

THE COLLEGIUM MUSICUM

The University: A Brief History of a Living Tradition



A German university lecture. Minature from Frater Henricus de Alemania's compendium of Aristotle's *Nichomachean Ethics* (14th century).

The medieval student resembled his modern successor far more than is often supposed. . . . Many of them are almost as representative of modern Harvard or Yale as of medieval Oxford or Paris; . . . money and clothing, rooms, teachers, and books, good cheer and good fellowship, have been subjects of interest at all times and all places.

(C. H. Haskins, *The Rise of Universities*)

FAIRCHILD CHAPEL

1986

4:30 P.M.

SATURDAY, APRIL 26

SUNDAY, APRIL 27

PROCESSIONAL:

Gaudeamus igitur

Let us be glad then, while we are young. After our merry youth, after irksome old age, the earth will have us!

Long live the University! Long live the professors!

COLLEGIUM

I. SOME BEGINNINGS

UNIVERSITY OF PARIS, FOUNDED 1209

*Northern democracy joined Aristotelian absolutism
at the University of Paris.*

(F. Heer, *The Intellectual History of Europe*)

SONGS FOR THE NEW YEAR

CONDUCTUS:

Hac in anni Janua

13th century

At the beginning of the year, in this month of January, let us turn to our heavy tasks assisted by our virtues. The joys are mutual; vice has been made mute; the misguided activities of the evildoers are reproved.

MEDIEVAL ENSEMBLE

THE CHANCELLOR'S CONDUCTUS:

Beata viscera Marie

Perotin (fl. c. 1200)

Blessed is the womb of the Virgin Mary, at her breast the King of great name; concealing divine power under the appearance of His fellow man, He declares the compact between God and mankind. O wondrous miracle and new joy of the virgin mother after childbirth! [Text by Philippe the Chancellor, who disputed with the masters and scholars of Paris and excommunicated them all in 1219.]

Ben Saferstein, Paul Patanella, Christopher Ertelt, *basses*

SOME GOLIARDIC VIEWS

Obmittamus studia

13th century

Let's away with study—it's good to be unwise! Gather all the sweetness of youth as it flies! Leave it to the old men to ponder and advise.

Swift age, it overtakes us, while study holds us down; it's young blood that makes us frolic through the town.

(*Carmina Burana*, xlviii)

MEDIEVAL ENSEMBLE, *readers*

Fas et Nefas ambulat

13th century

Right and Wrong, they go about cheek by jowl together. Lavishness can't keep in step nor Avarice, his brother. Virtue—even in the most unusual moderation, seeking the middle course with vice on either side of it—must look about her with most cautious contemplation.

You'll remember having read in the works of Cato where plainly it is set forth: "Walk with but the worthy." If you then have to set your mind on the grace of giving, this is of first importance: can he who is now your debtor be regarded as a worthy receiver?

Giving otherwise is but Virtue by repute; only relatively good, not the absolute. But if you would be generous with security, have your glory on account and have full value with each amount—hesitate no more, but give what you have to me!

(*Carmina Burana*, xix)

Beth Garfinkel, Emilysue Pinnell, *sopranos*
Ben Saferstein, Paul Patanella, *basses*

MEDIEVAL ENSEMBLE

WORDS OF THE GREAT THEOLOGIAN

HYMN:

Verbum supernum prodiens
O salutaris hostia [final verse]

13th century

Pierre de la Rue (c. 1455-1518)

The heavenly Word, coming forth and yet not leaving the right hand of the Father, going to His labor has reached the evening of His life.

O saving Victim, who opens the gate of heaven, hostile wars press upon us. Give us strength, bring us aid.

(Text by Thomas Aquinas (1227-74), Master in Theology, Paris, 1254; Regent Master of Theology, Paris, 1268-72)

CHORUS

UNIVERSITY OF PADUA, FOUNDED 1222

In Italy, in 1300, the University of Padua began to become Europe's foremost center of Averroism and Atheism. Spirituals, physicians, astrol-ogers, and jurists organized to repel Dante's 'Black Beast,' Boniface VIII.

