

The Renaissance Street Singers

46th-Anniversary

Loft Concert



Astor Place Plaza, June 3, 2018

3 pm Sundays February 24 and March 3, 2019

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

The Renaissance Street Singers

Director: John Hetland. **Sopranos:** Joy Glazener, Nancy Mandel, Janet B. Pascal. **Altos:** Ann Berkhausen, Barbara Rosen, Gina Tlamsa. **Tenors:** Ezra Halleck, Dhananjay Jagannathan, Art Bryan Manabat, Bruce Rickenbacher, Bill Wolz. **Basses:** Richard Burger, Dick Hadsell, David Kuperman, Sigmund Rosen, Jeff Thomas.

The Renaissance Street Singers, founded in 1973 by John Hetland, perform polyphonic sacred music from late 15th century to early 17th *a cappella* on the sidewalks and in public spaces of NYC. The motivation is love for this music and the joy of sharing it. Concerts are about two Sunday afternoons a month, always free.

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.

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 nine composers from six countries, featuring a *Salve Regina* from *The Eton Choirbook* and three movements of Josquin's *Missa Gaudeamus*. Plus good food, and singing by *you*.

William Horwood's *Salve Regina*

The choirbook of Eton College resided in the college library for 400 years before being resurrected in 1951. It is by far the largest surviving collection of antiphons, or anthems, of the early Tudor period, according to its modern editor, Frank Ll. Harrison. It represents the florid polyphonic Latin style of composition, mostly dedicated to the Virgin Mary, that was forbidden by Edward VI in 1547. From this rich collection we have selected a *Salve Regina* by William Horwood.

For more information and a performance schedule, visit:

www.StreetSingers.org

Today's Concert

- Cantate Domino canticum novum Giovanni Croce
(Italian; c.1557-1609)
- Descendi in ortum meum Josquin des Prez (French; c.1452-1521)
- Gloria from Missa Gaudeamus Josquin des Prez
- Quam pulchri sunt gressus tui Tomás Luis de Victoria
(Spanish; 1548-1611)
- Victime paschali laudes Josquin des Prez
- Credo from Missa Gaudeamus Josquin des Prez
Solos: Nancy, Barbara, Dick
- Haleluyah haleli Salamone Rossi (Italian; 1570-c.1630)
- Celsi Tonantis Johannes Regis (Franco-Flemish; c.1425-c.1496)
Solos: Nancy, Barbara, Dhananjay, Dick

— Intermission —

- Laudent Deum Johann Stobaeus (German; 1580-1646)
- O magnum mysterium Tomás Luis de Victoria
- Sanctus from Missa Gaudeamus Josquin des Prez
- Peccantem me quotidie . . Cristóbal de Morales (Spanish; c.1500-1553)
- Salve Regina William Horwood (English; c.1440-1484)
Solos: Nancy, Barbara, Dhananjay, Ezra, Dick
- O quam gloriosum Tomás Luis de Victoria
- Adhaesit pavimento William Mundy (English; c.1528-1591)
Solos: Nancy, Barbara, Dhananjay, Ezra, Dick

Please stay for more good food and open singing!

Today's Concert

Text in italics is sung by soloists

Cantate Domino canticum novum Giovanni Croce (Italian; c.1557-1609)

A joyful setting of the opening verses of Psalm 95 (Hebrew 96). The beginning illustrates imitation, as each voice sings *Cantate* on a run of short notes.

Cantáte Dómino cánticum nóvum,

Cantáte Dómino ómnis terra.

Cantáte Dómino, et benedicite nómini éius.

Annuntiáte de díe in díem salutáre éius.

Sing to the Lord a new song,

Sing to the Lord, every land.

Sing to the Lord and bless his name.

Tell from day to day of his salvation.



Bennett Park, June 24, 2018

Photo by Sharon Moir

Descendi in ortum meum . Josquin des Prez (French; c.1452-1521)

From The Song of Songs, the most poetic book of the Bible that does not mention God. *Alleluia* is added by the composer.

