

The Renaissance Street Singers 42nd-Anniversary Loft Concert



Montague Street, Brooklyn Heights, July 13, 2014

Jeanie Wing

3 pm Sundays February 22 and March 1, 2015

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 thirteen composers from seven different countries, featuring the mass “La sol fa re mi” by Josquin des Prez. Plus good food and then singing by *you*.

Missa “La sol fa re mi”

The story is told of some magnate who answered Josquin’s requests with “Laisse faire moy” or “Lesse faire a mi” (Let me take care of it) but didn’t take care of it, leading Josquin to reply by composing a mass on the solmization theme *la, sol, fa, re, mi*. The mass has been described as both witty and ingenious. You’ll hear all five movements today.

For more information
and a performance schedule, visit:

www.StreetSingers.org

Today's Concert

Puer natus est Heinrich Finck (German; c.1445-1527)

La sol fa re mi KYRIE Josquin des Prez (French; c.1452-1521)

Inter vestibulum et altare Cristóbal de Morales
(Spanish; c.1500-1553)

Quid Christum captive Jacobus Vaet (Flemish; c.1529-1567)

La sol fa re mi GLORIA Josquin des Prez

Expurgate vetus fermentum Nicolas Gombert
(S. Netherlands; c.1495-c.1560)

Ego sum resurrectio Hans Leo Hassler (German; 1564-1612)

La sol fa re mi CREDO Josquin des Prez

Adesto dolori meo . Giaches de Wert (Flemish, in Italy; 1535-1596)

— Intermission —

Gaudent in caelis . . Tomás Luis de Victoria (Spanish; 1548-1611)

Ipsa est qui post me . . . Manuel Cardoso (Portuguese; 1566-1650)

La sol fa re mi SANCTUS Josquin des Prez

Ecce advenit Henricus Isaac (S. Netherlands; c.1452-1517)

In aeternum William Mundy (English; c.1529-c.1591)

La sol fa re mi AGNUS DEI Josquin des Prez

Nigra sum sed formosa . . . Jean Lhéritier (French; c.1480-c.1552)

Benedicam Dominum in omni tempore Orlande de Lassus
(Franco-Flemish; c.1532-1594)

Please stay for more good food and open singing!

First Half

Puer natus est Heinrich Finck (German; c.1445-1527)

An Introit for Christmas Day, and an example of a Proper, a portion of the mass meant for a specific occasion. The rising fifth in each voice at the beginning reflects the original chant for the occasion, the model for this piece.

Introit:

Puer natus est nobis,
et filius datus est nobis:
cujus imperium
super humerum ejus:
et vocabitur nomen ejus,
magni consilii Angelus.

A boy has been born for us,
and a son has been given to us,
whose empire
is upon his shoulder;
and his name shall be called
Angel of the great council.

Verse (Psalm 97:1; Hebrew 98:1):

Cantate Domino canticum novum:
quia mirabilia fecit.

Sing to the Lord a new song,
for he has done wondrous things.



The New Museum, April 6, 2014

Theo Rosen

La sol fa re mi KYRIE Josquin des Prez (French; c.1452-1521)

When composers set the traditional words of the Mass to music they usually set only the Ordinary – the parts always included, as opposed to the vast number of Proper sections for particular occasions. The first movement of the Ordinary is the Kyrie eleison. In the present setting, you'll hear the “la sol fa re mi” theme first in the sopranos' opening notes.

Kyrie eleison
Christe eleison
Kyrie eleison

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

**Inter vestibulum et altare Cristobal de Morales
(Spanish; c.1500-1553)**

Joel 2:17. The prophet has been warning that the day of the Lord is coming, and saying there is still time to repent and return to the Lord. He calls for a fast and a solemn assembly. You'll hear an example of imitation as each of the four voices enters with the same melodic line. The prophet warns:

Inter vestibulum et altare
plorabunt sacerdotes,
ministri Domini, dicentes:
Parce, Domine, parce populo tuo:
et ne des hereditatem tuam
in opprobrium, ut
non dominantur eis nationes.

Between the vestibule and the altar
the priests will weep,
servants of the Lord, saying:
Spare, O Lord, spare your people,
and give not your heritage
over to disgrace, that
the nations not lord it over them.



Christopher Street, May 4, 2014

Bonnie Resnick

Quid Christum captive Jacobus Vaet (Flemish; c.1529-1567)

Perhaps addressed to Pontius Pilate as Jesus is being led to crucifixion:

Quid Christum captive crepas
dux perfide curans?