(F. Heer, *The Intellectual History of Europe*)

O Padua sidus praeclarum

Johannes Ciconia (c. 1335-1411)

Canon and Professor, Padua, c. 1400

O Padua, brilliant constellation, sending forth shining rays; model for moral conduct; a gleaming, flowering garland. The provisos of law do you honor; the truth and loftiness of philosophy excite artistry and poetry. You, directly descended from Athens, maintain the warp of the web that distinguished your origin and now pass it on to your descendants. The fertility of this part of the earth produces a fruitful result for you. Waters filled from the mountains adorn your flourishing citadels of law, and you channel them into bridges and bathing spots. Accounts report proclamations of your praises throughout the world, which Johannes Ciconia, your faithful singer, echoes.

Mary Kate Ballard, Beth Garfinkel, *sopranos*

MEDIEVAL ENSEMBLE

II. ENGLISH OFF-SHOOTS

OXFORD UNIVERSITY: UNIVERSITY COLLEGE FOUNDED 1245

PORTRAIT OF A MEDIEVAL SCHOLAR

EXCERPT:

From *Prologue* to the *Canterbury Tales*, Geoffrey Chaucer

Sally Ann Denmead, *reader*

EXCERPT:

From *The Miller's Tale, Canterbury Tales*

Jeanne Quinn, *reader*

Angelus ad virginem

Anonymous (14th century)

The Angel said to the Virgin, stealing into her chamber and calming her fearfulness: Hail,
Queen of Virgins, the Lord of heaven and earth shalt thou conceive and bear in virginity—
the saviour of man; thou art become the gate of heaven and redressor of wrongs.

David Stuligross, *tenor*

INSTRUMENTAL ENSEMBLE

STUDENT EXPENSES

*A student's first song is a demand for money;
there will never be a letter
which does not ask for cash.*

(Italian father's letter in *Antiqua rhetorica*, 13th cent.)

A LETTER:

Sent home from Oxford (c. 1220)

Ben Saferstein, *reader*

TEMPTING INCIDENTALS:

Will you buy a fine dog

Thomas Morley (1557-1602)

Mus. Bac., Oxford, 1557

Sally Ann Denmead, *soprano*

INSTRUMENTAL ENSEMBLE

ELEGY FOR AN ALUMNUS AND FRIEND

(In remembrance of Thomas Morley)

Death hath deprived me

Thomas Weelkes (c. 1575-1623)

Bac. Mus., Oxford, 1602

CHORUS

[We dedicate this work to the memory of John G. Haviland.]

AN HONORARY ALUMNUS

Thy voice, O harmony

Franz Josef Haydn (1733-1809)

Honorary Mus. Doc., Oxford, 1792

[In appreciation of his doctorate Haydn submitted a canon which can be performed first
forward, then upside-down, backward and upside-down, and finally backward.]

Jennifer Barga, Suzanne Metz, Catherine Aragon, *sopranos*

David Stuligross, *tenor*

Jeff Caldwell, Nathan Wilkes, *basses*

CAMBRIDGE UNIVERSITY, FOUNDED 1318

WORKS OF DISTINGUISHED ALUMNI

Benedicite! What dreamed I?

Robert Fayrfax (1464-1521)

Bachelor of Arts, Cambridge, 1501; Mus. Doc., Cambridge, 1504

Paul Patanella, *baritone*

INSTRUMENTAL ENSEMBLE

New Oysters

Thomas Ravenscroft (1592-1635)
Mus. B., Cambridge, 1607

Emilysue Pinnell, Sharon Carpenter, *sopranos*
Jeff Caldwell, Ben Saferstein, *basses*

The man of life upright

Thomas Campian (1567-1620)
Student, Cambridge, until 1584

[Text often attributed to Francis Bacon, Trinity College, Cambridge]

Catherine Saveson, Karen Davis, *altos*
Christopher Haberbosch, *lute*

III. GERMAN DEVELOPMENTS

THE LURE OF THE DANCE

*Hearts must be in time with voices
Till the dancing blood rejoices;
Come, you scholars, most of all
Who love best a festival.*

(*Carmina Burana*, cxc)

Intrada from Venuskränzlein

Johann Hermann Schein (1560-1616)
Studied jurisprudence, Leipzig, 1608-13

[*Venuskränzlein* commemorated the U. of Leipzig bicentennial, 1609.]

