



Dear Colleague:

I am pleased to announce that the Newberry Center for Renaissance Studies will host “[Music and Travel in Europe and the Americas, 1500-1800](#),” an NEH Summer Institute for College and University Teachers, from July 15 to August 9, 2013. I hope you will consider applying to participate in the institute, and that you will contact me with any questions you may have about the application process.

Music and travel

Our goal in the institute will be to listen—literally and metaphorically—to travel. During an intensive four weeks of lectures, discussions, and examination of rare sources in the Newberry collections, we will consider how the application of “travel,” as a category of analysis, enhances our understanding of music history from 1500 to 1800. At the same time we will engage with the rapidly expanding field of the cultural history of travel by drawing attention to a topic – music – not usually considered by specialists in travel studies. Although our cut-off date for the formal aspects of the institute is 1800, this topic has implications for the nineteenth and twentieth centuries as well, and the NEH summer scholars will be welcome to pursue research projects in later fields if they wish.

The institute will allow nineteen teacher-scholars and three full-time graduate students, trained in any humanities field, to engage deeply with the latest scholarly research about music and travel, and to integrate this knowledge into their teaching, either by designing new undergraduate courses or adding new units to existing courses. Drawing on the Newberry collections, participants will have the opportunity to develop a portfolio of primary source materials for use in their research and with students.

Eleven guest lecturers will join us during the institute, to present case studies for musical practices and genres that either came into being or changed course in significant ways as a result of the circulation of composers, performers, scores, and listeners. The period between 1500 and 1800 witnessed the inception and flourishing of what has come to be known as the “Grand Tour,” the custom whereby young men of the British upper classes set out across the Continent to experience first-hand the legacies of classical antiquity and the Renaissance—especially, to view art and hear music. However, members of many other social and professional groups traveled throughout Europe too—and across the Atlantic to the Americas. Musicians sought specialized training in far-off towns or crossed borders in the service of prominent patrons. Some spent their entire professional lives on the road, following local circuits or even international ones. Music books circulated too, and in new locales their content received new interpretations, in accord with local performance practices and the sensibilities of the available performers and their audiences.

Organization of the institute

We will hold a session each morning, led by either me or a guest lecturer. For each session there will be an essay or book chapter assigned as background reading. Participants also will be asked to do some reading before they arrive in Chicago, so that we can begin the institute with a common store of knowledge. At the morning sessions Newberry staff will make available manuscripts and rare books for group viewing, as needed.

During the first few days we will need to schedule some extra sessions in the afternoons, to orient everyone to the Newberry. After that, afternoons will be left open for individual research in the Newberry collections. I will hold afternoon office hours, as will the guest lecturers, for participants who wish to consult individually about their research projects.

All participants will be expected to undertake a research project during the institute, looking toward either a scholarly outcome (perhaps gathering the material to write a conference paper or journal article) or a curricular outcome (designing a new unit for a course or even a whole new course). During the final week of the institute we will have some working sessions in which participants will make short informal presentations to the group and elicit suggestions for future research.

The guest lecturers

The institute's director and guest lecturers represent the fields of travel studies, music history, English literature, French literature, German literature, and Spanish and Portuguese literature. Many of them also have experience with art history and theatre studies. The sequence of lectures will be roughly chronological and will focus first on Europe and then expand to the Americas, but on a few occasions we may break out of the sequence in order to create a particular cluster of topics. Here is an alphabetical list of the speakers:

[Vanessa Agnew](#), Associate Professor of Germanic Languages and Literatures at the University of Michigan, will speak on Charles Burney and eighteenth-century musical travel.

[Linda Phyllis Austern](#), Associate Professor of Musicology at Northwestern University, will speak on music, gender, and social space in early modern England.

[Jeanice Brooks](#), Professor of Music at the University of Southampton, will speak on sixteenth-century traveling chamber musicians.

[David J. Buch](#), Professor Emeritus at the University of Northern Iowa, will speak on the trajectory of Jewish music in the Habsburg monarchy.

