

The Renaissance Street Singers  
38th Anniversary

# Loft Concert



East 10th Street at Second Avenue, September 26, 2010

Photo by Ellen Davidson

3 pm Sundays March 20 and 27, 2011

John Hetland's Home  
135 West 17th Street, Loft 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 about twice 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 seven European nationalities. We are performing all five sections of the Ordinary of the Mass, by five composers, as well as settings of all four of the liturgical Marian Antiphons. Interspersed among these you will hear more of the music we love to sing.

For more information  
and a performance schedule, visit:

[www.StreetSingers.org](http://www.StreetSingers.org)

## Today's Concert

- Kyrie, Missa "Da pacem" Nicolas Gombert (S. Netherlandish; c.1495-c.1560)
- Gloria, Missa "In summis" Heinrich Finck (German; c.1445-1527)  
*Incipit: Drew*
- Ego vero afflictus sum Hans Leo Hassler (German; 1564-1612)
- Intemerata Dei mater Jean de Ockeghem (Franco-Flemish; c.1410-1497)
- Ave Regina coelorum Orlande de Lassus (Franco-Flemish; c.1532-1594)
- Salve Regina Walter Lambe (English; c.1450-1504)  
*Solos: Nancy, Ada, Gina, Virginia, Dan, Drew, Richard*
- Regina caeli laetare Orlande de Lassus

### — Intermission —

- Alma Redemptoris mater Tomás Luis de Victoria (Spanish; 1548-1611)
- Credo, Missa "Sine nomine" Giovanni da Palestrina (Italian; c.1525-1594)  
*Solos: Holly, Bruce, Andras, Sig; Kate, Jennifer, Joy, Bill*
- Praeter rerum seriem Josquin des Prez (French; c.1452-1521)
- Sanctus, Missa "Ave Regina coelorum" Jacob Obrecht (S. Neth.; c.1458-1505)
- O lux, beata Trinitas Alfonso Ferrabosco the elder (Italian; 1543-1588)
- Agnus Dei, Missa "Et in terra pax" Costanzo Festa (Italian; c.1488-1545)  
*Solos: Janet, Barbara*

**Please stay for more refreshments and open singing**

## First Half

*Text in italics is sung by soloists*

### Kyrie from Missa "Da pacem"

Nicolas Gombert

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

Gombert, said to be a pupil of Josquin, was known for using "pervading imitation;" you'll hear it from the beginning as each part enters on the same three-note motif. The imitation continues to the end. "Da pacem" is a chant the mass is based on. The Kyrie is the first part of the "Ordinary," the Mass sections used for all occasions.

Kyrie eleison.

Lord, have mercy.

Christe eleison.

Christ, have mercy.

Kyrie eleison.

Lord, have mercy.

### Gloria from Missa "In summis"

Heinrich Finck (German; c.1445-1527)

Finck's great-nephew considered him a better composer than Du Fay and Busnois, but he was unable to obtain a suitable appointment until about age 50. This mass was probably written for the 1511 wedding of Duke Ulrich and Sabina of Bavaria. We present the second movement.

*Incipit: Drew*

*Gloria in excelsis Deo.*

*Glory to God in the highest.*

Et in terra pax hominibus bonae voluntatis.

And on earth peace to people of good will.

Laudamus te. Benedicimus te.

We praise you. We bless you.

Adoramus te. Glorificamus te.

We worship you. We glorify you.

Gratias agimus tibi

We give thanks to you

propter magnam gloriam tuam.

for your great glory.

Domine Deus, Rex caelestis,

O Lord God, King of heaven,

Deus Pater omnipotens.

God the Father almighty.

Domine Fili unigenite,

O Lord, the onlybegotten son,

Jesu Christe. Domine Deus,

Jesus Christ. O Lord God,

Agnus Dei, Filius Patris.

Lamb of God, Son of the Father.

