

The Renaissance Street Singers  
35th Anniversary

# Loft Concert



Community Garden, East 11th between B and C, August 12, 2007

Photos by Christopher Batenhorst

3 pm Sundays February 24 and March 2, 2008

in John Hetland's Loft

Live sound on [www.live365.com/stations/rekording](http://www.live365.com/stations/rekording)

Live video on Yahoo! Messenger ID 'johnhetland'

## 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 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 we like. For this year's concert we are featuring composers from the musically fertile region of Flanders and France. And we are again performing all five sections of the Ordinary of the Mass, this time from masses written by five Franco-Flemish composers. Interspersed among the mass sections you will hear more of the music we love to sing.

For more information  
and a performance schedule, visit:

[www.streetsingers.org](http://www.streetsingers.org)

## Today's Concert

Regina coeli laetare                      Alexander Agricola (South Netherlandish; c.1446-1506)

KYRIE 'Ave Regina caelorum'                      Guillaume Du Fay (French; c.1397-1474)  
*Solos: Sari, Kate, Dan, Ann, Richard, Brian, Gina, Nancy*

GLORIA 'Mi mi'                      Jean de Ockeghem (Franco-Flemish; c.1410-1497)  
*Incipit: Sari*

CREDO 'Sub tuum praesidium'                      Jacob Obrecht (South Netherlandish; c.1458-1505)  
*Incipit: Brian*

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

Salve Regina                      John Browne (English; fl.c.1480-1505)  
*Solos: Wayne, Brian, Barbara, Lisa D, Fumi*

Ecclesiae militantis                      Guillaume Du Fay  
*Solos: Evie, Sari*

During Intermission: Versets by Guillaume Nivers (French; 1632-1714)  
*Ron Zamir, organ*

Egressus Jesus                      Giaches de Wert (Flemish; 1535-1596)

SANCTUS 'Wohlauf gut gsell'                      Henricus Isaac (South Netherlandish; c.1452-1517)  
*Solos: Holly, Virginia, Bruce, Wayne (Feb 24), Alan (Mar 2), Cynthia*

Miserere pie Jesus                      Nicolas Gombert (South Netherlandish; c.1495-c.1560)

AGNUS DEI 'Pange lingua'                      Josquin des Prez (French; c.1452-1521)  
*Solos: Evie, Lisa R*

O suavitas et dulcedo                      Philippe de Monte (Flemish; 1521-1603)

Fremuit spiritu Jesus                      Jacobus Clemens non Papa (South Neth.; c.1512-c.1555)

In conspectu angelorum                      Sebastián de Vivanco (Spanish; c.1551-1622)

Please stay for more refreshments and open singing

## First Half

*(Text in italics is sung by soloists)*

### **Regina coeli laetare**                      **Alexander Agricola (South Netherlandish; c.1446-1506)**

Based on the Marian chant used from Easter to Pentecost. The tenor part loosely follows the chant, and other parts partake of it in imitations.

Regina coeli 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.

### **KYRIE 'Ave Regina caelorum'**                      **Guillaume Du Fay (French; c.1397-1474)**

Based on the Marian chant used from February to Easter. The tenor part follows the chant closely, including its words, while the other voices sing the customary Kyrie/Christe text.

*Solos: Sari, Kate, Dan, Ann, Richard, Brian, Gina, Nancy*

1. Kyrie eleison. Ave Regina caelorum,	Lord, have mercy. Hail Queen of the heavens,
2. Kyrie eleison. Ave Domina angelorum:	Lord, have mercy. Hail Ruler of angels:
3. <i>Kyrie eleison.</i> <i>Ave Regina caelorum,</i>	<i>Lord, have mercy.</i> <i>Hail Queen of the heavens,</i>
4. Christe eleison. Salve radix, salve porta Ex qua mundo lux est orta:	Christ, have mercy. Health to you, source and gateway Whence the dawn has risen upon the world:
5. Christe eleison. <i>6. Christe eleison.</i> <i>Salve radix, salve porta</i> <i>Ex qua mundo lux est orta:</i>	Christ, have mercy. <i>Christ, have mercy.</i> <i>Health to you, source and gateway</i> <i>Whence the dawn has risen upon the world:</i>
7. Kyrie eleison. Gaude Virgo gloriosa, Super omnes speciosa:	Lord, have mercy. Rejoice, illustrious Virgin, Beautiful beyond all:
8. <i>Kyrie eleison.</i>	<i>Lord, have mercy.</i>
9. Kyrie eleison. Vale valde decora, Et pro nobis sémper Christum exora.	Lord, have mercy. Farewell most lovely, And ever pray for us to Christ.



