24th, 3-5 PM EST

Metropolitan Opera, Principal Oboe

The Juilliard School, Faculty

Anthony McGill - July 31st, 3-5 PM EST

New York Philharmonic, Principal Clarinet

The Juilliard School, Faculty

The Curtis Institute of Music, Faculty

Chelsea Knox - August 7th, 3-5 PM EST

Metropolitan Opera, Principal Flute

Verbier Festival Orchestra, Woodwind Coach

Yehuda Gilad - August 14th, 3-5 PM EST

The Colburn Conservatory, Professor of Clarinet

University of Southern California, Professor of Clarinet

Richie Hawley - August 21st, 3-5 PM EST

Cincinnati Symphony Orchestra, Principal Clarinet, 1994-2011

Shepherd School of Music at Rice University, Professor of Clarinet

The Host

Recognized for his “rich, luscious tone quality” (The Clarinet), Rob Patterson has established himself as one of the most exciting and versatile clarinetists of his generation. Mr. Patterson is an Assistant Professor of Clarinet at Boston University’s School of Music and serves on the Curtis Institute of Music’s Summerfest Faculty.

Mr. Patterson has served as Acting Principal Clarinet with the Louisville and Baltimore Orchestras as well as Principal Clarinet with the Charlottesville Symphony and the Lyrique-en-Mer Orchestra in France. Additionally, he has served as guest Principal Clarinet for the orchestras of Cincinnati, Richmond, Huntsville, Modesto, Pasadena, Peoria, as well as the Baltimore Chamber Orchestra. He can be heard as principal clarinet on the Baltimore Symphony Orchestra’s recording of the complete Romeo and Juliet Ballet by Prokofiev for the NAXOS label under Marin Alsop.

A passionate educator, Mr. Patterson’s book *Advanced Clarinet Studies* was released to critical acclaim in late 2017 by Theodore Presser. He served on the faculty at the University of Virginia, where he was featured in recital and as soloist with the Charlottesville Symphony from 2011-2015. Previous teaching engagements include Carnegie Hall’s National Youth Orchestra, the Sewanee Summer Festival, and the Yellow Barn Young Artist Program. Masterclass invitations have included the San Francisco Conservatory of Music, The Interlochen School for the Arts, University of Cincinnati College-Conservatory of Music, the Grieg and Sibelius Academies, the Royal College of Music (Stockholm), the Norwegian University of Science and Technology in Trondheim, the Norwegian State Academy of Music in Oslo, The Juilliard School, Rice University, Teatro del Lago (Frutillar, Chile), and the Taipei Municipal University of Education.

Mr. Patterson’s chamber music performances have taken him across North and South America, Europe and Asia. He has performed contemporary music as a member of the VERGE Ensemble in Washington, DC and was previously a member of the Philadelphia-based Ensemble 39, a mixed group of strings and woodwinds that is active in commissioning new works. As a member of Ensemble 39, Mr. Patterson collaborated with the Philadelphia Fringe Festival, Pennsylvania Ballet, and the Curtis Institute of Music in the World Premiere of *What I Learned in Outer Space*. The group was also invited to serve in residence at the Teatro del Lago in Chile. Mr. Patterson has had the privilege to perform chamber music with such musicians as Toby Appel, Theodore Arm, José Blumenschein, Rafael Figueroa, Ida Kavafian, Elizabeth Koch, Maria Lambros, Daniel Matsukawa and Yoobin Son.

Mr. Patterson has been the featured soloist in Copland’s Clarinet Concerto with the Baltimore Chamber Orchestra and the Charlottesville Symphony as well as the Mozart Clarinet Concerto with the Lyrique-En-Mer (Le Palais, France) Orchestra, Binghamton Philharmonic, Middletown Symphony Orchestra, and the Howard County (Maryland) Concert Players. As a former Strathmore Music Center Artist in Residence, Mr. Patterson presented a series of solo recitals, masterclasses, educational concerts, and a recital at the John F. Kennedy Center for the Performing Arts, including the World-Premiere of John B Hedges’ *Three Pieces for Solo Clarinet*. Festival appearances include The Peninsula Music Festival, Bravo! Vail, Festival Lyrique-En-Mer, Garth Newel Music Center, Music from Angel Fire, and the Yellow Barn Music Festival. At Yellow Barn, Boston Globe critic Jeffrey Johnson observed that in his performance of Edison Denisov’s *Ode*, Mr. Patterson “played the part with command, finding the extremes the work sought to articulate”.

Mr. Patterson released his solo recording in 2012 with support from a D.C. Commission on the Arts and Humanities grant. Featuring the World Premiere recording of John B Hedges’ *Sonatina for Clarinet and Piano*, the disc has earned critical acclaim and was voted Best Classical Recording of the Year by the Washington Area Music Association.

