

The Renaissance Street Singers
40th-Anniversary
Loft Concert



Kehila Kedosha Janina Synagogue and Museum, January 13, 2013

Photos by Norman Trabulus

3 pm Sundays February 24 and March 3, 2013

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

Polyphonic Sacred Music

In polyphony (meaning “many sounds”), the dominant form of religious music in Europe during the Renaissance, each voice (soprano, alto, etc.) sings an interesting melodic line, with rhythmic complexity, and the voices intertwine to make a complex weaving of sound. The composers, writing for their strong beliefs, put their best efforts into the music. The result is beautiful music that transcends the religious beliefs from which it springs.

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 on Sundays 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. This year's concert contains work by ten composers of six European nationalities. We are performing all five sections of the mass “In summis,” also called “O Venus bant,” by Heinrich Finck. Interspersed among these you will hear more of the music we love to sing.

Missa “In summis”

The glorious 6-7-voice mass that we are performing today has apparently never been recorded, and it is certainly rarely performed. Finck wrote it, based loosely on the Dutch song “O Venus bant,” for the 1511 wedding of his royal patron.

For more information
and a performance schedule, visit:

www.StreetSingers.org

Today's Concert

Ad te, Domine, levavi Orlande de Lassus (Franco-Flemish; c.1532-1594)

Missa "In summis": KYRIE Heinrich Finck (German; c.1445-1527)

Rorate caeli desuper William Byrd (English; c.1540-1623)

Solos: Kate, Barbara, Sherwin

Missa "In summis": GLORIA Finck

Incipit: Drew; Solos: Janet, Barbara

Ricercar sopra ut, re, mi, fa, sol, la Costanzo Porta (Italian; 1529-1601)

Ascendo ad Patrem meum Hans Leo Hassler (German; 1564-1612)

Missa "In summis": CREDO Finck

Incipit: Dan

Hodie Christus natus est Cipriano de Rore (Flemish, in Italy; c.1515-1565)

— Intermission —

Diliges proximum tuum Orlande de Lassus

Solos: Nancy, Gina

Missa "In summis": SANCTUS Finck

Solos: Anne P., Virginia, Drew, Richard H.

Alma Redemptoris mater Francisco Guerrero (Spanish; 1528-1599)

Ave Regina caelorum Nicolas Gombert (South Netherlandish; c.1495-c.1560)

Missa "In summis": AGNUS DEI Finck

Ave Maria Jean de Ockeghem (Franco-Flemish; c.1410-1497)

Dum complerentur Giovanni Pierluigi da Palestrina (Italian; c.1525-1594)

Please stay for more refreshments and open singing

First Half

Text in italics is sung by soloists

Ad te, Domine, levavi Orlande de Lassus (Franco-Flemish; c.1532-1594)

From Psalm 24. Published when Lassus was about 24, it makes use of imitation and word painting, beginning with the upward leap on "levavi." Chromatic alterations bring out emotional content. Lassus was one of the most prolific and versatile composers of the 16th century, widely admired in his time.



*Ad te, Domine, levavi animam meam.
Deus meus, in te confido;
non erubescam.
Delicta juventutis meae
et ignorantias meas ne memineris.*

To you, O Lord, I have lifted up my soul.
My God, in you I trust;
I shall not be put to shame.
Remember not the faults of my youth
and my ignorance.

*Vias tuas, Domine, demonstra mihi,
Et semitas tuas edoce me.
Dirige me in veritate tua, et doce me,
Quia tu es salvator meus.*

Show me your ways, O Lord,
And instruct me of your narrow pathways.
Direct me in your truth, and teach me,
For you are my savior.

Missa "In summis": KYRIE Heinrich Finck (German; c.1445-1527)

The somber opening section of the Mass is the introduction to the monumental work by Finck that we present today. Written when he was about 65, it represents his mature style, and the occasion for which it was written, the 1511 wedding of his royal patron, ensures that it is among his best work. Unfortunately, much of his other work has been lost.



Kyrie eleison.

Lord, have mercy.

Christe eleison.

Christ, have mercy.

Kyrie eleison.

Lord, have mercy.

Rorate caeli desuper William Byrd (English; c.1540-1623)

From Isaiah 45 and Psalm 84 (Hebrew 85), this motet is intended for the fourth Sunday in Advent. Byrd, one of England's greatest composers, was composing in his teens. Here you'll hear expert imitation among the parts, along with what I call "blossoms" – ornamental filigree by one part at a time.