Descéndi in órtum méum,

ut vidérem póma convállium,

et inspícerem si floruíssent vínee,

et germinássent mála púnica.

Revértere, revértere,

ut intueámur te.

Alleluia.

I went down to my garden

to look at the fruits of the valleys

and to see if the vines were blossoming

and the pomegranates were sprouting.

Turn back, turn back,

that I may gaze upon you.

Alleluia.

Gloria from Missa Gaudeamus Josquin des Prez

The mass “Gaudeamus” takes its motif from the celebratory chant *Gaudeamus in Domino*, “Let us rejoice in the Lord.” Each voice enters the *Gloria* with a rising line that recalls the opening of the chant and occurs frequently in the mass. The tenors, last to enter, sing it eight times. The *Gloria*, second movement of the Mass, begins with the words the angels proclaim to the shepherds at Christmas in Luke 2:14.

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, Jesu Christe.	O Lord, the only-begotten son, Jesus Christ.
Domine Deus, Agnus Dei, Filius Patris	O Lord God, 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 nostrum.	receive our prayer.
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.
Tu solus Dominus. Tu solus altissimus,	You alone are Lord. You alone are the highest,
Jesu Christe. Cum Sancto Spiritu,	Jesus Christ. With the Holy Spirit,
in gloria Dei Patris. Amen.	in the glory of God the Father. Amen.

Quam pulchri sunt gressus tui Tomás Luis de Victoria
(Spanish;1548-1611)

Another from The Song of Songs, again with added *Alleluia*.

Quam púlchri sunt gréssus túi,	How lovely are your steps,
filia princípis!	O daughter of a prince!
Cóllum túum sícut túrris ebúrnea.	Your neck is like a tower of ivory.
Oculi túi divíni,	Your eyes are divine,
et cómae cápitis túi	and the hair on your head
sícut púrpora régis.	is like a king's purple.
Quam púlchra es,	How lovely you are,
et quam decóra, caríssima!	and how seemly, dearest!
Allelúia.	Praise the Lord.

Victime paschali laudes Josquin des Prez

For Easter Sunday, likening Jesus to the Paschal, or Passover, Lamb, as the crucifixion and resurrection occur during Passover. The words are of a chant which Josquin follows closely. You'll hear the opening notes of the chant in the tenor on the words *Victime paschali laudes*.

Víctime pascháli
láudes ímmolent Christiáni.
Agnus redémit óves:
Chrístus ínnocens Pátri
reconciliávit peccatóres.
Mors et víta duélló
conflíxére mirándo:
dux víte mórtuus,
régнат vívus.

Dic nóbis María,
quid vidísti in vía?
Sepúlcrum Christi vivéntis,
et glóriam vídi resurgéntis:
Angélicos téstes,
sudárium, et véstes.
Surréxit Chrístus spes méa:
precédet súos in Galiléam.
Credéndum est mágis sóli
Maríe veráci quam
Judeórum túrbe falláci.
Scímus Chrístum surrexísse
ex mórtuis vére:
tu nóbis, Chríste
Rex, miserére.
Allelúya.

To the paschal victim,
let Christians offer praises.
The Lamb has redeemed the sheep:
Sinless Christ has reconciled
sinners to the Father.
Death and life have engaged
in a wondrous conflict:
the dead leader of life
reigns alive.

Tell us, Mary,
what did you see on the way?
I saw the tomb of the living Christ,
and the glory of the rising:
the Angelic witnesses,
the face-cloth, and the garments.
Christ, my hope, has risen:
he will go before his own to Galilee.
More to be believed alone
is Mary's veracity than
a crowd of mistaken Jews.
We know Christ has risen
from death truly:
may you, Christ the King,
have mercy on us.
Alleluia.



Bernard Kaplan Memorial Music Program, December 4, 2018

Photos by Nina B. de Fels

Credo from Missa Gaudeamus Josquin des Prez

The Nicene Creed, the third section of the Ordinary, is the statement of orthodox beliefs used in most Christian churches.

Solos: Nancy, Barbara, Dick

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, 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 baptismum 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.



