

# The Renaissance Street Singers

## 47th-Anniversary

# Loft Concert



Fort Tryon Park, September 22, 2019

Photo by Nichole Calle

3 pm Sundays February 23 and March 1, 2020

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 sacred music from late 15th century to early 17th *a cappella* on the sidewalks and in public spaces of New York City. The motivation is love for this music and the joy of sharing it. Concerts are usually two Sunday afternoons a month, always free.

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

## **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 eleven composers from five countries, featuring compositions based on four important chants. Plus good food, and singing by *you* into the evening.

## **The Four Marian Antiphons**

Among the plainsong melodies, sometimes called Gregorian chant, dating from Medieval times and earlier, are four devoted to the Virgin Mary that have been especially honored by the Catholic Church, such that each is featured in worship for a quarter of the year. Since the beginning of polyphony, these Marian Antiphons have been favorite melodies and themes for composers as the basis of their compositions. In this concert we feature four Renaissance Marian compositions, each preceded by the opening notes of the chant on which it is based.

## **Today's Concert**

O admirabile commercium . . . . Loyset Compère (French; c.1445-1518)

ALMA REDEMPTORIS MATER . Jean Lhéritier (French; c.1480-c.1552)

Nuptiae factae sunt . . . . . Barra Hotinet (French; fl.1510-23)

Quis dabit oculis . . . . . Costanzo Festa (Italian; c.1488-1545)

AVE REGINA CAELORUM . . Guillaume Du Fay (French; c.1397-1474)

Pater Abraham . . . . . Hubert Waelrant (Flemish; c.1517-1595)

### **— Intermission —**

Ave maris stella . . . . . Josquin des Prez? (French; c.1452-1521)

REGINA CAELI LAETARE . . . . . Costanzo Festa

Derelinquat impius . . . . . Thomas Tallis (English; c.1505-1585)

O sacrum convivium . . . Giaches de Wert (Flemish in Italy; 1535-1596)

SALVE REGINA . . . Orlande de Lassus (Franco-Flemish; c.1532-1594)

Laudes Christo Redemptori . . . . . Jacob Obrecht  
(S. Netherlands; c.1458-1505)

**Please stay for more good food and open singing!**

## Today's Concert

### **O admirabile commercium . . . . . Loyset Compère (French; c.1445-1518)**

For the Feast of Circumcision, January 1. The tenors sing a Christmas text during the first part. Then at "Christe, redemptor omnium," all go into triple time. On the last page, the basses have only two notes.

O admirabile commercium!  
Humani generis Creator  
hodie ex virgine nasci dignatus est:  
Christe, redemptor omnium,  
et Patre Patris  
unicae, solus ante principium,  
natus ineffabiliter.  
Tu lumen,  
tu splendor Patris,  
tu spes perennis omnium.  
Intende quas fundunt preces  
tui per orbem famuli.

O wondrous interchange!  
The Creator of the human race  
today deigned to be born of a virgin:  
O Christ, the redeemer of all,  
and by the Father and of the Father  
uniquely, alone before the beginning,  
born wondrously.  
You are the light,  
you are the splendor of the Father,  
you are the perpetual hope of all.  
Hear the prayers they pour out,  
your servants throughout the world.

#### *Tenor intro:*

Christus natus est nobis, per quem  
salus eterna mundo apparuit.

Christ was born for us; through him  
eternal salvation appeared to the world.

### **ALMA REDEMPTORIS MATER . . . . . Jean Lhéritier (French; c.1480-c.1552)**

Marian Antiphon from Advent to Purification (February 2). As the chant rises an octave at the beginning, so do the sopranos and tenors. The chant descends an octave on "Virgo prius," and so do the sopranos and tenors.

Alma Redemptoris Mater,  
  quae pervia caeli porta manes,  
Et stella maris, succurre cadenti  
  surgere qui curat populo:  
To 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 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 receiving that  
Hail, have mercy upon sinners.

