

The Renaissance Street Singers
37th Anniversary

Loft Concert



Fort Tryon Park, April 5, 2009

Photo by Fred Goddard

3 pm Sundays March 14 and 21, 2010

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 six European nationalities. 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

Angeli, ArchangeliAndrea Gabrieli (Italian; c.1532-1585)
KYRIE PaschaleJacobus Barbireau (South Netherlandish; 1455-1491)
GLORIA from mass 'Sine nomine'Giovanni Pierluigi da Palestrina
(Italian; c.1525-1594)
Deus in nomine tuoHans Leo Hassler (German; 1564-1612)
Laudes Christo RedemptoriJacob Obrecht(South Netherlandish; c.1458-1505)
CREDO from mass 'Au travaux suis'Jean de Ockeghem
(Franco-Flemish; c1410-1497)
Benedic, Domine, domum istam . . . Orlande de Lassus (Franco-Flemish; c.1532-1594)

— Intermission —

Salvator mundi Thomas Tallis (English; c.1505-1585)
Domine Deus Cipriano de Rore (South Netherlandish, in Italy; c.1515-1565)
SANCTUS from mass 'Une musique de Biscaye'Josquin des Prez
(French; c.1452-1521)
Laudemus nunc DominumJacob Obrecht
AGNUS DEI from mass 'L'homme armé'Marbrianus de Orto
(Franco-Flemish; c.1460-1529)
Surrexit pastor bonusGiovanni Pierluigi da Palestrina

Please stay for more refreshments and open singing

First Half

Incipits of chants (in italics) are sung by Dan Winckler

Angeli, ArchangeliAndrea Gabrieli (Italian; c.1532-1585)

Andrea Gabrieli, the uncle of Giovanni, "brought an international stature to the school of native Venetian composers after a period when Netherlandish composers had dominated.... His music displays an exceptional versatility; he was one of the most important figures of his generation and exerted considerable influence on both later Venetian and south German composers." This motet, for All Saints' Day, calls on all the entities of heaven to pray for us.

Angeli, Archangeli, Throni et Dominationes,
Principatus et Potestates, Virtutes coelorum,
Cherubim atque Seraphim,
Patriarchae et Prophetae,
Sancti legis Doctores, Apostoli,
omnes Christi Martyres,
Sancti Confessores, Virgines Domini,
Anachoritae, Sanctique omnes
intercedite pro nobis!

Angels, Archangels, Thrones and Dominions,
Principalities and Powers, Virtues of Heaven,
Cherubim and Seraphim,
Patriarchs and Prophets,
Holy Doctors of law, Apostles,
all Christ's Martyrs,
Holy Confessors, Virgins of the Lord,
Anchorites, and all Saints,
intercede for us!

KYRIE PaschaleJacobus Barbireau (South Netherlandish; 1455-1491)

"Barbireau's oeuvre is small, yet its quality is outstanding. His sacred musical style recalls that of Heinrich Isaac in particular: the material is handled with impressive assurance, and Barbireau shows a degree of contrapuntal polish and melodic-harmonic resourcefulness that puts him firmly on a par with such composers as Isaac and Obrecht. These qualities are evident in the fine Kyrie *Paschale*." This Kyrie, not part of a whole mass, is based on the Kyrie chant for the period between Easter and Pentecost. It follows the liturgical prescription of repeating each phrase three times, thus making nine sections, with alternate sections in the original chant.

Kyrie eleison.

Lord, have mercy.

Christe eleison.

Christ, have mercy.

Kyrie eleison.

Lord, have mercy.

GLORIA from mass 'Sine nomine'Giovanni Pierluigi da Palestrina (Italian; c.1525-1594)

Palestrina "ranks with Lassus and Byrd as one of the towering figures in the music of the late 16th century.... Among the native Italian musicians of the 16th century who sought to assimilate the richly developed polyphonic techniques of their French and Flemish predecessors, none mastered these techniques more completely or subordinated them more effectively to the requirements of musical cogency." This impressive six-voice mass section shows his ability to make the text intelligible while retaining polyphonic beauty.

Gloria in excelsis Deo, Et in terra pax
hominibus bonae voluntatis. Laudamus te.
Benedicimus te. Adoramus te. Glorificamus

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

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.

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.

