

To: Helen Scott, Associate Dean
From: Eugene Gaub, Associate Professor of Music
Re: Application to teach in the Grinnell-in-Washington Program
23 October 2002

I am very excited by the prospect of teaching in the Grinnell-in-Washington program during the fall semester of 2004. My application is in three parts: 1) course proposal, 2) qualifications for internship supervision, and 3) departmental approval. Many thanks for considering this application.

I. Course Proposal

For the Grinnell-in-Washington program, I propose to teach a course focusing on arts patronage in the nation's capital, perhaps to be titled "The D.C. Medici." It will be in two parts, which we will undertake concurrently: 1) four case studies of private arts patronage in Washington and 2) an examination of the National Endowment of the Arts: its controversial history and its impact on American culture.

1) Private Patrons:

The outstanding musical patron in 20th-century Washington, perhaps in the nation, was **Elizabeth Sprague Coolidge**. She built the superb Coolidge Auditorium at the Library of Congress and commissioned dozens of works from the most important composers of the day, perhaps the best-known of which is Aaron Copland's *Appalachian Spring*. Students will become familiar in class with several works she commissioned. We won't get into rigorous musical analysis, rather we will focus on the patron-composer relationship and how this music came to be written. We will also attend several concerts at the Coolidge Auditorium (thanks to her endowment, tickets are still free!).
www.loc.gov.

Mildred and Robert Woods Bliss, whose Dumbarton Oaks estate in Georgetown is now a museum of Byzantine and pre-Columbian Art, commissioned Igor Stravinsky to write two works: the 1938 Concerto in E Flat ("Dumbarton Oaks") and the Symphony in C (1940). We will hear and discuss the music in class and visit the museum: an 1801 Federal-style mansion with a 1964 addition by Philip Johnson – itself a modernist masterpiece. As a fascinating historical sidebar, we will also study the Dumbarton Oaks Conference of 1944, which led to the founding of the United Nations. www.doaks.org

Next we will consider **Duncan Phillips**, the art patron, collector and critic, whose collection and townhouse in 1921 became the first museum dedicated to modern art: the Phillips Collection (not far from the IEL site in the Dupont Circle area). Since it is so convenient, I anticipate that we will visit the Phillips Collection several times as a group, and discuss the artists Duncan Phillips championed (Bonnard, for one). Individual or group projects will trace the history of an individual artwork in the collection. I will be in

touch with the Education coordinator at the Phillips Collection to see about special opportunities for us. www.phillipscollection.org

Carmen and David Lloyd Kreeger's 1967 house, another masterpiece designed by Philip Johnson, became the Kreeger Museum in 1994. It holds a formidable collection of modern art, acquired over a fifteen-year period beginning in 1959. In addition to arranging one or more visits to the museum, I will investigate the possibility of our group interviewing Mrs. Kreeger to hear first-hand her philosophy of arts patronage. Also, there is an excellent lecture series at the Museum that I will incorporate into the class if possible. www.kreegermuseum.com.

One of the assignments each student will complete is a short paper exploring similarities and differences among these four examples of what might be termed aristocratic patronage.

In addition to the concerts at the Coolidge Auditorium, Dumbarton Oaks, the Phillips Collection, and the Kreeger Museum all have concert series which I hope we can attend. If there is interest, I will prepare pre-concert discussions with the students to provide a context for enriched listening.

2) Public Patronage

From its founding in 1965 by an act of Congress, the **National Endowment for the Arts** has been a lightning rod for debate. Particularly since the 1980s, issues of censorship and freedom of expression have put the NEA at the epicenter of the so-called Culture Wars. Should the government fund the arts at all and to what extent? If so, who and what are deemed worthy or appropriate? We will read some key texts on the subject, consider some high-profile cases, and then each student will seek out works of art, music, theater or dance that have been sponsored by the NEA to experience them first-hand, and, when possible, they will meet and interview creative and performing artists that have benefited from NEA grants, and perhaps some who have been turned down. www.nea.gov

Selected Bibliography

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II. Qualifications for Internship/Seminar

I served for two years as Grinnell College's liaison with the Chicago Arts Program. This responsibility has given me ample experience in advising students in internship situations. Additionally, in my capacity as an instructor of applied piano, I guide, supervise, and evaluate the independent musical projects of 10 to 12 students each semester.

As a native Washingtonian, I know the city and its institutions well and can draw on a lifetime of experience in advising students in the Grinnell-in-Washington program.

III. Departmental Approval

During my sabbatical semester in Rome in the spring of 2002, the Music Department was able to cover my usual courses without hiring additional personnel. As current chair of the Music Department, I am confident that this will also be the case in the fall of 2004.