

Thank you for your interest in the summer Institute for School Teachers, “Johann Sebastian Bach: Music of the Baroque and the Enlightenment.” The Institute is hosted by Moravian College and is funded by the National Endowment for Humanities. The institute will take place in three German cities: Eisenach, Bach’s birthplace; Leipzig, Bach’s longest musical post; and Potsdam, where Bach met Frederick the Great. The NEH institute participants, also designated as NEH Summer Scholars, will arrive on Sunday, July 6, 2014, and leave Potsdam after noon on Friday, August 1, 2014. The first day of the Institute is July 7. Each summer scholar will receive a stipend of \$3300, which will defray many of the expenses.

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 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). His work explored the intellectual and artistic traditions of the Baroque 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 of and subjects for composition, 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. The musical, social, and political developments of the age are reflected in his long and prolific career as a composer. He was a 'learned musician' and universally regarded as such. 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. His secular compositions, such as the *Coffee Cantata*, which were written to be performed in a coffee house in Leipzig, are eloquent commentaries and occasional satires on changing lifestyles and gender roles.

As part of this institute, we will also spend some time exploring the music and career of Carl Philipp Emanuel Bach (1714-1788), the second surviving son of Johann Sebastian and Maria Barbara Bach. The year 2014 marks the celebration of the 300th anniversary of his birth. C.P.E. Bach was a chamber musician in the court of Frederick the Great's at the time of J. S. Bach's visit to Potsdam in 1747. Inspired by his father, Telemann, Handel and Haydn, C.P.E. Bach in his turn influenced the work of Mozart, Beethoven and Mendelssohn. His work, particularly his symphonies and nearly 200 keyboard solos, will serve as a window into the music of the Enlightenment period.

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 19th century. Bach's life and work were dependent, as were most other artists, on the wealth and power of such microstates and their ruling elites both secular and religious. Bach was born in Eisenach, but spent most of his adult years in Leipzig. Near the end of Bach's life, Frederick the Great summoned Bach to visit his palace in Potsdam, where Frederick laid down the musical challenge to Bach that resulted in *A Musical Offering*. This general context is crucial not only for understanding Bach himself, but also for gaining an understanding of a 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.

Our examination of Bach's life and works will provide teachers with an all too 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. For example, teachers will examine Lutheran texts and beliefs in detail. Virtually all students are taught about the Reformation, but few teachers have had the opportunity to study Lutheran texts and to understand how music and liturgy were intimately entwined. Eighteenth-century Lutheran Pietism and mainstream Christianity will be examined, as these were currents that Bach dealt with in his work as a church musician. Both history and literature teachers will find opportunities for enriching their classes in the examination of the words of Bach set to music.

As the experiences of Summer Scholars 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 NEH Summer Scholars 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. 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.

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 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 NEH Summer Scholars 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 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 had 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 Summer Scholar'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. In the most recent institute, one elementary music teacher developed over 30 interactive projects related to Bach for Smart Board, 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. Students were required to become familiar with some of Bach's music and to read the Christoph Wolff article "Bach's Music and Newtonian Science." And, of course, there have been countless performances of Bach's music, with arrangements for choirs, bell choirs, orchestras and bands. Our master teacher, director and faculty will be available to explore these ideas and others with the Summer Scholars.

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, 2014. 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 mornings followed by tours and other afternoon activities. There will be time in the afternoons set aside for small group work, including review sessions for basic music theory and music history in support of the lectures and discussions regarding 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. Church services, especially in Eisenach and Leipzig, provide an opportunity to hear cantatas in a liturgical context. Additional evening activities will include an opening reception, dance workshop, a reading of *Bach in Leipzig*, and the performance of a 1747 opera in concert. NEH Summer Scholars 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, which illuminates 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 Summer Scholars with the elements, historical, 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, opera 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. The town of Eisenach offers Summer Scholars a chance to explore Bach's birthplace: a small medieval town. The Wartburg castle, where Luther translated the New Testament, still stands high above the town. Afternoon tours will include the museum and instrument collection at the Bach House and the Wartburg Castle. The latter, an icon of the Reformation, will make the Reformation come alive for the Summer Scholars and help them understand its role in Saxony and in Bach's life and work.

Lectures will include an introduction to Bach's music, life and world. **Hilde Binford** will introduce the main works of Bach that will be discussed in the Institute, providing Summer Scholars with basic concepts and vocabulary for understanding the musical form and content. She 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 over 200 film soundtracks, and Dr. Binford will explore the different ways the music has been used in the 20th century. **Louise Forsyth** will provide an overview of the historical events during Bach's life, with a focus on the German city-states where Bach lived, and she will begin working with Summer Scholars on developing curriculum plans.