Deus in nomine tuoHans Leo Hassler (German; 1564-1612)

“Following his early training in Nuremberg, Hans Leo became one of the first in a long line of German musicians who journeyed south of the Alps for study in Italian musical centres. . . . His compositional efforts in several vocal genres . . . were widely circulated and notably influential.” In this setting of Psalm 54, the mournful and desperate first part contrasts with the more sanguine second part.

Deus, in nomine tuo salvum me fac,
Et in virtute tua libera me.
Deus, exaudi orationem meam;
Auribus percipe verba oris mei.
Quoniam alieni insurrexerunt adversum me,
Et fortes quaesierunt animam meam.
Et non proposuerunt Deum ante conspectum suum.
Ecce enim Deus adjuvat me,
Et Dominus susceptor est animae meae.
Averte mala inimicis meis;
Et in veritate tua disperde illos.
Voluntarie sacrificabo tibi,
Et confitebor nomini tuo, Domine,
quoniam bonum est.
Quoniam ex omni tribulatione eripuisti me,
Et super inimicos meos despexit oculus meus.

O God, in your name save me,
And in your power free me.
O God, hear my prayer:
Give ear to the words of my mouth.
For strangers have risen up against me,
And the strong have sought my soul:
And they do not set God in their sight.
For behold, God has helped me,
And the Lord is the protector of my soul.
Turn away evils onto my enemies;
And in your truth destroy them.
Voluntarily I will sacrifice to you,
And I will praise your name, O Lord,
for it is good.
For you have delivered me from every trouble.
And my eye has looked down upon my enemies.

Laudes Christo Redemptori Jacob Obrecht (South Netherlandish; c.1458-1505)

"In the 1480s and 1490s, Obrecht was Europe's leading composer of cyclic masses.... In addition he left a sizeable oeuvre of motets and songs, many of which continued to circulate widely, along with his most famous masses, during the first half of the 16th century. In the last years of his life Obrecht was frequently mentioned in one breath with Josquin des Prez." In this Sequence for Easter, a setting of a text by the ninth-century Swiss monk Notker Balbulus, we see a variety of styles vividly expressing the text.

Laudes Christo Redemptori
voce modulemur supplici:
Omnis in hac die rerum natura
jubilans personet immensas
Filio Dei gratias.
In ara crucis hostiam se pro nobis
Christus obtulit Deo patri,
morte sua nostra mortificans crimina.
Alleluia.

Haec est dies quae illuxit
post turbida Aethiopum tempora,
Christus in qua resurrexit
ultra victurus
cum carne quam assumpsit de Maria Virgine.
Qui ovem cum gaudio patri
quam perdidit humero revexit suo.
Ergo die ista exultemus
in qua nobis viam vitae
resurgens patefecit Jesus.
Astra, solum, mare jocundentur
et cuncti gratulentur
in caelis spirituales chori.
Alleluia.

Praises to Christ the Redeemer
by voice let us chant kneeling.
Let all the world, on this day
rejoicing, resound with boundless
thanks to the Son of God!
On the altar of the cross, a sacrifice for us
Christ offered himself to God the Father,
by his own death putting to death our sins.
Alleluia.
This is the day that shone light,
after the troubled times of the Ethiopians,*
on which Christ rose again
to win further victories
with the flesh he took on from the Virgin Mary.
To the joy of his father he brought back
on his shoulder the lamb he had lost.
Therefore let us rejoice on this day
on which for us the way of life
Jesus revealed by rising again.
Let stars, land and sea be overjoyed
and may all the spiritual choirs
in heaven give thanks.
Alleluia.

**CREDO from mass 'Au travaux suis' Jean de Ockeghem
(Franco-Flemish; c1410-1497)**

Ockeghem "spent most of his active career in the service of the French royal court. Alongside Binchois, Du Fay, Busnoys and Josquin, with whom his name is linked in documents of the time, he is considered one of the greatest composers of the 15th century." This four-voice setting of the Christian creed has an unusual amount of two-voice moments as the voices toss the text from one to another, with no voice stating the complete text.

Credo in unum Deum,
Patrem omnipotentem, factorem caeli et
terrae, visibilium omnium, et invisibilium.
Et in unum Dominum Jesum Christum,

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,

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,
iudicare 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.

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.

Benedic, Domine, domum istam . . . Orlande de Lassus (Franco-Flemish; c.1532-1594)

Lassus "was one of the most prolific and versatile of 16th-century composers, and in his time the best-known and most widely admired musician in Europe." This double-choir request for a blessing upon a house should be a fitting conclusion to the first half of our concert.

