

The Renaissance Street Singers
36th Anniversary

Loft Concert



Christopher Street, September 23, 2007

Photo by Michael Wolz

3 pm Sundays February 22 and March 1, 2009

in John Hetland's Loft
135 West 17th Street, 3B
New York, NY 10011

The Renaissance Street Singers

The Renaissance Street Singers, founded in 1973 by John Hetland, perform polyphonic 15th- and 16th-century sacred music *a cappella* on the sidewalks and in the public spaces of New York. The motivation is a love for this music and the wish to share it with others. Concerts are two or three Sundays a month, usually from 2 to 4 p.m., always free.

Loft Concert

We are pleased to perform here in the Loft once a year for your enjoyment. The music is our usual repertoire, mostly unrelated compositions that we like. For this year's concert we are featuring composers of eight nationalities and two continents. And we are performing all five sections of the Ordinary of the Mass, by five composers. Interspersed among the mass sections you will hear more of the music we love to sing.

For more information
and a performance schedule, visit:

www.streetsingers.org

Today's Concert

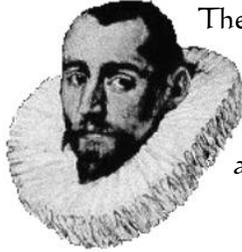
- Vidi aquam Manuel Cardoso (Portuguese; 1566-1650)
- KYRIE from mass 'Sancta Maria' Nicolas Gombert
(South Netherlandish; c.1495-c.1560)
- Taedet animam meam Orlande de Lassus (Franco-Flemish; c.1532-1594)
- GLORIA from mass 'Tradent enim vos' Manuel Cardoso
- Oratio Jeremiae Costanzo Porta (Italian; c.1528-1601)
Solos: Joy, Gina, Barbara, Brian
- Pater noster Costanzo Porta
- CREDO from mass 'Gaudeamus' Josquin des Prez (French; c.1452-1521)
- Intermission —
- Angelus ad pastores Hans Leo Hassler (German; 1562-1612)
- SANCTUS from mass 'L'homme armé' Matthaeus Pipelare
(South Netherlandish; c.1450-c.1515)
Solos: Evie, Virginia, Richard
- Magnificat quarti toni Gutierre Fernández Hidalgo
(Spanish in South America; c.1547-1623)
Incipit: Brian; Solos: Nancy, Lisa, Wayne
- Vox in Rama Giaches de Wert (Flemish in Italy; 1535-1596)
- Salve Regina Pierre de la Rue (Franco-Flemish; c.1452-1528)
- AGNUS DEI from mass 'Kain adler' Thomas Crecquillon
(Franco-Flemish; c.1505-1557)
Solos: Cynthia, Holly, Bruce, Alan
- Tribus miraculis Orlande de Lassus

Please stay for more refreshments and open singing

First Half

(Text in italics is sung by soloists)

Vidi aquam



Manuel Cardoso (Portuguese; 1566-1650)

The Vidi Aquam, based on the vision of holy waters reported in Ezekiel 47 and including the first verse of Psalm 117 (Hebrew 118), is used as a prelude to the Mass, replacing the *Asperges me*, during the fifty days from Easter to Pentecost. Cardoso follows the common practice of alternating the traditional chant with newly composed polyphony.

Incipit: Nancy

Vidi aquam

Egredientem de templo, a latere dextro,
Alleluia:

et omnes, ad quos pervenit aqua ista,
salvi facti sunt, et dicent, Alleluia.

Confitemini Domino quoniam bonus:

Quoniam in saeculum misericordia ejus.

Gloria Patri, et Filio,
et Spiritui Sancto.

Sicut erat in principio,

et nunc, et semper,
et in saecula saeculorum. Amen.

Vidi aquam

Egredientem de templo, a latere dextro,
Alleluia:

et omnes, ad quos pervenit aqua ista,
salvi facti sunt, et dicent, Alleluia.

I saw water

Flowing from the temple, on the right side,
Alleluia:

and all whom that water reached
have been saved, and they will say, Alleluia.

Acknowledge the Lord for he is good:

For his mercy is forever.

