

Dear Colleague,

Thank you for your interest in our NEH Institute for School Teachers “Johann Sebastian Bach: Celebrating the 325th Anniversary of Bach’s Birth.” The Institute, presented by Moravian College, will take place June 28 – July 23, 2010, and is offered in Eisenach, Bach’s birthplace; Leipzig, Bach’s longest musical post; and Potsdam, where Bach met Frederick the Great. Participants will arrive on Sunday, June 27, and leave Potsdam after noon on Friday, July 23.

The primary focus of this Institute is to understand the intellectual and musical worlds of J. S. Bach. We will investigate the aesthetic and spiritual systems of knowledge and belief of the eighteenth century as mirrored in Bach's music. 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. Although the major focus will be on Bach's own world, we will also examine how Bach's music has been interpreted in recent times, showing how it has taken on new life in ways that respond to the cultural assumptions of the modern world.

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

J. S. Bach is without question one of the greatest musical geniuses in the entire Western musical tradition, and many would 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. He wrote in every genre with the exceptions of opera and ballet. That alone makes him a worthy subject of an Institute. At the same time, the richness of his music reflects the depth and variety of the cultural influences that shaped his mental world.

Bach’s life spanned the peak of the Baroque and the dawn of the Enlightenment, two ages in European history that overlap in complex ways in the spheres of music, art, architecture, politics, religion, and the natural sciences. He was born in 1685 and died in 1750. His work and that of several of his sons who were also composers explored the intellectual and artistic traditions of the Baroque and the Enlightenment as they faced the challenges of new ideas about the nature and purposes of musical composition. The transition from polyphony to homophony, the transfer from the church to the court as the center of musical life, the development of new secular genres and subjects, and the increasingly public role of the composer, all reflect the social and political developments of the age, including the growth of absolute monarchies and the rise of the commercial bourgeoisie. 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. He was a ‘learned musician’ – universally regarded as such – and in his music he explored the Pythagorean legacy, which held that the secrets of the universe were revealed through music and mathematics. Although Bach never traveled far from home, he explored in his compositions the innovations of foreign composers, particularly Vivaldi and other Italian musicians. Rooted in the Baroque, Bach never abandoned the intense religiosity, the elaborate musical ornamentation, and the virtuosity of counterpoint that we associate with the Baroque. In the texts that accompany the huge corpus of music he wrote for religious services, Bach drew on the resources of Lutheran oratory. An examination of Bach’s life and works will provide teachers with an all too rare opportunity to examine Lutheran texts and beliefs in detail. Virtually all students are taught about the Reformation, but few teachers have had the opportunity to understand how music and liturgy were intimately entwined.

For all his mastery of Baroque style, Bach was also interested in the music of a younger generation and he responded with compositions that reflected the social transformations of his time, as in *The Coffee Cantata*. Even works of his that were characteristically Baroque, such as the *Art of Fugue*, harmonized with the mathematical worldview of the Scientific Revolution. Bach created one of his greatest masterpieces, the *Musical Offering*, as a result of a challenge laid down by Frederick the Great, who was fascinated by the ideals of the Enlightenment. Frederick himself was a composer and musician, a follower of the new trends in musical composition and more at home in concerts for an aristocratic audience than in musical performances designed to serve the requirements of a religious liturgy. In the *Musical Offering*, Bach not only responded brilliantly to a challenge that seemed designed to confound him and his style of composition, but he incorporated passages that demonstrated his ability to exploit the newer styles favored by the prince and his court.

By pursuing their studies in Eisenach, Leipzig, and Potsdam, teachers will have a unique opportunity to explore the vitality of the smaller states that were absorbed into unified Germany in the nineteenth century. Bach was born in Eisenach, but spent most of his adult years in Leipzig. His personal life serves as a portal into seventeenth and eighteenth century social life – he was orphaned at ten, trained in an artisanal way as a musician, launched upon a successful career and, with two wives, had twenty children, ten of whom survived to adulthood. Bach’s life and work were dependent, as were most other artists, on the wealth and power of a patchwork of small German territorial states and their ruling elites both secular and religious. Princely courts and city councils made up a world that in its time was a main source of artistic patronage and the center of cultural energy. Understanding this world is crucial for an understanding of Bach and his music. It was a world that was very soon to be eclipsed. In the next generation, Mozart represented a new set of possibilities for composers, who traveled widely, became famous (and some even wealthy), were lionized by elites, and played visible political and intellectual roles in the discourse created by the Enlightenment.

