

GLENN GOULD BACH FELLOWSHIP



Application Pack

APPLICATION GUIDELINES

Introduction

- The Glenn Gould Bach Fellowship is awarded by the City of Weimar. The successful recipient will be expected to explore and develop a unique project concept over the two-year period of the Fellowship, culminating in an artefact inspired by the example of Glenn Gould.
- Their Project will be fully funded by the Fellowship and the recipient will be fully supported and mentored by the Fellowship team throughout the two-year period of the Fellowship.

The Applicant

- The Fellowship is for an outstanding, professionally established musician.
- By the application deadline, (i.e., on August 15th, 2025), the applicant must be at least 23 years of age - a mature artist with a visionary project concept that focuses on music from the Baroque period (constituted here to mean Western Music composed between 1600 and 1750).

The Project Concept

- The Project Concept must be unique, and capable of being developed into an artefact, which will be fully and successfully realised and preserved for future reference.
- The applicant's project concept must focus on a musical work (or set of works) from the Baroque period, by a particular composer or set of composers; must have a compelling musical vision at its core; and must go beyond the obvious or the everyday.

- An example of a banal concept might be – I want to record a series of Vivaldi concertos. Whereas a better, more appropriate version could read something like – I want to tackle head-on the old myth that Vivaldi wrote one concerto 300 times. I want to unearth the extraordinary variety found in these works; I want to put together an original narrative, a new picture of what Vivaldi actually achieved throughout these concertos.
- Challenging mythologies, common perceptions, or misconceptions and outdated ways of doing things, are always welcome – so long as they reveal a fresh conception of the music, that can be convincingly and persuasively realised.
- In one of his last essays on Glenn Gould, the literary critic Edward Said placed Glenn Gould within a larger tradition, not of concert pianists, but of intellectuals. Said’s idea is that Gould thought and worked like an intellectual and in this way has more in common with figures such as Julien Benda or Jean Paul Sartre. The idea is that Gould thought both critically and independently about the traditions and practices which he found himself engaging with – and his work stands as both a critique and reconsideration of those same traditions and practices. The GGBF encourages work of a similar nature – work, that questions, broadens, challenges and re-shapes our understanding of the great musical inheritance of the Baroque period.

The Role of Technology in Projects

- The purpose of using technology is to capture and enhance the project’s unique intricacies. When we say, ‘engage in technology in an innovative way,’ we mean using technology to bring out these unique qualities – while ensuring they remain musically focused.
- The technology must always, therefore, be at the service of the music to help the artist capture their musical vision. It should never be an end in itself.

Completing the Artefact

- Applicants should consider the final artefact produced on completion of the Fellowship. This will be placed in the newly designed PLF Projects & Artefacts, which serves as the Project Archive for all Glenn Gould Bach Fellows. Here Glenn Gould Bach Fellowship Projects are preserved and exhibited.
- Artefacts can take many forms – but must be exhibitable in the Project Archive. These artefacts are then permanently preserved and made publicly available. Therefore, applicants should aim to produce artefacts that will endure over time.
- The GGBF team, is ready to work with each GGB Fellow – providing advice and support in every way they can – and to answer any questions with regard to the Project Archive. More details on the Project Archive can be found on the Glenn Gould Bach Fellowship Website (www.ggbfellowship.org).

APPLICATION MATERIALS

- Applicants must submit their applications by email to info@ggbfellowship.org no later than **17.00 GMT/UTC on August 15th, 2025**. Late applications will not be accepted under any circumstances.
- Project Proposals should have a clear, realizable objective. Project Proposals that are too disparate, or that include too many objectives, are less competitive than those that propose a balanced, focused goal. Applicants should give consideration to the form which their completed project takes, and how the artefact(s) produced will bring fresh perspectives to the subject area in question.
- Please note: **The Glenn Gould Bach Fellowship may only be awarded to an individual applicant.**
- Collaborations within the project are welcome; however, applicants intending to work with a specific partner should be prepared to describe the scope of their partner's collaborative work within the project.