[Drew Edward Davies](#), Associate Professor of Musicology at Northwestern University, will speak on Italian musicians and sacred music in New Spain from the 1730s to the 1750s.

[Craig A. Monson](#), Paul Tietjens Professor of Music at Washington University in Saint Louis, will speak on music making in seventeenth-century Italian convents.

[John A. Rice](#), Lecturer in Music at the University of Michigan, will speak on the Grand Tour's effects on musicians and patrons.

[Louise K. Stein](#), Professor of Musicology at the University of Michigan, will speak on opera in Naples.

[Daniel Vitkus](#), Associate Professor of English at Florida State University, will speak on music in English Renaissance travel plays.

[Lisa B. Voigt](#), Associate Professor of Spanish and Portuguese at The Ohio State University, will speak on baroque festivals in Portugal and Brazil.

[Tim Youngs](#), Professor of English and Travel Studies and Director of the Centre for Travel Writing Studies at Nottingham Trent University, will speak on the cultural and literary history of travel and on literary travels in the period 1500-1800.

[Carla Zecher](#), Director of the Newberry Center for Renaissance Studies and the Newberry Curator of Music, will speak on musical expressions in New France.

The Newberry collections for music and travel

The Newberry counts both music and travel among the greatest strengths of its collections, and this institute provides an opportunity for us to explore the intersections between these two areas.

The [music collections](#) excel for European music history from 1500 to 1800, due to two major block acquisitions and a well-defined ongoing collecting policy. In 1889 the Newberry purchased the library of Count Pio Resse of Florence, which was very rich for music history. The acquisition of the Howard Mayer Brown Collection in the mid-1990s—the bequest of the late University of Chicago musicologist—greatly expanded these holdings. Howard Brown passed away 20 years ago, in 1993, and I think of this institute as taking place in his memory. I first met him in the mid-1980s when, as a grad student from the East Coast, I participated in an NEH summer institute led at the Newberry by Howard and Benito Rivera.

Particular strengths of our European music collections include music theory and instructional books; psalmody, hymnody, and other works for vocal performance; books for polyphony performance; lute books; opera scores and libretti; and music and dance notation. There are so many treasures, it is hard to know which ones to mention. A few I especially admire are the illuminated manuscript known as the Capirola lute book, a set of manuscript part books presented to Henry VIII by the commune of Florence, one of the very few known copies of the folio score for Jacopo Peri's *Euridice* (widely considered to be the first opera to have survived to the present day), and an autograph manuscript by Wolfgang Amadeus Mozart penned when he was nine years old.

Music from the early Americas is also well represented, especially religious music. In 1906 the Newberry purchased the large collection of Hubert P. Main, a late nineteenth-century publisher of gospel songs and other religious works, which is rich in eighteenth-century printings of psalm books and instruction books. Other colonial treasures – again, my personal favorites – include an eighteenth-century Sulpician manuscript from a mission in upstate New York, which contains translations of Catholic liturgical chants into Mohawk, and a set of liturgical choir books from a convent in colonial Mexico City.

The topic for our institute is also well supported by the Newberry's [holdings in maps, travel, and exploration](#). The vast collections of pre-1800 maps include separate maps and maps in series, books, and atlases. Among these, notable specialized collections include the Novacco Collection of sixteenth-century maps printed in Italy, and the Sack Collection of late seventeenth- and early eighteenth-century maps of western Europe.

The Newberry holds hundreds of European accounts of travel, in manuscript and in print. These include anthologies of voyages, cosmographies and geographies, chronologies, and special topical book such as town books and island books. We also have an abundance of primary source material documenting cultural life in the British, French, Spanish, and Portuguese colonies.

