

The Renaissance Street Singers

Loft Concert

NY Early Music Celebration, Oct. 3, 2004 - Photos by Zeev Zamir

3 pm Sundays February 27 and March 6, 2005

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

The Renaissance Street Singers

performing in this concert

Director	John Hetland (founded 5/73)
Soprano	Kate Ellis (joined 6/02) Deborah Fisher (6/02) Joy Glazener (7/03) Nancy Mandel (9/83) Sylvia Rhyne (11/00) Holly Weiss (1/98)
Alto	Ruth Grossman (6/01) Virginia Kaycoff (6/04) Evie Manieri (12/01) Cynthia Parker (3/01) Janet B. Pascal (9/90) Barbara Rosen (6/99) Diana Sidtis (2/02) Gina Tlamsa (6/80)
Tenor	Gerald Beirne (6/78) Brian Brewer (6/04) Benjamin Dean (1/93) Nathan LeRud (8/04) Eric Redlinger (10/01) Bruce Rickenbacher (3/96)
Bass	Richard Burger (5/92) Rob Hollander (11/03) David Kuperman (12/01) Alan Shaw (8/04) Ted Shulman (10/85) Ron Zamir (6/94)

The Renaissance Street Singers

Since 1973, The Renaissance Street Singers have performed 15th- and 16th-century music *a cappella* on the sidewalks and in the public spaces of New York. The repertoire is entirely sacred music from the golden age of polyphony. The motivation is a love for this music and the wish to share it with others. Concerts are two or three Sundays 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 interest us. This year's concert has some accidental themes -- the Resurrection, Pentecost, the Apostles -- and includes all five sections of the Ordinary of the Catholic Mass, from masses by five different composers. Interspersed among the mass sections is more of the music we love to sing.

For more information and a performance schedule, visit:

www.streetsingers.org

Today's Concert

KYRIE from Missa Fors seulement Johannes Ockeghem
(Franco-Flemish; c.1410-1497)

Benedicam Dominum in omni tempore Jean Mouton (French; c.1459-1522)
Solos: Holly, Janet, Bruce, Alan

Odecha ki anitani Salamone Rossi (Italian; 1570-c.1630)
Solos: Kate, Joy, Barbara, Nathan, Eric, Ron

GLORIA from Missa Maleur me bat . . . Jacob Obrecht (Netherlands; c.1450-1505)

Mirabile mysterium . . . Jacob Handl (Slovenian, res. in Austria & Bohemia; 1550-1591)

Angelus Domini Nicolas Gombert (Flemish; c.1495-c.1560)

Salve Regina Matthaeus Pipelare (Flemish; c.1450-c.1515)
Solos: Ben, Nancy, Diana, Brian, Richard

CREDO from Missa Dum complerentur Tomás Luis de Victoria
(Spanish, partly res. in Italy; 1548-1611)
Solos: Joy, Evie, Rob

--- Intermission ---

Maria Magdalene Francisco Guerrero (Spanish; 1528-1599)

Dum transisset Sabbatum John Taverner (English; c.1490-1545)

Loquebantur variis linguis Thomas Tallis (English; c.1505-1585)

SANCTUS from Missa De Apostolis Heinrich Isaac (Flemish; c.1450-1517)
Solos: Nancy, Barbara (2/27), Virginia (3/6), Nathan, Eric, Ted

Sile fragor Loyset Compère (French; c.1445-1518)

Alleluia: Spiritus Domini Nicolas Gombert

AGNUS DEI from Missa L'homme armé sexti toni: Josquin Desprez
(Northern French, partly res. in Italy; c.1440-1521)
Solos: Holly, Brian, Rob

Please stay for more refreshments and open singing

First Half

(Text in italics is sung by soloists)

KYRIE from Missa Fors seulement Johannes Ockeghem
(Franco-Flemish; c.1410-1497)

This five-voice Kyrie is the opening movement of the mass that is based on Ockeghem's own polyphonic rondeau of misery and lost love, "Fors seulement l'attente." The opening notes of the rondeau are heard in both alto and soprano at the beginning

Kyrie eleison.	Lord have mercy.
Christe eleison.	Christ have mercy.
Kyrie eleison.	Lord have mercy.

Benedicam Dominum in omni tempore Jean Mouton
(French; c.1459-1522)

From Psalm 33, this six-voice motet contains an unusual canon at the second: the middle two voices are silent until one begins "Benedicam..." and the other follows just one note higher.