APPLICATION FORMS

All Applicants must submit two forms (which are included here) in PDF format:

Form One: General Application Form

- The General application form consists of three parts: personal details; a biography; and an outline of work.

Personal details:

Applicants will need to provide basic information such as their name, date of birth, contact details, etc.

Biography:

Applicants should give a brief narrative account of their career, describing their previous accomplishments. This account should mention prizes, honours, awards and significant grants or fellowships that the applicant has held or now holds. It should also outline their experience as a professional performer – naming all significant venues they have performed in alongside collaborations, concerto performances, solo recitals, they have undertaken throughout their career.

Outline of Work:

Recordings / Films / Media Projects: A complete list of professionally produced and released recordings and/or Films and/or Media Projects* is required (*media Projects can encompass anything from virtual or enhanced reality forms to special installations to unique multimedia projects). Applicants who have produced work within two or all three of the categories (as indicated above) should include a complete list of work produced within each category. ***Applicants must provide hyperlinks to at least a one hour sample (overall / in total) of these recordings / films / media projects.***

Form Two: Fellowship Project Proposal

- Applicants should submit a Fellowship Project Proposal (1,000 words maximum) focused on music of the Baroque (constituted here to mean Western Art-Music written between 1600 and 1750). In this they should outline what the fundamental goal of their project is and how they intend to achieve it. The originality and freshness of the project must also form a key concern; while consideration too must be given to the underlying philosophy guiding their project and how the completed artistic artefact(s) will bring a new perspective to the material in question.

POINTS TO NOTE

When designing their project proposal, applicants must take particular note of the following:

- **Projects should have a clear objective and this objective must be capable of being supported by the Fellowship Funding.**
- **Those applicants who already have a pre-existing binding agreement or pre-existing understanding (either formal or informal) with another partner that forms part of the realization of their project must disclose this in their application - and any financial commitments or understandings involved must also be disclosed. Failure to do so may jeopardize the overall application in question.**

During the applications process, the administration of the Glenn Gould Bach Fellowship will sometimes request further clarifications and seek more information on project proposals submitted. This can also include questions on any aspect of the application.



HOW TO APPLY

All applicants must complete:

1. **General Application Form**
2. **Fellowship Project Proposal Form**

Both of these forms can be found at the end of this document and are also separately downloadable on the Fellowship Applications Page. Applicants must complete both forms and send them in one email to info@ggbfellowship.org

For an application to be considered complete, it must contain both completed documents. **Applications that do not contain both completed documents will not be considered.**

Applicants may submit additional supplementary documents which they deem helpful to their overall application. For example, Applicants may submit testimonials, references or an indicative budget outline if they feel it may help support their overall application. However, such additional documents should be kept to a minimum and should only be used to provide additional information not already covered in the principal two forms (the General Application Form and the Fellowship Proposal Form) and which is nonetheless pertinent to the overall application.

There is no application fee. Simply complete the two principal forms/documents and send to info@ggbfellowship.org. Applications for the Glenn Gould Bach Fellowship 2026-2028 must be received by **August 15th, 2025, at 17.00 GMT / UTC**. Please note that **late applications will not be accepted under any circumstances.**

SELECTION PROCESS

The process of becoming the Glenn Gould Bach Fellow 2026-2028 involves three stages:

Stage One

A pre-selection committee will make a shortlist of applicants from the submitted applications. During this stage, the administration of the Glenn Gould Bach Fellowship may request further details on applications submitted - or may seek answers to pertinent questions concerning the Fellowship Project Proposal. After about six to eight weeks, shortlisted applicants will then be contacted and invited for an interview before the Selection Panel.

Stage Two

Shortlisted applicants will be asked for a general budget outline about four weeks before interviews begin. Interviews of shortlisted candidates will take place before a specially assembled international panel - called the Selection Panel. If a suitable candidate is found, the chair of the Selection Panel will write to the individual in question inviting them to the third stage in the process.

