

The Renaissance Street Singers 43rd-Anniversary Loft Concert



Christopher Street, June 21, 2015

John Sidtis

3 pm Sundays February 21 and 28, 2016

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, often imitating one another, to make a complex weaving of sound. The composers of sacred music, writing with serious intent, put their best efforts into the music. The result is beautiful music that transcends the religious tradition 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 Sunday afternoons about twice a month, 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 works by ten composers from six different countries, featuring two masterpieces from the famous *Eton Choirbook*. Plus good food and then singing by *you*.

The Eton Choirbook

One of the few sources of English sacred music not to have been destroyed when the other religion was in power, this is a large manuscript that was set on a stand for all the choirboys at Eton College to sing from. Today, from this magnificent collection of major, complex compositions in the florid style of the early Tudor period, we perform a *Magnificat* by Walter Lambe and a *Salve Regina* by William Cornysh.

For more information
and a performance schedule, visit:

www.StreetSingers.org

Today's Concert

Levavi oculos meos Nicolas Gombert
(S. Netherlands; c.1495-c.1560)

Quasi cedrus Francisco Guerrero (Spanish; 1528-1599)

Magnificat octavi toni Walter Lambe (English; c.1450-1504)
Solos: Meredith, Megan, Art, Dan, David E.

Signor le tue man sante . . Giovanni Gabrieli (Italian; c.1555-1612)

Gloria, Missa de Beata Virgine Josquin des Prez
Incipit: Art (French; c.1452-c.1521)

— Intermission —

Ad Dominum cum tribularer . . . Antonio Lotti (Italian; 1666-1740)

Factor orbis Jacob Obrecht (S. Netherlands; c.1458-1505)

Mulier quae erat in civitate Manuel Cardoso
(Portuguese; 1566-1650)

Salve Regina William Cornysh (English; d.1523)
Solos: Anne, Barbara, Virginia, Sherwin, Dick

Laudate Dominum in sanctis ejus Antonio Lotti

Jubilate Deo omnis terra Cristobal de Morales
(Spanish; c.1500-1553)

Please stay for more good food and open singing!

First Half

Text in italics is sung by soloists

Levavi oculos meos Nicolas Gombert (S. Netherlands; c.1495-c.1560)

Psalm 120 (Hebrew 121): Gombert, known for “pervading imitation,” composed many settings of Psalm texts. Imitation starts right from the beginning as the tenors, and then the altos, sing a rising line on “Levavi” while the basses imitate the sopranos’ simple rising fifth on the same word.

Levavi oculos meos in montes,
Unde veniet auxilium mihi.
Auxilium meum a Domino,
Qui fecit caelum et terram.
Non det in commotionem pedem tuum:
Neque dormitet qui custodit te.
Ecce non dormitabit neque dormiet,
Qui custodit Israel.

Dominus custodit te,
Dominus protectio tua
super manum dexteram tuam.
Per diem sol non uret te,
Neque luna per noctem.
Dominus custodit te ab omni malo:
Custodiat animam tuam Dominus.
Dominus custodiat introitum tuum
et exitum tuum:
Ex hoc nunc et usque in saeculum.

I raised my eyes to the mountains,
whence help comes to me.
My help is from the Lord,
who made heaven and earth.
May he not let your foot slip:
and lest he be drowsy who protects you.
Behold, he will not be drowsy nor sleep,
who protects Israel.

The Lord protects you,
the Lord is your protection
upon your right hand.
By day the sun will not burn you,
nor the moon by night.
The Lord protects you from every evil:
may the Lord protect your soul.
May the Lord protect your going in
and your going out:
from now until the end of the age.



The High Line, August 3, 2014

David Randall



Central Park, August 10, 2014

Jordan Wouk

Quasi cedrus Francisco Guerrero (Spanish; 1528-1599)

One of the greatest of Spain's composers, Guerrero has here set texts from two books of the Bible known for more secular themes. From Ecclesiasticus, Wisdom is boasting, and from the Song of Songs, the Bridegroom addresses his beloved.

Quasi cedrus exaltata sum in Libano,
et quasi cypressus in monte Sion,
et quasi palma exaltata sum in Cades,
et quasi plantatio rosae in Jericho.
Quasi oliva speciosa in campis,
et quasi platanus exaltata sum
juxta aquam in plateis.
Sicut cinnamomum
et balsamum aromatizans
odorem dedi.

