

Program Description

Thank you for your interest in the summer Institute for School Teachers, “Johann Sebastian Bach and the Music of the Reformation Churches.” The Institute is hosted by Moravian College and is funded by the National Endowment for Humanities. The institute will take place Bethlehem, Pennsylvania, home of the first Bach Choir in the United States. The NEH institute participants, also designated as NEH Summer Scholars, will arrive on Sunday, June 25, 2017, and leave after noon on Friday, July 21, 2017. The first day of the Institute is Monday, June 26, 2017. Each summer scholar will receive a stipend of \$3300. All stipends are taxable and intended to defray project expenses.

The primary focus of this Institute is to understand the intellectual and musical worlds of J. S. Bach. In addition, taking as points of departure the 600th anniversary of the death of one of the first pre-Reformation martyrs associated with the Moravian Church, Jan Hus (d. 1415), and the 500th anniversary of the beginning of the Lutheran Reformation with the nailing of 95 Theses on the door of the church of Wittenberg (1517), this Institute will explore the music of the Lutheran church (particularly Bach’s) and other 18th century Reformation churches and examine its reflection of both societal and religious changes. Participating teachers from a wide variety of disciplines will gain a deeper understanding of Bach’s musical universe and a more profound awareness of the various approaches to interpreting his music and setting it in context.

If this topic interests you, we welcome you to sit back and take some time to read this letter. Although it may seem a bit long, we are hoping that by the end of this introduction, you’ll be as excited by the prospect of this NEH summer Institute as we are.

Institute Content

This Institute, “Johann Sebastian Bach and the Music of the Reformation Churches,” will focus on the intersections of religion, music, and social and economic change, creating an interdisciplinary approach to topics usually taught discretely. We will focus on the music of J. S. Bach, but also include the music of other Reformation churches. Luther saw music as a crucial element in religious worship and authored numerous hymns himself, and Bach too was infused with religious intent. Bach’s music resonates in the 21st century with secularists and religious Christians alike, so we will also explore the remarkable interplay of secular and religious elements in Bach’s music and the way they are understood in our society.

J.S. Bach is arguably one of the greatest musical geniuses in the entire Western tradition, and many consider him the greatest that has ever lived. His mastery of the craft of musical composition was so profound and his musical imagination so fertile that his works are considered the culmination of almost every musical form of his time. That alone makes him a worthy subject of an Institute for music teachers. However, as in

previous years, we propose an Institute on Bach for teachers of history, art, English, religion, German and other disciplines. Bach serves as a perfect vehicle for an analysis of the social, cultural, intellectual and religious changes in Europe and the United States in the 18th century.

Bethlehem provides an ideal location for the Institute because of its long association with Bach. It was settled in 1741, nine years before Bach died, by the Moravians (also known as *Unitas Fratrum*), emigrants from Germany and a religious sect known to Bach. The Moravians were highly musical and cultivated music as a direct route to God. Bach knew their hymns and owned one of their hymnals. The American premiere of Bach's *B Minor Mass* in 1900 was sung by the Bach Choir of Bethlehem, and launched the American Bach Revival Movement. Other Pietist and Anabaptist sects likely known to Bach also found a home in Pennsylvania, including the Schwenkfelders, Mennonites, and Old Order Amish. The Mennonites and Moravians both worshipped in Brandenburg at the time of Bach's visit with Frederick the Great.

Bach was born in 1685 and died in 1750. Over the course of his life, the world around him was changing rapidly and profoundly from the certainties of the late Baroque era (1700-1750) to the skeptical and investigative attitudes of the Enlightenment (1725-1825). At the same time, he was greatly influenced by the spirit of the Reformation. Bach was a committed Christian and an orthodox Lutheran. His library was filled with theological works, including the writings of Martin Luther, and Bach's personal 'Calov' Bible with extensive notations was found in the United States. For Bach, the great doctrines of the Reformation were not dry formulas, but living truths. Called by many "the supreme religious composer," his works have been described by historians as "Reformation put to music." But Bach was also a man of his time, a successful businessman in the musical world, a clever commentator on contemporary issues [as explored, for example, in the *Coffee Cantata*], and open to new ideas about composition, to new instruments such as the piano, and to societal concerns in Leipzig, a major market town in eastern Germany and a crossroads of trade and ideas.

Bach's work explored the intellectual and artistic traditions of the Baroque era and the Enlightenment as he faced the challenges of new ideas about the nature and purposes of musical composition and the growing importance of princely courts as patrons. The transition from polyphony to homophony, the transfer from church to court as the center of musical life, the development of new secular genres and subjects for composition, and the increasingly public role of the composer, all reflect the social and political developments of the age. At the same time, the Scientific Revolution and the Enlightenment were transforming the worlds of thought and encouraging the growth of secularism and materialism.