Solos: Holly, Janet, Bruce, Alan

Benedicam Dominum in omni tempore;	I will bless the Lord at all times;
Semper laus ejus in ore meo.	Ever his praise is in my mouth.
<i>Magnificate Dominum mecum,</i>	<i>Magnify the Lord with me,</i>
Et exaltemus nomen ejus in idipsum.	And let us exalt his name itself.
Gustate, et videte	Taste, and see
<i>quoniam suavis est Dominus;</i>	<i>how sweet is the Lord;</i>
Beatus vir qui sperat in eo.	Blessed is one who trusts in him.

Odecha ki anitani Salamone Rossi
(Italian; 1570-c.1630)

A six-voice motet from Hebrew Psalm 118. Each phrase of the text is sung first by soloists, then repeated by the full ensemble.

Solos: Kate, Joy, Barbara, Nathan, Eric, Ron

<i>Odecha ki anitani, vat'hi li lishua.</i>	<i>I thank you that you have answered me and brought salvation to me.</i>
<i>Eben maasu habonim, hayeta l'rosh pina.</i>	<i>The stone which the builders rejected has become the cornerstone.</i>
<i>Meet adonai hay'ta zot, hi nifla'at b'eynenu.</i>	<i>This is God's doing; it is marvelous in our eyes.</i>
<i>Ze hayom asa adonai, nagila v'nism'cha vo.</i>	<i>This day God has made; let us rejoice and delight in it.</i>

-tr. Zeev Zamir

GLORIA from Missa Maleur me bat Jacob Obrecht
(Netherlands; c.1450-1505)

From a mass based on another song of misery. Each of the four voices enters on the same melody, at different pitches and with different time values, the sopranos entering last in the sustained notes of a *cantus firmus*. The melody, a fragment of the song, reappears several times in all voices.

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
thee. We bless thee. We adore thee. We
glorify thee. We give thee thanks for thy
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 takest away the sins of the world, have
mercy on us. Who takest away the sins of
the world, receive our prayer. Who sittest at
the right hand of the Father, have mercy on
us. For thou alone art holy. Thou alone art
Lord. Thou alone art the Highest, Jesus
Christ. With the Holy Spirit,
in the glory of God the Father. Amen.

Mirabile mysterium Jacob Handl
(Slovenian, res. in Austria & Bohemia; 1550-1591)

The mystery of the divine birth is expressed in beautiful chromatic lines and unexpected harmonies. This antiphon is for Circumcision Day (Jan. 1).

Mirabile mysterium declaratur hodie, innovantur naturae: Deus homo factus est, id, quod fuit, permansit, et quod non erat, assumpsit, non commixtionem passus neque divisionem.	A wondrous mystery is proclaimed today, natures are altered: God became man, that which was, remained, and what was not, he took on, having suffered neither mixing nor separation.
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Angelus Domini Nicolas Gombert
(Flemish; c.1495-c.1560)

The familiar story from Luke 2, set to joyous music for Christmas Day.

Angelus Domini ad pastores ait: Annuntio vobis gaudium magnum quod erit omni populo, quia natus est vobis hodie Salvator mundi, qui est Christus Dominus, in civitate David.	The angel of the Lord said to the shepherds: I bring you news of a great joy which will be for every people, for to you is born this day the Savior of the world, who is Christ the Lord, in the city of David.
Et invenietis infantem pannis involutum, et positum in praesepio. Qui est Christus Dominus, in civitate David.	And you shall find the infant wrapped in swaddling clothes and placed in a manger. He is Christ the Lord, in the city of David.

Salve Regina Matthaeus Pipelare (Flemish; c.1450-c.1515)

The traditional Marian Antiphon for the period between Pentecost and Christmas, retaining the original plainsong chant in alternate sections.

Solos: Ben; Nancy, Diana, Brian, Richard

*Salve, Regina, mater misericordiae: Hail, Queen, mother of mercy:
Vita, dulcedo, et spes nostra, salve. Our life, sweetness and hope, hail.*

*Ad te clamamus, exsules, filii Hevae. To thee we cry, exiles, Eve's children.
Ad te suspiramus gementes et flentes For thee we sigh, moaning and weeping
in hac lacrimarum valle. in this vale of tears.*

*Eia ergo, Advocata nostra, illos tuos Therefore look! our Advocate, thy
misericordes oculos ad nos converte. merciful eyes turn thou toward us.
Et Jesum, And Jesus,
benedictum fructum ventris tui, blessed fruit of thy womb,
nobis post hoc exsilium ostende. reveal to us after this exile.*

*O clemens: O pia: O merciful, O holy,
O dulcis Virgo Maria. O sweet Virgin Mary.*

**CREDO from Missa Dum complerentur Tomás Luis de Victoria
(Spanish, partly res. in Italy; 1548-1611)**

Victoria based this mass on his own motet for Pentecost (performed in the '93 and '99 Loft Concerts). The rush of wind that "filled the whole house, Alleluia" is clearly heard in the final words, "Et vitam venturi saeculi, Amen."