## GLORIA 'Mi mi'

Jean de Ockeghem (Franco-Flemish; c.1410-1497)

From his *Missa 'Mi-mi'*, a cyclic mass whose repeating motif is a simple descending fifth, heard here in the first two notes of the bass. Each note is "mi" in a different hexachord.

*Incipit: Sari*

*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 adore you. We glorify you. We give you thanks for your great glory. O Lord God, heavenly King, God the Father almighty. O Lord, the only-begotten son, Jesus Christ. O Lord God, Lamb of God, Son of the Father.*

*Who takes away the sins of the world, have mercy on us. Who takes away the sins of the world, receive our prayer. Who sits 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, Jesus Christ. With the Holy Spirit, in the glory of God the Father. Amen.*

**CREDO 'Sub tuum praesidium' Jacob Obrecht (South Netherlandish; c.1458-1505)**

While the first sopranos sing the words and essentially the melody of the Marian chant "sub tuum praesidium" once, the second sopranos sing their "Audi nos" chant four times, each time with different rhythms. The other parts sing a highly abbreviated "Credo" text.

*Incipit: Brian*

Soprano 1:

Sub túum praesídium confúgimus,  
sáncta Déi Génitrix:  
nóstras deprecationes  
ne despicias in necessitatibus.  
Sed a periculis cúntis  
líbera nos sémpet, Vírgo benedícta.

We flee to your protection,  
holy Mother of God:  
do not scorn  
our earnest prayers in our needs.  
But from all dangers  
free us always, blessed Virgin.

Soprano 2:

Audi nos, nam te fílius,  
níhil négans, honórat.  
Sálva nos, Jésu, pro quíbus  
vírgo máter te órat.

Hear us, for the son,  
refusing nothing, honors you.  
Save us, Jesus, for whom  
the virgin mother implores you.



Alto, tenor, bass:

*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.

Et resurrexit tertia die.

Et ascendit in caelum:

sedet ad dexteram Patris.

Et iterum venturus est cum gloria  
judicare vivos et mortuos.

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 born of the Father before all ages.  
God of God, light of light,  
true God of true God.

And he rose again on the third day,

And he ascended into heaven:

he sits at the right hand of the Father.

And he will come again with glory  
to judge the living and the dead.

And I look for the resurrection of the dead.

And the life of the world to come. Amen.

### **Pater Abraham**

Luke 16:24-25. A rich man in hell looks across a gulf and sees Lazarus, who as a beggar used to lie at the rich man's door, now in the bosom of Abraham. He calls across to Abraham.

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.

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

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.



## Salve Regina

John Browne (English; fl. c.1480-1505)

The text of the Marian chant used from Pentecost to Advent, with additions. This is a magnificent example of the florid style of composition, from the Eaton Choirbook.

*Solos: Wayne, Brian, Barbara, Lisa D, Fumi*

*Salve regina, mater misericordiae;  
Vita, dulcedo, et spes nostra, salve.*

*Ad te clamamus exsules filii Euae.  
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.*

*Virgo mater ecclesiae,  
Aeterna porta gloriae,  
Esto nobis refugium  
Apud patrem et filium.*

*O clemens.  
Virgo clemens, virgo pia,  
Virgo dulcis, O Maria,  
Exaudi preces omnium  
Ad te pie clamantium.*

*O pia,  
Funde preces tuo nato  
Crucifixo, vulnerato,  
Et pro nobis flagellato,  
Spinis puncto, felle potato.  
O dulcis Maria, salve.*

*Hail queen, mother of mercy;  
Our life, sweetness and hope, hail.*

*To you we cry, exiled children of Eve.  
To you we sigh, groaning and weeping  
in this vale of tears.*

*Therefore look, our advocate, turn  
your merciful eyes toward us,  
And Jesus, blessed fruit of your womb,  
reveal to us after this exile.*

*Virgin mother of the church,  
Eternal portal to glory,  
Be for us a refuge  
With the father and the son.*

*O merciful one.  
Merciful virgin, holy virgin,  
Sweet virgin, O Mary,  
Hear the prayers of all  
Who piously cry to you.  
O holy one,  
Pour prayers to your son,  
Crucified, wounded,  
And flogged for our sake,  
Pierced with thorns, made to drink gall.  
O sweet Mary, hail.*

## **Ecclesiae militantis**

**Guillaume Du Fay**

For Gabriel Condulmer's election as Pope Eugene IV. Under the two florid soprano parts honoring the Pope, the altos sing their words and music three times in this festal isorhythmic motet. Tenors and basses repeat fragments of chants chosen for their textual relevance.