Qui tollis peccata mundi,

Who take away the sins of the world,

miserere nobis.

have mercy on us.

Qui tollis peccata mundi,

Who take away the sins of the world,

suscipe deprecationem nostram.

Receive our prayer.

Qui sedes ad dexteram Patris,

Who sit at the right hand of the Father,

miserere nobis.

have mercy on us.

Quoniam tu solus sanctus.  
Tu solus Dominus.  
Tu solus Altissimus, Jesu Christe.  
Cum Sancto Spiritu,  
in gloria Dei Patris. Amen.

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.

### **Ego vero afflictus sum**

### **Hans Leo Hassler (German; 1564-1612)**

A German who studied in Italy for a year at age 20, Hassler was briefly a student of Andrea Gabrieli. His publications of many genres of vocal music were widely circulated. The text of this motet is from Psalm 39 (Hebrew 40), paraphrased.

Ego vero afflictus sum et pauper;  
Dominus sollicitus est pro me.  
Adjutor meus et protector meus es tu;  
Deus meus, ne tardaveris.

Truly I am beaten down and poor;  
The Lord is moved on my behalf.  
My helper and protector art thou,  
My God, do not tarry.

### **Intemerata Dei mater**

### **Jean de Ockeghem (Franco-Flemish; c.1410-1497)**

Ockeghem served for most of his career in the French royal court and is considered one of the greatest composers of the 15th century. You won't hear imitation in this dense motet, whose sections end, quite exceptionally, on three different pitches.

Intemerata Dei mater,  
generosa puella,  
Quam stipant agmina divum  
milia carminibus,  
Respice nos tantum, si quid  
jubilando meremur.  
Tu scis, virgo decens,  
quantum discrimen agatur  
Exulibus passimque quibus  
jactemur arenis.  
Nec sine te manet ulla quies,  
spes nulla laboris,  
Nulla salus patriae,  
domus aut potiunda parentis  
Cui regina praees.  
Dispensans omnia laeto  
Suscipis ore pius,  
dulci quos nectare potas

Undeiled mother of God,  
noble damsel,  
whom thousands of files of angels  
surround with songs,  
only look upon us, if we merit any  
consideration for raising a joyful noise.  
You know, seemly maiden,  
how much danger  
exiles are exposed to, and on what  
shoals we are everywhere tossed.  
Neither does any rest abide without you,  
nor hope for our hardships,  
nor salvation for our homeland,  
nor attaining the abode of the Father,  
over which you preside as queen.  
Dispensing all things with a joyful  
face, you sustain the pious,  
to whom you give sweet nectar to drink,

Et facis assiduos  
epulis accumbere sacris.

Aspiciat facito miseros  
pietatis ocello  
Filius, ipsa potes;  
fessos hinc arripe sursum  
Diva virgo manu,  
tutos et in arce locato.

and whom you cause  
to recline perpetually at sacred feasts.

Make the Son look upon the wretched  
with the eye of piety--  
you yourself have this power.  
Deliver the weary up from this place,  
divine maiden, by your hand,  
and place them safe in the citadel.

### **Ave Regina coelorum**                      **Orlande de Lassus (Franco-Flemish; c.1532-1594)**

Lassus was singing in court by age 12 and *maestro di cappella* around 21. He was about 23 when his first book of music for four voices was published, and his lifetime output is vast. *Ave Regina coelorum* is liturgical, based on one of the four Antiphon chants in praise of Mary, each used for a portion of the year, all of which have been set by numerous composers. This one is sung from Purification (February 2) until Easter.

Ave Regina caelorum,  
Ave Domina Angelorum:  
Salve radix, salve porta,  
Ex qua mundo lux est orta:  
Gaude Virgo gloriosa,  
Super omnes speciosa:  
Vale, o valde decora,  
Et pro nobis Christum exora.