The decision of the Selection Panel is final and not open to appeal. The Selection Panel also reserves the right not to award a Fellowship following consideration of the shortlisted applicants, should it deem to do so.

Stage Three

For the selected individual, the Monitoring Committee will then engage with this person to agree upon a schedule of work over the course of their Fellowship. In addition, they will finalize all the particulars of the project's parameters and goals. This process will take place usually over one to three months. The complete terms and conditions for the Fellowship will then be clearly laid out in a formal contract.

Only upon signing the contract and thereby agreeing on the schedule of work, parameters and goals of the project contained therein, can the individual now be appointed and termed the Glenn Gould Bach Fellow (2026-2028).

The contract and the various particulars must be agreed by April 2026. If agreement between the Glenn Gould Bach Fellowship and the elected individual cannot be reached by this date, in such circumstances, the Glenn Gould Bach Fellowship reserves the right to withdraw the original invitation.

Glenn Gould Bach Fellow 2026-2028

If the individual in question successfully completes all three stages as outlined above, an official announcement will be made at the Thuringia Bach Festival 2026 in Weimar, confirming that individual as the next Glenn Gould Bach Fellow.

FREQUENTLY ASKED QUESTIONS

When is the deadline for applications for the Glenn Gould Bach Fellowship 2026-2028?

Applications must be successfully submitted online by 5pm (GMT) on August 15th, 2025.

Who is eligible to apply?

Applications are welcome from any professionally established musician (instrumentalist or vocalist) with a substantial track record of artistic excellence and international recognition. At the time of applying (i.e., on August 15th, 2025), applicants must be at least 23 years of age. Applicants should be mature artists with a compelling artistic vision.

What must each application include?

Applications must include: 1) A completed **General Application Form** (*Form One*); 2) A Completed **Fellowship Project Proposal** (*Form Two*). Applicants may include any additional documents or supporting materials which are not captured by Forms One or Two, and which they deem relevant to their overall application. However, inclusion of such additional materials is optional and at the applicant's own discretion.

What is meant by artistic artefact(s)?

An artistic artefact is a tangible work of art that stands as a permanent re-visitable object. For professionally established musicians this in practice usually means recording and/or filming and/or capturing their work in some way - however, in a such a manner that the object made far transcends a mere recorded/filmed/captured performance. It is instead an artistic object of significance which speaks to a unique artistic vision.

Can Fellows work with other artists on their projects?

Yes. The Fellow is free to explore the music from almost any angle and this includes collaborations with other artists - from musicians to choreographers, from curators to filmmakers.

Can artists other than virtuoso musicians (such as filmmakers or theatre directors) apply for the Fellowship?

No. The Fellowship is for professionally established musicians only. Whilst such musicians can collaborate with other artists in the production of the artefacts, the Fellowship is centred around their musical performance and artistic vision.

Do Fellows have to move to Weimar for the duration of the Fellowship?

The Fellow will not need to move to Weimar for the duration of the Fellowship and filmed / recorded / captured / shaped materials for his/her project may be produced anywhere in the world. However, the Fellow will need to visit Weimar twice a year for both years of the Fellowship so they can present their work through its various stages of production. In addition, the Glenn Gould Bach Fellow 2026-28 will have the opportunity to avail of a short residency of approximately one week in duration for each year of the Fellowship. This provides the Fellow the opportunity to engage with the City of Weimar, and also provides a period of study and reflection for the development of their project.

Can the Glenn Gould Bach Fellow continue to pursue other career commitments while undertaking their fellowship?

Yes. Indeed, it is expected that Glenn Gould Bach Fellows will already have substantive careers. However, it is also expected that any appointed Fellow will prioritise their Fellowship over all other commitments - ensuring they produce their most outstanding work.

Do Glenn Gould Bach Fellows need to do all their filming and/or recording in Weimar?

