To: Richard Gilman, Assistant Provost  
Cc: Christopher Cock, Director, Bach Institute of Valparaiso University  
Gary Morris, Associate Dean, College of Arts & Sciences

From: Linda C. Ferguson, Professor of Music 
Regarding: Project Report for 2012 Caterpillar Award

The project approved by the CELT Committee in August 2012 was executed essentially as proposed. The project funding from the Caterpillar award was applied in its entirety to the inclusive stipend for a mini-residency of guest scholar Daniel R. Melamed, Professor of Music, Jacobs School of Music, Indiana University-Bloomington. Some incidental expenses of the residency were funded by the Bach Institute.

Dr. Melamed is among the leading Bach scholars of our time. He conducts research in the music of J. S. Bach and also older members of the Bach family. He is an expert on performance practice related to Bach’s works and on problems of authenticity and attribution of scores. His books include Hearing Bach’s Passions (Oxford, 2005) and J. S. Bach and the German Motet (Cambridge, 1995). With Michael Marissen, he co-authored An Introduction to Bach Studies (Oxford, 1998), and he is editor of Bach Studies 2 (Cambridge, 2006). His articles and reviews have appeared in Journal of the American Musicological Society, Bach-Jahrbuch, Music & Letters, Early Music, Beiträge zur Bachforschung, Journal of Musicology, and Mozart-Jahrbuch. His musical editions have been published by Hänssler-Verlag, Carus-Verlag, Harvard University, and A-R Editions. He is currently the editor of Journal of Musicology.

Dr. Melamed’s residency on March 19-20, 2013, was designed to support the Bach Institute’s performance of Bach’s Mass in B Minor in the Chapel of the Resurrection on March 23, 2013 and also to enrich my topic seminar (cross listed in Music and Christ College) in the Spring 2013 semester entitled “J.S. Bach: Music, Faith, and Reason.” Dr. Melamed had visited our campus in January of 2005 during a week of Bach Institute events, which included a public symposium with selected music history students from my class who presented their papers for his commentary. His work with the students was highly skilled, informative, and engaging. Since that time it had been my hope that he might return to campus to interact with some larger audiences. Upon learning of my selection as the 2012 Caterpillar professor, I contacted him to determine his availability, and he immediately agreed to join us on campus for a short residency in the week of the Mass performance.

The project aimed to serve three different constituencies: 1) students in the Bach seminar, in a classroom session; 2) likely audiences from campus and community, in a public talk to prepare to hear the performance; and 3) performers preparing for the concert, during a rehearsal. With regard to the latter, performers, particularly students, involved in a major event with the Bach Institute are typically well prepared as performers of their parts, but often do not have the
opportunity to understand the work in a more comprehensive way. The plan for the residence thus targeted a wide range of campus and community members with special interest in this significant work and occasion.

Dr. Melamed delivered three different scholarly programs for these three targeted audiences, each highly appropriate to the settings and objectives. Further, he met with me in a consulting capacity to advise me regarding on-line and print resources for my students doing their research projects for the course; further, he encouraged the seminar students to contact him directly as they pursued their projects. The only element of the residency which was less than outstanding was the low attendance at the public lecture. Despite the best efforts of myself and the staff of the Bach Institute, the IMC office declined to provide any assistance whatsoever in announcing this lecture. Once I became aware of this situation, about 36 hours prior to the talk, I generated a number of personal contacts with individuals on campus and in the community who I thought might have interest in the event. (Of the 22 persons in attendance who were not also members of my seminar, all of them I had personally invited.) The Bach Institute printed concert program for the Mass included a prominent acknowledgement of the Caterpillar funding.

Not related to funding, but as a result of being honored with the 2012 Caterpillar Award for Teaching Excellence, I was invited to appear on the Christ College Speaker Symposium in Fall 2012. I gave my talk at the Christ College Refectory on August 30, 2012; it was entitled “What’s My Motivation? The role of Audience at the Opera,” a topic chosen to co-ordinate with the Christ College/Music cross-listed seminar I taught in the same semester. As Caterpillar Professor I was also invited to appear on a “Read” Poster in the Christopher Center series. For my “Read” choice, I selected Christ Stopped at Eboli by Carlo Levi, a literary memoir and meditation on---among other things---cultural diversity, and I provided my own photos from the village of Aliano (the setting of the book) in southern Italy, for background design of the poster.

Thank you for the privilege of serving as the Caterpillar Professor in 2012-13. It meant a lot to me to be recognized in this way.