INSTRUMENTAL ENSEMBLE

DIALOGUE:

From *Manuale Scholarium* (University of Heidelberg, 1481)
Jonathan Brown, Jonathan Turner, *students*

Padouana; Gagliarda from Banchetto Musicale

J. H. Schein

INSTRUMENTAL ENSEMBLE

THE LURE OF THE UBIQUITOUS TAVERN

*When we're at the tavern, we
Care not what this world may be . . .
We play, we drink, 'tis thus, my friends
We burn the candle at both ends.*

(*Carmina Burana*, clxxxv)

*Let the fiedel sound the strain,
Sing the good old songs again . . .*

(*Carmina Burana*, cxc)

Der Wein schmeckt so wunderschön

Johann Steffans (1560-1616)
[Music in archives of U. of Hamburg]

The wine tastes so exquisite! Let the glass go all around! Dice and cards, walking in the garden with young maidens—that shall be our course of study—and singing fa-la-la-la-la!

Jennifer Mott-Smith, Emilysue Pinnell, *sopranos*
Emily Greenleaf, *alto*
Jonathan Turner, *tenor* Nathan Wilkes, *bass*

INSTRUMENTAL ENSEMBLE

Ihr Brüder, lieben Brüder mein (Studentenschmauss)

J. H. Schein

Brothers, my dear brothers, let us today all be merry! Lirili, lirilirirum. With drinking and making music, with dancing and celebrating! Lirili, lirilirirum.

We still have choice wine, which I will bring to you, my brothers! Lirili, lirilirirum. We still have choice beer, my brothers, which I will bring you. Lirili, lirilirirum. As it was poured out for me, so shall it also be again for you. Lirili, lirilirirum.

Jennifer Bargaen, Suzanne Metz, *sopranos* Lisa Murray, *alto*
David Stuligross, *tenor* Jeff Caldwell, *bass*

INSTRUMENTAL ENSEMBLE

Es wollt ein Frau zum Biere gan

Anonymous (16th century)

There once was a woman who went for some beer. Herori matori! Her man she didn't want along. Guretzch, guretzch, guritizi, maretzch, herori matori!

The old man is now the fool at home. Herori matori! The woman carouses day and night. Guretzch, guretzch, guritzi, maretzch, herori matori!

Ben Neubauer, Jonathan Turner, David Stuligross, *tenors*
Jonathan Brown, Tom Hallenbeck, Jeff Caldwell, *baritones*
Ben Saferstein, Michael Bonine, *basses*

KRUMMHORN ENSEMBLE

Es steht ein Lind in jenem Tal

Caspar Othmayer (1515-1553)
Master of Arts, Heidelberg, 1534

[There stands a linden in yonder vale. Ah, God, what is it doing there? It will comfort me while my love is far away.]

INSTRUMENTAL ENSEMBLE

DIALOGUE:

From *Manuale Scholarium*

Paul Patanella, Christopher Ertelt, *students*

So trinken wir alle

Arnold von Bruck (c. 1470-1554)
Court of Hapsburgs, Vienna, 1514

Thus drink we all this wine with spirit! This wine before all wine is a prince of wine! Drink, my dear Dietrich, so that you will never thirst! Drink it all down! Drink it all down! The glass shall go all around, let no one remain long before it! This wine drives away all cares: Dietrich, drink a toast with me! He leads already in the draughts; he is a real toper! Drink it all down! Drink it all down!