Earl Hall, Columbia Univ, Nov 18, 2018

Still from video by Sig Rosen

Haleluyah haleli Salamone Rossi (Italian; 1570-c.1630)

This joyful Hebrew Psalm 146 reminds us that *alleluia*, from Hebrew, means “Praise Jehovah.” Late for us, it has only a few nods to polyphony.

Hal'luyah.
hal'li nafshi et adónai.
Ahal'la adónai b'hayyai
azamm'ra lélóhai b`ódi.
Al tivt'hu vindivim
b'ven adam sheein ló t'shu`a.
Tétsé ruhó yashuv l'admató
bayyóm hahu av'du `eshtónótav.
Ashrei sheél ya`aqóv b`ezró
sivró `al adónai elóhav
`osé shamayim vaarets
et hayyam v'et kol asher bam
hashómér emet l`ólam
`ose mishpat la`ashuqim
nótén lehem lar'évim
Adónai matir asurim
adónai póqéah `ivrim.
Adónai zóqéf k'fufim
adónai óhév tsadiqim.
Adónai shómér et gérim
yatóm v'almana y`ódéd
v'derekh r'sha`im y`avvet.
Yimlókx adónai l`ólam
elóhayikh tsiyyon l'dór vadór.
Hal'luyah.

Praise the Lord!
Praise the Lord, O my soul!
I will praise the Lord as long as I live;
I will sing praises to my God while I have being.
Put not your trust in princes,
in a son of man in whom there is no help.
His breath departs, he returns to his earth;
on that very day his plans perish.
Happy is he who has the God of Jacob for his help,
whose hope is in the Lord his God,
who made heaven and earth,
the sea, and all that is in them;
who keeps faith forever;
who executes justice for the oppressed;
who gives food to the hungry.
The Lord sets the prisoners free;
the Lord restores sight to the blind.
The Lord lifts up those who are bowed down;
the Lord loves the righteous.
The Lord watches over the strangers,
he upholds the widow and the orphans;
and the way of the wicked he brings to ruin.
The Lord will reign forever,
your God, O Zion, to all generations.
Praise the Lord!

Celsi Tonantis . . Johannes Regis (Franco-Flemish; c.1425-c.1496)

The text equates Jehovah with Jupiter (“the Thunderer”) and praises Virgin Mary as ruler of both Heaven and Hell. The tenor sings, only during the *tutti* portions, of the promise made to Abraham.

Solos: Nancy, Barbara, Dhananjay, Dick

*Célsi Tonántis áve génitrix súblimis Olýmpi,
Império pótens cúnctis dominánsque supérmis,
Quam chórus angélicus rutilánte lúce perénni
Se súper attóllens láudat, cólit et veneratur
cúí pátet avérni,
Horrendíque cháos cétus
Nam tu célsa pólo profundáque sciris abyssó.
Quis tibi stélla máris éxpers párit álma María?
Quis tibi, vírgo párens, condígna reférre valébit
Aut quibus aut quántus et quálibet ípsa corúscas?
Poénis cruciánda baráthri
per te nunc áditum gaúdet
Reperísse quiétis.*

*Nam pátris ingéniti génitus
quo cúncta regúntur:
Alta dúcum súperans
regúmqe súblímia víncens
Nobílium pótens nútu fastígia férens.
Quaténus ípse súo dónet nos númine fúngi?
Pátrém non cédens in te descéndit
ab álto órbe,
Gémens fácinus protoplásti
spónte peréemptus.
Hic chórus fúndit tibi láudum modulámina,
Te rógítans nátum pro nóbis ut préce púlses. Amen*

CANTUS FIRMUS:

*Abrahae
fit promíssio
quod illíus succéssio
vélut aréna crésceret stellísque aequális fieret.*