Both history and literature teachers will find opportunities for enriching their classes in the examination of the words of Bach’s music. As the experience of

participants in previous institutes have demonstrated, there are many imaginative ways of incorporating the musical and cultural world of Bach into practically any discipline, and teachers from all disciplines are welcome to apply. By focusing the institute on a composer, our intention is to have teachers, and by extension their students, become more familiar with the marvelous traditions of classical music and to encourage them to add music in general into curricula, just as the visual arts are quite often incorporated into a richly informed humanities context. The music Bach created and the historic circumstances in which he worked lend themselves to arts-integrated instruction. We know from previous Institutes that virtually all of the participants transformed one unit or another of their courses by adding Bach.

RELATED INSTITUTE ACTIVITIES

Listening to His 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. Also, Bach's music is often multi-voiced. Following more than one musical line at a time is an essential part of appreciating and being moved intellectually and emotionally by this music. Guided listening exercises are designed to develop this skill.

Curriculum Projects: Meeting in groups and individually, participants will be continually challenged to relate the lectures to their future teaching. Expert assistance is available from three highly experienced faculty members. Every effort will be made to ensure the active participation of every student in idea-sharing sessions, presentations, and written proposals and plans. These activities will continue throughout the Institute.

Pedagogical Applications: Elementary teachers will find this Institute's approach to the music of J. S. Bach very easy to bring back to the classroom, given the emphasis on interdisciplinary approaches for that level of instruction. Likewise, in the middle schools, where team teaching is becoming more standard, it would be logical for a team to build in a unit on Bach, based on a field experience. For the high school teachers, we believe that there are many individual lesson plans that could utilize an interdisciplinary approach.

Our past participants have completed some remarkable projects in many disciplines. A teacher of 8-10 year-olds with severe autism has developed a year-long curriculum with Bach's music. The results have been quite inspiring, and he has received a grant to produce a seven-minute documentary. A teacher of English in a particularly difficult urban high school has developed a unit on "Heaven and Hell;" she has the students listening to and writing about Mozart's *Don Giovanni* and Bach's *B Minor Mass*. A teacher of ESL (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. A math teacher from the 2005 Bach Institute 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. Our master teacher and co-directors will be available to explore different ideas with the participants.

Each participant 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. Participants will present their preliminary lesson plans to the group during the last days of the Institute and prepare them for publication by December 31, 2010.

STRUCTURE OF THE INSTITUTE

The Institute will take place over four weeks, with lectures in the mornings followed by tours and other afternoon activities. There will be time in the afternoons set aside for small group work. Dr. Viehmeyer will offer lessons in conversational German; Dr. Binford will review basic music theory and music 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: every summer there are concerts offered in both Eisenach and Leipzig. The Institute will coincide with the annual Bach competitions in Leipzig, making it possible to hear Bach's music daily. Church services, especially in Leipzig, provide an opportunity to hear the cantatas in a liturgical context. Additional evening activities will include an opening reception and film viewings. Participants will be encouraged to travel to nearby towns where Bach lived and worked, all easily accessible by train within an hour's journey of either Eisenach or Leipzig.

Many sessions will include examples with musical notation. Each day will begin by singing a Bach canon, each time differently, which illuminated the great variety of musical permutations loved by Baroque composers.

CURRICULUM

The goal of the Institute is to understand the intellectual and musical world of J. S. Bach. We will investigate the aesthetic and spiritual certainties of the eighteenth century as mirrored in Bach's music, and then explore the interpretation of Bach's music in our time and the impact Bach has on our world. The following narrative describes the sequence of the general topics that the Institute comprises.

Week One in Eisenach: The "Bachian" Tradition: The goal of week one is to familiarize the participants with the elements, both musical and religious, 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 and courtly dance also exerted deep power over his musical creations. Considered as the greatest organist of his time, his virtuosity was built on a North German school of organ playing that he absorbed completely. Bach's earliest training and positions reflected his passion for composition and organ performance.