**Nuptiae factae sunt . . . . . Barra Hotinet (French; fl.1510-23)**

John 2:1-10, changing water to wine at a wedding, and part of a Passover numbers song, "Echad mi yodaya," partly Christianized. The only connection seems to be that six is now the number of jars of water changed to wine.

Nuptiae factae sunt in Cana  
Galilaeae, et ibi erat Jesus  
cum Maria matre sua.

Vocatus est autem Jesus,  
et discipuli ejus, ad nuptias.  
Alleluia.

Deficiente vino, jussit Jesus  
implere hýdrias aqua,  
quae in vinum conversa est.  
Alleluia.

Dic mihi, quid est unus?  
Unus est Dominus Jesus  
Christus, qui regnat.

Dic mihi, qui sunt sex?  
Sex hýdriae positae  
in Cana Galilaeae.

Quinque libri Moýsi.  
Quatuor evangelistae.

Tres patriarchae,  
Abraham, Isaac, et Jacob.

Duae sunt tabulae Moýsi.

Unus est Dominus Jesus  
Christus, qui regnat.

Alleluia.

There was a wedding at Cana  
in Galilee, and Jesus was there  
with Mary, his mother.

But Jesus was invited,  
with his disciples, to the wedding.  
Alleluia.

When the wine failed, Jesus said  
to fill the jars with water,  
which was changed to wine.  
Alleluia.

Tell me, what is one?  
One is Lord Jesus  
Christ, who reigns.

Tell me, what are six?  
Six jars standing  
in Cana in Galilee.

Five books of Moses.  
Four evangelists.

Three patriarchs,  
Abraham, Isaac, and Jacob.

Two are the tablets of Moses.

One is Lord Jesus  
Christ, who reigns.

Alleluia.



Christopher Street, June 21, 2019



Ron Zamir



Loft Concert, February 24, 2019

Stephen Harmon

### **Quis dabit oculis . . . . . Costanzo Festa (Italian; c.1488-1545)**

Festa wrote this moving lament on the death of France's queen, Anne of Brittany, in 1514. Five years later Ludwig Senfl needed a lament for Maximilian I, Holy Roman Emperor. Instead of writing one, he used Festa's, changing the names of the deceased and the mourning countries.

Quis dabit oculis nostris  
fontem lacrymarum?  
Et plorabimus die ac nocte  
coram Domino.  
Britania, quid ploras?  
Musica sileat. Francia, cur  
deducta lugubri  
veste maerore consumeris?

Heu nobis Domine, defecit Anna,  
gaudium cordis nostri.  
Conversus est in luctum  
chorus noster;  
cecidit corona capitis nostri.

Ergo ululate pueri,  
plorate sacerdotes,  
ululate senes, lugete cantores,  
et plangite nobiles, et dicite: Anna,  
Anna! Requiescat in pace.

Who will give our eyes  
a fountain of tears?  
And we shall weep day and night  
in the presence of the Lord.  
Brittany, what do you lament?  
Let music be silent. France, why,  
brought down in mourning,  
will you rend your garments in grief?

Alas for us, O Lord, Anne is gone,  
the joy of our hearts.  
Our choir has turned  
to sadness;  
the crown has fallen from our head.

Therefore howl, children;  
weep, priests;  
howl, elders; mourn, singers;  
and wail, nobles, and say: Anne,  
Anne! Rest in peace.

**AVE REGINA CAELORUM . . . . . Guillaume Du Fay  
(French; c.1397-1474)**

Marian Antiphon from February 2 to Easter. We sing the first line of the chant. The sopranos then sing an elaboration of that line. The second line of the chant is the same notes as the first, and you'll hear the altos and tenors, singing together, do an elaboration of that line different from what the sopranos did. At the first "*Miserere*," the tenors begin singing the chant almost literally, with sometimes few and sometimes many notes interspersed. And here also begins text not in the chant: added pleas from Du Fay for mercy as he nears death. He wanted this motet sung at his funeral.