COLLEGIUM

BITTER ENMITY AND DEVASTATION: THE THIRTY YEARS WAR

*That lying and deceitful tongue
So venomous, so loosely hung!
Fain would I pluck it out entire
And see it quite consumed by fire!*

(*Carmina Burana*, clxviii)

Ad Dominum cum tribular

Heinrich Schütz (1585-1672)
Student of Law, Marburg, 1608-9; Leipzig, 1612

In my distress I cried unto the Lord, and he heard me. Deliver my soul, O Lord, from lying lips, and from a deceitful tongue.

What shall be given unto you, and what shall be served upon you, thou false tongue?
Sharp arrows of the mighty and with burning coals you are desolated!

(Psalm 120, 1-4)

CHORUS

IV. THE OLD AND THE NEW

TRADITIONS AND CONFLICTS

OLD PEDANTS VS. THE NEW PROGRESSIVE

The Scholars, W. B. Yeats

Karen Davis, Sharon Carpenter, *readers*

From *Entheticus* of John of Salisbury (12th century)

Thomas Kangas, *reader*

PRIMA VS. SECONDA PRACTICA

PRIMA PRACTICA:

From *Imperfections of Modern Music* (1600), G. M. Artusi, canon, S. Salvatore, Bologna

John Barnes, *reader*

SECONDA PRACTICA:

From *Preface to Fifth Book of Madrigals* (1605), Claudio Monteverdi

Adam Colson, *reader*

Artusi criticizes . . . following a sharpened note by a descending interval and a flattened note by a rising one. He expected a composition to remain within the steps of a mode. . . . In this he was a loyal follower of Zarlino, who denounced inflections and chromaticism in vocal music.

(C. Palisca, *Monteverdi Companion*)

CHROMATIC DEFIANCE:

Laudate Dominum from *Selve morale*

Claudio Monteverdi (1567-1643)

University of Cremona (?)

O praise ye the Lord, all ye nations, all ye people. For his merciful kindness is great toward us, and the truth of the Lord endureth forever. Amen.

(Psalm 117, King James)

Jennifer Barga, Suzanne Metz, *sopranos*
David Stuligross, *tenor* Nathan Wilkes, *bass*

COLLEGIUM

It has always been assumed that he [Monteverdi] took academic studies at the University of Cremona. . . . Only one other musician of the time—Heinrich Schütz—rivals Monteverdi in mastery of the humanities, and both understood that the art of music should be based on the humanities. We know that Schütz went to a university, and it is probable that Monteverdi was also a university man.

(L. Schrade, *Monteverdi, Creator of Modern Music*)

VIA ANTIQUA VS. VIA MODERNA
DIALOGUE:
From *Manuale Scholarium*

Jeff Caldwell, Howard Chaffey, *students*

TRADITIONS AND ASSIMILATIONS
UNIVERSITY OF VIENNA, FOUNDED 1365

Isaac has fulfilled the ideal of the most lively and independent voice-leading in CHORALIS CONSTANTINUS in a wonderful way. Each voice has its own individual development and is complete and self-contained. . . . Isaac applies the canonic art in the second part of his CHORALIS CONSTANTINUS in the richest manner: . . . [among others are] three double canons and one four-in-one canon.

(Preface to *CHORALIS CONSTANTINUS*, II, Anton Webern.)

From *CHORALIS CONSTANTINUS*

DOUBLE CANON:

Dei genetrix

Heinrich Isaac (c. 1540-1517)
Court of Maximilian I, Vienna

Mother of God, intercede for us!

FOUR-IN-ONE CANON:

Amice Christi

Friend of Christ, John [the Baptist].

CHORUS

Enfliehet auf leichten Kähnen

Anton Webern (1883-1945)
Ph. D., Vienna, 1906

[DOUBLE CANON:]

Escape in nimble ships the heady worlds under the sun, and let ever milder tears comfort you in your flight.