*Hail mother of the lofty Thunderer of high Olympus,
Mighty in your power and ruling all the host of heaven,
Whom the angelic chorus, as you glow in eternal light,
Exalting you above itself, praises, worships and reveres,
And whom the chaos of the assembly
of the dread Avernus obeys,
For you are known aloft in heaven and deep in the abyss.
Who gives birth without your help, loving Mary, Star of the Sea?
Who, Virgin Mother, will be able to repay you as you deserve,
Whatever or however much, and wherever you yourself radiate?
She who was to be tortured by punishments in the abyss
now rejoices that, through you,
She has discovered the way to peace.*

*For your son is the offspring of the Father,
by whom the world is governed:
Overpowering the lofty palaces of leaders
and surpassing those of kings,
Powerful with a nod, bearing the vanity of nobles.
How long would he give us to do his will?
Not leaving the Father, he descended into you
from the world on high,
Sorrowing for the sin of the first human,
and accepting death willingly.
This chorus pours forth hymns of praise to you,
Begging you to move your son with prayer for us. Amen.*

*To Abraham
the promise was made
that his descendants
would grow like grains of sand and equal the stars in number.*

— Intermission —

Laudent Deum Johann Stobaeus (German; 1580-1646)

A brief and cheerful setting of part of Psalm 150.

*Láudent Déum cíthara, chóri,
vox túba, fides, córnu,
orgána. Allelúia.*

*Let them praise God: the lute, chorus,
the sound of the trumpet, lyre, horn,
organ. Praise the Lord.*

O magnum mysterium Tomás Luis de Victoria

A favorite Christmas motet. Note the imitation, alternating with chordal declamation.

O mágnum mystérium
et admirábile sacraméntum,
ut animália vidérent
Dóminum nátum,
jacéntem in praesépio.
O beáta Virgo, cujus viscera
meruérunt portáre Dóminum
Jésum Chrístum. Allelúja!

O great mystery
and wondrous sacrament,
that animals might see
the newborn Lord
lying in a manger.
O blessed Virgin, whose womb
was worthy to bear the Lord
Jesus Christ. Praise God!

Sanctus from Missa Gaudeamus Josquin des Prez

The fourth movement of the Ordinary of the Mass, from Isaiah 6:3 and Matthew 21:9, recalls the prophet's vision of angels calling out at the throne of God, and Jesus' triumphal entry to Jerusalem on Palm Sunday.

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.

Osanna in excelsis.

Hosanna in the highest.

Benedictus
Qui venit in nomine Domini

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

Osanna in excelsis.

Hosanna in the highest.

**Peccantem me quotidie Cristóbal de Morales
(Spanish; c.1500-1553)**

From the Office for the Dead, the sinner's fear of death, set solemnly.

Peccántem me quotidie,
et non me paeniténtem,
tímor mórtis contúrbat me:
Quía in inférno núlla est redémpcio,
miserére méi Déus, et sálva me.

For my sinning daily,
and my not repenting,
the fear of death torments me:
Since in hell there is no redemption,
have mercy on me, O God, and save me.

Salve Regina William Horwood (English; c.1440-1484)

The 11th-century chant is honored as one of four praising the Virgin Mary, each for a season. *Salve Regina* is in the liturgy from Pentecost to Advent, roughly June to November. It has inspired many polyphonic settings.

Solos: Nancy, Barbara, Dhananjay, Ezra, Dick

*Sálve, Regína, máter misericórdiae:
Víta, dulcédo, et spes nóstra, sálve.
Ad te clamámus, éxsules, filii Hévae.
Ad te suspirámus, gementes et fléntes
in hac lacrimárum välle.*

*Eia érgo, Advocatá nóstra, illos túos
misericórdes óculos ad nos convérte.*

Et Jêsum,

*benedíctum frúctum véntris tui,
nóbis post hoc exsílum osténde.*

*Vírgo máter ecclésiae,
Aetérna pórtá glóriae,
Esto nóbis refúgium
Apud pátrém et filium.*

O clémens:

*Vírgo clémens, vírgo píá,
Vírgo dúlcis, O María,
Exáudi préces ómnium
Ad te píe clamántium.*

O píá,

*Fúnde préces túo náto
crucifixo, vulneráto,*

*Et pro nóbis flagelláto,
Spínis púncto, félle potáto.*

O dúlcis Vírgo María salve.