Glory to the Father, and to the Son,
and to the Holy Spirit.

As it was in the beginning,

and now, and always,
and for ages of ages. Amen.

I saw water

Flowing from the temple, on the right side,
Alleluia:

and all whom that water reached
have been saved, and they will say, Alleluia.

KYRIE from mass 'Sancta Maria'

Nicolas Gombert

(South Netherlandish; c.1495-c.1560)

The Kyrie, the first of the five "ordinary" sections of the mass – the ones common to all special-day masses – is a sombre plea for mercy. This one is from Gombert's mass based on the motet "Sancta Maria" by Verdelot.

Kyrie eleison.

Lord, have mercy.

Christe eleison.

Christ, have mercy.

Kyrie eleison.

Lord, have mercy.

Taedet animam meam

Orlande de Lassus (Franco-Flemish; c.1532-1594)



This passage from the Book of Job 10: 1-2 is used for Matins for the Dead.

Taedet animam meam vitae meae;	My soul is weary of my life;
Dimittam adversum me eloquium meum,	I will send out against myself my declaration,
Loquar in amaritudine animae meae.	I will speak in the bitterness of my soul.
Dicam Deo: Noli me condemnare.	I will say to God: Do not condemn me.

GLORIA from mass 'Tradent enim vos'

Manuel Cardoso

Cardoso was honored for both his musical gifts and his religious virtue by King João IV, who kept a picture of him in his music library. He dedicated to the king the book containing this mass, based on the motet "Tradent enim vos" by Palestrina.

Incipit: Bill

*Gloria in excelsis Deo, Et in terra pax
hominibus bonae voluntatis. Laudamus te.
Benedicimus te. Adoramus te. Glorificamus
te. Gratias agimus tibi propter magnam
gloriam tuam. Domine Deus, Rex caelestis,
Deus Pater omnipotens. Domine fili
unigenite, Jesu Christe. Domine Deus,
Agnus Dei, Filius Patris.*

*Qui tollis peccata mundi, miserere nobis.
Qui tollis peccata mundi, suscipe
deprecationem nostram. Qui sedes ad
dexteram Patris, miserere nobis.
Quoniam tu solus sanctus. Tu solus
Dominus. Tu solus Altissimus, Jesu
Christe. Cum Sancto Spiritu,
in gloria Dei Patris. Amen.*

*Glory to God in the highest, And on earth,
peace to people of good will. We praise
you. We bless you. We adore you. We
glorify you. We give you thanks for your
great glory. O Lord God, heavenly King,
God the Father almighty. O Lord, the only-
begotten son, Jesus Christ. O Lord God,
Lamb of God, Son of the Father.*

*Who takes away the sins of the world, have
mercy on us. Who takes away the sins of
the world, receive our prayer. Who sits at
the right hand of the Father, have mercy on
us. For you alone are holy. You alone are
Lord. You alone are the Highest, Jesus
Christ. With the Holy Spirit,
in the glory of God the Father. Amen.*

Oratio Jeremiae



Lamentations 5: 1-8. The prophet laments the destruction of Jerusalem and the temple by the Babylonians (587 B.C.E.)

Solos: Joy, Gina, Barbara, Brian

Incipit oratio
Jeremias prophetae.

Recordare, Domine, quid acciderit nobis;
Intuere et respice opprobrium nostrum.
Haereditas nostra versa est ad alienos,
Domus nostrae ad extraneos.

*Pupilli facti sumus absque patre,
Matres nostrae quasi viduae.
Aquam nostram pecunia bibimus;
Ligna nostra pretio comparavimus.
Cervicibus nostris minabamur,
Lassis non dabatur requies.*

Aegypto dedimus manum et Assiriis
Ut saturaremur pane.
Patres nostri peccaverunt, et non sunt;
Et nos iniquitates eorum portavimus.

Servi dominati sunt nostri;
Non fuit qui redimeret de manu eorum.

Jerusalem, Jerusalem,
convertere ad Dominum Deum tuum.

Here begins the prayer
of the prophet Jeremiah.

