INTRODUCTION

There is probably no musical repertory as burdened by tradition as is that of Johann Sebastian Bach. And yet the modern tradition of performing Bach does not go back to Bach himself, but is rather rooted in the nineteenth century, when today's standard instruments and techniques of playing and singing were developed. But by then, the former performing and interpretive conventions of Bach's Baroque age had been forgotten and, along with that, all familiarity with French court dance, which underlies so much of Bach's music.

In recent decades, an enormous amount of new knowledge about the performance of music of the past has been unearthed. However, relatively little of this new information has filtered down into the curricular core of professional training offered by America’s conservatories and music schools.

Rethinking Bach addresses this situation through an intensive, one-week “total immersion” program. It differs from other “early music” programs in that it is intended primarily for professional-level musicians with little or no experience with period instruments and historical performance practices. The underlying principles are that performance style is of greater importance than the instruments employed, that many aspects of historical performance can be successfully adapted to modern vocal and instrumental technique, and that all serious musicians should be aware of the historical performing conventions applicable to the music they perform. Stylistic discrimination of the sort taught in this program will increasingly influence the mainstream performance of classical music in the twenty-first century.

The workshop was first established at the Aaron Copland School of Music at Queens College in 2011. In 2014, at the invitation of the Department of Music at Tokai University (Shonan), it relocated to Japan, with English remaining the language of instruction.

PROGRAM DESCRIPTION

Rethinking Bach is intended to be a “total immersion” experience not only because of the intensity of the schedule but the breadth of the instruction. Dance will play a central role in the program because, although baroque dances informed many of Bach’s works (and not only named dances), most musicians do not have concrete familiarity with them. Participants will therefore have the opportunity to experience daily the physical step-patterns and the musical rhythms and phrasings that were the basis for 18th-century dances, as well as to learn about the social importance of the dance and basic dance notation. This will enable them to interpret baroque dance music, and dance inspired music, with understanding of the individual characteristics of each dance type. Those participants with special interest in the topic will be able to pursue it further outside of the regular classes.

In addition to daily dance classes and lectures by faculty on various issues of performance practice,
each participant will receive two 45-minute private lessons in their medium of performance on repertory they have chosen; in addition, keyboardists will receive two private lessons in continuo playing and figured-bass realization. All participants will be assigned to ensembles that will receive coachings from one or more faculty members. In the course of the week there will be two faculty concerts and, on the final day of the program, there will be a concert by the participants.

Although a unified pedagogical perspective undergirds the instruction, it is the intent that participants will leave with a sense of increased interpretive freedom and artistic confidence, based not only on greater knowledge of the general conventions of baroque style but also on the understanding that the baroque era lacked the kind of standardization that characterizes our present age.

To assure that each participant will receive sufficient individual attention, the number of participants in each performing medium will be limited. The workshop will open on the afternoon of Monday, September 8 and will end with the participant concert (open to the public) on September 13.

A typical day will be structured as follows:

- 9:00 – 10:30: private lessons (2 periods)
- 10:40 – 11:40: faculty lecture
- 11:50 – 12:50: baroque dance class
- 12:50 – 2:00: lunch
- 2:00 – 5:00: private lessons (4 periods)
- 5:30 – 6:30: chamber music coachings

The workshop will begin with an opening ceremony in the afternoon of Tuesday, September 8 and close with an evening reception following the participant concert on Sunday afternoon, September 13.

Because the majority of the participants are expected to be Japanese and the instruction will be in English, immediate translation from English to Japanese will be provided for those who need it. It is also likely that translation into Chinese will be available for the private lessons.

TOKAI UNIVERSITY STAFF

Program Coordinator: Prof. Hiroshi Ninomiya

Dance Coordinator: Julie Iwasa

Office assistants: Yuki Fujioka and Kosuke Nara

Volunteer Translators and Accompanists for Lessons: to be announced.