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 Bach's use of text painting and rhetoric, providing an in-depth analysis that will anchor the contextual backdrop for much of our discussions. This study of rhetoric in music will be particularly valuable to teachers of literature and speech and offer others a fascinating exposure to the formalities of argument. Lipkis will also introduce the summer scholars to the world of Baroque dance, essential to understanding much of Bach's music. **David Boothroyd** will introduce the summer scholars to the world of opera in Bach's time, focusing on Johann Adolf Hasse, a court composer in Dresden whose operatic works were admired by both J. S. Bach and Frederick the Great. While Bach did not compose operas himself, this genre was very influential for both his secular and sacred cantatas; some consider his longer works such as the St. Matthew passion to be religious operas.

Week Two in Leipzig: The Master Craftsman:

Weeks two and three will be spent in Leipzig, where Bach spent his last 27 years working as the choirmaster for the St. Thomas Church and the Nikolaikirche. Week two continues the exploration of Bach's life and work in Leipzig with the consideration of its relationship with the new currents in intellectual thought. **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 currents of his day. The final day of Wollny's lectures will focus on the music of Bach's sons, with an emphasis on C.P.E. Bach. Wollny will also introduce Summer Scholars to the Bach Archive, a world-renowned research facility.

A highlight of this week in Leipzig will be a visit to the St. Thomas Church, where Bach spent the last 27 years of his life. Summer Scholars will also visit the museum at the Bach Archive and 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. Week 2 in Leipzig coincides with the final week of the International Bach Competition, so Summer Scholars will have the opportunity to listen to the semi-finals, finals and final concert, featuring musicians from around the world. In addition, afternoon tours of neighboring cities important both historically and in the work of Bach, such as Dresden and Weimar, will be organized. For musicians who wish to perform in a concertized version of Hasse's *La Spartana generosa*, there will be times set aside for rehearsals and coaching.

Week Three in Leipzig: The Master Craftsman

The goal of week three 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. 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, 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 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 past Institutes has been the reading of the play, *Bach in Leipzig*, with the seven roles being acted by summer scholars. For 2014, there are two other events scheduled for this week in Leipzig: a Baroque dance demonstration and a concert presentation of the 1747 Hasse opera *La Spartana generosa*, both taking place in the reconstructed 18th century Sommersaal of the Bose House, which was frequented by J. S. Bach who lived in residence across the street. **Kaspar Mainz**, the Artistic Director of *Deliciae Theatrales*, lives outside of Leipzig and performs Baroque dances internationally. His costumed demonstrations involve the audience, as he also teaches the most basic *pas de bourrée* and minuet steps. In the past, summer scholars have been very

keen to learn more about Baroque dance, as this is an essential element to understanding the performance practice of Bach's music in terms of phrasing and tempo and the social and cultural context in which it was set. This demonstration will provide a hands-on opportunity for the summer scholars to experience Baroque dance for themselves.

Opera was another art form that was influential on Bach's compositional style. Bach heard Hasse's *Cleofide* at the Dresden court in 1731, with Faustina Bordoni singing the lead role. C.P.E. Bach reported on this event and claimed that Hasse and his father were friends. When Bach later writes the Kyrie and Gloria of the Mass in B Minor for the Dresden court, he seems to have the Dresden singers in mind. Hasse was also an important composer for the Age of the Enlightenment: Frederick the Great was very impressed with Hasse and demanded that Hasse perform *Arminio* for his court. In 1747 and 1748, Hasse composed three operas for Dresden and Berlin: *La Spartana generosa*, *Ezio* and *Artaserse*. Summer scholars, both vocalists and instrumentalists, will have the opportunity to work with opera coach David Boothroyd and will present a selection of choruses and arias from *La Spartana generosa* in a concert version. *La Spartana generosa* has not been performed since 1748; student interns from Moravian College have prepared the orchestral parts and vocal score for our Institute.

Week 3 will conclude with a panel discussion featuring **George Stauffer**, **Michael Marissen** and **Peter Wollny**, and moderated by **Larry Lipkis**. The focus of the topic will be on the music of 1747, most particularly Bach's *Musical Offering*. 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, at no other moment do we see two different, often opposing worldviews so explicitly stated. There is much to be said about the *Musical Offering*, the subject of the book *An Evening in the Palace of Reason*. This topic promises to lead to a spirited panel discussion, also held in the Sommersaal of the Bose House.

Week Four in Potsdam: The Musical Offering:

The final week of the institute will take place in Potsdam located in the suburbs of Berlin, where Bach met Frederick the Great. Summer scholars will have the opportunity to explore Sanssouci, Frederick's palace that was completed in 1747, the year of Bach's visit. **Dr. Stauffer** will focus on the music of Bach's sons, particularly the keyboard works, the role of women in the musical world of Bach, and the role of Bach's music in our time.