Remember, O Lord, what has befallen us;
Behold, and see our disgrace!
Our inheritance was turned over to strangers,
Our homes to foreigners.

*We have become orphans, without fathers,
Our mothers are like widows.
Our water we we must buy to drink;
Our wood we have obtained at a price.
Our necks are threatened,
The weary are given no rest.*

We gave a hand to Egypt and the Assyrians
That we might have enough bread.
Our fathers sinned, and are no more;
And we bear their iniquities.

Our slaves have ruled;
There is none to deliver us from their hand.

Jerusalem, Jerusalem,
Turn to the Lord your God.

Pater noster

Jesus shows his followers how to pray, in the words that have become known as The Lord's Prayer (Matthew 6:9-13; Luke 11:2-4).

Pater noster, qui es in coelis:
sanctificetur nomen tuum.
Adveniat regnum tuum.
Fiat voluntas tua, sicut in coelo, et in terra.
Panem nostrum quotidianum da nobis hodie.
Et dimitte nobis debita nostra,
sicut et nos dimittimus debitoribus nostris.
Et ne nos inducas in tentationem.
Sed libera nos a malo.

Our Father, who art in heaven,
hallowed be thy name.
Thy kingdom come.
Thy will be done on earth, as it is in heaven.
Give us this day our daily bread.
And forgive us our debts,
as we forgive our debtors.
And lead us not into temptation.
But deliver us from evil.

Costanzo Porta (Italian; c.1528-1601)

Costanzo Porta

CREDO from mass 'Gaudeamus'

Josquin des Prez (French; c.1452-1521)



The Christian creed, in a setting based on the chant melody "Gaudeamus omnes in Domino," which is used to honor many saints, including the Virgin Mary and her mother Anne. The beginning of the chant tune, which rises a step and then a fifth, can be heard in the opening notes of the tenor and then the soprano. This is a blockbuster of a Credo.

Incipit: Bruce

Credo in unum Deum,
Patrem omnipotentem, factorem caeli et
terrae, visibilium omnium, et invisibilium.
Et in unum Dominum Jesum Christum,
Filium Dei unigenitum. Et ex Patre natum
ante omnia saecula. Deum de Deo, lumen de
lumine, Deum verum de Deo vero. Genitum,
non factum, consubstantialem Patri: per quem
omnia facta sunt. Qui propter nos homines, et
propter nostram salutem descendit de caelis.

Et incarnatus est de Spiritu Sancto
ex Maria Virgine: Et homo factus est.
Crucifixus etiam pro nobis, sub Pontio
Pilato passus, et sepultus est.

Et resurrexit tertia die,
secundum Scripturas.

Et ascendit in caelum:
sedet ad dexteram Patris.

Et iterum venturus est cum gloria,
judicare vivos et mortuos:
cujus regni non erit finis.

Et in Spiritum Sanctum, Dominum,
et vivificantem: qui ex Patre Filioque procedit.
Qui cum Patre et Filio simul adoratur,
et conglorificatur: qui locutus est per Prophetas.

Et unam sanctam catholicam et apostolicam
Ecclesiam. Confiteor unum baptisma in
remissionem peccatorum.

Et exspecto resurrectionem mortuorum.
Et vitam venturi saeculi. Amen.

I believe in one God,

The Father almighty, maker of heaven and
earth and of all things visible and invisible.
And in one Lord Jesus Christ,
the only begotten Son of God. And he was born
of the Father before all ages. God of God, light of
light, true God of true God. Begotten,
not made, one substance with the Father, by
whom all things were made. Who for us humans
and for our salvation came down from heaven.

And he became flesh by the Holy Spirit
from the Virgin Mary, and was made human.
He was even crucified for us; under Pontius
Pilate he suffered, and he was buried.

And he rose again on the third day,
according to the scriptures.

And he ascended into heaven:
he sits at the right hand of the Father.

And he shall come again with glory,
to judge the living and the dead;
of his kingdom there shall be no end.

And in the Holy Spirit, the Lord,
and giver of life: who proceeds from the Father.
Who with Father and Son together is worshipped
and glorified: who spoke through the Prophets.