Hail Queen of the heavens,  
Hail Ruler of Angels:  
Health to you, source and gateway,  
Whence dawn has risen upon the world:  
Rejoice, illustrious maiden,  
Beautiful beyond all:  
Farewell, most lovely,  
And intercede for us with Christ.

### **Salve Regina**    **Walter Lambe (English; c.1450-1504)**

Lambe was a highly regarded composer whose music is known to us from the 15th-century *Eton Choirbook*, a manuscript collection primarily in the "florid" style, in which Lambe excelled. This Marian Antiphon is sung from Pentecost to Advent. Lambe's setting includes many tropes – that is, additions to the traditional text: all the solo sections from *Virgo mater* to *felle potato* are tropes.

*Solos: Nancy, Ada, Gina, Virginia, Dan, Drew, Richard*

*Salve Regina, mater misericordiae:*  
Vita, dulcedo, et spes nostra, salve.  
*Ad te clamamus, exsules, filii Evae.*  
*Ad te suspiramus, gementes et flentes*  
*in hac lacrimarum valle.*

*Hail, O Queen, Mother of mercy:*  
our life, sweetness and hope, hail!  
*To you we cry, exiles, children of Eve,*  
*To you we sigh, moaning and weeping*  
*in this valley of tears.*

Eia ergo, Advocata nostra,  
illos tuos misericordes oculos  
ad nos converte.

Et Jesum, *benedictum fructum ventris tui*,  
nobis post hoc exilium ostende.

*Virgo mater ecclesiae,  
Aeterna porta gloriae.*

*Esto nobis refugium  
Apud patrem et filium.*

O clemens:

*Virgo clemens, virgo pia,  
Virgo dulcis, O Maria,*

*Exaudi preces omnium  
Ad te pie clamantium.*

O pia,

*Funde preces tuo nato,  
Crucifixo, vulnerato,  
Et pro nobis flagellato,  
Spinis puncto, felle potato.*

O dulcis Maria, ave.

Therefore look! our Advocate,  
turn your most merciful eyes  
toward us.

And Jesus, *blessed fruit of your womb*,  
reveal to us after this exile.

*Virgin mother of the church,  
Eternal gateway to glory.*

*Be for us a refuge  
With the father and son.*

O merciful:

*Merciful virgin, holy virgin,  
Sweet virgin, O Mary,*

*Hear the prayers of all  
Piously crying to you.*

O holy one,

*Pour prayers to your son,  
Crucified, wounded,  
And for our sake whipped,  
Pierced with thorns, made to drink bile.*

O sweet Mary, hail!

### **Regina caeli laetare**

**Orlande de Lassus**

We end the first half with this cheerful Marian Antiphon, sung from Easter to Pentecost, again in a setting by Lassus.

Regina caeli laetare,

alleluia:

Quia quem meruisti portare,

alleluia:

Resurrexit, sicut dixit,

alleluia:

Ora pro nobis Deum,

alleluia.

Queen of heaven, rejoice,

alleluia:

For he whom you were worthy to bear,

alleluia:

Has risen again, as he said,

alleluia:

Pray for us to God,

alleluia.

— Intermission —

## Second Half

### **Alma Redemptoris mater, 5 v.      Tomás Luis de Victoria (Spanish; 1548-1611)**

Victoria was "not only the greatest Spanish Renaissance composer but also one of the greatest composers of church music of his day in Europe." He set this text twice; the other is for eight voices. This Marian Antiphon is sung from Advent to Purification.

Alma Redemptoris Mater,  
  quae pervia caeli porta manes,  
Et stella maris, succurre cadenti  
  surgere qui curat populo:  
To quae genuisti, natura mir nte,  
  tuum sanctum Genitorem:  
Virgo prius ac posterius,  
  Gabrielis ab ore sumens illud  
Ave, peccatorum miserere.

Gracious Mother of the Redeemer,  
  who remain heaven's passable gate,  
And star of the sea, help the falling  
  populace which tries to rise:  
You who bore, nature marvelling,  
  your holy Begetter:  
Virgin before and after,  
  from Gabriel's mouth taking up that  
Hail, have mercy upon sinners.