Quae infido volvit corde
superba caro?

Christus enim vivit
justissimus arbiter orbis,
quem nisi sprevisse sidere
liber eras.

Asserit ad dexteram patris
pia jura suorum
deturbans tumidos
omnipotente manu.
Hic vestrum cohibet rabiem
faucesque rebelles
sed pius in media morte
perire nequit.

Why would you strike captive Christ,
O treacherous leader, in your care?
What in a faithless heart is
proud flesh considering?
For Christ lives,
the most just judge of the world;
until you had cursed him by the stars,
you were free.

He defends, at the father's right hand,
the righteous laws of his own people,
thrusting down the proud
with almighty hand.
He curbs your fury
and rebellious tongues,
but, devout in the midst of death,
he cannot perish.

La sol fa re mi GLORIA Josquin des Prez

The second movement of the Ordinary praises God and asks for mercy. It begins with the words the angels proclaim to the shepherds in Luke 2:14. Traditionally, the first words are sung as the original chant melody.

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 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, 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.

Expurgate vetus fermentum . N.Gombert (S. Neth.; c.1495-c.1560)

First Corinthians 5:7-8 and Romans 4:25: Paul says that an immoral man among the Corinthians should “be removed from among you,” likening him to a little leaven that ferments the whole lump of dough. And he says:

Expurgate vetus fermentum,	Cleanse out the old leaven,
ut sitis nova conspersio.	that you may be fresh dough.
Alleluia.	Alleluia.
Etenim Pascha nostrum	For our paschal lamb,
immolatus est Christus.	Christ, has been sacrificed.
Itaque epulemur in Domino.	Therefore let us celebrate in the Lord.
Alleluia.	Alleluia.
Mortuus est enim	For he was put to death
propter delicta nostra	for our transgressions
et resurrexit	and rose again
propter iustificationes nostras.	for our justification.
Itaque epulemur in Domino.	Therefore let us celebrate in the Lord.
Alleluia.	Alleluia.

Ego sum resurrectio Hans Leo Hassler (German; 1564-1612)

For the Burial Service, and the Office for the Dead at Lauds (John 11:25-26).

In John 11, Jesus has been called to the village of the sisters Mary and Martha because their brother Lazarus is dead. Martha complains that Jesus is too late, but Jesus says, "Your brother will rise again." Martha says, "I know he will rise again in the resurrection at the last day." Jesus replies:

Ego sum resurrectio et vita:
qui credit in me,
etiam si mortuus fuerit, vivet:
omnis enim, qui vivit
et credit in me,
non morietur in aeternum.

I am the resurrection and the life:
one who believes in me,
even if one has died, will live:
for everyone who lives
and believes in me
will never die.



Irish Hunger Memorial, June 1, 2014

Denis Carpenter

La sol fa re mi CREDO Josquin des Prez

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

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, judicare 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.



Make Music New York, Christopher Street, June 21, 2014

Dorrie Rosen

Adesto dolori meo . Giaches de Wert (Flemish, in Italy; 1535-1596)

A powerful statement of lamentation, made poignant by chromatically shifting harmonies. Voices enter in imitation, four of them ascending, two singing the same intervals as the others but descending.

Adesto dolori meo, o Deus,
nimium fatigor;
et cecidit in luctum cithara mea,
et cantatio mea in plorationem,
et cantatio mea in plorationem.

Be present in my affliction, O God,
I am exceedingly tormented;
and my lute has sunk into lamentation,
and my song, into weeping,
and my song, into weeping.

— **Intermission** —

Second Half

Gaudent in caelis . . . Tomás Luis de Victoria (Spanish; 1548-1611)

An antiphon for the commemoration of Saints and Martyrs.

Gaudent in caelis
animae Sanctorum,
qui Christi vestigia sunt secuti:
et quia pro ejus amore
sanguinem suum fuderunt,
ideo cum Christo exsultant
sine fine.

They rejoice in heaven,
the souls of the Saints
who followed the footsteps of Christ;
and, because for his love
they shed their blood,
therefore with Christ they exult
without end.



The High Line, August 3, 2014

David Randall

Ipse est qui post me . . . Manuel Cardoso (Portuguese; 1566-1650)

John 1:27. Religious leaders have questioned John the Baptist, asking why he is baptizing if he is not the Christ, nor Elijah, nor the prophet. John says that the Christ is among them but not yet recognized...