Solos: Joy, Evie, Rob

*Credo in unum Deum, I believe in one God, The
Patrem omnipotentem, factorem caeli et Father almighty, maker of heaven and earth
terrae, visibilium omnium, et invisibilium. and of all things visible and invisible. And
Et in unum Dominum Jesum Christum, in one Lord Jesus Christ, the only begotten
Filius Dei unigenitum. Et ex Patre natum Son of God. And he was born of the Father*

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
baptisma in remissionem peccatorum. Et
exspecto resurrectionem mortuorum.
Et vitam venturi saeculi. Amen.

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 men and for our salvation
came down from heaven.

And he was made flesh
by the Holy Spirit from the Virgin Mary,
and he was made man.

*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 again he will come with glory
to judge the living and the dead:
of his kingdom there will be no end.*

And in the Holy Spirit, the Lord and giver
of life, who proceeds from the Father and
the Son. Who with the Father and the Son
together is worshipped and glorified: who
spoke through the Prophets. And one holy
catholic and apostolic Church. I acknow-
ledge 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.

--- Intermission ---

Second Half

Maria Magdalene Francisco Guerrero
(Spanish; 1528-1599)

The visitation at the tomb on Easter Sunday, as told in Matthew 28 and Mark 16. The music is both imitative and chordal, intermixed. The imitative style of the polyphony is most clearly heard at the beginning, where the six voices enter successively with the very same melody. The more chordal treatment is heard at the opening of the second section.

Maria Magdalene, et altera Maria,
emerunt aromata
ut venientes ungerent Iesum.
Et valde mane
una Sabbatorum
veniunt ad monumentum,
orto iam sole.
Alleluia.

Mary Magdalene and the other Mary
bought spices
to come and anoint Jesus.
And early in the morning
the day after the Sabbath
they came to the tomb,
just after sunrise.
Alleluia.

Et introeuntes in monumentum
viderunt iuvenem
sedentem in dextris
coopertum stola candida,
et obstupuerunt.
Qui dicit illis:
Iesum quem quaeritis
Nazarenum crucifixum:
surrexit, non est hic,
ecce locus ubi posuerunt eum.
Alleluia.

And entering the tomb
they saw a young man
sitting on the right side
covered in a white robe,
and they were astonished.
He said to them:
Jesus whom you seek,
the crucified Nazarene,
has arisen; he is not here;
see the place where they laid him.
Alleluia.

Dum transisset Sabbatum John Taverner
(English; c.1490-1545)

Again the visitation, from Mark 16. Part of the story is told in traditional English chant, with repeats of the polyphonic portions.

Dum transisset sabbatum, Maria
Magdalene et Maria Jacobi
et Salome emerunt aromata:
Ut venientes ungerent Jesum.
Alleluia.

When the sabbath had passed, Mary
Magdalene, and Mary the mother of
James, and Salome bought spices:
So they could come and anoint Jesus.
Alleluia.

Et valde mane
una sabbatorum
veniunt ad monumentum,
orto iam sole:
Ut venientes ungerent Jesum.
Alleluia.

And early in the morning
one day after the sabbath
they came to the tomb,
just after sunrise:
So they could come and anoint Jesus.
Alleluia.

Gloria Patri et Filio
et Spiritui Sancto.
Alleluia.

Glory to the Father and the Son
and the Holy Spirit.
Alleluia.

Loquebantur variis linguis Thomas Tallis (English; c.1505-1585)

The Pentecost story, from Acts 2. Tallis (who would be about 500 years old this year) uses chant with polyphonic repeats, as Taverner did above. The seven voices begin successively with nearly the same melody, an elaboration of that sung by the tenors.