[FOUR-IN-ONE CANON:]

Watch how these wan, airy-blue forces, fed on dreams and rapturous delights, tumble, unfold, and shed the spell. Lest the sweet trembling now envelop you in renewed woe—

[DOUBLE CANON:]

Let sorrow, but in silence, fill the soul of this spring.

(Text by Stefan George)

CHORUS

CAMBRIDGE UNIVERSITY, FOUNDED 1318; UNIVERSITY OF ILLINOIS, FOUNDED
1867

Fantasia VI

Orlando Gibbons (1583-1625)
B. Music, Cambridge, 1606

VIOL CONSORT

I am in the process of writing some pieces for viols, triggered by looking at George Hunter's edition of the Gibbons 6-part consorts.

(Letter from Gordon Binkerd, January 6, 1986)

Perfice gressus meos

Gordon Binkerd
Professor, Illinois, 1949-71

VIOL CONSORT

UNIVERSITY OF SALAMANCA, FOUNDED c. 1227; UNIVERSITY OF MICHIGAN,
FOUNDED 1817

The University of Salamanca appears to be the first which gave both degrees and practical instruction in music. A master of music was always included among its professors.

(Rashdall, *Medieval Universities*)

Introit from Missa pro defunctis

Sebastián de Vivanco (c. 1550-1622)

Master of arts, Salamanca, 1603; Professor, Salamanca, 1603-21

Grant them eternal rest, O Lord, and let perpetual light shine upon them.

(II *Esdras* 2, 34-35)

To you we owe our hymn of praise in Sion. And to you must be fulfilled vows in Jerusalem.
Hear my prayer, to you all flesh must come.

(Psalm 64, 2-3)

Grant them eternal rest . . .

CHORUS

The incomparable wealth of masterworks by Spanish Renaissance composers must stand as the most profound and humbling influence on any of my own efforts.

(L.D.N.)

Agnus Dei from Requiem: In memoriam

L. D. Nuernberger

Ph.D., Michigan, 1963

Lamb of God, who takest away the sins of the world, grant them rest. Lamb of God, who takest away the sins of the world, grant them rest eternally. May they rest in peace. Amen.

CHORUS

TRADITIONS AND CURRENT UNCERTAINTIES

Jingle on the Times, Thomas Hardy

[The cynicism of Hardy's words, written at the outbreak of World War I, seems disturbingly appropriate for some attitudes today.]

Adam Colson, *painter* Jonathan Brown, *poet*
Michale Bonine, *musician* Nathan Wilkes, *architect*
Lisa Murray, Amy Hansen, *antagonists*

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RECESSIONAL:

Gaudeamus igitur

Yet long live each member of the university! Long live all its members! May they flourish forever! Long live the university! Long live the professors!

COLLEGIUM

SYNOPSIS

Bologna and Paris provided the prototypes for the medieval as well as the modern university. In the 11th century, a group of foreign students in Bologna united to protect themselves from excessive rents, exorbitant food and book prices, and to exercise control over the quality and content of the lectures given by the masters. This student organization, patterned after the medieval guild, was the beginning of the university. The university in Paris, in contrast, sprang from an organization of masters, which was divided into four faculties: arts, canon law, theology, and medicine. The masters of arts were further grouped into four "nations": the French, the Normans, the Picards, and the English. The universities of southern Italy, France and Spain were patterned after Bologna. Those of England and Germany grew out of the Parisian model.

In Paris, the major stimulus for the establishment of a university can be traced back to the 12th century and Abelard, whose lectures attracted students from all over Europe to the city. The university then grew directly out of the cathedral school of Notre Dame, whose chancellor alone had the authority to license teaching in the diocese. In the 13th century, Albertus Magnus, Thomas Aquinas and Bonaventura were among the illustrious teachers who made up the internationally renowned faculty of theology of the new university.

Padua seceded from rival Bologna in 1222 and became a center for heretical Averroism and Aristotelianism. The university counts the musicians Marchetto and Ciconia as well as the scientist Galileo among its most illustrious teachers.