Bach was at the confluence of all these currents. The musical, social, and political developments of the age are reflected in his long and prolific career as a composer. Bach remained rooted in the Baroque, an emblem of the intense religiosity and elaborate, even incessant, musical ornamentation. Yet Bach's compositions also reflected the social transformations and the rational, intensely mathematical worldview of the Scientific Revolution.

Bach's life and work were dependent on the wealth and power of microstates and their ruling elites, both secular and religious. Near the end of Bach's life, Frederick the Great summoned him to visit his palace in Potsdam, where Frederick laid down the

musical challenge that resulted in *A Musical Offering*. This general context is crucial for not only understanding Bach, but also for gaining an understanding of a princely world that was soon to disappear from Europe, a world that in its time was a main source of artistic patronage and the center of cultural energy. In the 19th century, unified national states and the rise of the middle class were to create new patrons and new conditions for musical composition and performance.

Our examination of Bach's life and works will provide teachers with a rare opportunity to explore how political and cultural ideas and changes were reflected in music. This is something their students understand about contemporary music, but have almost no knowledge about with respect to classical music. Virtually all students are taught about the Reformation, but few teachers have had the opportunity to study Lutheran texts and to understand how music, liturgy and religious ideas were intimately entwined. Bach's Passions, particularly the *St. John Passion*, will be a focus for the summer scholars. These large and complex compositions are performed regularly throughout the Western world and are loved by people of various faiths and non-faiths, so an exploration of the texts to the music will enrich understanding of the music and Bach's intentionality. Bach reworked the *St. John Passion* three times over 25 years, largely in reaction to changes of religious expression in his congregations. Eighteenth-century Lutheran Pietism will also be examined, as these were currents that Bach dealt with in his work as a church musician. Teachers of religion, history and literature will find opportunities to enrich their classes with an examination of the texts of Bach set to music and help students see the connections between music, words, and changing ideas about both music and religious and social issues.

There is an additional rationale behind our choice to focus the Institute on a composer. It is our intention to have teachers, and by extension their students, become more familiar with the traditions of classical music and to encourage them to add music into curricula. The visual arts are often incorporated into the curricula of other disciplines, but music is less often incorporated into a richly informed humanities context. When it is, it is usually limited to Beethoven, Mozart, Chopin, or Tchaikovsky, whose works can be tied to nation-state development. Baroque (and earlier) music is virtually absent. Oftentimes, the reason for this is a lack of familiarity, by both the teachers and students. Yet the rich music Bach created and the historic circumstances in which he worked lend themselves to arts-integrated instruction. Participants from our previous five Institutes transformed at least one unit of their courses by adding Bach, and we're deeply gratified with what many of them have reported to us as the success of these new curricula units.

Related Institute Activities

Listening to Music: Reading the music Bach wrote is essential to a deeper appreciation of Bach's music because his notation makes the formal organization as well as the thoughts and emotions he wants to arouse graphically explicit. Therefore, most sessions will include notated examples. Those unfamiliar with musical notation will learn to follow the notation easily.

Curriculum Projects: Meeting in groups and individually, NEH Summer Scholars will be continually challenged to relate the lectures to their future teaching. Every effort will be made to ensure the active participation of every Summer Scholar in idea-sharing sessions, presentations, and written proposals and plans. These activities will continue throughout the Institute.

Pedagogical Application: Elementary, middle school, and high school teachers find that the interdisciplinary lesson plans developed from the Institute become a critical component of their students' classroom experience, as is demonstrated by the remarkable projects in several disciplines by past summer scholars. One teacher of eight to ten year-olds with severe autism has developed a year-long curriculum with Bach's music, which was recorded in a seven-minute documentary. A teacher of English as a Second Language has written a book about Bach for her students, which is being used in all of the schools in her district, while another directed the play *Bach in Leipzig* to good reviews. One participant's coloring book designed for second-graders has been published and is used for family concerts by The Bach Choir of Bethlehem, and an elementary school librarian's book on Bach with its contemporary refrain "Yo, Johann" has been submitted for publication. A math teacher used Bach's music to illustrate graphing techniques and functions; a social studies teacher created a curriculum which presented Bach's music as a central element of Baroque art and culture. Another elementary music teacher developed over 30 interactive projects related to Bach for SmartBoard, and an AP European History teacher used Bach for a pivot point to wrap up her discussion about the Protestant Reformation and transition to the Age of Absolutism. Music teachers have added Bach to their teaching of musical forms, such as the canon and the fugue, and have found students highly responsive to Bach's rhythms and melodies. And, of course, there have been countless performances of Bach's music in the summer scholars' home schools, with arrangements for choirs, orchestras and bands.