### **Credo from Missa "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.

*Solos: Holly, Bruce, Andras, Sig; Kate, Jennifer, Joy, Bill*

*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

*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



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.

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.

### **Praeter rerum seriem**

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." This motet is based on a rhymed hymn melody, which we'll sing first.

Praeter rerum seriem  
parit Deum et hominem  
virgo mater,  
nec vir tangit virginem,  
nec prolis originem  
novit pater.

Virtus Sancti Spiritus  
opus illud coelitus

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

Beyond the normal order of the world,  
she gives birth to God and man,  
a virgin mother;  
neither does a man touch the virgin,  
nor the source of the offspring  
does the father know.

The power of the Holy Spirit  
that task divinely

operatur,  
initus et exitus  
partus tui penitus,  
quis scrutatur?

Dei providentia,  
quae disponit omnia  
tam suave,  
tua puerperia  
transfer in misteria,  
Mater, ave.

accomplishes;  
the beginnings and ends  
of your childbearing,  
who fully understands?

By the providence of God,  
which arranges all things  
so sweetly,  
your labours:  
transform them into mysteries;  
Mother, hail.

### Sanctus from Missa "Ave Regina coelorum"

Jacob Obrecht  
(S. Netherlandish; c.1458-1505)

We have done some wonderfully complex music by Obrecht, "Europe's leading composer of cyclic masses" in his time, and this mass section is no exception. Note the soprano part, especially in the *Hosanna*, which you get to hear twice.

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.

### O lux, beata Trinitas

Alfonso Ferrabosco the elder (Italian; 1543-1588)

Ferrabosco (whose son with the same name was also a composer) "served Queen Elizabeth I as a courtier between 1562 and 1578, and for musicians in post-Reformation England he came to personify the more serious side of Italian musical art." This six-voice motet employs a triple canon in its final section, which we will demonstrate.

O lux beata Trinitas  
et principatis Unitas,  
iam sol recedit igneus,  
infunde lumen cordibus.

O light, blessed Trinity  
and the original Unity,  
now the fiery sun retreats;  
pour illumination into hearts.

Te mane laudum carmine,  
te deprecemur vespere,  
te nostra supplex gloria,  
per cuncta laudet saecula.

Deo Patri sit gloria  
eiusque soli Filio  
cum Sancto Spiritu Paraclete,  
et nunc et in perpetuum. Amen.

Thee in the morning with song of praises,  
thee let us beseech in the evening;  
thee may our suppliant glory  
praise through all ages.

To God the Father be glory,  
and to his only Son,  
with the Holy Spirit Comforter  
both now and forever. Amen.

**Agnus Dei from Missa "Et in terra pax" Costanzo Festa (Italian; c.1488-1545)**

Much of Festa's liturgical music was written for the Sistine Chapel, in whose choir he served for 28 years. We conclude our concert with this gentle, final mass movement.

*Solos: Janet, Barbara*

Agnus Dei,  
qui tollis peccata mundi,  
miserere nobis.

*Agnus Dei,  
Qui tollis peccata mundi,  
miserere nobis.*

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

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

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

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

*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    Kate Ellis  
                 Joy Glazener  
                 Jennifer Hoyer  
                 Nancy Mandel  
                 Ada Ng  
                 Janet B. Pascal

Altos         Martha Buckwalter  
                 Virginia Kaycoff  
                 Barbara Rosen  
                 Gina Tlamsa  
                 Holly Weiss

Tenors       Drew Levitt  
                 Bruce Rickenbacher  
                 Andras Vig  
                 Dan Winckler  
                 Bill Wolz

Basses       Richard Burger  
                 David Kuperman  
                 Sigmund Rosen

[www.streetsingers.org](http://www.streetsingers.org)