WORKSHOP FACULTY

Raymond Erickson

Workshop Director Raymond Erickson is an internationally recognized Bach scholar and is one of America’s most experienced teachers of historical performance practices, having taught the subject since the mid-1970s at Queens College’s Aaron Copland School of Music and CUNY’s Doctoral Program in Music, as well as at Rutgers University’s and The Juilliard School. He brings to this work international experience as pianist (student of Margaretha Lohmann and Nadia Reisenberg),
Erickson was harpsichord soloist in the first New York period-instrument performance of Brandenburg Concerto No. 5 (NY Times: “brilliantly played”) and a participant in the first American period-instrument recording of the complete Brandenburg Concertos (Smithsonian). For a quarter-century he performed regularly with Europe’s and America’s leading early music performers in the Aston Magna Festival in Great Barrington, MA, America’s second oldest period-instrument music festival.

As both harpsichordist and pianist, Erickson has revived lost practices of improvisation in his teaching and in recital. His preluding on themes of Robert Schumann was acclaimed by a German critic as “genius in the manner of Clara Schumann,” who was famous for her improvised preludes.

A popular pre-concert lecturer for New York’s Lincoln Center and elsewhere, Erickson has also written program notes, mainly on Bach, for Carnegie Hall and Lincoln Center. He has presented papers on his Bach-related research in Leipzig, Oxford, Harvard, and Warsaw and has given master classes on Bach performance throughout this country and abroad (including the Mozarteum in Austria and Beijing’s two conservatories). His four books include the richly-illustrated, multi-disciplinary volume The Worlds of Johann Sebastian Bach (Amadeus Press, 2009), and he has offered a radically new, but historically grounded, interpretation of Bach’s Ciaccona for solo violin in publications and in presentations at The Juilliard School and other leading conservatories. He is a winner of the William B. Scheide Research Award of the American Bach Society, and has been decorated by the Federal Republic of Germany. His Bach-related research—including extended stays in Leipzig—has been supported by an Emeritus Professor Fellowship from the Andrew W. Mellon Foundation. In April 2014, he played the first solo harpsichord recitals on major stages in Wuhan and Beijing, China.

Eva Legêne

Eva Legêne (early winds) is known throughout Europe, North America, Australia, and Asia for her remarkable performances. She is professor at Indiana University Jacobs School of Music, Early Music Institute in Bloomington IN, and is director of the annual Recorder Performer’s Seminar, and Summer Recorder Academy. Following her studies with Frans Brüggen, her teaching resume includes the Sweelinck Conservatory in Amsterdam, the Royal Danish Academy of Music in Copenhagen, and master classes throughout Europe and the United States. Eva Legêne is a frequent guest at international festivals in Australia, the Netherlands, Belgium, Denmark, Lithuania, Estonia, and the US. Besides performing Baroque repertoire as a soloist with Baroque or modern orchestras, she premiered Bernhard Heiden’s Concerto for Recorder with the Minneapolis Chamber Orchestra, and performed Steve Stucky’s Concerto for Recorder and Orchestra (‘Etudes’) with the New Music Ensemble at Jacobs School of Music in Bloomington. In January 2007, she premiered and recorded Recorder Concerto by Gerald Plain with the Cleveland Chamber Symphony Orchestra. Eva Legêne appeared in concert with many renowned early music artists such as Frans Brüggen, Hopkinson Smith, Bruce Dickey, Sigiswald, and Barthold Kuijken, John Gibbons, and regularly tours the US with gambist Wieland Kuijken. She has recorded for radio and television in Europe, the US, Australia, Canada, and Asia, and for the labels Telefunken, Denon, Focus, and Rondo Records. A recording with music by Telemann with Michael McCraw (bassoon) and Washington McClain (oboe) will be released by Focus Records.

Masuyaki Maki

Masayuki Maki will teach the art of continuo playing and figured-bass realization to all keyboardists in the workshop. He is also an expert on tuning and temperament and will therefore also serve as the
workshop’s keyboard technician.