Tota pulchra es, amica mea,
et macula non est in te.
O amica mea,
veni de Libano, veni sponsa mea,
veni, coronaberis.

I was exalted like a cedar in Lebanon,
and like a cypress on Mount Zion,
and I was exalted like a palm in Kadesh
and like the rose bushes in Jericho.
Like a fine olive tree in the fields,
and like a plane tree I was exalted
next to the water in the streets.
Just like cinnamon
and fragrant balsam
I have yielded a perfume.

You are all beautiful, my love,
and there is no flaw in you.
O my love,
come from Lebanon, come, my bride,
come, you will be crowned.

Magnificat octavi toni Walter Lambe (English; c.1450-1504)

The Magnificat is an important liturgical item for which there are chants in each of the eight church modes. Most Renaissance composers set it many times, at least once for each mode. This setting, from the Eton Choirbook, is for mode 8, also known as hypomixolydian. As in most Magnificats, alternate verses are sung in the chant melody of the mode. In Luke 1:39-55, Mary's kinswoman Elizabeth says "Blessed are you among women, and blessed is the fruit of your womb!" And Mary says:

Solos: Meredith, Megan, Art, Dan, David E.

- | | |
|--|--|
| 1. <i>Magnificat anima mea Dominum.</i> | 1. <i>My soul magnifies the Lord.</i> |
| 2. Et exsultavit spiritus meus
in Deo salutari meo. | 2. And my spirit rejoices
in God my savior. |
| 3. <i>Quia respexit humilitatem
ancillae suae; ecce enim ex hoc
beatam me dicent omnes generationes.</i> | 3. <i>For he has regarded the low estate
of his handmaiden; for behold, henceforth
all generations will call me blessed.</i> |
| 4. <i>Quia fecit mihi magna
qui potens est: et sanctum nomen eius.</i> | 4. <i>For he has done great things for me
who is mighty, and holy is his name.</i> |
| 5. <i>Et misericordia eius a progenie
in progenies timentibus eum.</i> | 5. <i>And his mercy is from generation
to generation for those who fear him.</i> |
| 6. Fecit potentiam in brachio suo:
<i>dispersit superbos
mente cordis sui.</i> | 6. He has shown strength with his arm,
<i>he has scattered the proud
in the imagination of their hearts.</i> |
| 7. <i>Deposuit potentes
de sede et exaltavit humiles.</i> | 7. <i>He has put down the mighty from
their thrones and exalted the humble.</i> |
| 8. <i>Esurientes implevit bonis:
et divites dimisit inanes.</i> | 8. <i>He has filled the hungry with good things,
and the rich he has sent away empty.</i> |
| 9. <i>Suscepit Israel puerum suum,
recordatus misericordiae suae.</i> | 9. <i>He has helped his servant Israel,
in remembrance of his mercy.</i> |
| 10. Sicut locutus est ad patres nostros,
Abraham et semini eius in saecula. | 10. As he spoke to our fathers,
to Abraham and to his posterity forever. |
| 11. <i>Gloria Patri et Filio,
et Spiritui Sancto.</i> | 11. <i>Glory to the Father, and to the Son,
and to the Holy Spirit,</i> |
| 12. <i>Sicut erat in principio, et nunc,
et semper, et in saecula saeculorum.</i>
Amen. | 12. <i>As it was in the beginning, is now,
and ever shall be, world without end.</i>
Amen. |

Signor le tue man sante . . Giovanni Gabrieli (Italian; c.1555-1612)

This sacred madrigal is written in the composer's vernacular instead of Latin, in an expressive word-painting style. Giovanni Gabrieli was a prolific composer of vocal church music, often in a grand style. This piece is classified among his less numerous secular compositions.

Signor le tue man sante
qual humiltà, qual zelo
mosse de servi tuoi lavar le piante:
o creator del cielo
già ascoso in mortal velo,
rinova l'opra pia
monda 'l mio cor d'ogni sua colpa ria.

Lord, your holy hands,
what humility, what zeal
moved them to wash your servants' feet!
O creator of heaven,
once wrapped in mortal veil,
renew the holy work,
cleanse my heart of every wicked fault.

Vergine il cui figliol
glorioso ascese a l'alto ciel
d'onde per noi mortali
in form' humana scese:
Deh! pia dona a quest' alm' afflitta
l'ali che segua lui
sciolta da tanti mali.

Virgin, whose little son
ascended glorious to high heaven,
whence for us mortals
in human form he descended:
Ah! holy one, give this troubled soul
the wings to follow him,
freed from such great evils.