Selection of NEH summer scholars

A panel of experts in the fields of music history and travel studies will review applications, to select the institute's twenty-two summer scholars. Up to three graduate students currently enrolled full-time in humanities programs will be included in that total. The most important consideration in the selection of participants is the likelihood that an applicant will benefit professionally. Following criteria established by the NEH, the selection committee will seek to gather a lively group representing a range of academic

specializations, whose participants can learn from each other as well as from the institute's guest lecturers. Preference will be given to applicants who have not previously participated in an NEH Summer Seminar, Institute, or Landmarks Workshop, and who will significantly contribute to the diversity of the institute.

The institute is designed primarily for teachers of American undergraduate students. Qualified independent scholars and those employed by museums, libraries, historical societies, and other organizations may be eligible to compete provided they can effectively advance the teaching and research goals of the seminar or institute. Applicants must be United States citizens, residents of U.S. jurisdictions, or foreign nationals who have been residing in the United States or its territories for at least the three years immediately preceding the application deadline of March 4, 2013. Foreign nationals teaching abroad at non-U.S. chartered institutions are not eligible to apply. Individuals also may not apply to the institute if they have already studied with me during a different summer program.

For more information about eligibility requirements and the selection criteria, see the [NEH Application Information and Instructions](#).

Facilities and housing

Participants will find the Newberry to be a lively place in the summer, when we welcome numerous short-term fellows and other readers, as well as summer scholars enrolled in academic programs. The Newberry's weekly Wednesday colloquium will provide an opportunity for the NEH summer scholars in our institute to interact with the fellows and with the staff of the Newberry's division of Research and Academic Programs. Newberry curators and reference librarians will also be on hand throughout the four weeks to assist with locating primary source materials.

In order to facilitate their individual [research projects](#), participant will be provided with research carrels, to which they may page books from the Newberry's General Collections (Special Collections materials must be consulted in the Special Collections reading room). They will have wireless Internet access from their carrels and from the library's two reading rooms, as well as access to printers elsewhere in the building. The Newberry allows the use of personal digital cameras in the reading rooms to photograph library materials for research and teaching purposes. Each participant will also be allotted a small fund for ordering professional digital photography from the Newberry's [Photoduplication department](#).

Housing prices in Chicago are obviously higher than in small towns, but summer scholars often report being able to find good deals and are able to stretch their NEH stipends quite far. The Newberry has a contract for hotel accommodations through Club Quarters, an international chain with two hotels located in downtown Chicago, approximately one mile south of the library and readily accessible via public transportation. Participants may rent room at Club Quarters at the Newberry's reduced monthly rate. Options include a range of single or double occupancy rooms, some with cooking facilities. Participants are also free to make other housing arrangements. Center for Renaissance Studies staff will provide a [list of alternative nearby options](#), both residential hotels and short-term rental apartment buildings, which they have visited and can describe to interested participants.

The NEH neither encourages nor discourages summer scholars from having spouses, partners, and/or families with them during the period of the institute. It is, of course, expected that the NEH summer scholars will be fully engaged in the institute over the course of the four weeks, regardless of their personal circumstances. The NEH stipulates that family members may not participate in formal program activities, though informal social involvement will be possible.

Institute stipends

Each participant will receive a stipend of \$3,300, in two payments. The first check will be ready on the day of their arrival and the second check halfway through the institute. The stipends are intended to help cover travel expenses to and from the project location, books and other research expenses, and living expenses for the duration of the period spent in residence. The stipends are taxable. Applicants should note that supplements will not be given in cases where the stipend is insufficient to cover all expenses. Newberry Center for Renaissance Studies staff will assist participants in finding suitable housing, but ultimately, it will be the responsibility of each participant to make his or her own arrangements.

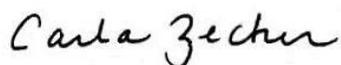
Contacts

If you have questions about any aspects of the institute's organization or content, please feel free to contact me at zecherc@newberry.org. For questions about housing or logistics, please contact the Center for Renaissance Studies program assistant, Andrew Belongea, at renaissance@newberry.org.

Here is the link to the [NEH Application Information and Instructions](#).

Thank you for your interest in applying to what I anticipate will be an exciting institute!

Sincerely,



Carla Zecher
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