Hailing from Cincinnati, OH, Mr. Patterson earned degrees from the Curtis Institute of Music and the University of Southern California. His principal teachers were Yehuda Gilad, Richie Hawley, and Donald Montanaro. He studied chamber music with Pamela Frank, Ida Kavafian, Meng-Chei Liu, Daniel Matsukawa, Peter Wiley, and Richard Woodhams.

Mr. Patterson is proud to be a D’Addario and Buffet-Crampon performing artist
www.robwpatterson.com

Participant

Meets privately with Rob before the program begins for individual orientation

Has input on class content

Participates in weekly seminars

Receives all supplemental materials

Performs in all classes

Receives five hours of private instruction with Rob Patterson to be scheduled at mutually convenient times

\$220/week*^

Must subscribe to all ten weeks
Space extremely limited

Observer

Observes all events

Receives all supplemental materials

Each seminar session includes activities that observers may actively participate in

If times allows, observers may ask questions in the seminar or of guest artists

May watch recorded sessions if unable to make the live session

May elect to take private lessons with Rob Patterson at a discounted rate (\$50 per 45 minutes)

\$40/week*

Must subscribe to all ten weeks

À la carte

Observes all events in the selected week

Receives that week's supplemental materials

Each seminar session includes activities that observers may actively participate in

If times allows, observers may ask questions in the seminar or of guest artists

Just email Rob by the Monday of to register

\$50/week
Flexible

Stay online after each guest masterclass for an opportunity to hang out with the other participants and observers. A great time to connect and discuss what has been shared by the guest artist and share tips and tricks.

Payments are due by the Monday of each week

*20% discount for anyone paying in full before starting the program,

^Need-based scholarships available (honor system)

Payments may be made via: Check, Venmo, PayPal, Zelle

Everyone participating in all ten weeks may request a complimentary copy of Rob Patterson's book and/or CD

Frequently Asked Questions

Do I have to have auxiliary instruments available?

No. These short presentations are designed for those who have limited experience with the instruments as an introductory talk and a way to connect with more wonderful teachers. Should a participant have an instrument available and want to play for the guest, that would be an option.

If I want to take advantage of the a la carte option how do I register?

All you have to do is send an e-mail to rob@robwpatterson.com to arrange payment, then you will be sent the Zoom link and password. The sooner you can do this the better, as there is no guarantee that requests will be processed if they are made immediately prior to a session.

Why are there non-clarinetists on the faculty?

It can be incredibly useful to play for other instrumentalists. They often bring a very fresh perspective to pieces that we sometimes overwork and perhaps are too bound by a standardized interpretation. Additionally, these instrumentalists aren't always familiar with what's difficult on our instrument, so they are so good at seeing the big picture and holding us accountable. Finally, virtually any audition committee you play for will be made up of predominantly non-clarinetists, so it is important to get an idea of what the other principal winds think.

What if I can't make it to a class?

For those who are subscribing to all ten weeks recordings of each class will be available for review for a limited time after each session. These recordings will only be available for streaming and it isn't permitted to download or share under any circumstances. If you'd like to apply as a participant and you can't attend one or two sessions if accepted you may submit a recording of yourself to be assessed in that week's class (and then watch the video later).

Technical Requirements

Good: a fast wireless connection, a relatively new laptop or desktop computer

Better: a computer that is as close as possible to the wireless router, an external mic (a zoom recorder can work well for this)

Best: a computer that is connected directly into the router via ethernet cable, a high quality mic and a high-resolution external video camera

We will use **Zoom** for all classes and it is imperative that you familiarize yourself with the settings and you learn to:

- Enable original sound

- Disable background and intermittent noise filters

- Disable auto-adjust feature on the microphone

- Manually test and set input levels for your microphone

- You will want to ask others in your house to refrain from streaming the internet

- Close all programs on your computer other than Zoom.

- The best location for the camera allows for you to be:

 - Lit from the front (no backlighting please!)

 - Crops to see from the top of your head to the bottom of the clarinet

 - Is at a height that allows others to view you straight on, not from above or from below.

Part of each participant's individual orientation meeting will be spent reviewing these requirements to ensure the best experience

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Name:

Phone number:

Email address:

Interested in private lesson(s)? Y / N

If registering for the 10 week observer program, the above is all I need.

If applying to the participant program, please continue:

All applicants for the participant program must submit a video that is representative of their playing.

In addition to sending the video (or link to private YouTube video), please answer the following questions. Answers should be concise.

What motivates you?

What do you hope to get out of this program?

If you aren't accepted to the participant program, are you interested in being rolled over into the observer program? Y / N

Are you applying for a scholarship? Y / N

Need-based scholarship applications accepted on the honor system

Please e-mail all materials in a single e-mail to:

rob@robwpatterson.com

Application due June 10th, 2020