Each Summer Scholar will develop lesson plans or a set of materials that relate the music and world of J. S. Bach to his or her respective discipline. NEH Summer Scholars will present their preliminary lesson plans to the group during the last days of the Institute and prepare them for reproduction by December 1, 2017. Many will be featured on the website, www.bachforteachers.org.

STRUCTURE OF THE INSTITUTE

The Institute will take place over four weeks, with lectures in the morning followed by various afternoon activities (tours, workshops, discussions, curriculum consultations, etc.). There is time set aside for individual and small group work. Dr. Binford and a student intern will review basic music theory and history in support of the lectures; and Ms. Forsyth will provide support for the development of curriculum projects.

There will be several opportunities to hear Bach's music at concerts in New York City and Philadelphia. Additional afternoon and evening activities will include an opening reception, an informal reading of *Bach in Leipzig*, and film viewings. In addition, each participant is invited to present a "musical offering" to the other

participants for a few minutes. It might be a favorite Bach piece (played live or from a recording), a video, an activity, or a personally meaningful experience of Bach's music. Past summer scholars have been particularly enthusiastic about these "musical offerings."

Both Hilde Binford and Louise Forsyth will be present at all Institute lectures, meetings, and activities, and will lead the optional weekend excursions. Faculty members often attend lectures other than their own, and usually join the summer scholars for discussions over meals.

Many sessions will include examples with musical notation; however, summer scholars who do not read music will quickly learn enough to follow along. A technique that worked beautifully in previous Institutes was beginning each day by singing a Bach canon, which illuminated the great variety of musical permutations loved by Baroque composers. This activity created a group identity among the participants and empowered each of them as musical performers, regardless of their previous training or experience. In 2017, chorale tunes will also be sung, allowing the scholars to participate in a lecture-recital presenting the *Clavier-Übung III* (the "Organ Mass"), which alternates congregational singing of chorales with the organ pieces based on the same tunes.

Curriculum

The goals of the Institute are (1) to understand the world of J. S. Bach, the historical and cultural context, and the intricate relationships between artistic disciplines as they affected his music; (2) to explore the music and beliefs of other 18th century Reformation churches from the Germanic states, Bach's milieu, especially those that found a home in the United States; and (3) to understand the enduring qualities of Bach's music, and to examine changing interpretations and performance values of the music over the past 250 years in the U.S. By the end of the Institute, teachers will come away with a thorough and rich understanding of the intersections of music, dance, religious texts, political environments, economic and social changes, and the leading intellectual developments of the 18th century, and will have found a way to make some element of that understanding meaningful to their students. The following narrative describes the sequence of the general topics that the Institute comprises.

Week One: The "Bachian" World and the Reformation Spirit

The goal of week one is to familiarize participants with the historical, musical and religious contexts that are deeply embedded in Bach's work. Bach raised music composition to an unsurpassed level, synthesizing all of the principles of music, compositional devices and performance styles handed down to him from the past. Classical rhetoric, opera and courtly dance also exerted deep power over his musical creations. Bach was born into a family of musicians and expected to apprentice in the trade of his family. His family was so identified with musical life, that musicians were often called "Bachians," even if they were not related to the Bach family.

Dr. Hilde Binford will introduce the main works of Bach that will be discussed in the Institute, providing participants with basic concepts and vocabulary for

understanding the musical form and content. **Louise Forsyth** will provide an overview of the historical events during Bach's life and the Reformation, with a focus on the German city-states where Bach lived. **Dr. Craig Atwood** will provide essential background information on Jan Hus, Martin Luther, and Reformation Theology, which will be followed by Dr. Binford's introduction to the musical traditions of the Reformation churches. This will set the stage for a more in-depth study of Bach's music and texts in relationship to the Reformation in week two.

Bach was particularly skillful and insightful in the music he wrote for voice, which was precisely and ingeniously wedded to the ideas and imagery of the texts he used, as well as in the inflections and rhythms of the German language. **Larry Lipkis** will lecture on the use of rhetoric in Luther's texts and Bach's music, providing an in-depth analysis that will anchor the contextual backdrop for many of our discussions. The study of rhetoric in music will be valuable to teachers of literature and speech, and offer others exposure to the formalities of argument.