*Solos: Evie, Sari*

### *Triplum*

1. *Ecclesiae militantis, Roma, sedes triumphantis  
Patris sursum sidera Carmen cleri resonantis  
Laudem pontifici dantis Promat voce libera.*  
2. Gabrielem quem vocavit, Dum paternum crimen lavit,  
Baptismatis sumptio, Eugenium revocavit,  
"Bonum genus" quod notavit, Pontificis lectio.  
3. Quod consulta contio, – Quam sancta ratio! –  
Sic deliberavit Ut sola devotio  
Regnet in palatio Quod deus beavit.  
4. Certe deus voluit Et in hoc complacuit  
Venetorum proli; Sed daemon indoluit,  
Quod peccatum defuit Tantae rerum molli.  
5. Dulcis pater populi, Qui dulcorem poculi,  
Crapulum perhorres, Pone Lento consuli  
Rem gregis pauperculi, Ne nescius erres!  
6. Pater haerens filio Spiritus confinio  
Det prece solemnii Gaudium Eugenio,  
Perfecto dominio, In vita perenni. Amen.

### *Motetus:*

1. *Sanctorum arbitrio Clericorum proprio  
Chordo meditant; Nequam genus atrio  
Recedat ludibrio Umbræ petulantii.*  
2. Nam torpens inertia Longa quaerens otia  
Nescivit Eugenium; Sed juris peritia  
Cum tota iustitia Sunt ejus ingenium.  
3. Hinc est testimonium: Pacem quaerit omnium  
Exosus piaculi, Et trinum dominium  
Daemonis et carnium Pompam vincit saeculi.  
4. Qui coleris populi Scutum, dic, quod attuli  
Tibi, pater optime, Sacrum det, quod oculi  
Tui instar speculi Cernant nitidissime.  
5. Eja te, pulcherrime, Quaerimus, tenerrime,  
Moram longi temporis Dulcimum asperrime,  
Nescio quo, ferrime, Ad fulmentum corporis.  
6. Una tibi trinitas Vera deus unitas  
Det coeli fulgorem, Quem linea bonitas,  
Argentea castitas Sectavit in morem. Amen.

### *Contratenor:*

1-3. *Bella canunt gentes, querimur, pater optime, tempus:  
Expediet multos, si cupis, una dies.  
Nummus et hora fluunt magnumque iter orbis agendum  
Nec suus in toto noscitur orbe deus. Amen.*

### *Tenor I:*

1-6. Gabriel. Amen.

### *Tenor II:*

1-6. Ecce nomen Domini. Amen.

### *Soprano I:*

1. *May Rome, the home of the Church Militant of the Father  
who triumphs above the stars, send forth with unfettered voice  
a hymn of the clergy giving praise to the Pope.*  
2. He has called back to earth Gabriel, whom He called upon when the  
conferment of baptism washed away the sins of our fathers, as Eugene,  
whom the papal election marked down as one of 'Virtuous family'.  
3. The expert assembly – what divine reasoning! –  
has resolved that devotion alone  
should reign in the palace which God has blessed.  
4. Assuredly God willed this and in so doing pleased  
his Venetian flock, but the Devil was aggrieved  
at the lack of sin in such an important undertaking.  
5. Sweet Father of your people, who abhor the drunkenness that comes from  
the sweetness of the cup, entrust to your counsellor Lentus the  
management of your poor little flock, to avoid erring in your ignorance!  
6. May the Father, who cleaves to the Son, surrounded by the Spirit,  
give joy to Eugene with our solemn prayer in eternal life,  
when his reign is done. Amen.

### *Soprano II:*

1. *When, with the approval of the Saints, the clerks' own  
music plays, then may all worthless folk  
leave the hall with their insubstantial, wanton mockery.*  
2. For slothful idleness, which seeks lengthy periods of leisure,  
knows nothing of Eugene, but knowledge of the law  
and complete justice are the marks of his genius.  
3. Here is the proof: he seeks the peace of all,  
and hates sin, and his triple dominion [as chief priest, king and judge]  
has overcome the Devil, the flesh and the pomp of the age.  
4. You who are revered as the holy shield of your people,  
the best of fathers, command that in the one I have brought you your eyes  
should discern your likeness with great clarity like a mirror.  
5. Hail, most fair, most loving one, we seek  
a long delay before we are led most cruelly, most pitilessly,  
we know not where, to support your body.  
6. May God, the one trinity, the true unity, confer on you  
the radiance of heaven, which the modesty of linen and  
the chastity of silver have regularly accompanied. Amen.