Solos: Kate, Barbara, Sherwin

Rorate caeli desuper,
et nubes pluant justum:
aperiatur terra,
et germinet salvatorem.

Drop dew, heavens, from above,
and let the clouds rain justice:
let the earth be opened
and produce a savior.

*Benedixisti Domine terram tuam.
Avertisti captivitatem Jacob.
Gloria Patri, et Filio,
et Spiritui Sancto.
Sicut erat in principio,
et nunc, et semper,
et in saecula saeculorum. Amen.*

*You have blessed, O Lord, your land.
You have removed the bondage of Jacob.
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.*



On the High Line, July 29, 2012

Missa "In summis": GLORIA Finck

Composers of masses usually composed the five sections known as the "Ordinary" – the sections that are common to all occasions. The second of these is the Gloria, the most feel-good section. Finck holds nothing back in glorifying God.



Incipit: Drew; Solos: Janet, Barbara

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 worship you. We glorify you.
We give thanks to you
for your great glory.
O Lord God, King of heaven,
God the Father almighty.

O Lord, the only-begotten Son, Jesus Christ.
O Lord God, Lamb of God, Son of the Father.
Who take away the sins of the world,
have mercy on us.

Who take away the sins of the world,
Receive our prayer.
Who sit 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.



RSS and friends practicing for caroling, December 15, 2012

Ricercar sopra ut, re, mi, fa, sol, la Costanzo Porta (Italian; 1529-1601)

This *ricercar*, an early form of fugue, was written for organ, its theme being the hexachord, an important structural element of early music and a predecessor of our modern scales. Guido of Arezzo, in the 11th century, named the six notes using a 9th-century poem "Ut queant laxis" that he may have set to music himself. Each successive half-line of that tune begins on the next step of the hexachord, and the syllable there becomes the name of the step. We have used the text of that hymn (but not its melody!) to adapt Porta's composition for choral performance.



Ut queant laxis resonare fibris,
Mira gestorum famuli tuorum,
Solve polluti labii reatum,
Sancte Joannes.
Nuntius celso veniens Olympo,
Te patri magnum fore nasciturum,
Nomen, et vitae seriem gerendae
Ordine promit.
Ille promissi dubius superni,
Perdidit promptae modulus loquelae:
Sed reformasti genitus preemptae
Organa vocis.
Ventris obstruso recubans cubili
Senserat Regem thalamo manentem:
Hinc parens nati meritis uterque
Abdita pandit.
Sit decus Patri, genitaeque Proli,
Et tibi compar utriusque virtus,
Spiritus semper, Deus unus, omni
Temporis aevo.

So that they may sing with relaxed cords,
Your servants, of your wondrous feats,
Release the offense of a polluted lip,
O holy John.
An angel, coming from high heaven,
To your father, your great future birth,
Name, and course of life
He discloses in order.
He, doubtful of the promise from above,
Lost the ability to speak,
But at your birth you recovered the lost
Vocal organs.
Reclining trapped in the bed of the womb,
You felt the King staying in inner chamber;
After this, each parent of the worthy son
Revealed what was hidden.
Glory be to the Father, the begotten Son,
And to you, the power equal to both,
Spirit eternal, one God, at every
Time for eternity.

Amen.

Amen.



Caroling in Sheridan Square



Party after caroling

Ascendo ad Patrem meum Hans Leo Hassler (German; 1564-1612)

Setting a text from three verses in the Gospel of John, Hassler employs imitation (the five voices enter one by one with nearly identical lines), word painting (“Ascendo” ascends a fourth or a fifth) and chordal structure (the repeated “et gaudebit...” is uttered nearly simultaneously in all parts).



Ascendo ad Patrem meum
et Patrem vestrum,
Deum meum et Deum vestrum,
et dum assumptus fuero a vobis,
mittam vobis Spiritum veritatis,
et gaudebit cor vestrum. Alleluia.

I ascend to my Father
and your Father,
my God and your God,
and when I have been taken up from you,
I will send you the Spirit of truth,
and your hearts will rejoice. Alleluia.

Missa "In summis": CREDO Finck

For the Credo, the heart of the mass, Finck adds a voice, so now we have seven voices for a magnificent summary of Christian belief. The mood of the music fits the text as it moves through the life, death and resurrection of Jesus and the belief of what happened after that and will happen.