A multi-instrumentalist on various classical keyboard instruments, Masayuki Maki has extensive experience in lecturing and performing in America and Asia. He was formerly Associate Instructor of harpsichord performance and keyboard accompaniment at the Jacobs School of Music at Indiana University and is now adjunct faculty at the Aaron Copland School of Music at Queens College of the City University of New York, teaching harpsichord, organ, fortepiano, and chamber music. He often performs in prestigious concert venues such as Carnegie Hall, Forbidden City Concert Hall (Beijing), and Suntory Hall (Japan). He regularly works at the Metropolitan Opera and New York City Opera as harpsichord technician, and has been an artist of Poly Theatre Group and artist-in-residence at Peking University (2008, 2009, and 2010) and the Gulangyu Music Festival (2008 and 2010-11). His international activities have been sponsored by the Asahi Shimbun Foundation and covered by China Radio International, Asahi Newspaper, Mainchi Newspaper, and Early Music America Magazine. He and violinist Joan Plana have recently formed a new period-instrument ensemble, Concentus New York.

**Dorothy J. Olsson**

Dorothy J. Olsson has given numerous workshops in historical dance and has choreographed for and/or performed with Piffaro, the Folger Consort, Western Wind Vocal Ensemble, SUNY Stony Brook, Mannes Camerata, Wake Forest University and Princeton University. Director and teacher at the Historical Dance Program at the Amherst Early Music Festival, where she has also directed several historical theatrical productions, Olsson also has choreographed for more than thirty theatre projects or operas for the Festival, including Handel’s *Almira*, Campra’s *L’Europe Galante*, Conradi’s *Ariadne*, Torrejón y Velasco’s *La Púrpura de la Rosa*, and Purcell’s *Dioclesian* and *Dido and Aeneas*.

Olsson received her B. M. in Music Education, major in Bassoon, from the Crane School of Music (State University College at Potsdam, NY), and received her Master of Music in Musicology from Manhattan School of Music. She completed her Ph.D. in Performance Studies at New York University, with a dissertation on early twentieth-century dance entitled *Arcadian Idylls; Dances of Early Twentieth-Century American Pageantry*. She was an Assistant Professor of Dance Education at New York University for ten years. Co-author of seven books on historical dance, including Terrstepery, A Primer for Historical Dance, her article on “Seventeenth-Century Dance” appears in *The Performer’s Guide to Seventeenth-Century Music* (ed. Stewart Carter, Schirmer Books).

Dorothy Olsson is the Founder and Director of the New York Historical Dance Company (www.newyorkhistoricaldance.com). The company performed in October 2010 in Philadelphia for Piffaro’s 25th Anniversary Gala Celebration, *The Royals’ Baptism & Ballet*, along with Parthenia & The Blue Heron Renaissance Choir. In March 2010, she presented a lecture demonstration at The Metropolitan Museum of Art entitled *The Jigge Is Up: Dance in Shakespeare’s Time*, with musical accompaniment by Flying Forms. This presentation was part of the day long series “Early Music Exposed” sponsored by the Early Music Foundation.

**Joan Plana**

Born in Catalonia, Joan Plana alternates his career in the US and Europe between the worlds of modern and baroque violin. He holds degrees from the Juilliard Schools’s Historical Performance Program, the Cleveland Institute, of Music, the Case Western Reserve University, and the ESMUC (Barcelona). Currently residing in New York, he has built an active career as solo, orchestral, and chamber musician. Recent performing highlights include his debut in Asia on a 2-week recital tour throughout China as well as his appointments as Music Director of the Boston-based baroque orchestra
L’Academie and as the new concertmaster of Baroque Band in Chicago. He has served as concertmaster for the American Baroque Orchestra and the American Virtuosi, and has played with the European Baroque Orchestra, Il Pomo d’Oro, Apollo's Fire, the Handel and Haydn Society, Trinity Wall Street Baroque Orchestra, the Clarion Society, Concert Royal, Boston Baroque, the American Classical Orchestra, and Aston Magna.

His awards include the Jeanne Lamon Scholarship, Arjau Competition Catalan Contemporary Music Prize (Barcelona) and the Achievement Award from the Cleveland Institute of Music. He has performed at the Aspen Music Festival, Ravinia, Dame Myra Hess Concert Series (Chicago), Steinway Hall (New York), Boston Early Music Festival, York Early Music Festival (England), Alice Tully Hall, Rencontres Musicales des Graves (France), and the Festival de Torroella de Montgri (Spain). His discography credits include recordings on Virgin, Sony, Naive, and Ambroise.