Ipse est qui post me venturus est,
qui ante me factus est:
cujus ego non sum dignus ut
solvam ejus corrigiam calceamenti.

He it is who is to come after me,
who was made before me:
of whom I am not worthy to
untie the lace of his sandal.

La sol fa re mi SANCTUS 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.

Hosanna in excelsis.

Hosannah in the highest.

Benedictus
Qui venit in nomine Domini

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

Hosanna in excelsis.

Hosannah in the highest.



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

Steven L. Cantor

Ecce advenit Henricus Isaac (S. Netherlands; c.1452-1517)

A part of the Proper for Epiphany, when magi from the east visit the manger. The Psalm whose opening verse is quoted exhorts “the kings of Sheba and Seba,” far off nations, to bring gifts, including gold.

Introit:

Ecce advenit
Dominator Dominus:
et regnum in manu ejus,
et potestas, et imperium.

Behold, he comes,
the Lord governor
and the kingdom is in his hand,
and power, and empire.

Verse (Psalm 71:2; Hebrew 72:1):

Deus, iudicium tuum Regi da:
et iustitiam tuam Filio Regis.

God, give your judgement to the King,
and your justice to the King's Son.

Alleluia.

Alleluia.

Vidimus stellam ejus in Oriente,
et venimus cum muneribus
adorare Dominum.

We have seen his star in the East,
and have come with gifts
to worship the Lord.

Communion:

Vidimus
stellam ejus in Oriente,
et venimus cum muneribus
adorare Dominum.

We have seen
his star in the East,
and have come with gifts
to worship the Lord.

In aeternum William Mundy (English; c.1529-c.1591)

Psalm 118 (119):93-96. Each phrase of text has its own melodic motif that is taken up by each voice in turn, an example of pervasive imitation.

In aeternum non obliviscar
iustificationes tuas,
Quia in ipsis vivificasti me.
Ego sum tuus; salvum me fac,
Quoniam iustificationes
tuas exquisivi.
Me exspectaverunt peccatores
ut perderent me,
Testimonia tua intellexi.
Latum mandatum tuum nimis.
Amen.

I will never forget
your precepts,
For by them you have given me life.
I am yours; save me,
For I have sought
your precepts.
The wicked lie in wait for me
to destroy me;
I have considered your testimonies.
Your command is exceedingly broad.
Amen.

La sol fa re mi AGNUS DEI Josquin des Prez

The final movement of the Ordinary is a plea for mercy and peace. Josquin makes sure you cannot miss the la sol fa re mi theme.

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.



Bruce's Garden, 6/22/14 Steven L. Cantor

Nigra sum sed formosa . . . Jean Lhéritier (French; c.1480-c.1552)

Song of Songs 1:3-4 somewhat altered. The original text is "I am dark [from working in the sun], but beautiful, daughters of Jerusalem... The king has brought me into his chambers." There is no mention of the Lord in this book.

Nigra sum sed formosa
filia Jherusalem.
Ideo dilexit me Dominus,
et introduxit me
in cubiculum suum.

I am a dark but beautiful
daughter of Jerusalem.
For that, the Lord chose me
and brought me
into his chamber.

**Benedicam Dominum in omni tempore Orlande de Lassus
(Franco-Flemish; c.1532-1594)**

Psalm 33 (34): 2-3. Unabashed praise, with a different motif for each phrase of text, beginning with some in reversed direction.

Benedicam Dominum
in omni tempore;
Semper laus ejus in ore meo.

I will bless the Lord
at every moment;
Always his praise is in my mouth.

In Domino laudabitur anima mea:
Audiant mansueti, et laetentur.

In the Lord will my soul be praised:
Let the gentle folk hear, and rejoice.



Central Park, August 10, 2014

Jordan Wouk

Please stay for more good food and open singing!

The Renaissance Street Singers

Director	John Hetland
Soprano	Kate Ellis Joy Glazener Nancy Mandel Janet B. Pascal
Alto	Ann Berkhausen Emily Hey Virginia Kaycoff Ellen Resnick Barbara Rosen Gina Tlamsa Holly Weiss Bill Wolz
Tenor	Sherwin Chao Art Bryan Manabat Bruce Rickenbacher Andras Vig Dan Winckler
Bass	Richard Burger Dick Hadsell David Kuperman Sigmund Rosen