Loquebantur variis linguis Apostoli. Alleluia. Magnalia Dei. Alleluia.	The Apostles spoke in various tongues, Alleluia, of the mighty works of God. Alleluia.
Repleti sunt omnes Spiritu Sancto et ceperunt loqui. Magnalia Dei. Alleluia.	All were filled with the Holy Spirit and they began to speak of the mighty works of God. Alleluia.
Gloria Patri et Filio et Spiritui Sancto. Alleluia.	Glory to the Father and the Son and the Holy Spirit. Alleluia.

SANCTUS, Missa De Apostolis . . . Heinrich Isaac (Flemish; c.1450-1517)

Traditional chant alternating with five-voice polyphony. The four-note motif of the first "Osanna" is elaborately repeated in the second "Osanna."

Solos: Nancy, Barbara (2/27), Virginia (3/6), Nathan, Eric, Ted

Sanctus, Sanctus, Sanctus Dominus Deus Sabaoth. Pleni sunt caeli et terra gloria tua.	Holy, Holy, Holy is the Lord God of Hosts. Heaven & earth are full of thy glory.
Osanna in excelsis. <i>Benedictus qui venit in nomine Domini.</i> Osanna in excelsis.	Hosanna in the highest. <i>Blessed is he who comes in the name of the Lord.</i> Hosanna in the highest.

Sile fragor Loyset Compère
(French; c.1445-1518)

The text of this motet, in addition to being appropriate for street singing, is notable for its inclusion of the god of wine along with Mary and Jesus.

Sile fragor
ac rerum tumultus,
fuge pavor
qui pectore raucus anhelas.
Psallere nos sine
et nostros aequare modos.
Urget amor Musae
opprimens iurgia irae,
cum ecclesia resonat
dulcore carminis nostri
et voces solidae
audientium aures demulcent.

Suscipe, deitatis mater,
vocum praecordia nostra,
et nato refunde vota,
quae psallimus omnes.
Nunc fontem adire decet,
quo Bacchus insedet ipse
et discedat lympa
liberos dum carpimus rivos.
Amen.

Be silent, noise
and bustle of the world;
fly, fear,
that breathes hoarsely in the breast.
Allow us to sing
and get our modes right.
Love of the muse impels,
suppressing the quarrels of anger,
when the church echoes
to the sweetness of our song
and our firm voices
charm the listeners' ears.

Receive, Mother of the Godhead,
our hearts through our voices,
and to your Son pass on the prayers
that we all sing. Now
it is fitting to approach the fountain
where Bacchus himself is enthroned,
and let water depart
while we draw the free streams.
Amen.

Alleluia: Spiritus Domini Nicolas Gombert
(Flemish; c.1495-c.1560)

Another celebration of the events of Pentecost, the fiftieth day after the Resurrection. Imitation among the five voices is clearly evident throughout, including interspersed chordal passages. All is joyful polyphony.

Alleluia.
Spiritus Domini
replevit orbem terrarum,
venite adoremus eum.

Alleluia.
The Spirit of the Lord
has filled the world;
come, let us adore him.

Alleluia.
Hodie completi sunt
dies Pentecostes.

Alleluia.
Today has arrived
the day of Pentecost.

Alleluia.
Hodie Spiritus Sanctus
in igne discipulis apparuit,
et tribuit eis
charismatum dona.

Alleluia.
Today the Holy Spirit
appeared to the disciples in fire,
and bestowed upon them
the gift of authority.

Alleluia.

Alleluia.

Laudes Deo devotas
dulci voce ac sonora
plebs devota caelo decantat.

Devout praises to God
with a sweet and strong voice
a devout people sings to heaven.

Alleluia.

Alleluia.

Spiritus Sancti gratia
Apostolis die hodierna
in linguis igneis est infusa.
Paracliti praesentia
emundet nos a peccati macula
pura sibi aptans habitacula.

The grace of the Holy Spirit
has this day been given
to the Apostles in tongues of fire.
May the Comforter by his presence
cleanse us from the stain of sin,
preparing his chaste dwellings.

Alleluia.

Alleluia.

AGNUS DEI from Missa L'homme armé sexti toni: . . . Josquin Desprez
(Northern French, partly res. in Italy; c.1440-1521)

One of many masses based on the popular song that warned of the danger of "the armed man." The opening notes of that song, slightly altered, are heard in all voices at the beginning. The final section consists of an amazing double canon at the unison in which the two voices of each canon are merely a quarter-note apart.

Solos: Holly, Brian, Rob

Agnus Dei,
qui tollis peccata mundi,
miserere nobis.

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

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

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

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

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

Please stay for more refreshments and open singing