*(Italic text is not part of the traditional chant.)*

Ave Regina caelorum,  
Ave Domina Angelorum.  
*Miserere tui labentis Du Fay,  
ne peccatorum ruat  
in ignem fervorum.*

Salve radix, salve porta  
Ex qua mundo lux est orta.  
*Miserere, genitrix Domini,  
ut pateat porta caeli debili.*

Gaude Virgo gloriosa,  
Super omnes speciosa.  
*Miserere supplicanti Du Fay  
sitque in conspectu tuo  
mors ejus speciosa.*  
Vale, o valde decora,  
Et pro nobis Christum exora.  
*In excelsis ne damnemur,  
miserere nobis  
et juva, ut in mortis hora  
nostra sint corda decora.*

Hail, Queen of heaven  
Hail, Ruler of Angels.  
*Have mercy on your dying Du Fay  
lest he fall into the fire  
of burning sinners.*  
Health to you, source and gateway  
Whence dawn has risen on the world.  
*Have mercy, bearer of the Lord,  
that heaven's gate be open to the infirm.*

Rejoice, illustrious maiden,  
Beautiful beyond all.  
*Have mercy on begging Du Fay,  
that in your sight  
his death may be beautiful.*  
Farewell, most lovely one,  
And pray for us to Christ.  
*Lest we be damned in the highest,  
have mercy on us  
and help, that in the hour of death  
our hearts may be seemly.*

**Pater Abraham . . . . . Hubert Waelrant (Flemish; c.1517-1595)**

From Luke 16: 24-25. The rich man in fiery Hell sees Lazarus, the poor man he scorned in life, far away in the bosom of Abraham. And he cries out:

Pater Abraham, miserere mei  
et mitte Lazarum, ut intingat  
extremum digiti sui in aqua  
ut refrigeret linguam meam:  
quia crucior in hac flamma.

Et dixit illi Abraham:  
fili, recordare quia recepisti  
bona in vita tua,  
et Lazarus similiter mala:  
nunc autem hic consolatur,  
tu vero cruciaris.

Father Abraham, have mercy on me  
and send Lazarus, that he may dip  
the end of his finger in water  
to cool my tongue:  
for I am tormented in this flame.

And Abraham said to him:  
son, remember that you received  
good things in your life,  
and Lazarus likewise bad things:  
but now he is comforted;  
you indeed are tormented.

— **Intermission** —



Fort Tryon Park, April 14, 2019

Gina Tlamsa

**Ave maris stella . . . . . Josquin des Prez? (French; c.1452-1521**

Hymn for Second Vespers on feasts of the Virgin Mary, called Star of the Sea. It plays on the observation that Latin AVE (“Hail”) is EVA (“Eve”) spelled backwards. Partly because the alto is high and the style unusual for Josquin, his authorship has been questioned by some experts.

Ave maris stella,	Hail, star of the sea,
Dei mater alma,	Loving mother of God,
Atque semper virgo,	Yet eternal virgin,
Felix celi porta.	Happy gate of heaven.
Sumens illud Ave	Receiving that AVE
Gabrielis ore,	From Gabriel's mouth,
Funda nos in pace,	Confirm us in peace,
Mutans nomen Evae.	Reversing the name of EVA.
Solve vincla reis,	Break the chains of prisoners,
Profer lumen cecis:	Bring light to the blind:
Mala nostra pelle,	Drive away our evils,
Bona cuncta posce.	Ask for all good things.
Monstra te esse matrem:	Show that you are mother:
Sumat per te preces,	May he accept prayers through you
Qui pro nobis natus,	Who, born for us,
Tulit esse tuus.	Chose to be yours.
Virgo singularis,	Unique Virgin,
Inter omnes mitis,	Meek above all,
Nos culpis solutos,	Absolving us from faults,
Mites fac et castos.	Make us meek and chaste.
Vitam presta puram,	Keep life pure,
Iter para tutum:	Make the journey safe,
Ut videntes Jesum,	So that seeing Jesus,
Semper collemur.	We may rejoice forever.
Sit laus Deo Patri,	Praises be to God the Father,
Summo Christo decus,	Highest glory to Christ,
Spiritui sancto,	To the Holy Spirit,
Tribus honor unus. Amen.	One honor to the three. Amen.