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. Eisenach, a small medieval town, offers participants a chance to explore Bach’s birthplace. The Wartburg castle, where the Elector of Saxony gave Luther refuge while he translated the New Testament, still stands high above the town. This castle is also famous for its connections to the *Meistersinger* tradition. A day of touring will include the museum and instrument collection at the Bach House and the Wartburg Castle.

Lectures will include an introduction to Bach’s music and biography (Dr. Binford). Dr. Viehmeyer will explore hymns associated with the Pietistic and Orthodox Lutheran traditions, and Ms. Forsyth will give an historical overview of the period. Towards the end of the week, Dr. Binford will briefly introduce several biographical films about Bach, each providing a different perspective and interpretation of Bach’s life for various audiences. In addition, much of Bach’s music has been popularized in the 20th century in over 200 film soundtracks; Dr. Binford will show how Bach’s music is used in different ways for these feature films.

Week Two in Leipzig: The Master Craftsman: Weeks two and three will be spent in Leipzig, where Bach spent the last decades of his life working as the choirmaster for the St. Thomas Church. Leipzig is now home to one of the world’s greatest symphony orchestras and opera houses.

The goal of week two is to explore both the instrumental music and the liturgy of Bach’s sacred music. **Michael Marissen**, one of America’s foremost Bach scholars, will trace the evolution of Bach’s works in the context of his relatively long life (1685-1750), beginning with the instrumental music for keyboard and chamber orchestra.

Bach wrote the great part of his vast musical output in his role as a church musician rather than as a court composer, and a large amount of Bach’s music was sacred choral music, much of it composed for Sunday services in Leipzig. His religious faith cannot be separated from the task that he set for himself: to seek, express, and make Divine Order audible. Bach said himself 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 by a church musician rather than a court composer. Christian theology and the Protestant Reformation help define the spiritual meaning of Bach’s music.

A highlight of this week will be a visit to the St. Thomas Church. Sunday services still feature Bach’s cantatas, heard in their original religious context. Participants will also tour the Music Instrument Museum, which contains a large collection of musical instruments from all over the world. There will be several opportunities for evening concerts and afternoon performances at the museum on original Baroque instruments.

Week Three in Leipzig: The Great Intellect: Week three continues the exploration of Bach's life and work in Leipzig with consideration of its relationship to new currents in intellectual thought. Bach was particularly skillful and insightful in the music he wrote for voice, which was precisely and often ingeniously wedded to the ideas and imagery of the texts he used, as well as in the inflections and rhythms of the German language. **Peter Wollny**, one of Germany's most well-known Bach scholars, will introduce the participants to Bach's role at the St. Thomas Church and School as well as Bach's place in the intellectual currents of his day.

Week Four in Potsdam: The Musical Offering: The final week of the institute will take place in Potsdam, the seat for 200 years of the Prussian monarchy, located in the suburbs of Berlin. **George Stauffer** will lecture on the *Musical Offering* and the role of women in the musical world of Bach. There was probably no more dramatic moment in the life of Bach than his visit as an elderly man to the court of Frederick II of Prussia at Potsdam in 1747. The Baroque craft of musicianship was challenged by the new musical order of the *galant*, promoted by Frederick and realized by Bach's own son, C. P. E. Bach, Frederick's chief court musician. Though Bach triumphantly responded to Frederick's challenge, as is clear in retrospect, at no other moment do we see the two different—often opposing—worldviews so explicitly stated.

OPPORTUNITIES FOR PARTICIPANTS

Many activities will be offered, including tours to different collections, a reading of the play *Bach in Leipzig*, and informal discussions with the directors or curriculum consultant. In addition to a welcoming reception and a final dinner, participants will be invited to attend concerts, watch films related to the institute, and to take advantage of other cultural activities in the region.

Lectures will take place in the hotel conference room in the mornings, Monday through Thursday. During the weekends, the co-directors and Louise Forsyth will lead trips to other towns where Bach spent time, including Ohrdruf, Lüneburg, Weimar, Arnstadt, Mühlhausen, and Cöthen. These towns are easily accessible by train. By the end of the Institute, participants will have had an opportunity to see every town where Bach spent time. Participants may also choose to explore the local offerings of churches, theaters, and museums.