Hail, Queen, mother of mercy:

Our life, sweetness and hope, hail.

To you we cry, exiles, Eve's children.

*For you we sigh, moaning and weeping
in this vale of tears.*

*Therefore look! our Advocate, your
merciful eyes, turn them 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 the son.*

O merciful:

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

O holy,

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

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

O sweet Virgin Mary, hail.

O quam gloriosum Tomás Luis de Victoria

A cheerful celebration of Heaven, where the "Lamb" (of God) is Jesus.

O quam gloriósum est régnum,
in quo cum Chrísto
gaudent ómnes sáncti!
Amícti stólis álbis,
sequúntur Agnum
quocúmque íerit.

O how glorious is the kingdom
in which with Christ
all the saints rejoice!
Dressed in white robes,
they follow the Lamb
wherever he goes.

Adhaesit pavimento William Mundy (English; c.1528-1591)

A stirring setting of part of Psalm 118 (Hebrew 119) with a florid *Amen*.

Solos: Nancy, Barbara, Dhananjay, Ezra, Dick

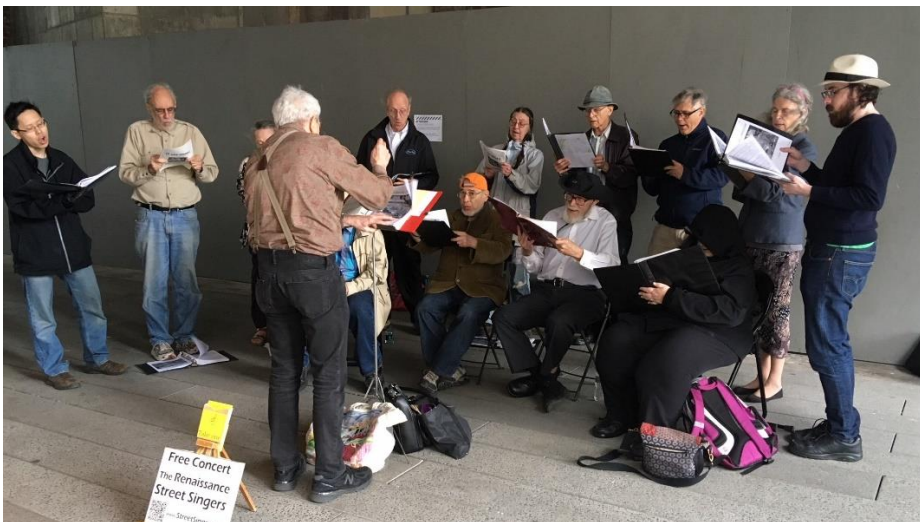
Adhaésit paviménto ánima méa;
vivífica me secúndum vérbum túum.
Vías méas enuntiávi, et exaudísti me.
Dóce me justificatiónes túas.
Viam justificatiónum tuárum ínstrue me;
et exercébor in mirabílibus túis.
Dormitávit ánima méa prae taéidio;
confirma me in vérbis túis.

My soul has cleaved to the dust;
revive me according to your word!
I told of my ways, and you heard me.
Teach me your statutes!
Instruct me in the way of your precepts,
and I will meditate on your wondrous works.
My soul has melted away for sorrow;
strengthen me according to your word!

*Viam iniquitátis amóve a me,
et de lége túa miserére méi.
Viam veritátis elégi,
judícia tua non sum oblítus.*
Adhaési testimóniis túis, Dómine;
nóli me confúndere.
Viam mandatórum tuórum cucúrri,
cum dilatásti cor méum.
Amen.

*Put the way of evil far from me;
and by your law have mercy on me.
I have chosen the way of truth,
I have not neglected your ordinances.*
I have cleaved to your testimonies, O Lord;
let me not be put to shame!
I have run the way of your commandments,
for you have enlarged my understanding!
Amen

Please stay for more good food and open singing!



High Line, May 6, 2018

Photo by Wolfgang Staehle