

The Renaissance Street Singers 51st-Anniversary

Loft Concert



Loft Concert March 12, 2023

Norman Trabulus

3 pm Sunday February 25, 2024

At 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.

Members' names are on the back page.

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, much of which has been presented in previous Loft Concerts, is chosen from our current repertoire, fourteen works that we think you'll enjoy. This year's concert contains works by twelve composers from six countries, including the five main Ordinary sections of the Mass by five different composers. Plus good food, and singing by *you* into the evening.

www.StreetSingers.org

Today's Concert

Tu Deus noster Johannes Lupi (Franco-Flemish; c.1506-1539)

Missa Da pacem: KYRIE Nicolas Gombert (S. Neth.; c.1495-c.1560)

**Alma Redemptoris Mater Jean de Ockeghem
(Franco-Flemish; c.1410-1497)**

O altitudo divitiarum Cipriano de Rore (S. Neth.; c.1516-1565)

Missa Au travail suis: GLORIA Jean de Ockeghem

**Gaude prole regia / Sancta Catherina Loyset Compère
(French; c.1445-1518)**

**Missa Malheur me bat: CREDO Jacob Obrecht
(S. Netherlands; c.1458-1505)**

— Intermission —

O quam suavis est William Byrd (English; c.1540-1623)

Nesciens mater Walter Lambe (English; c.1450-c.1504)

**Missa Per signum crucis: SANCTUS Ludwig Daser
(German; c.1525-1589)**

Ne irascaris, Domine William Byrd

Shir hamaalot Salamone Rossi (Italian; 1570-c.1630)

**Missa L'homme armé super voces musicales: AGNUS DEI Josquin
des Prez (French; c.1452-1521)**

Tui sunt coeli Orlande de Lassus (Franco-Flemish; c.1532-1594)

Please stay for more good food and open singing!

Today's Concert

Tu Deus noster Johannes Lupi (Franco-Flemish; c.1506-1539)

In this setting of verses from the Apocryphal Book of Wisdom, the opening motif on “Tu, Deus noster” is heard in only two parts, and all five then imitate one another on “suavis et verus es.”

Tu, Déus nóster, suávis et vérus es,
Et in misericórdia dispónens ómnia.
Etenim si peccavérimus, túi súmUs,
Sciéntes magnítudinem túam,
Et si non peccavérimus,
Scímus quóniam ápod te
súmum computáti.

Nósse énim te,
consummáta justítia est;
Et scíre justítiam
et virtútem túam,
rádix est immortalitátis.

You, our God, are gracious and true,
and in mercy arranging all things.
For if we sin, we are yours,
knowing your greatness,
and if we do not sin,
we know that we are
counted with you.

For to begin to know you
is complete justice;
and to know justice
and your power
is the root of immortality.

Missa Da pacem: KYRIE Nicolas Gombert (S. Neth.; c.1495-c.1560)

Kyrie is the first of five Ordinary mass sections, which occur in all masses. This fragment of Greek liturgy survives from the earliest Christian rites. Based on the chant “Grant peace, O Lord, in our time,” this setting has the opening notes of the chant in the first three notes in the tenor, six in soprano, five in alto and six in bass.

Kyrie eleison
Christe eleison
Kyrie eleison

Lord, have mercy.
Christ, have mercy.
Lord, have mercy.



Concert in Barbara's lobby, February 26, 2023

Liz Quadrino

**Alma Redemptoris Mater Jean de Ockeghem
(Franco-Flemish; c.1410-1497)**

Based on one of the Maryan chants for four parts of the year, the one for Christmas. The opening reflects the chant's rising line on "Alma". Ockeghem antedates the embrace of imitation in polyphony; his is complex interweaving and lush harmony.

Alma Redemptóris Máter,
quae pέρvia coéli pórtā mānes,
et stélla máris,
succúre cadénti
súrgerē qui cúrāt pópulo.
Tu quae genuísti, natúra miránte,
tuum sánctum Genitórem:

Vírgo príus ac postérius,
Gabriélis ab óre
súmēns illud Ave,
peccatórum miserére.

Kind Mother of the Redeemer,
who remain the passable gate of heaven,
and star of the sea,
hasten to help the falling
people which tries to rise.
You who have borne, nature travelling,
your holy Begetter:

Virgin before and afterward,
from the mouth of Gabriel
receiving that Hail,
have mercy upon sinners.

O altitudo divitiarum Cipriano de Rore (S. Neth.; c.1516-1565)

From Paul's letter to the Romans, partly quoting Isaiah. Expressively set by Rore.

O altitúdo divitiárum
sapiéntiae et sciéntiae Déi:
quam incomprehensibília
sunt iudícia éius,
et investigábiles víae éius.