Summer scholars will enjoy a tour of Historical Bethlehem soon after arrival, and toward the end of week one there will be a tour of the 18th century homestead of Nicholas Stoltzfus with a dinner hosted by Old Order Amish, David and Sarah King and their family. Every weekend, summer scholars will have the opportunity to take trips to New York City, where they can attend concerts and visit museums. Louise Forsyth, a native and resident of New York, will create a calendar of relevant cultural events in the area and lead the optional trips to New York City. Hilde Binford will lead excursions to the Lancaster area, where summer scholars will have the opportunity to meet members of Old Order Amish community, and visit the 18th German Pietist landmarks of the Schwenkfelder Library and Heritage Center and the Ephrata Cloister.

Week Two: Bach and Luther

The greater part of Bach's vast musical output was written as a church musician rather than a court composer, and a large amount of Bach's music was sacred choral music. His religious faith cannot be separated from the task that he set for himself: to seek, express, and make Divine Order audible. Bach said that he wrote his music "for the glory of God." Especially in his vocal works, Bach's beliefs and his music are inseparable, a fact that stems from the greater part of Bach's vast musical output having been written in his position as the Cantor of the most important churches in Leipzig. Christian theology and the Protestant Reformation help define the spiritual meaning of Bach's music.

Markus Rathey will lead off the discussion of Bach and Luther, focusing on a careful reading of the St. John and St. Matthew Passions, which will be continued by **Michael Marissen**. Marissen will also explore the Lutheran concepts in the church cantatas and Brandenburg concertos. Other activities of the second week will include a visit to see the 18th century organs in the vicinity that are similar to those Bach would have played; a visit to the workshop of harpsichord builder Willard Martin; and a tour of the Moravian Archives, with thousands of 18th-century manuscripts, including many works by Bach; and a workshop introducing archival and online resources. We will also recreate a highlight of past Institutes – the play *Bach in Leipzig* – in a slightly different way. Rather than rehearsing and performing the play, the seven roles will be read informally by summer scholars.

Week Three: Bach and Lutheran Expression

The goal of week three is to explore the instrumental music and the liturgy of Bach's sacred music. **Peter Wollny**, one of Germany's most well-known Bach scholars, will analyze Bach's role at the St. Thomas Church and School, and Bach's place in the intellectual and religious currents of his day. **Renée Anne Louprette** will lecture on the chorales and the so-called "Organ Mass," *Clavier-Übung III*, which includes 21 chorale preludes based on the Lutheran liturgy. Just as the Roman Catholics used art to reach their congregations, the Lutherans used music, especially chorales that were sung by the congregation.

Bach's late works remain firmly grounded in his faith and in his commitment to contrapuntal writing, a key element in the Baroque. The final event of the week will be a panel discussion, featuring **George Stauffer**, **Markus Rathey** and **Peter Wollny**, three extraordinary Bach scholars, all with international recognition. **Larry Lipkis** will moderate the discussion of the key questions raised in the Institute about the relationship of Bach to Luther, especially in his music. Wollny, with his extraordinary research and forensic analysis of handwriting and manuscripts, carefully insists that documentary evidence remains the final arbiter; Rathey draws upon his Lutheran training and deep understanding of the texts and their sources; and Stauffer offers a moderated approach that presents the many perspectives, his own views infused by the experience of performing Bach. The point of the discussion is not to answer definitively the questions raised about the purpose, context, or style of Bach's music, but rather to delight in the richness and complexity of the issues surrounding Bach's compositions.

Week Four: Bach in Our Time

Peter Wollny will introduce participants to the Bach Archive, a world-renowned research facility, and the current research projects being undertaken. **Greg Funfgeld**, conductor of The Bach Choir of Bethlehem, will discuss the Bach Revival in the United States, and **George Stauffer** will lecture on the relevance of Bach's music in our time. The final celebratory German dinner and concert will be a recreation of an evening at the Café Zimmermann, where Bach's collegium regularly entertained his Leipzig neighbors, complete with German food and performances by Summer Scholars musicians and guest students.

Curriculum Plans and Student Presentations

Because a primary purpose of the Institute is to develop curriculum projects and teaching materials, we have set aside time each week for reviewing the information presented and sharing ideas for curriculum applications. Louise Forsyth leads these sessions, during which summer scholars develop lesson plans that relate the music and world of Bach to their respective disciplines. During the second and third weeks, Louise Forsyth will meet with each participant individually to discuss and refine his or her curriculum project. The preliminary lesson plans are presented to the group during the last week of the Institute, allowing sufficient time for feedback from the other summer scholars, Ms. Forsyth and faculty members. Final lesson plans will be prepared for distribution by December 31, 2017. As with previous Institutes, selected plans will be made available on the dedicated website.