Bruce's Garden in Isham Park, Inwood, June 22, 2014

Steven L. Cantor

**Gloria, Missa de Beata Virgine Josquin des Prez
(French; c.1452-c.1521)**

The usual second movement of the Mass begins with the words the angels proclaim to the shepherds in Luke 2:14. This Gloria closely imitates a chant “For Feasts of the Blessed Virgin.” At the beginning, the sopranos and tenors sing “Et in terra pax” on the exact notes of the chant. (Shown in parentheses are tropes: additions to the traditional chants, often set in polyphony, as here, and mostly banned by the Council of Trent in mid-16th century.)

Incipit: Art

<i>Gloria in excelsis Deo.</i>	<i>Glory to God in the highest.</i>
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, Jesu Christe.	O Lord, the only-begotten son, Jesus Christ
(Spiritus et alme orphanorum paraclite).	(Spirit and kind comforter of orphans).
Domine Deus, Agnus Dei, Filius Patris	O Lord God, Lamb of God, Son of the Father
(Primogenitus Mariae virginis matris).	(Firstborn of Mary, the virgin mother).
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 nostrum	receive our prayer
(Ad Mariae gloriam),	(To the glory of Mary).
Qui sedes ad dexteram Patris,	Who sit at the right hand of the Father,
miserere nobis. Quoniam tu solus sanctus	have mercy on us. For you alone are holy
(Mariam santificans).	(sanctifying Mary).
Tu solus Dominus (Mariam gubernans).	You alone are Lord (governing Mary).
Tu solus altissimus (Mariam coronans),	You alone are the highest (crowning Mary),
Jesu Christe. Cum Sancto Spiritu,	Jesus Christ. With the Holy Spirit,
in gloria Dei Patris. Amen.	in the glory of God the Father. Amen.

— Intermission —



RSS and Friends in Sheridan Square, December 21, 2013

Norman Trabulus



Sheridan Square, September 11, 2013

Marie Reist

Second Half



Christopher Street, June 21, 2013

John Sidtis

Ad Dominum cum tribularer . . . Antonio Lotti (Italian; 1666-1740)

Psalm 119 (Hebrew 120): Although Lotti lived long after the Renaissance, he wrote at least some of his Baroque harmonies in a consciously Renaissance polyphonic style. We honor him with not one, but two of his Psalm settings.

Ad Dominum cum tribularer clamavi,
Et exaudivit me.

Domine, libera animam meam
a labiis iniquis
Et a lingua dolosa.

Quid detur tibi,
aut quid apponatur tibi
Ad linguam dolosam?
Sagittae potentis acutae,
Cum carbonibus desolatoriis.
Heu mihi, quia incolatus meus
prolongatus est!

Habitavi cum habitantibus Cedar;
Multum incola fuit anima mea.
Cum his qui oderunt pacem
eram pacificus; cum loquebar illis,
impugnabant me gratis.
Amen.

To the Lord in distress I cried,
and he has heard me.

Lord, free my soul
from hostile lips
and a deceitful tongue.

What should be given to you,
or what more done to you,
O deceitful tongue?
Sharp arrows of the mighty,
with hot coals for the destroyers.
Woe is me, for my sojourn
is prolonged!

I have dwelt among the tents of Kedar;
long has my soul been an inhabitant.
Among these who hate peace
I was peaceful; when I spoke to them,
they opposed me gratuitously.
Amen.

Factor orbis Jacob Obrecht (S. Netherlands; c.1458-1505)

A Christmas extravaganza, weaving themes from Advent through Epiphany.