Benedic, Domine, domum istam
et omnes habitantes in illa:
sitque in ea sanitas, humilitas,
sanctitas, castitas, virtus,
victoria, fides, spes,
et charitas, benignitas,
temperantia, patientia,
spiritualis disciplina et obedientia
per infinita saecula.
Amen.

Bless, O Lord, this house
and all who dwell in it:
let there be in it health, humility,
holiness, purity, strength,
victory, faith, hope,
and love, kindness,
temperance, patience,
spiritual discipline and obedience
through unending ages.
Amen.

— Intermission —

Second Half

Salvator mundi Thomas Tallis (English; c.1505-1585)

Tallis served in the royal households of four successive monarchs of England, setting either English or Latin texts, as the times demanded. This short antiphon for Good Friday shows his use of cross-relations to add poignancy, especially in the phrase *per crucem et sanguinem*.

Salvator mundi, salva nos:

qui per Crucem et Sanguinem redemisti nos,
auxiliare nobis, te deprecamur, Deus noster.

Savior of the world, save us:

who by the cross and blood redeemed us,
help us, we beseech you, our God.

Domine Deus Cipriano de Rore (South Netherlandish, in Italy; c.1515-1565)

“De Rore was one of the most important composers of the middle decades of the 16th century.... His innovations both in harmonic language and in texture created a dramatic style intensely expressive of the text and very important for later developments in the madrigal.” His music is always surprising, no less so in this prayer for wisdom, some of whose text is from the book of Wisdom.

Domine Deus, sub dicione tua

cuncta sunt posita,

neque ullus est qui tuae voluntati resistere possit:

nam hominum corda tui oculi vident,

mensque tua universas

ipsorum cogitationis intellegit.

Lord God, under your authority

all things were set in place,

and there is no one that could resist your will:

for your eyes see the hearts of men,

and your mind understands

all their thoughts.

Quis enim tibi dicet: quid fecisti?

Aut quis se opponet

contra iudicium tuum?

Quoniam non est alius Deus praeter te,

qui aequè omnia regis,

atque cuncta iuste disponis.

For who would say to you: What have you done?

Or who would set himself

against your judgment?

For there is no other God than you,

who govern all things equally,

and arrange everything justly.

Tu ergo, rerum omnium Creator,

sapientiam veram

a sede tuae majestatis infunde:

ut mecum sit

mecumque una cohabitaret:

ut non ignorem

quid tibi gratum sit omni tempore.

You therefore, Creator of all things,

administer true wisdom

from the throne of your majesty:

that it may be with me

and dwell together with me:

lest I be ignorant

of what pleases you all the time.



RSS & Friends caroling in Chelsea Market Dec. 19, 2009

Photo by Norman Trabelus

**SANCTUS from mass 'Une musique de Biscaye' Josquin des Prez
(French; c.1452-1521)**

Josquin was "one of the greatest composers of the Renaissance, whose reputation stands on a level with those of Du Fay, Ockeghem, Palestrina, Lassus and Byrd. His music spans the transition between the sound-world of the late Middle Ages and that of the High Renaissance, and served as a model for much of the 16th century." There is some doubt that he wrote this mass, "although the only known manuscript sources ascribe it unambiguously to him." 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.

Sanctus, Sanctus, Sanctus
Dominus Deus Sabaoth.

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

Pleni sunt caeli et terra gloria tua.

Heaven and earth are full of your glory

Hosanna in excelsis.

Hosanna in the highest.

Benedictus qui venit in nomine Domini.

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

Hosanna in excelsis.

Hosanna in the highest.

Laudemus nunc DominumJacob Obrecht

This motet for the dedication of a church calls for 'songs and rhythmic sounds,' and it has them. It "was singled out for its prominent declamatory writing by the theorist Johannes Herbenus of Maastricht. It is a characteristically joyful and exuberant work which ... sounds remarkably modern in its regular alternation between rapid text delivery in the homophonic declamations, and the breathtaking energy of the more contrapuntally involved passages. "

Laudemus nunc Dominum
in canticis et modulationibus sonoris,
quoniam hodie salus huic domui facta est.
Numquid non David
stare fecit cantores ante altare
et in sono eorum dulces fecit modos,
ut laudarent nomen Domini sanctum
et amplificarent mane Dei sanctitatem?
Psallamus igitur singuli:
sint oculi tui, Domine, super domum hanc
quam aedificavimus tibi
et exaudias deprecationem populi tui
sacrificia et holocausta
super altare tuum offerentis. Alleluia.
Cantus firmus [Genesis 28:17]:
Non est hic aliud
nisi domus Dei et porta caeli.