Oxford and Cambridge ultimately became homes of the college, and the university was reduced to merely an examining and degree-conferring body. Cambridge, as was the case with Padua from Bologna, was founded by a group of dissenters from Oxford. The English universities awarded degrees in music, but granted them primarily based upon professional experience—usually ten years as a significant choir director—rather than the completion of a specific curriculum. Curiously, none of the major English Renaissance composers who were awarded degrees ever held a professorship in a university.

The majority of the German universities developed either during the 15th century or later during the Reformation. Many composers and theorists taught or studied at Heidelberg, Wittenberg, and Leipzig. Schütz and Schein, who were close friends, were initially both students of law at Leipzig. The *Manuale Scholarium* provides vivid portraits of student life in Heidelberg near the end of the 15th century. A wealth of songs known to the Renaissance student remain a part of German folk music today. The texts, like those of the medieval Goliards, relate primarily to drinking, wenching, love, and revelry.

The modern university inherits many of the problems of its medieval predecessors. The plight of the student with his depleted finances and his lapses of discipline with regard to his studies and attendance at classes have been common to all ages. The perpetual conflict of the old with the new—earlier involving realists against nominalists, or the *prima vs. secunda practica*—continues today with new advances in space and science threatening to diminish the significance of the traditional humanities.

Within the art of music itself, bitter arguments persist on the role older music should play in compositions of today. Some composers regard the past as a vital source of musical inspiration; others strive to free themselves from the shackles of previous centuries and begin anew.

Today high technology and star wars pose serious challenges to the future relevance of the liberal arts curriculum and of the university as we have come to know it. Hardy's *Jingle on the Times* reminds us, however, that at the outset of World War I a similar preponderance of military thinking and reliance upon weaponry posed equally serious threats to the arts, culture, and the whole spectrum of traditional values. With some defiance and hope we close our concert with: *Vivat academia! Vivant professores!*

COLLEGIUM MUSICUM

L. D. Nuernberger, *director*

Paul V. Patanella, *assistant director*

SINGERS

Catharine Aragon
Jennifer Bargin
John Barnes
Michael Bonine
Jonathan Brown
Jeff Caldwell
Sharon Carpenter
Brian Carson
Howard Chaffey
Adam Colson
Karen Davis
Sally Ann Denmead
Beth Garfinkel
Emily Greenleaf
Thomas Hallenbeck

Amy Hansen
Shoshana Kaminsky
Thomas Kangas
Suzanne Metz
Jennifer Mott-Smith
Lisa Murray
Ben Neubauer
Paul V. Patanella
Emilysue Pinnell
Jeanne Quinn
Ben Saferstein
Catherine Saveson
Thomas Stuart
David Stuligross
Jonathan Turner

Nathan Wilkes

INSTRUMENTALISTS

Margaret Bambach, *recorder*
Brian Carson, *organ, regal*
Rachel Clapham, *recorder*
Amy Colborn, *bass sackbut*
David Cymbala, *saz*
Jonathan Dawe, *krummborn*
Elizabeth Eddins, *viol*
Cameron Engel, *dulcian*
Christopher P. Ertelt, *portative organ*
Beth Garfinkel, *flute, harp, recorder*
Andrew Glendening, *sackbut*
Emily Greenleaf, *viol*

Christopher Haberbosch, *lute*
Robert P. Igo, *recorder*
Daniel Judge, *krummborn, recorder*
Suzanne Kühne, *recorder*
Paul V. Patanella, *krummborn, recorder, viol*
Jonathan Perry, *recorder*
Emilysue Pinnell, *rebec, vielle, viol*
Jeanne Quinn, *viol*
Ben Saferstein, *lutes, cittern, viol*
Elizabeth Sharp, *recorder*
Joel Sorenson, *sackbut*
Nathan Wilkes, *krummborn, sackbut*

Special thanks to Elizabeth Eddins for her work with the viol consort
and Ursula Stechow for assistance with some of the translations.