Incipit: Dan

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

*Et ex Patre natum ante omnia
saecula. Deum de Deo, lumen de lumine,
Deum verum de Deo vero. Genitum, non
factum, consubstantiali 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: cuius 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
worlds. God from God, light from light,
True God from true God. Begotten, not
made, of 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 was made 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 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 and Son. Who with
the Father and Son is praised alike,
and glorified together:
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.

Hodie Christus natus est Cipriano de Rore (Flemish, in Italy; c.1515-1565)

This Christmas antiphon is pure rejoicing all the way through. You probably won't notice it, but the first altos are singing the same thing as the second tenors, a fifth higher and two bars later. They are the last of the six parts to enter with the rising "Hodie" line.



Hodie Christus natus est:
hodie Salvator apparuit:
hodie in terra canunt Angeli,
laetantur Archangeli:
hodie exsultant iusti, dicentes:
Gloria in excelsis Deo, alleluia.

Today Christ was born:
today the Savior appeared:
today on earth Angels sing,
Archangels rejoice:
today the just leap for joy, saying:
Glory to God in the highest, alleluia.

— Intermission —



After practice, before caroling

Second Half

Diliges proximum tuum Orlande de Lassus

From the Letter of Paul to the Galatians. Paul lists the works of the flesh to be avoided and those of the spirit to be embraced, and Lassus paints them all in the music. Some of Lassus' motets are intentionally humorous; you may decide if this is one of them.



Solos: Nancy, Gina

Diliges proximum tuum sicut te ipsum:
Quod si invicem mordetis, videte,
ne ab invicem consumamini.
Dico autem in Christo: Spiritu ambulate,
et desideria carnis non perficietis.
Caro enim concupiscit adversus spiritum;
spiritus autem adversus carnem;
haec sibi invicem adversantur,
ut non quaecumque vultis, illa faciat.
Quod si spiritu ducimini,
non estis sub lege.
Manifesta sunt autem opera carnis,
quae sunt:
fornicatio, immunditia, impudicitia,
luxuria, idolorum servitus,
veneficia, inimicitiae, contentiones,
aemulationes, irae, rixae, dissensiones,
sectae, invidiae, homicidia, ebrietates,
comessationes, et his similia,
quae praedico vobis, sicut praedixi:

*Quoniam qui talia agunt,
regnum Dei non consequentur.*

Fructus autem Spiritus est: caritas,
gaudium, pax, patientia, benignitas,
bonitas, longanimitas, mansuetudo,
fides, modestia, continentia, castitas.
Adversus hujusmodi non est lex:
qui autem sunt Christi,
carnem suam crucifixerunt
cum vitiis et concupiscentiis.

You shall love your neighbor as yourself.
For if you bite one another, take heed,
lest you be consumed by one another.
But I say in Christ: Walk by the spirit,
and do not gratify the desires of the flesh.
For the flesh strives against the spirit,
and the spirit against the flesh;
for these are opposed to each other,
lest whatever you want, you would do it.
For if you are led by the spirit,
you are not under the law.
Now plain are the works of the flesh,
which are:
fornication, impurity, unchasteness,
riotous living, idol worship,
sorcery, enmity, strife,
jealousy, anger, quarreling, discord,
sects, ill will, murder, drunkenness,
carousing, and the like.
I warn you, as I warned you before:

*Those who do such things
shall not inherit the kingdom of God.*

But the fruit of the Spirit is: love,
joy, peace, patience, kindness,
goodness, long-suffering, gentleness,
faith, moderation, togetherness, chastity.
Against such there is no law:
for those who are of Christ
have crucified their flesh
with its passions and desires.

Missa "In summis": SANCTUS Finck

The *Sanctus* and *Pleni* sections of the Mass recall the two Seraphim in Isaiah calling to each other, praising God. The *Hosanna* and *Benedictus* words are what crowds shout as Jesus enters Jerusalem, riding a borrowed colt; the acclamation is what Jesus has predicted for his return.



Solos: Anne P., Virginia, Drew, Richard H.

Sanctus, sanctus, sanctus
Dominus Deus Sabaoth.

Holy, holy, holy
is the Lord God of hosts.

Pleni sunt coeli et terra gloria tua.

Heaven and earth are filled with your glory.

Hosanna in excelsis.

Hosannah in the highest.

Benedictus qui venit
in nomine Domini
Hosanna in excelsis.

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

Alma Redemptoris mater Francisco Guerrero (Spanish; 1528-1599)

Guerrero was a major Spanish composer of church music in the second half of the 16th century. The four so-called Marian Antiphons, each devoted to one part of the church year, have had a special place in the liturgy since the 13th century and have inspired composers over the centuries. This one is used from Advent to February 1, the eve of Purification.