No. In fact each Fellow is free to pursue the creation and production of their project anywhere in the world. Throughout their Fellowship the Monitoring Committee will provide support to the Fellow on how to realize their project - and this will include developing a realistic schedule of tasks as the project demands.

Can the Glenn Gould Bach Fellow partner with a commercial label to distribute materials from their Fellowship Project?

On completion of the Fellowship, ownership of the materials produced over the course of the Fellowship will normally rest with the Fellow. However, the Philip Loubser Foundation will retain permanent rights to those same materials (created as part of the Fellowship), and all

such materials will be made freely available to the public through PLF Projects & Artefacts.
This acts as the project archive for all Glenn Gould Bach Fellows.

What is meant by the Monitoring Committee?

The Monitoring Committee is a specially convened team that both monitors the Fellow's progress over the course of their Fellowship whilst also providing advice, help and support for the Fellow. The Monitoring Committee will formally convene twice a year, though they will also maintain regular informal contact with the Fellow throughout their Fellowship.

How is each new Glenn Gould Bach Fellow selected?

For details on this process, please see section above, titled 'Selection Process'.

Will a fellowship always be awarded following consideration of the applicants?

The Selection Panel reserves the right not to award a Fellowship following consideration of the shortlisted applicants. For the individual who passes through all three stages of selection and receives an offer, the complete terms and conditions for the Fellowship will be clearly laid out in a formal contract.

Does the project proposal have to focus on the music of the Baroque?

Yes. The Project Proposal must focus on the music of the Baroque - constituted here as western music written between 1600 and 1750. Proposals dedicated to music from other periods (i.e. outside the parameters indicated above) will not be considered.

Can chamber music groups apply for the Fellowship?

No. The Fellowship is for individual soloists only. Applications from chamber groups will therefore not be considered.

When will the successful applicant be informed?

Applications at Stage One will take approximately six to eight weeks to process. Shortlisted applicants selected for Stage Two will therefore be notified within this time. The successful applicant from Stage Two will be notified of the Selection Panel's recommendation within one week of interviews taking place. Final agreements on the scope and particulars of the nominated project will be completed normally within three months of these interviews.

In what language will the interviews be conducted?

The interviews will all be conducted in English - and not in German. Applicants should therefore be able to speak English to a high level of fluency.

Who do I write to if I have any further questions?

Any further questions you have can be addressed to info@ggbfellowship.org.

Glenn Gould Bach Fellowship



General Application Form

1. Personal Details

Name _____

Date of Birth __ / __ / ____

Address _____

Phone Number _____

Email Address _____

Website Address _____

Nationality _____

2. Biography

(Please provide a brief narrative account of your career – 1,000 words maximum - describing your previous accomplishments. This account should mention prizes, honours, awards and significant grants or fellowships that you have held or now hold. It should also outline your experience as a professional performer – naming all significant venues you have performed in alongside collaborations, concerto performances, solo recitals, you have undertaken throughout your career.)

(Biography continued...)

(Biography continued...)

3. Outline of Work

Please provide information on all significant recordings and/or films and/or media projects produced and released to date (*media projects as understood in this context can encompass anything from virtual or enhanced reality projects to multimedia productions). Please list the dates of release and/or production in each instance. Please also make sure to provide hyperlinks to a one-hour sample (overall / in total) of the materials in question.*

(Outline of Work continued...)

(Outline of Work continued...)

Glenn Gould Bach Fellowship



Fellowship Project Proposal

Applicants should submit a project proposal (1,000 words maximum) focused on music of the Baroque (constituted here to mean Western Music written between 1600 and 1750). In this they should outline what the fundamental goal of their project is and how they intend to achieve it. Applicants should consider the underlying philosophy guiding their project and how the completed artistic artefact(s) will bring a new perspective to the material in question. Projects should have a clear objective and this objective must be capable of being supported by the Fellowship Funding. Fellowship Project Proposals should not exceed the 1,000-word limit.

(Fellowship Project Proposal continued...)

(Fellowship Project Proposal continued...)