Accommodations and Budget

The Institute will take place at Moravian College on the campus located on the site of the original Moravian settlement in the city's historic district. Moravian College was founded in 1742 and is recognized as the nation's sixth oldest college. Eleven of the College's buildings are listed on the National Register of Historic Places, and Church Street has been identified as one of the 10 most distinctive historic streets in America, with the College's Single Brethren's House (1748) considered to be one of the best examples of Colonial Germanic architecture in the country. Participants will step back in time as they assemble each day in these historic buildings, all of which have been in continuous use since their construction and are now home to the departments of music and art.

Most of the Institute, as noted above, will be held in the Single Brethren's House, which was originally built as the single men's dwelling and work building for the Moravian community, and served as a hospital for George Washington's army during the winters of 1776-77 and 1777-78. One of the classrooms contains both a clavichord and harpsichord made during the life of Bach. Directly across the street from the Single Brethren's House is Central Moravian Church, completed in 1806, where Bach's B Minor Mass was premiered in the United States in 1900. For one week of the institute, the lectures will be held in the convenient HILL (Hurd Integrated Living Learning) center, where classrooms and dorm rooms are located in the same building. The college provides free internet, and the music library will be open to the summer scholars in the afternoons.

The city of Bethlehem is located in the Lehigh Valley, an area rich in cultural institutions and historic monuments. Bethlehem is within driving distance to New York City (90 miles) with its cultural wealth, and Philadelphia (60 miles) with its numerous historical monuments of national importance. The nearby Lancaster region (75 miles) is home to the Ephrata Cloister and communities of Old Order Amish and Mennonites.

We expect that summer scholars will spend no more than \$600 on airfare. Accommodations will cost approximately \$1,300 (single dorm room with shared facilities in suites). Meals and weekend travel will be an additional cost, but most should be covered by the participant's stipend. As in previous Institutes, the director will help find suitable accommodations for couples or families, and summer scholars are free to find their own lodgings. There are two hotels (Hyatt, Hotel Bethlehem) within walking distance of the college and numerous others within a 10-mile radius. A typical budget will be as follows:

Airfare/Travel:	\$600
Single Dorm:	\$1,300
Meals (\$30 per diem):	\$800
Weekend Travel:	\$600

Criteria for Selection of NEH Summer Scholars

All NEH Summer Scholars are expected to have a deep interest in music with openness to classical music. Musicians are particularly welcome, but at the same time, performing experience is not necessary, nor is knowledge of music theory. Because this Institute is highly interdisciplinary, we seek teachers at all levels of history and German, as well as teachers of art and music. We hope for a wide variety of backgrounds and interests so there is constant stimulating interaction for the participating teachers and the faculty.

Each Summer Scholar will generate a curriculum plan or other curricular project within the context of her/his discipline and school.

Application Information

The Institute will include 25 NEH Summer Scholars chosen from K-12 teachers and graduate students throughout the United States. If you have any questions about the application, please contact me at the following address: Hilde Binford, Moravian College 1200 Main Street, Bethlehem, PA 18018. (hbinford@moravian.edu). Your completed application should be postmarked no later than March 1, 2017. As mentioned above, each Institute member will receive a stipend of \$3,300 towards the costs of transportation, living expenses, and books/scores. One-half of the stipend (less any pre-paid housing) will be provided upon arrival. The second payment will be issued by check at the beginning of the third week.

NEH Summer Scholars may earn up to three units of graduate credit through Moravian College's Master of Education program by registering for EDUC 698: Special Topics in Music Education, at the special NEH reduced rate of \$250 per credit. Recognizing the high caliber of participants, all Summer Scholars are automatically accepted into the Moravian College Master of Education program, should they wish to pursue a graduate degree. Summer scholars who wish to pursue this opportunity are responsible for this cost, as it is not included as part of the stipend. For more information, contact Dr. Joseph Shosh, Chair, Department of Education, at 610- 861-1482.

Perhaps the most important part of the application is the essay that must be submitted as part of the complete application. This essay should include any personal and academic information that is relevant; reasons for applying for this particular project; your interest, both intellectual and personal, in the topic; qualifications to do the work of the project and make a contribution to it; what you hope to accomplish by participation, including any individual research and writing projects or community or school activities planned; and the relation of the study to your teaching. If you have further questions, please do not hesitate to e-mail or write. You can email Hilde Binford at hbinford@moravian.edu or call her at 610-861-1691.

I hope to receive an application from many you. For those of you who choose not to apply, I hope you will consider the other Seminars and Institutes sponsored by the NEH.

Sincerely,

Hilde Binford