Alma redemptoris mater,
quae pervia caeli porta manes,
et stella maris,
succurre cadenti
surgere qui curat populo:
Tu quae genuisti, natura mirante,
tuum sanctum genitorem:
Virgo prius ac posterius,
Gabrielis ab ore
sumens illud Ave,
peccatorum miserere.

Gracious mother of the redeemer,
who remains the passable gate of heaven,
and star of the sea,
hasten to help the falling
people who try to rise:
You who have borne, nature marveling,
your holy begetter:
Virgin before and afterward,
from the mouth of Gabriel
receiving that "Hail,"
have mercy upon sinners.

Ave Regina caelorum Nicolas Gombert (South Netherlandish; c.1495-c.1560)

Finck said that Gombert “shows all musicians the path, nay more, the exact way to refinement and the requisite imitative style.” This Marian Antiphon is sung from February 2 to Wednesday before Easter.



Ave Regina caelorum,
Ave Domina angelorum:
Salve radix sancta,
Ex qua mundo lux est orta:
Gaude gloriosa,
Super omnes speciosa:
Vale valde decora,
Et pro nobis semper Christum exora.

Hail Queen of the heavens,
Hail Ruler of angels:
Health to you, holy origin,
From whom dawn has risen upon the world:
Rejoice, illustrious one,
Beautiful beyond all:
Farewell most lovely,
And ever pray for us to Christ.



Getting ready to carol on 17th Street

Missa "In summis": AGNUS DEI..... Finck

The final Ordinary section of the mass, whose text is from John 1, was originally sung during the breaking of bread, repeating the first verse as many times as necessary, ending with 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,
dona nobis pacem.

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



Caroling in Sheridan Square

Ave Maria Jean de Ockeghem (Franco-Flemish; c.1410-1497)

Ockeghem, who spent most of his active career in the service of the French royal court, was one of the greatest composers of the 15th century. This well-known prayer, whose text is from the words of Gabriel and Elizabeth to Mary in Luke 1, is another favorite for composers of all time.



Ave Maria, gratia plena,
Dominus tecum;
benedicta tu in mulieribus,
et benedictus fructus
ventris tui, Jesus Christus. Amen.

Hail Mary, full of grace,
the Lord is with you;
blessed are you among women,
and blessed is the fruit
of your womb, Jesus Christ. Amen.

Dum complerentur 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. Pentecost, the Jewish *Shavuot*, began as a harvest festival, celebrated fifty days after "you first put the sickle to the standing grain." In time it became the fiftieth day after the first day of Passover, a day of thanksgiving for the Torah. For the Christians, it became the fiftieth day after Easter, when the Disciples receive the Holy Spirit and speak in tongues, as recounted in Acts 2. (The account in Acts does not say they are gathered "for fear of the Jews;" that phrase is from the account of the Resurrection in John 20.)



Dum complerentur dies Pentecostes,
erant omnes pariter dicentes. Alleluia:
et subito factus est sonus de coelo.
Alleluia.

Tamquam spiritus vehementis,
et replevit totam domum.
Alleluia.

Dum ergo essent
in unum discipuli congregati
propter metum Judaeorum
sonus repente de coelo
venit super eos.

Tamquam spiritus vehementis,
et replevit totam domum.
Alleluia.

When the day of Pentecost had come,
they were all together talking. Alleluia:
and suddenly there was a sound from heaven.
Alleluia.

Just like a mighty wind,
and it filled the whole house.
Alleluia.

For while the disciples were
gathered in one place,
for fear of the Jews,
a sound from heaven unexpectedly
came over them.

Just like a mighty wind,
and it filled the whole house.
Alleluia.

*Program notes by John Hetland
Thanks to Grove Music Online*



The audience in Sheridan Square

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

The Renaissance Street Singers

Director	John Hetland
Soprano	Kate Ellis Joy Glazener Nancy Mandel Janet B. Pascal Anne Posten Yaffa Quan-Weinreich
Alto	Ann Berkhausen Virginia Kaycoff Sarang Lee Barbara Rosen Gina Tlamsa
Tenor	Sherwin Chao Drew Levitt Bruce Rickenbacher Andras Vig Dan Winckler Bill Wolz
Bass	Richard Burger Richard Hadsell David Kuperman Sigmund Rosen

www.StreetSingers.org