INSTITUTE DIRECTORS AND FACULTY

Hilde Binford received her Ph. D. in musicology from Stanford University. Her undergraduate degree was in history, focusing on the Reformation period, and her doctoral dissertation is on medieval music. She is particularly interested in interdisciplinary approaches to music history, and all her research involves a combination of disciplines. Among the wide variety of subjects she has taught have been courses on the history of art, history of science, music in film, a senior seminar on Bach, and a senior seminar on music in time of war. She has taught courses in Baroque music at Stanford University and Georgetown University, and she currently teaches music history at

Moravian College. Since joining the Moravian College faculty, she has coordinated the biennial Moravian Music Conference at the College.

Allen Viehmeyer holds a B. S. Ed from Western Illinois University and an M. A. and Ph. D. from the University of Illinois at Urbana-Champaign in German. He retired from Youngstown State University in 2006 after teaching undergraduate courses in German language and culture for thirty-five years and chairing the Department of Foreign Languages and Literature for twenty-five years. Since June 2006 he has been Associate Director of Research at the Schwenkfelder Library & Heritage Center in Pennsburg, Pennsylvania, where he interprets Schwenkfelder history and culture. Viehmeyer has worked extensively in eighteenth century German-American hymnody and culture especially that of sectarian groups, all of whom lived a pietistic lifestyle. He has published several articles on the Schwenkfelders and the Ephrata Community, the most recent being “Abraham Wagner and George de Benneville: Physicians of Body and Soul. Practitioners in Colonial Pennsylvania.” He has led both student and adult tours to Germany, including Eisenach, Leipzig, and Berlin.

Louise Forsyth, Head of the History Department at Poly Prep Country Day School, has taught high school for twenty years after having taught at community colleges for seven years. She has an M. A. in European history and completed the coursework towards the doctorate. She teaches Advanced Placement European history, Advanced Placement World history, psychology, economics, and comparative religion. She has participated in numerous NEH institutes and seminars, two Fulbright-Hays programs, and a Goethe Institute trip to Germany for teachers, which included an extended stay in Leipzig. An amateur musician herself and a lover of Bach, she is intrigued by the intersection of musical and intellectual life in Europe during his lifetime.

Michael Marissen holds a B. A. from Calvin College and Ph. D. from Brandeis University. He joined the music faculty of Swarthmore College in 1989 and has also been a visiting professor at Princeton University and Oberlin College-Conservatory of Music. He has published many articles on Bach’s instrumental and vocal music and is the author of *The Social and Religious Designs of J.S. Bach's Brandenburg Concertos and Lutheranism, Anti-Judaism, and Bach's St. John Passion*. He is the editor of *Creative Responses to Bach from Mozart to Hindemith* and co-author of *An Introduction to Bach Studies* with Daniel R. Malamed.

Peter Wollny studied musicology, art history, and German literature at Cologne University before pursuing his doctoral studies at Harvard University. He received his Ph. D. there in 1993 with a doctoral thesis on the works of Wilhelm Friedemann Bach. Since 1993 he has been employed at the Bach-Archiv Leipzig, where for some time he has been senior research fellow and curator of the manuscript and rare books collection.

Wollny works for the *Neue Bach-Ausgabe*, for which he has edited several volumes. He is one of three General Editors of *Carl Philipp Emanuel Bach: The Complete Works*; the sole editor of the works of Wilhelm Friedemann Bach, editor of the *Bach-Jahrbuch* and the *Jahrbuch Mitteldeutsche Barockmusik*. He has published

numerous articles on the music of the seventeenth and eighteenth centuries and is currently working on a study of seventeenth-century sacred music in Protestant Germany. Wollny teaches regularly at the universities of Leipzig, Dresden, and Weimar.

George Stauffer is currently serving as the Dean of the Mason Gross School of the Arts and Professor of Music History at Rutgers University. He received his B. A. from Dartmouth College, his M. A. from Bryn Mawr College, and his M. Ph. and Ph. D. in musicology from Columbia University. He has written seven books on J. S. Bach and the music of the Baroque, including *J. S. Bach: the Mass in B Minor* (1997). His latest work is *Why Bach Matters*, forthcoming by Yale University Press in 2009.