**REGINA CAELI LAETARE . . . . . Costanzo Festa**

Marian Antiphon from Easter to Pentecost. The chant has “alleluia” after each line, the last one the longest. Memorable moments in the chant are the rising fifth on “Quia” and the descending one on “Ora”, both of which you’ll hear in all five voices.

Regina caeli laetare, alleluia:	Queen of heaven, rejoice, alleluia:
Quia quem meruisti portare, alleluia:	For he whom you were worthy to carry, alleluia:
Resurrexit, sicut dixit, alleluia:	Has risen again, as he said, alleluia:
Ora pro nobis Deum, alleluia.	Pray for us to God, alleluia.

**Derelinquat impius . . . . . Thomas Tallis (English; c.1505-1585)**

For the first Sunday in Lent: Isaiah 55:7 and Joel 2:13. Tallis’s writing styles vary greatly and tend to be different from others’. Here extra sharps and flats help to express the text in a novel way.

Derelinquat impius viam suam, Et vir iniquus cogitationes suas, Et revertatur ad Dominum, et miserebitur eius: Quia benignus et misericors est, Et praestabilis super malitia Dominus Deus noster.	Let the wicked forsake his way, And the unrighteous man his thoughts, And let him return to the Lord, and he will have mercy on him: For he is gracious and merciful, And steadfast against wickedness, The Lord our God.
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**O sacrum convivium . . . . . Giaches de Wert  
(Flemish, active in Italy; 1535-1596)**

A brief celebration of Corpus Christi, the festival in honor of the Eucharist, the bread and wine representing Christ’s body. Somber reflection changes to joyous anticipation.

O sacrum convivium in quo Christus sumitur. Recolitur memoria passionis ejus. Mens impletur gratia, et futurae gloriae nobis pignus datur. Alleluia.	O sacred feast in which Christ is received! The memory of his passion is recalled. The mind is filled with thanks, and a pledge of future glory is given to us. Alleluia.
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**SALVE REGINA . . . . . Orlande de Lassus  
(Franco-Flemish; c.1532-1594)**

Marian Antiphon from Pentecost to Advent. The chant notes on “Salve” go down a step, up a step, down a fifth. You’ll hear those same notes in the soprano, then the bass, then the tenor. Lassus makes free use of the chant melody throughout the piece, mainly in the tenor.

Salve, Regina misericordiae:  
Vita, dulcedo, et spes nostra, salve.  
Ad te clamamus, exsules, filii Hevae.  
Ad te suspiramus, gementes  
et flentes in hac lacrimarum valle.  
Eia ergo, Advocata nostra, illos tuos  
misericordes oculos ad nos converte.  
Et Jesum, benedictum fructum  
ventris tui,  
nobis post hoc exsilium ostende.  
O clemens: O pia: O dulcis  
Virgo mater Maria.

Hail, Queen of mercy:  
Our life, sweetness and hope, hail.  
To you we cry, exiles, Eve's children.  
To 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.  
O gentle, O holy, O sweet  
Virgin mother Mary.



Montague Street, Brooklyn, May 19, 2019

Laura Ghezzi

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

Sequence for Easter. The text is by a ninth-century Swiss monk, Notker Balbulus. Obrecht's treatment is imaginative and exciting.

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.

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, as a sacrifice  
for us, Christ offered himself to God  
the Father, by his own death  
putting to death our sins.  
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 perdiderat  
humero revexit suo.  
Ergo die ista exsulemus  
in qua nobis viam vitae  
resurgens patefecit Jesus.  
Astra, solum, mare jocundentur  
et cuncti gratulentur  
in caelis spiritalis chori.  
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.  
Who to the joy of his father, the lamb  
that he had lost  
he brought back on his shoulder.  
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.

**Please stay for more good food and open singing!**

For more information and a performance schedule, visit:

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