Quis énim cognóvit sénsū Dómini?
Aut quis consiliárius éius fúit?
Aut quis príor dédit illi,
et retribuétur éi?
Quóniam ex ípso et per ípsum
et in ípso sunt ómnia:
ípsi glória in saécula saeculórum.
Amen.

O the height of riches,
God's wisdom and knowledge:
how incomprehensible
are his judgments,
and unsearchable his ways.

For who has known the mind of the Lord?
Or who has been his advisor?
Or who has first given to him,
and been repaid by him?
For from him and through him
and in him are all things:
glory to him for ages of ages.
Amen.



Street Singers and friends caroling December 16, 2023

Norman Trabulus

Missa Au travail suis: GLORIA Jean de Ockeghem

The second movement of the Mass begins with the words the angels proclaim to the shepherds at Christmas in Luke 2:14. In the first words sung by the sopranos and basses, “Et in terra pax,” we hear the opening notes of the rondeau “Au travail suis” by Barbingant or by Ockeghem himself.

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.

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 nostram

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.

**Gaude prole regia / Sancta Catherina Loyset Compère
(French; c.1445-1518)**

Honoring St. Catherine of Alexandria, Virgin and Martyr (November 25). The first tenor repeats the final line, “Sancta Catherina, ora pro nobis,” on long notes. Notice the rhyme scheme of the text.

Gaude prole regia,
Virginum egregia,
Dulcis o Catherina!
Congaudent exercitus
Cherub te divitus
Ferens in montem Sinai.
Costo regi Cypri nata,
moxque Christo desponsata
passa Alexandria
Te clamat sanctam in caelis ,
omnis natio fidelis,
Francia cum Flandria.
Symphonisant dulce melos
cives qui habitant caelos
tam digno consortio.
Sponsio tuo occurristi,
laureata quae fuisti,
digna caeli portio.
Psallit laudes, canit hymnos,
cantus personat divinos
fidelis ecclesia.
Laudes erumpit annuas,
colens passiones tuas
duraque supplicia.
O quam dulcis, quam formosa
quamque Christo gratiosa
est haec regis filia!
Quae spreta mundanitate
amplexatque castitate
nitet super lilia.
Da captivis libertatem,
aegrotis incolumitatem,
sis spes te deprecantium.
Confer quaeso peregrinis,
sanitatem in divinis,
sis via errantium.
Tandem pia Virgo cave,
ne quid in cor nostrum pravae
infundat diabolus.
Sed reice si quid assit
ut post mortem aeterna sit
mansio nostra polus.
Sancta Catherina, ora pro nobis.
Amen.

Rejoice in your royal lineage,
outstanding among virgins,
O sweet Catherine!
The Cherub host rejoices,
carrying you by divine will
to Mount Sinai.
Born to Costus the king of Cyprus,
and later betrothed to Christ
martyred in Alexandria.
Proclaims you holy in the heavens,
every faithful nation,
France together with Flanders,
They sing the same sweet tune,
citizens who inhabit the heavens,
to so worthy a community.
You ran to meet your bridegroom,
you who were laurelled,
a worthy part of heaven.
The faithful church plays psalms
of praise, sings hymns and
resounds with divine songs.
It bursts forth in yearly praises
marking your sufferings
and harsh tortures.
Oh, how sweet, how beautiful
and how pleasing to Christ
is this daughter of a king!
Who, having rejected worldliness
and embraced chastity,
shines brighter than lilies.
Give to captives liberty,
to the sick, wholeness;
be the hope of those beseeching you.
Bestow, I pray, on pilgrims
soundness in divine matters;
be a path for those who stray.
Finally, holy Virgin, take care
lest the devil put
any evil into our heart.
But cast out any that is there
so that, after death, our eternal
abode may be in heaven.
Holy Catherine, pray for us.
Amen.

**Missa Malheur me bat: CREDO Jacob Obrecht
(S. Netherlands; c.1458-1505)**

The Nicene Creed, the third section of the Ordinary, is the Heart of the mass, a statement of orthodox beliefs used in most Christian churches. The chanson “Malheur me bat” probably begins with the rising-fifth motif heard in all three opening voices. Omission of text is common in this period; this setting omits the Holy Spirit and the Holy Catholic Church.

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. 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. 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.



Christopher Street, November 6, 2022



Judy Sterio

Second Half

O quam suavis est William Byrd (English; c.1540-1623)

Sweetness emphasized by sweet chromatic harmony.