ACCOMODATIONS AND BUDGET

Housing and facilities: The first week of the Institute will take place in Eisenach, Germany, the birthplace of J. S. Bach. Eisenach is a small town surrounded by idyllic countryside. At the same time, it is the home of several famous figures, including Bach and Luther. Accommodations (including breakfast and dinner) have been arranged at the Schlosshotel, located on the main square, with Moravian College sponsoring a welcoming reception. Morning lectures will take place in the conference room, but afternoons will be free for exploring the many other historical buildings, including the 13th century St. Clement's Chapel and monastery and the 16th century Luther House and the Old Manor House. The group will also tour the Bach House and Museum and the medieval Wartburg Castle.

The second and third weeks of the Institute will take place in Leipzig, the city which is most often associated with J. S. Bach. It was here that he worked for 26 years at the St. Thomas church, composing over 300 cantatas while also teaching at the St. Thomas School. St. Thomas School is still a boarding school for boys, including those who perform in the choir on Sundays. Accommodations have been arranged for the Institute participants at the Tulip Inn, just outside of the old city walls, within walking distance of the St. Thomas church, various museums, and the opera house. Leipzig is a modern city, with extensive public transportation and many cultural activities. There are concerts, plays and operas offered nightly. Weekend excursions via rail are easy to arrange, as this is a city much like Philadelphia in size and importance.

The final week will be in Potsdam, where J. S. Bach was summoned to meet Frederick the Great. The state of Brandenburg has been memorialized by Bach's Brandenburg Concertos, six *concerto grossi* composed for the Margrave Christian Ludwig of Brandenburg. Accommodations have been secured at the centrally located NH Potsdam hotel. A nearby church conference room will be available for the lectures and final participant presentations.

Participants will be financially responsible for their own transportation, lodging, and meals. We have made reservations at each hotel; however, participants may also arrange for their own accommodations. Breakfast is included at each of the hotels, and in Eisenach dinner is also included. We expect that participants will spend approximately

\$1100 (EWR to Berlin) to \$1300 (LAX to Berlin) on airfare for the high summer season. Additionally, they should expect to spend \$300 on train fares. Accommodations will cost approximately \$1500 (shared double) to \$2200 (single) for 26 nights, arriving June 27 and leaving July 24. Costs are variable with the rate of exchange – currently 1.45 Euro to the dollar. Lunches and dinners will be additional (with the exception of the arrangement for half board in Eisenach). Most of these costs will be covered by the participant stipends. Depending on the participant’s choices, he or she will likely need additional monies for meals and weekend excursions. Typical budgets (with current exchange rate) would be as follows:

	Shared room, traveling from NYC	Single room, traveling from LAX
Airfare	1100	1300
Train	300	300
Hotel	1500	2200
Lunches/Dinners	800	800
Weekend travel	300	300
Totals	4000	4900

The stipend would be \$3300, and would cover most of the expenses, especially if a participant chose to share a room.

Passports

If you are applying for an NEH Institute or Seminar, you should consider applying for a passport as soon as possible. In addition, your passport must be valid through January 2011, a full six months after your trip to Europe is scheduled to end.

CRITERIA FOR SELECTION OF PARTICIPANTS

All participants are expected to have a deep interest in music with openness to classical music. Performing experience is not necessary, nor is knowledge of music theory. An introduction to reading scores will be provided, and some reading of musical scores will be involved. Because this Institute is highly interdisciplinary, we seek teachers at all levels of mathematics, science, 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 participant will generate a curriculum plan or other curricular project within the context of her/his discipline and school. These projects will be discussed within the group. Each participant will be expected to actively participate in the research and activities of the focus groups.

APPLICATION INFORMATION

The Institute will include 25 participants chosen from K-12 teachers throughout the United States.

For an application form and instructions, please contact us at the following address: Dr. Hilde Binford, Moravian College 1200 Main Street, Bethlehem, PA 18018. (hbinford@moravian.edu). Your completed application should be postmarked no later than March 2, 2010.

As mentioned above, each Institute member will receive a stipend of \$3,300 towards the costs of transportation, living expenses, and books/scores. The stipend will be paid in advance of the Institute.

Participants may earn up to three units of graduate credit through the Moravian College's Master of Education program by registering for MEDU 692: Special Topics in Music Education at the rate of \$370 per credit. Participants are responsible for this cost, as it is not included as part of the stipend. For more information, contact Dr. Joseph Shosh, M. Ed. Director, 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 e-mail Hilde Binford at hbinford@moravian.edu or call her at 610-861-1691.

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

Sincerely,

Hilde Binford

Allen Viehmeyer