[S,A]	Factor orbis, Deus, nos famulos exaudi clamantes ad te tuos, et nostra crimina laxa die ista lucifera. Noe.	Creator of the world, O God, hear us your family, as we call to you, and remove our sins on that bright day. Noel.
[Tl]	Veni, Domine, et noli tardare, relaxa facinora plebis tuae Israel. Noe.	Come, Lord, do not delay, relieve the sins of your people Israel. Noel.
[B]	Noe. Ecce Dominus veniet, noli timere. Alleluia. Noe.	Noel. Behold, the Lord will come, do not fear. Alleluia. Noel.
[Tl]	Ad te, Domine, levavi animam meam. Deus meus, in te confido, non erubescam.	To you, O Lord, I have lifted up my soul. O my God, I confide in you, I shall not be ashamed.
[S,A, Tl,T2]	Canite tuba in Sion, quia prope est dies Domini. Crastina die erit vobis salus.	Sound the trumpet in Zion, for the day of the Lord is at hand. One day soon will be your salvation.
[B]	Deus, qui sedes super thronos et iudicas equitatem, esto refugium pauperum in tribulatione, quia tu solus laborem et dolorem consideras. Media vita in morte sumus.	O God, who sit above the thrones and judge righteously, be the refuge of the destitute in tribulation, for you alone consider our labor and pain. In the midst of life we are in death.
[S,Tl,T2]	Quem quaerimus adiutorem, nisi te, Domine? Ecce veniet ad salvandum nos.	Whom do we seek as helper but you, O Lord? Behold, he will come to save us.
[A]	O clavis David et sceptrum domus Israel qui aperis, et nemo claudit; claudis, et nemo aperit: veni, et educ vincium de domo carceris, sedentem in tenebris et umbra mortis.	O key of David, and scepter of the house of Israel, who open and none closes, who close and none opens: come and lead the captive out of prison, him who sits in darkness and the shadow of death. Alleluia.
[S,Tl,T2,B]	Alleluia.	Alleluia.
[S]	Spiritus Domini super me, evangelizare pauperibus jussit.	The spirit of the Lord is upon me, he bids me preach good news to the poor.
[A]	Veniet fortior me, cujus non sum dignus corrigiam calciamentorum solvere.	One stronger than I will come, the thong of whose sandals I am not worthy to loosen.
[Tl]	Hodie scietis, quia veniet Dominus, et mane videbitis gloriam ejus.	Today you know that the Lord will come and soon you will see his glory.
[T2]	Erunt prava in directa, et aspera in vias planas.	Crooked ways will be made straight, and rough places plain.
[B]	Bethlehem, es civitas Dei summi, ex te exiet dominator Israel.	Bethlehem, you are the city of the most high God, from you will come the governor of Israel.
[S,A]	Crastina die erit vobis salus, dicit Dominus exercituum.	One day soon will be your salvation, says the Lord of Hosts.
[Tl,T2,B]	Crastina die delebitur iniquitas terrae, et regnabit super nos Salvator mundi. Alleluia. Noe.	Soon the iniquity of the earth will be destroyed, and the Savior of the world will reign over us. Alleluia. Noel.
[A,Tl,T2,B]	De caelo veniet dominator Dominus, et in manu ejus honor et imperium.	From heaven will come the Lord governor, with honor and might in his hand.
[T2]	Veni Domine et noli tardare.	Come, Lord, and do not delay.
[Tl]	Beata es, Maria, quae credidisti, quae perficientur in te, quae dicta sunt tibi.	You are blessed, Mary, who believed what things will be done in you which have been told to you.
[S]	Ave Maria, gratia plena, Dominus tecum, benedicta tu in mulieribus, et benedictus fructus ventris tui.	Hail Mary, full of grace, the Lord is with you, blessed are you among women, and blessed is the fruit of your womb.
[B]	Ecce Dominus veniet et omnes sancti ejus cum eo. Et erit in die illa lux magna.	Behold, the Lord will come and all his saints with him. And on that day will be great light.
[S,A,Tl,T2,B]	Alleluia. Noe.	Alleluia. Noel.

**Mulier quae erat in civitate Manuel Cardoso
(Portuguese; 1566-1650)**

Very late Renaissance, an expressively chromatic setting of Luke 7:37-38. Jesus is at the table in the home of a Pharisee who invited him in.

Mulier quae erat in civitate peccatrix,
stans retro secus pedes Domini,
lacrymis cepit rigare pedes ejus,
et capillis capitis sui tergebat,
et osculabatur pedes ejus,
et unguento ungebat.

A woman who was in the city, a sinner,
standing behind at the feet of the Lord,
began to wet his feet with tears,
and wipe them with the hairs of her head,
and kissed his feet,
and anointed them with ointment.



Kehila Kedosha Janina, January 13, 2013

Norman Trabulus

Salve Regina William Cornysh (English; d.1523)

Of the four official Marian Antiphon chants, each sung for a part of the year, the Salve Regina, sung from Pentecost to Advent, is the most loved, and a favorite of composers. This is an elaborate setting from the Eton Choirbook. (As in the Gloria, tropes are here shown in parentheses.)