O quam suavis est, Dómine, Spíritus túus, qui, ut dulcédinem túam in filios demonstráres, páne suavíssimo de coélo praéstito, esuriéntes réples bónis, fastidiósos dívites dimittens inánes.	Oh, how sweet, O Lord, is your spirit, who, that your sweetness toward your children you might show, when the sweetest bread from heaven has been provided, you fill the poor with good things, sending the loathsome rich away empty.
---	---

Nesciens mater Walter Lambe (English; c.1450-c.1504)

Honor to the Virgin Mary in the flowing, florid style typical of the Eton Choirbook, the sacred music from 15th-century Eton College, from which this piece comes.

Nesciens mater virgo virum peperit sine dolore Salvatorem saeculorum. Ipsum regem angelorum sola virgo lactabat, ubera de caelo plena.	The virgin mother, knowing no man, bore without pain the Savior of the ages. Him, the king of angels, only the virgin suckled, her breasts filled from heaven.
---	---

Missa Per signum crucis: SANCTUS Ludwig Daser (German; c.1525-1589)

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.
Hosanna in excelsis.	Praise God in the highest.
Benedictus qui venit in nomine Domini	Blessed is he who comes in the name of the Lord.
Hosanna in excelsis.	Praise God in the highest.

Ne irascaris, Domine William Byrd

From Isaiah 64: The prophet is begging God to appear, to make the nations tremble, to forgive, for Jerusalem has been destroyed because of the sins of the people.

Ne irascáris, Dómine, sátis,
Et ne últra memineris
iniquitátis nóstrae;
Ecce, réspice,
pópulus túus ómnes nos.

Cívitas Sáncti túi
fácta est desérta,
Síon desérta fácta est,
Ierúsalem desoláta est.

Do not be angry, Lord, exceedingly,
And do not too long remember
our iniquity;
Behold, consider,
we are all your people.

Your Holy City
has become a wilderness,
Zion has become a wilderness,
Jerusalem is a desolation.



Union Square August 21, 2022



Dhananjay Jagannathan

Shir hamaalot Salamone Rossi (Italian; 1570-c.1630)

Psalms 128.

Shir hama`alót,
ashrei kol y`ré adónai,
hahólékh bidrakhav.
Y`gia` kapekha ki tókhél,
ashrekha v`tów lakh.
Esht`kha k`gefen póriyya,
b`yark`tei veitekha,
banekha kishtilei zeitim,
saviv l`shulhanekha.
Hinné khikhén y`vórakh gaver,
y`ré adónai.
Y`varekh`kha adónai mitstsiyyón,
ur`é b`tuv y`rushalayim,
kól y`mei hayyekha.
Ur`é vanim l`vanekha,
shalóm `al yisraél.

A Song of Ascents.
Happy is every one who fears the Lord,
Who walks in his ways.
When you eat the labor of your hands,
You will be happy; it will be well with you.
Your wife will be like a fruitful vine,
In the innermost parts of your house;
Your children like olive shoots,
Around your table.
Behold, surely thus shall one be blessed
Who fears the Lord.
The Lord bless you from Zion!
May you see the good of Jerusalem
All the days of your life!
May you see your children's children!
Peace be upon Israel!

**Missa L’homme armé super voces musicales: AGNUS DEI Josquin
des Prez (French; c.1452-1521)**

The gentle conclusion of the Mass, this setting is based on the popular tune warning of danger from “the armed man.” “Super voces musicales” means that the “L’homme armé” tune appears at different pitches as the mass progresses. You’ll hear it at the beginning in the tenor starting at C, but before they finish the tune, the altos enter with the tune on B-flat. In the second section, three voices sing the same melody (not “L’homme armé”) at three different tempos. In the third section, the most exquisite, the sopranos sing the complete “L’homme armé” tune, starting on C, very slowly.

Agnus Dei,
qui tollis peccata mundi,
miserere nobis.

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

Agnus Dei,
qui tollis peccata mundi,
miserere nobis.

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

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

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

Tui sunt coeli Orlande de Lassus (Franco-Flemish; c.1532-1594)

Our only foray into double choir. This is from Psalm 88 (Hebrew 89).

Túi sunt caéli,
et túa est térra;
Orbem terrárum
et plenitúdinem éjus
tu fundásti.
Justítia
et júdíciúm
praeparátio
sédís túae.

The heavens are yours,
and the earth is yours;
The world
and all that is in it
you have founded.
Righteousness
and justice
are the foundation
of your throne.

Please stay for more good food and open singing!

The Renaissance Street Singers

performing in this concert:

Director: John Hetland

Sopranos: Joy Glazener
Kirsten Sjödahl

Altos: Barbara Rosen
Emma
Ezra Halleck
Gina Tlamsa

Tenors: John Bruce Rickenbacher
Dhananjay Jagannathan
Mark Fiedler

Basses: Bob Strock
Dick Hadsell