

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 ápuđ te
súmUs 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 mārís,
succúre cadénti
súrgere qui cúrat pópulo.
Tu quae genuísti, natúra miránte,
tuum sánctum Genitórem:

Vírgo príus ac postérius,
Gabriélis ab óre
súmens 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 maveling,
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 sénsu 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.

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 you. We bless you.

We worship you. We glorify you.

We give thanks to you

for your 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 take away the sins of the world,

have mercy on us.

Who take away the sins of the world,

receive our prayer.

Who sit at the right hand of the Father,

have mercy on us. For you alone are holy

You alone are Lord. You alone are the highest,

Jesu Christ. With the Holy Spirit,

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.
Custo 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.
Sponso tuo occurristi,
 laureata quae fuisti,
 digna caeli portio.
Psallit laudes, canit hymnos,
 cantus personat divinos
 fidelis ecclesia.
Laudes erumpit annuas,
 colens passionem tuam
 duraque supplicia.
O quam dulcis, quam formosa
 quamque Christo gratiosa
 est haec regis filia!
Quae spreto mundanitate
 amplexaque 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 pravum
 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, judicare
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

— Intermission —

Second Half

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

Sweetness emphasized by sweet chromatic harmony.

O quam suávis 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.
Ipsium 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 memíneris
iniquitátis nóstrae;
Ecce, réspice,
pópulus túus ómnes nos.

Cívitas Sáncti tui
fácta est desérta,
Sión 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

Dongfang Yin



Dhananjay Jagannathan

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

Psalms 128.

Shir hama`alót,
ashrei kol y're adónai,
hahólékh bidrakhav.
Y'gia` kapekha ki tókhél,
ashrekha v'tóv lakh.
Esht'kha k'gefen póriyya,
b'yark'tei veitekha,
banekha kishtilei zeitim,
saviv l'shulhanekha.
Hinné khikhén y'vórakh gaver,
y're 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 judícium
praeparátio
sédis 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
Nancy Mandel

Altos: Barbara Rosen
Emma
Ezra Halleck
Gina Tlamsa

Tenors: John Bruce Rickenbacher
Dhananjay Jagannathan
Mark Fiedler

Basses: Bob Strock
Dick Hadsell