And one holy catholic and apostolic
Church. I confess one baptism for
the remission of sins.

And I look for the resurrection of the dead.
And the life of the world to come. Amen.

— Intermission —

Second Half

Angelus ad pastores



From the familiar Christmas story in Luke 2, shepherds are watching their flocks by night when an angel appears, filling them with fear. The angel tells them to fear not.

Angelus ad pastores ait:
Annuntio vobis gaudium magnum,
quia natus est vobis hodie
Salvator mundi. Alleluia.

Hans Leo Hassler (German; 1562-1612)

The angel said to the shepherds:
I announce to you a great joy,
for born to you today is
the Savior of the world. Alleluia.

SANCTUS from mass 'L'homme armé'

The Sanctus recalls the vision in Isaiah of seraphim flying about the throne of God declaring his holiness and glory that fills all creation; also the "Hosannah!" greeting that Jesus receives on entering Jerusalem riding an ass. This mass is based on the popular song, "L'homme armé" which the sopranos and basses sing in trade-off canon in the twice-sung "Hosanna."

Matthaeus Pipelare

(South Netherlandish; c.1450-c.1515)

Solos: Evie, Virginia, Richard

Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth.

Pleni sunt caeli et terra gloria tua.

Hosanna in excelsis.

Benedictus qui venit in nomine Domini.

Hosanna in excelsis.

Holy, Holy, Holy
is the Lord God of Hosts.

Heaven and earth are full of your glory

Hosanna in the highest.

Blessed is he who comes in the name of the Lord.

Hosanna in the highest.

Magnificat quarti toni

Gutierre Fernández Hidalgo
(Spanish in South America; c.1547-1623)

Having been told by the angel Gabriel that she would bear a son who would be the Son of God, Mary visits her kinswoman Elizabeth, who greets her with "Blessed are you among women, and blessed is the fruit of your womb!" Mary's response, Luke 1: 46-55, was set to chant melodies in each of the eight church modes. Many Renaissance composers wrote sixteen settings of the 12-verse Magnificat, two in each mode, alternating either the even or odd verses with the chant. This setting is of mode 4, called hypophrygian.

Incipit: Brian; Solos: Nancy, Lisa, Wayne

Magnificat anima mea Dominum.

My soul *magnifies* the Lord.

Et exsultavit spiritus meus in Deo salutari meo.

And my spirit exults in God my savior.

Quia respexit humilitatem ancillae suae:
Ecce enim ex hoc beatam
me dicent omnes generationes.

For he regarded the low estate of his handmaiden:
For behold, henceforth
all generations will call me blessed.

Quia fecit mihi magna qui potens est:
et sanctum nomen ejus.

For he who is mighty has done great things for
me, and holy is his name

*Et misericordia ejus a progenie in progenies
timentibus eum.*

*And his mercy is throughout all generations
on them that fear him.*

Fecit potentiam in brachio suo:
dispersit superbos mente cordis sui.

He has strengthened his arm;
he has scattered the proud in their heart's mind.

Deposuit potentes de sede,
Et exaltavit humiles.

He has put down the mighty from their seat,
and exalted the humble.

Esurientes implevit bonis:
et divites dimisit inanes.

The hungry he has filled with good things,
and the rich he has sent away empty.

Suscepit Israel puerum suum,
Recordatus misericordiae suae.

He has helped his servant Israel,
remembering his mercy.

Sicut locutus est ad patres nostros,
Abraham et semini ejus in saecula.

As he spoke to our fathers,
to Abraham and to his seed forever.

Gloria Patri, et Filio,
et Spiritui Sancto.

Glory to the Father, and to the Son,
and to the Holy Spirit.

Sicut erat in principio, et nunc, et semper,
in saecula saeculorum. Amen.

As it was in the beginning, and now, and forever, et
world without end. Amen.

Vox in Rama

Matthew 2:18 (paraphrasing Jeremiah 31:15) In the middle of a prophecy of redemption and joy, Jeremiah inserts a verse about Rachel weeping for her children. The verse is recalled by Matthew as a prediction of a New Testament horror. Wert sets the mournful text with expressive chromatics and lush harmonies.