Cantemus Domino canticum novum,
laus ejus in ecclesia sanctorum. Alleluia.
Numquid non patres nostri Noe, Abraham,
Aaron, David et
Jesus Josedech in diebus suis
aedificaverunt altaria Domino
et nomen Domini invocantes
exaltaverunt templum sanctum Domino
paratum in gloria sempiterna?
Laudemus igitur Dominum,
quoniam hodie salus
huic domui a Deo facta est.
Alleluia.
Cantus firmi [Genesis 28:12,17-18]:
Vidit Jacob scalam,
summitas ejus caelos tangebant
et descendentes angelos et dixit:
Vere locus iste sanctus est. Alleluia.
Erexit Jacob lapidem in titulum,
fundens oleum desuper. Alleluia.

Let us now praise the Lord
in songs and rhythmic sounds,
for today salvation has come to this house.
Did not David
have singers stand before the high altar
and in their sound make sweet rhythms,
that they might praise the holy name of the Lord
and enlarge in the morning the holiness of God?
So let each of us strike the harp:
may your eyes, O Lord, be upon this house
which we have built for you
and may you hear the prayer of your people
as sacrifices and burnt offerings
upon your altar they offer. Alleluia.

This is none other
than the house of God and gate of heaven.

Let us sing to the Lord a new song,
his praise in the church of saints. Alleluia.
Did not our fathers Noah, Abraham,
Aaron, David and
Jesus the son of Joseph in their day
build altars to the Lord
and, invoking the name of the Lord,
exalt the holy temple to the Lord
prepared in everlasting glory?
Therefore let us praise the Lord,
for today salvation
has been brought to this house from God.
Alleluia.

Jacob saw a ladder,
its top touched heaven
and angels descending, and he said:
"Truly this place is holy." Alleluia.
Jacob set the stone up as a pillar,
pouring oil on top of it. Alleluia.

**AGNUS DEI from mass 'L'homme armé' Marbrianus de Orto
(Franco-Flemish; c.1460-1529)**

Orto, the illegitimate son of a priest, was a singer in the papal chapel of at least three Popes, one of whom "removed the impediment created by his illegitimacy.... In the papal chapel he worked closely with Josquin des Prez." "Among his works the masses are the most important." In this *Agnus*, the *L'homme armé* tune can be most clearly heard in the bass in the first section and in the soprano in the final section, accompanied by beautiful polyphony in the other voices. 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 two-verse *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 second.

Agnus Dei, qui tollis peccata mundi, miserere nobis.	Lamb of God, who takes away the sins of the world, have mercy upon us.
Agnus Dei, Qui tollis peccata mundi, miserere nobis.	Lamb of God, who takes away the sins of the world, have mercy upon us.
Agnus Dei, qui tollis peccata mundi, dona nobis pacem.	Lamb of God, who takes away the sins of the world, grant us peace.

Surrexit pastor bonus Giovanni Pierluigi da Palestrina
We end with another double-choir motet, this one for Easter.

Surrexit pastor bonus, qui animam suam posuit pro ovibus suis, et pro grege suo mori dignatus est. Alleluia.	The good shepherd has risen, who laid down his life for his sheep, and deigned to die for his flock. Alleluia.
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*Program notes by John Hetland
Quotations are from Grove Music Online*

Please stay for more refreshments and open singing

The Renaissance Street Singers

Director John Hetland

Sopranos Phyllis Alden
Kate Ellis
Joy Glazener
Nancy Mandel
Evie Manieri

Altos Martha Buckwalter
Sarah Coffey
Ruth Grossman
Virginia Kaycoff
Janet B. Pascal
Lisa Rogers
Barbara Rosen
Diana Sidtis
Gina Tlamsa
Holly Weiss

Tenors Stephen Bent
Drew Levitt
Bruce Rickenbacher
Andras Vig
Dan Winckler
Bill Wolz

Basses Richard Burger
David Kuperman
Sigmund Rosen

www.streetsingers.org