Joan Plana has studied modern violin with Paul Kantor, Kai Gleusteen, Agustin Leon Ara, and the Ysaye Quartet and baroque violin with Monica Huggett, Enrico Onofri, Riccardo Minasi, Cynthia Roberts, and Robert Mealy.

An advocate of contemporary music as well, he has premiered and recorded several works by Spanish and American composers, some of them written especially for him.

Sally Sanford

Sally Sanford, soprano, is internationally recognized as one of the leading authorities in the history of vocal styles and techniques. A founding member of Ensemble Chanterelle, with whom she won the Concert Artists Guild International Award, she has recorded for Albany Records, Centaur Records, Deutsche Harmonia Mundi, Lyrachord, and Musical Heritage Society. Miss Sanford has performed as a soloist with many distinguished ensembles including Aston Magna, Sequentia, and the Folger Consort, among others. She has been a judge at the International J.S. Bach Competition in Leipzig, Germany and has lectured on 18th-century singing at the International STIMU Symposium at Holland Festival Oude Muziek.

Sanford has had a life-long devotion to the music of Bach, having sung in the St. Matthew Passion at the age of six. She is currently working with the New Grove Dictionary of Musical Instruments as it adds the human body and the voice to the dictionary for the first time. She has also published in the online Journal of Seventeenth Century Music [URL?], and her chapter on national styles of singing has been published in the second edition of A Performer's Guide to Seventeenth Music sometime this year. As a choral clinician, she has worked with many amateur and professional choirs, including the New York Collegium and Zephyrus, a Renaissance vocal ensemble based in Charlottesville, VA. Miss Sanford has been an Artist-in-Residence at UCLA, Duke, the University of Virginia, Florida State, and the University of Southern Maine, among others, and has taught courses in music history, theory, and performance practice at Queens College-CUNY, Dartmouth, and the Hartt School of Music.

A summa cum laude graduate of Yale, she holds a DMA degree from Stanford University. She has studied voice with former Metropolitan Opera mezzo-soprano Herta Glaz and soprano (now conductor) Susan Davenny Wyner. She currently maintains private teaching studios in Concord, Massachusetts and in Charlottesville. Please also visit www.sallysanfordsoprano.com.

Yuan Sheng

Born in Beijing, pianist and guest artist Yuan Sheng was born to a family of musicians, and began his
music studies with his mother at age 5, continuing them later at the Central Conservatory with Professors Qifang Li, Huili Li, and Guangren Zhou. From 1991 to 1997 he was a scholarship student of Solomon Mikowsky at the Manhattan School of Music in New York City, where he completed his Bachelor and Master of Music degrees. His interest in the music of Bach inspired him to study intensively with Roselyn Tureck. Sheng is a laureate of the Marsala, Erice, Jaen, Beijing and Havana International Piano Competitions and the winner of the Artist International’s Rubinstein Memorial Award in 2004.

Yuan Sheng has gained international recognition as a concert pianist through his extensive performances in Canada, China, Croatia, Cuba, Finland, France, Germany, Hong Kong, Italy, Malaysia, Morocco, Philippines, Poland, South Africa, South Korea, Spain and the USA. Harris Goldsmith of New York Concert Review proclaims that "Mr. Sheng … is an artist of the highest quality……" (New York Concert Review, Summer 2004), after hearing Mr. Sheng's New York Debut recital in Weill Recital Hall at Carnegie Hall in April, 2004 as the winner of the Artist International's Rubinstein Memorial Award. The author of Reflections from the Keyboard David Dubal states that: “…Just listen to him, you will be charmed and touched!” Sheng has performed as soloist with the Tenerife Symphony and the Gran Canaria Philharmonic in Spain, the Oradea State Philharmonic of Romania, the Central Philharmonic and the China Philharmonic in China, and the National Orchestra of Cuba. He has collaborated with conductors such as Sixten Ehrling, Delun Li, and David Gilbert.

As a chamber musician, Yuan Sheng has performed in duo-recitals with violinists Aaron Rosand and Arnold Steinhardt. He has been seen and heard on WQXR, NPR stations in the US, CCTV and Beijing Music Radio in China, as well as national TV and radio stations in Cuba, France, Hong Kong, the Philippines, Poland, and Spain.