### *Alto:*

1-3: *The nations sing of wars; we, excellent father, lament the times:  
One day will release many, if you so desire.  
Money and time are wasting away, and a great journey over the earth must  
be made, yet nowhere in the world is the world's God known. Amen.*

### *Tenor:*

1-6. Gabriel. Amen.

### *Bass:*

1-6. Behold the name of the Lord. Amen.

## Intermission

Versets from the first organ book (1665)

Guillaume Nivers (French; 1632-1714)

Ron Zamir, organ

## Second Half

### Egressus Jesus

Matthew 15:21-28. In *New Testament stories*, Israel is portrayed as hostile to Canaan, and the Israelites seem not to care much for the Canaanites. So what happens when a Canaanite woman begs Jesus to heal her daughter, possessed by a demon? In this dramatic retelling, the composer uses different groups of singers to represent the different voices in the dialogue.

Egressus Jesus secessit  
in partes Tyri et Sidonis.  
Et ecce mulier Chanaanæ  
a finibus illis egressa clamavit, dicens ei:  
Miserere mei, Domine fili David:  
filia mea male a daemonio vexatur.  
Qui non respondit ei verbum.  
Et accedentes discipuli ejus  
rogabant eum dicentes:  
Dimitte eam: quia clamat post nos.  
Ipse autem respondens ait:  
Non sum missus nisi ad oves,  
quæ perierunt domus Israel.  
At illa venit, et adoravit eum,  
dicens: Domine, adjuva me.  
Qui respondens ait:  
Non est bonum sumere panem  
filiorum, et dare canibus.  
At illa dixit: Etiam Domine:  
nam et catelli edunt de micis  
quæ cadunt de mensa dominorum suorum.  
Tunc respondens Jesus, ait illi:  
O mulier, magna est fides tua:  
fiat tibi sicut vis.

### Giaches de Wert (Flemish; 1535-1596)

Jesus went away and withdrew  
to the district of Tyre and Sidon.  
And behold, a Canaanite woman  
from that region came out and cried to him,  
"Have mercy on me, O Lord, Son of David;  
my daughter is severely possessed by a demon."  
But he did not answer her a word.  
And his disciples came  
and begged him, saying,  
"Send her away, for she is crying after us."  
He answered her,  
"I was sent only to the sheep  
who were lost of the house of Israel."  
But she came and knelt before him,  
saying, "Lord, help me."  
And he answered,  
"It is not good to take the bread  
of the children and give it to the dogs."  
But she said, "Yes, Lord,  
yet even the little dogs eat the crumbs  
that fall from the table of their masters."  
Then Jesus answered her,  
"O woman, great is your faith!  
Be it done for you as you desire."



**SANCTUS 'Wohlauf gut gsell' Henricus Isaac (South Netherlandish; c.1452-1517)**

The melody of the Franco-Flemish chanson on which this mass is based occurs many times, with increasing clarity, often in canon. It begins with a rising fifth, which you'll hear at the very beginning in the second soprano, and three bars later and a fourth higher in the first soprano. The melody becomes abundantly clear in the Benedictus and Qui venit. The final Hosanna has a remarkable pedal tone, and the melody in canon in the soprano 1 and tenor 1.

*Solos: Holly, Virginia, Bruce, Wayne (Feb 24), Alan (Mar 2), Cynthia*

Sanctus, Sanctus, Sanctus  
Dominus Deus Sabaoth.

Pleni sunt caeli et terra gloria tua.

Hosanna in excelsis.

*Benedictus*

*Qui venit in nomine Domini.*

Hosanna in excelsis.

Holy, Holy, Holy  
is the Lord God of Hosts.

Heaven and earth are full of your glory

Hosanna in the highest.

*Blessed is he*

*Who comes in the name of the Lord.*

Hosanna in the highest.

## Miserere pie Jesu

Nicolas Gombert (South Netherlandish; c.1495-c.1560)

A prayer for the dead who have no one to remember them. This expressive piece has phrase motifs, a little melody for each line of text that is taken up by one voice after another.

Miserere pie Jesu  
super acerbissimam passionem tuam  
et gloriosam resurrectionem tuam,  
miserere animabus illis,  
quae apud te singulares  
non habent intercessores,  
et quibus non est consolatio  
neque spes ulla in tormentis,  
nisi quod ad imaginem tuam creatae sunt,  
et sacra fide insignitae sunt.

