Seed Grant – In Performance: Johann Nauwach’s *Teütscher Villanellen*

**PRINCIPAL INVESTIGATOR:**

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**ADDITIONAL INVESTIGATORS:**

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**Amount Requested:** $11,701

**PROPOSAL TITLE:** Seed Grant - In Performance: Johann Nauwach’s *Teütscher Villanellen*

**Proposal Checklist:**

- Cover sheet (1 page)
- Abstract (1 page; 200 words max)
- Narrative (2 page max)
- Bibliography
- Budget Form
- Biographical Information (3 pages max)
In Performance: Johann Nauwach’s *Teütscher Villanellen*

**Abstract**

Florentine composers of the baroque ushered in a new era of accompanied solo song that became extremely popular throughout Italy. Whereas the output of these Italian composers has been thoroughly examined, little attention has been given to equally able German contemporaries who composed this new style of solo song in the German language. One such composer, Johann Nauwach, published the first extant volume of German songs written in the new style. Currently, my research includes the creation of a scholarly performing edition of this volume, *Teütscher Villanellen*.

The Seed Grant will fund collaboration with leading lute specialist Lucas Harris on two performances of Nauwach’s *Teütscher Villanellen*: one performance of solo selections at the Arts and Letters Club in Toronto, Ontario, and a second complete performance of the entire *Teütscher Villanellen* on the University of Idaho campus. The grant includes funding for my own performance preparation, funding for Mr. Harris’ visit to the UI campus where he will collaborate and give master-classes, and funding for audio and video documentation of the event. These performances will be submitted to leading early music conferences and festivals for consideration, and expand my profile as an early music vocal artist.
Seed Grant Narrative

Introduction:

In 1627, German lutenist Johann Nauwach (1595-1630), a close contemporary of composer Heinrich Schütz, published *Teütscher Villanellen, Theil I*. This important work is considered to be the first extant volume of German continuo lied. It contains nineteen pieces in all: eight solo lieder, seven duets with basso continuo accompaniment, and four unaccompanied trios. The volume, including songs set to poetry attributed to Martin Opitz, was composed for the 1627 Torgau wedding of Sophie Eleonore and the Landgrave Georg II. This was the same wedding for which Schütz composed *Daphne*, believed by some scholars to be the first German opera (now lost). *Daphne* was set on a libretto also adapted by Martin Opitz. *Teütscher Villanellen* exists only in its original 1627 edition; therefore, it’s not surprising that one finds scant evidence of its performance. In a cursory read-through of the work, one finds lovely music, and a volume that is highly deserving of performance. Nauwach’s capabilities with Italian passagiate style and the Italian idiom were gracefully demonstrated in his first 1623 Italian volume, and evidence of this skill runs throughout *Teütscher Villanellen*.

Professional Development:

Because of *Teütscher Villanellen*’s historical and musical importance, part of my research has been devoted to the creation of a modern scholarly edition of the work. My intention for this edition is that its usefulness would extend not only to an audience of early baroque music historians, but also to performers interested in important works of this transitional period.

This research includes an examination of Nauwach’s integration of Italian musical features and influences of passagiate elaborative figures from his first volume of Italian language *Arien*. It examines the structure and origin of the poetry used in the work. It contextualizes the composition both in the prevailing artistic trends of the time and its presentation at the 1627 Torgau wedding. Finally, it presents historically informed suggestions about performance practice. In a broader sense, my own personal performance interest encompasses much early music, and research of this work is an extension of that interest. Given that performance is a central currency of musical scholarship, a documented performance of this work that is historically informed will integrate both the academic and performance aspects of musical scholarship, and demonstrate this important integration for University of Idaho students.

Objectives:

The seed grant will provide funding for me to present a historically informed, complete performance of Nauwach’s entire *Teütscher Villanellen* on the University of Idaho campus and a performance of the solo selections from the volume at the Arts and Letters Club in Toronto, Ontario. The Idaho performance will most likely be the first complete performance of the work since the Torgau wedding of 1627 and will be
documented with both high-quality audio and visual recording. This recording will draw attention to my work on the new edition and will be submitted to leading early music festivals and conferences for performance consideration at their conferences. Toronto is a hotbed of early music scholarship and performance; therefore, the Toronto concert with Lucas Harris will provide significant recognition for me as an early music artist.

Methods:

The Lionel Hampton School of Music already possesses many of the faculty resources needed to present such a work. These include applied faculty in low strings, harpsichord and voice. Insofar as voice, the only voice type needed that is not on the UI faculty is that of the baritone, and Steven Mortier from Eastern Washington University would be a capable and willing collaborator on the project.

Most central to performance of the work, however, is a lute performer who is well versed in sophisticated early baroque performance practice and figured bass realization. My proposal seeks funding to engage Tafelmusik Baroque Orchestra’s Lucas Harris: a leading early music lute performer who has already expressed willingness and enthusiasm about the project, and whom I will consult in the planning stages of the performances. We will collaborate first in Toronto at the Arts and Letters Club, performing the solo selections of the volume, and then he will visit the University of Idaho campus for master-classes, collaboration, and rehearsal during the week leading up to the performance. Prior to these events, my personal preparation for the performances will include vocal consultation in New York City with Robert White (voice) and Kenneth Cooper (harpsichord) on specific performance practice style techniques typical of the early baroque Florentine and German vocal schools. Documentation of the performance itself will consist of high-quality audio and visual recording.

Outcomes:

In addition to a scholarly and unique performance event on our campus, and a benefit to my own performance practice scholarship, the audio and visual documentation of such a performance would lend credibility to ongoing publishing efforts and enable me to submit such a performance for consideration to various early music festivals and conferences including the International Heinrich Schütz Society, the Society for Seventeenth-Century Music, and the International Conference on Baroque Music. Additionally, collaboration of this sort would expand my performance profile in music of the early seventeenth-century.
Bibliography