Yuan Sheng's articles have been published by leading music magazines in China. His recent series of sixteen articles "Together We Love Bach" have been published by "Piano Artistry". As a recipient of the National Young College Teachers’ Fund from Huoyindong Educational Foundation, Sheng will compile and write a method book of teaching Bach’s keyboard music as well as record four CD’s of keyboard music of J.S. Bach in the coming years. Sheng has given lectures and master-classes in the USA, Canada, China, Croatia, Germany, and the Philippines. He is currently on the Piano faculty of the Central Conservatory of Music in Beijing, China.

**Brent Wissick**

Brent Wissick, violoncello and viola da gamba, is Professor of Music at the University of North Carolina at Chapel Hill where he teaches cello, viola da gamba and early music ensembles. A member of Ensemble Chanterelle and the Atlanta Baroque Orchestra, he is a frequent guest with the Dallas Bach Society, Folger Consort, Concert Royal, Smithsonian Consort of Viols, Boston Early Music Festival, Magnolia Baroque as well as Wroclaw Baroque in Poland.

Wissick was an NEH Summer Fellow at Harvard working with the renowned Bach specialist Christoph Wolff and has served as Chair of Early Music America's Higher Education Committee. A former student of John Hsu at Cornell University, he has performed and taught at many of the important schools, workshops and festivals in North America, Australia, Europe and Asia. His recording of sonatas and cantatas by Bononcini was released by Centaur and his online video article about them has been published by the Journal of Seventeenth-Century Music [URL?]. He has also recorded for Albany, Titanic, Dux, Radio-Bremen, Wratislava Cantans and Koch International.

Currently, Wissick is Past President of the Viola Gamba Society of America, having served as President
from 2000 through 2004, chair of the 2007 Pan-Pacific Gamba Gathering, and a board member since 1986. In addition to his work in early music, he also researches and performs the cello music of Britten and Chopin.

FACILITIES

The workshop will take place in the Music Department facilities on the Shonan Campus of Tokai University, Japan. In addition to grand pianos in the piano studies, four harpsichords, one organ, and one fortepiano will be available to participants. Practice rooms will be available to each participant 90 minutes per day, scheduled to avoid conflict with lesson times.

TUITION, ON-CAMPUS HOUSING, AND MEALS

Tuition: 60,000 yen (about $660) for full-time participants. (This includes a 10,000 yen non-refundable deposit applicable to the tuition for accepted applicants.)

On-campus Accommodations 5 nights, September 8-12)

Japanese-style room with breakfast and dinner: 15,500 yen, OR

Western-style room with kitchen: 10,000 yen.

Lunch will be available in a campus dining hall near the music building. Dinner may be taken in restaurants near the campus.

Tuition for part-time participants (private lessons only): 48,000 yen for four private lessons and admission to two concerts; 15,000 yen for one lesson. Part-time participants will be admitted only if the workshop is not fully subscribed.

Auditors: 20,000 yen per day. Auditors may attend all lectures, lessons, coachings, and rehearsals and participate in the dance classes. They will receive no private lessons.

FINANCIAL ASSISTANCE

Tokai University is making available five 20,000 yen scholarships to highly qualified applicants.

US applicants who are full-time students should also investigate the scholarships for summer workshops offered by Early Music America. Information on these is to be found at earlymusic.org (a link to the summer scholarships is found under “Quick Links” on the organization's home page).

APPLICATION PROCEDURE

To apply to "Rethinking Bach," an email should be sent to bach-ws@ml.tokai-u.jp with the following information:

1. Name
2. Year of birth
3. Address, telephone number, and email address
4. Performing medium (e.g., piano, soprano)
5. An approximately 300-word statement summarizing the applicant's background and giving reasons for wanting to attend the workshop
6. Whether the applicant needs on-campus accommodations
7. A link to an audio or video recording of the applicant performing.

Please note that the deadline is **July 26**, six weeks before the start of the workshop. This deadline is important because accepted participants will be notified of their chamber music assignments four weeks before the workshop.

**DIRECTIONS TO TOKAI UNIVERSITY, SHONAN CAMPUS**

[to be provided]