Have mercy, holy Jesus,  
in your most bitter passion  
and your glorious resurrection,  
have mercy upon those souls  
who do not have special  
intercessors with you,  
and for whom there is no solace,  
nor any hope in the torments,  
except being created in your image,  
and distinguished in holy faith.



Parce eis Domine,  
et defende plasma tuum in eis,  
et ne des gloriam nominis tui,  
deprecamur, alteri:  
opera manuum tuarum ne despicias,  
sed porrige eis manum dexteram tuam,  
et libera eas de angustiis  
et poenis inferni,  
et perducas ad consortium  
supernorum civium  
propter nomen sanctum tuum.

Spare them, O Lord,  
and defend your creation in them,  
and lend not the glory of your name  
to the other, we pray:  
do not despise the works of your hands,  
but extend to them your right hand,  
and free them from the straits  
and punishments of hell,  
and lead them to the community  
of celestial citizens  
for the sake of your holy name.

### **AGNUS DEI 'Pange lingua'**

**Josquin des Prez (French; c.1452-1521)**

All the voices begin each section with the first four notes of the "Pange lingua" chant.

*Solos: Evie, Lisa R*

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

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

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

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

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

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

### **O suavitas et dulcedo**

**Philippe de Monte (Flemish; 1521-1603)**

Eight voices and skillful chromatics make this a beautiful and expressive motet.

O suavitas et dulcedo  
humani generis Jesu Christe,  
qui pro nostra salute  
in cruce extensus fuisti,  
per omnia membra  
et ossa corporis tui,  
quae distenta in te  
et dinumerata fuerunt:  
Rogo te, piissime Jesu,  
ut me miserum sic tibi jungas,  
quod per prospera  
et adversa hujus saeculi  
a te nunquam possim separari.  
Amen

O, the sweetness and grace  
of your human birth, Jesus Christ,  
who for our salvation  
were stretched out on the cross,  
through all the limbs  
and bones of your body,  
which were stretched in you  
and counted out:  
I beg you, most holy Jesus,  
to so bind miserable me to you  
that, through the prosperity  
and adversity of this world,  
I could never be separated from you.  
Amen.



**Fremuit spiritu Jesus**                      **Jacobus Clemens non Papa (South Neth.; c.1512-c.1555)**  
 John II: 33-35, 43. The brother of Jesus' friends Mary and Martha has been dead for four days when Jesus finally arrives. The second sopranos continuously sing "Lazarus, come out!" in long notes until finally all parts join in a rousing call to the dead man to come forth.

Fremuit spiritu Jesus, et turbavit seipsum,  
 et dixit Judaeis:  
 Ubi posuistis Lazarum?  
 Dicunt ei: Domine, veni, et vide.  
 Et lacrimatus est Jesus.

Videns Dominus  
 flentes sorores Lazari  
 ad monumentum,  
 lacrimatus est coram Judaeis  
 et clamabat: Lazare, veni foras!

Jesus was moved in spirit, and deeply troubled,  
 and he said to the Jews,  
 where have you laid Lazarus?  
 They say to him, Lord, come and see.  
 And Jesus wept.

When the Lord saw  
 the sisters of Lazarus weeping  
 at the tomb,  
 he wept in the presence of the Jews  
 and shouted: Lazarus, come out!

**In conspectu angelorum**

Psalm 137 (138): 1-2. A motet for double chorus.

In conspectu angelorum  
psallam tibi Deus meus.  
Adorabo ad templum sanctum tuum  
et confitebor nomini tuo Domine.  
Angeli Domini,  
Dominum benedicite in aeternum.

**Sebastian de Vivanco (Spanish; c.1551-1622)**

In the presence of the angels  
I will sing to you, my God.  
I will worship at your holy temple  
and confess in your name, O Lord.  
Angels of the Lord,  
bless the Lord for eternity.

**Please stay for more refreshments and open singing**



## The Renaissance Street Singers

Director	John Hetland
Sopranos	Lisa Detert, Kate Ellis, Sari Ganulin, Joy Glazener, Erica Lowe, Nancy Mandel, Evie Manieri, Holly Weiss
Altos	Ann Berkhausen, Martha Buckwalter, Ruth Grossman, Virginia Kaycoff, Cynthia Parker, Janet B. Pascal, Lisa Rogers, Barbara Rosen, Diana Sidtis, Gina Tlamsa, Bill Wolz
Tenors	Brian Brewer, Bruce Rickenbacher, Thorin Schriber, Leslie K. Schwarz, Dan Winckler, Wayne Wright
Basses	Richard Burger, Fumihiko Kawano, David Kuperman, Sigmund Rosen, Alan Shaw

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