OPPORTUNITIES FOR NEH SUMMER SCHOLARS

Many activities will be offered, including tours to different collections, a reading of the play *Bach in Leipzig*, participating in a Baroque dance workshop, hearing (and for organists, playing) an organ tested by J. S. Bach near the end of his life, and singing or playing for the first performance of *La Spartana generosa* in modern times. In addition to

a welcoming reception and a final dinner, NEH Summer Scholars 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 Friday (with the exception of week one). The director and Louise Forsyth will lead trips to other towns where Bach spent time, including Ohrdurf, Lüneburg, Weimar, Arnstadt, Mühlhausen, and Cöthen. These towns are easily accessible by train. By the end of the Institute, NEH Summer Scholars will have had an opportunity to see every town where Bach lived. Summer Scholars may also choose to explore the local offerings of churches, theaters, and museums.

PERSONNEL

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. She also serves as chair of the music department.

David Boothroyd is an opera coach from Vancouver, Canada. In addition to working for the University of British Columbia's Opera Ensemble, he continues to coach many professional opera singers. He has served as principal coach for Vancouver Opera and is currently the company pianist for City Opera Vancouver. As the musical director for Burnaby Lyric Opera since 2004, Mr. Boothroyd has led productions of 18 titles. He has coached 150 productions of 100 different titles, in English, Italian, French, German, Russian, Czech and Latin. He earned his master's degree in musicology from the University of Western Ontario. Since 2009 he has prepared a series of "Opera Highlights" productions: 75-90 minute versions of operas in concert with narration.

Louise Forsyth, until recently head of the History Department at Poly Prep Country Day School, has taught high school for twenty-six 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, in two Fulbright-Hays programs, and in a Goethe Institute trip to Germany for teachers, which included an extended stay in Leipzig. An amateur musician and a lover of Bach, she is intrigued by the intersection of musical and intellectual life in Europe during his lifetime.

Larry Lipkis is the Bertha-Mae Starner '27 and Jay F. Starner Professor of Music and Composer in Residence at Moravian College. He directs the early music activities at the College, which include the Collegium Musicum and the Mostly Monteverdi Ensemble, and also teaches composition and music theory. Dr. Lipkis is also a member of the Baltimore Consort, an acclaimed early-music ensemble specializing in popular music of the Renaissance and Baroque eras. Its program "Bach and His Lutheran Predecessors" was performed at the 97th Bethlehem Bach Festival in 2004. Dr. Lipkis also has taught an adult education class called "J.S. Bach: His Life, His Works, His Faith" at Moravian Theological Seminary and First Presbyterian Church of Bethlehem and presented a lecture on Bach's St. John Passion at the Philadelphia Bach Festival. In 1998, he teamed with Loretta O'Sullivan, principal cello of the Bach Festival Orchestra, for a pre-concert lecture before a performance by Yo-Yo Ma of Bach's six suites for unaccompanied cello.

Kaspar Mainz has appeared in more than 600 theatrical performances in Germany, Austria, Luxembourg, Belgium and the Netherlands. He is the Artistic Director of *Deliciae Theatrales*, a group that specializes in theater, dance and music performances for children. He has taught at Salzburg University, University of Leipzig, Salzburg Mozarteum, and University of Graz. Mr. Mainz was a contributing author on dance in the new leading publication for music pedagogy: *Dreiklang. Musik 5/6*, published in 2009 by Cornelsen Verlag, Berlin.

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.

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.

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.

ACCOMMODATIONS 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 NEH Summer Scholars at the Ramada, 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 Brandenburg-Tor hotel. A nearby church conference room will be available for the lectures and final presentations.

NEH Summer Scholars will be financially responsible for their own transportation, lodging, and meals. We have made reservations at each hotel; however, NEH Summer Scholars 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 Summer Scholars will spend approximately \$1000 (EWR to Berlin) to \$1400 (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 on Sunday, July 6, 2014, and leaving Potsdam after noon on Friday, August 1, 2014. Costs are variable with the rate of exchange – currently

about 1.4 dollars to the Euro. 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 stipends. Depending on the Summer Scholar'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, travelling from NYC	Single room, travelling from LAX
Airfare	1,000	1,400
Train	300	300
Hotel	1,500	2,200
Lunches/Dinners	500	1,000
Weekend travel	300	600
TOTAL	3,600	5,500

The stipend will be \$3,300 and will cover most of the expenses, especially if a Summer Scholar chooses to share a room and economize for meals and travel. Once the summer scholars commit to participating, they will be invited to join a private Facebook group. In past seminars, this has been particularly useful for finding roommates or coordinating travel plans.

The selected hotels include the Schlosshotel in Eisenach (<http://www.schlosshotel-eisenach.de/>), the Ramada in Leipzig (http://www.ramada.de/hotels/hotels_index.php?hotel_code=42451), and the Brandenburger Tor Hotel in Potsdam (<http://www.hotel-brandenburger-tor.de/en/>).

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 2015, a full six months after your trip to Europe is scheduled to end.

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, as there will be several opportunities to participate in music making. 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 4, 2014.

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.

NEH Summer Scholars may earn up to three units of graduate credit through the Moravian College's Master of Education program by registering for MEDU 698: Special Topics in Music Education, at the rate of \$200 per credit. Recognizing the high caliber of participants, all Summer Scholars are automatically accepted into the 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 e-mail 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