Solos: Anne, Barbara, Virginia, Sherwin, Dick

*Salve, Regina, mater misericordiae:
Vita, dulcedo, et spes nostra, salve.*

*Hail, Queen, mother of mercy:
Our life, sweetness and hope, hail.*

*Ad te clamamus, exsules, filii Hevae.
Ad te suspiramus, gementes et flentes
in hac lacrimarum valle.*

*To thee we cry, exiles, Eve's children.
For thee we sigh, moaning and weeping
in this vale of tears.*

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

*Therefore look! our Advocate, thy
merciful eyes turn thou toward us.*

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

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

*(Virgo mater ecclesiae,
Aeterna porta gloriae,
Esto nobis refugium
Apud patrem et filium.)*

*(Virgin mother of the church,
Eternal gateway to glory,
Be for us a refuge
With the father and the son.)*

O clemens:

O merciful:

*(Virgo clemens, virgo pia,
Virgo dulcis, O Maria,
Exaudi preces omnium
Ad te pie clamantium.)*

*(Merciful virgin, holy virgin,
Sweet virgin, O Mary,
Hear the prayers of all
Who cry piously to you.)*

O pia,

O holy,

*(Funde preces tuo nato
crucifixo, vulnerato,*

*(Pour prayers to your son,
crucified, wounded,*

*Et pro nobis flagellato,
Spinis puncto, felle potato.)*

*And whipped for us,
Pierced by thorns, made to drink bile.)*

O dulcis Virgo Maria (salve).

O sweet Virgin Mary (hail).



Fort Tryon Park, October 2, 2011

Ariel Winterbreucke

Laudate Dominum in sanctis ejus Antonio Lotti

Another Lotti Psalm setting, Psalm 150.

Laudate Dominum in sanctis ejus,
laudate eum in firmamento virtutis ejus.
Laudate eum in virtutibus ejus,
laudate eum secundum multitudinem
magnitudinis ejus.

Laudate eum in sono tubae,
laudate eum in psalterio et cithara.
Laudate eum in tŷmpano et choro,
laudate eum in chordis et organo.
Laudate eum in cŷmbalis benesonantibus,
laudate eum in cŷmbalis jubilationis:
omnis spiritus laudet Dominum. Amen.

Praise the Lord in his holy places,
praise him in the firmament of his strength.
Praise him in his powers,
praise him according to the vastness
of his greatness.

Praise him in the sound of the trumpet,
praise him in psaltery and lute.
Praise him in tambourine and dance,
praise him in strings and pipe.
Praise him in well-sounding cymbals,
praise him in cymbals of shouting:
Let every breath praise the Lord. Amen.

**Jubilate Deo omnis terra Cristobal de Morales
(Spanish; c.1500-1553)**

Celebrating the Truce of Nice, 1538, between Charles V of Spain and Francis I of France. Pope Paul III mediated between the two, who for mutual hatred could not sit in the same room. Morales, a favorite of the pope, was in the papal choir at the time. The first tenors sing “Gaudeamus” repeatedly, quoting the opening of a chant used for many celebratory occasions.

Jubilate Deo omnis terra,
cantate omnes,
jubilate et psallite,
quoniam suadente Paulo,
Carolus et Franciscus,
principes terrae,
convenerunt in unum
et pax de caelo descendit.

O felix aetas,
O felix Paule,
O vos felices principes
qui christiano populo
pacem tradidistis.
Vivat Paulus!
Vivat Carolus!
Vivat Franciscus!
vivant simul, et pacem
nobis donent in aeternum!

Rejoice in God, every land!
Sing, everyone!
Rejoice and sing Psalms,
for with Paul urging,
Charles and Francis,
kings of lands,
came together in one,
and peace from heaven came down.

O happy age!
O happy Paul!
O you happy kings
who for the Christian people
delivered peace.
Long live Paul!
Long live Charles!
Long live Francis!
Long may they all live,
and give us peace forever!

Cantus firmus:
Gaudeamus!

Let us rejoice!

Please stay for more good food and open singing!

The Renaissance Street Singers

Director	John Hetland
Soprano	Kate Ellis Joy Glazener Meredith Huveneers Nancy Mandel Janet B. Pascal Anne Posten
Alto	Ann Berkhausen Virginia Kaycoff Megan Lavengood Ellen Resnick Barbara Rosen Gina Tlamsa
Tenor	Sherwin Chao Art Bryan Manabat Bruce Rickenbacher Andras Vig Dan Winckler Bill Wolz
Bass	Richard Burger David Eisenstat Dick Hadsell Ezra Halleck David Kuperman Sigmund Rosen Jeff Thomas Evan Williams