Vox in Rama audita est,
Ploratus et ululatus multus:
Rachel plorans filios suos,
Et noluit consolari, quia non sunt.

Giaches de Wert (Flemish in Italy; 1535-1596)

A voice was heard in Ramah,
Lamentation and great wailing:
Rachel lamenting her children,
And she would not be consoled, for they are not.

Salve Regina

The "Salve Regina" chant is an important part of the last prayer service of Sunday evening from Trinity (May/June) to Advent (November) and a favorite of composers of all times.

Salve regina misericordiae;
Vita, dulcedo, et spes nostra, salve.
Ad te clamamus exsules filii Euae.
Ad te suspiramus, gementes et flentes
in hac lacrimarum valle.
Eia ergo, advocata nostra, illos tuos
misericordes oculos ad nos converte.
Et Jesum, benedictum fructum ventris tui,
nobis post hoc exsilium ostende.
O clemens, O pia,
O dulcis Maria.

Pierre de la Rue (Franco-Flemish; c.1452-1528)

Hail queen of mercy;
Our life, sweetness and hope, hail.
To you we cry, exiled children of Eve.
To you we sigh, groaning and weeping
in this vale of tears.
Therefore look, our advocate, turn
your merciful eyes toward us.
And Jesus, blessed fruit of your womb,
reveal to us after this exile.
O merciful, O holy,
O sweet Mary.

AGNUS DEI from mass 'Kain adler'

Thomas Crecquillon
(Franco-Flemish; c.1505-1557)

Taking the first part of its text from John 1:29, the words of John the Baptist when he sees Jesus coming toward him, the Agnus Dei was originally sung during the lengthy breaking of bread, repeating the first verse as many times as necessary. Later it became twice for the first verse, once for the last. Crecquillon's setting, from his mass based on a German song, "No eagle in the world so beautiful," has one set of music, two sets of words.

Solos: Cynthia, Holly, Bruce, Alan

Agnus Dei,
qui tollis peccata mundi,
miserere nobis.

Agnus Dei,
qui tollis peccata mundi,
dona nobis pacem.

Lamb of God,
who takes away the sins of the world,
have mercy upon us.

Lamb of God,
who takes away the sins of the world,
grant us peace.

Tribus miraculis



This text is from an antiphon (a chant) for Second Vespers on Epiphany, the day that celebrates the visit of the wise men to the baby Jesus. The "three miracles" are the earliest in Jesus' short life.

Tribus miraculis ornatum
diem sanctum colimus:
Hodie stella magos duxit
ad praeseptium.

Hodie vinum ex aqua
factum est ad nuptias.
Hodie a Joanne Christus
baptizari voluit ut salvaret nos.
Alleluia.

By three miracles adorned
is the holy day we celebrate:
Today the star led the Magi
to the manger.
Today wine from water
was made at the wedding.
Today, by John, Christ
undertook to be baptized to save us.
Alleluia.

Orlande de Lassus

Please stay for more refreshments and open singing

Encore: We Sing Like Wolves

Barbara Rosen

Composed for the Renaissance Street Singers, this piece was chosen for the "encore."

The first pure notes span the night like a shining arrow.
Other voices joining in, like a spill of stars across the sky.
The darkness blooms.
We join together, joining voices, burnishing our music.
When we get it right, we kindle the stars that light us home.
In showers of starlight we sing like wolves.
Wolf song summons, binds together, announces intent, celebrates victory.

The Renaissance Street Singers

Director	John Hetland
Sopranos	Kate Ellis Joy Glazener Nancy Mandel Evie Manieri Cynthia Parker
Altos	Ann Berkhausen Martha Buckwalter Virginia Kaycoff Janet B. Pascal Lisa Rogers Barbara Rosen Diana Sidtis Gina Tlamsa Holly Weiss
Tenors	Brian Brewer Bruce Rickenbacher Dan Winckler Bill Wolz Wayne Wright
Basses	Richard Burger David Kuperman Sigmund Rosen Alan Shaw

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