

The Renaissance Street Singers
39th Anniversary

Loft Concert



Fort Tryon Park, October 2, 2011

Photo by Ariel Winterbreucke

3 pm Sundays February 26 and March 4, 2012

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 to make a complex weaving of sound. The composers, writing for their strong beliefs, put their best efforts into the music. The result is beautiful music that transcends the religious beliefs 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 about twice 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. This year's concert contains work by thirteen composers of seven European nationalities. We are performing all five sections of the Ordinary of the Mass, by five composers. Interspersed among these you will hear more of the music we love to sing.

For more information
and a performance schedule, visit:

www.StreetSingers.org

Today's Concert

Text in italics is sung by soloists

Chantez à Dieu chanson nouvelle Jan Sweelinck (Dutch; 1562-1621)

Ne timeas, Maria Tomás Luis de Victoria (Spanish; 1548-1611)

Kyrie, Missa "Paschalis" Henricus Isaac (S. Netherlandish; c.1452-1517)

Solos: Dan, Nancy, Virginia, Andras

Gloria, Missa "Au travail suis" Jean de Ockeghem

Solos: Kate, Brittany, Drew, Richard (Franco-Flemish; c.1410-1497)

Salvator noster, dilectissimi Claudio Merulo (Italian; 1533-1604)

Credo, Missa "Malheur me bat" Jacob Obrecht (S. Neth.; c.1458-1505)

Solos: Gina, Drew, Sig

Ave sanctissima Maria Henricus Isaac

Ave Regina caelorum Pierre de La Rue (Franco-Flemish; c.1452-1518)

Mater digna Dei / Ave sanctissima Maria Ludwig Senfl

(Swiss, in Germany; c.1486-c.1543)

— Intermission —

Spirito Santo, Amore Giovanni da Palestrina (Italian; c.1525-1594)

Sanctus, Missa "A note negre" Cipriano de Rore

Solos: Janet, Barbara, Dan (S. Neth., in Italy; c.1515-1565)

Ave Maria Francisco Guerrero (Spanish; 1528-1599)

Clamabat autem mulier Chananaea Francisco Guerrero

Agnus Dei, Missa "Media vita" Nicolas Gombert (S. Neth.; c.1495-1560)

Salve Regina Jacob Obrecht

Solos: Andras; Nancy, Holly, Drew

Laudate, pueri, Dominum Josquin des Prez (French; c.1452-1521)

Solos: Janet, Virginia, Dan, Sig

Please stay for more refreshments and open singing

First Half

Text in italics is sung by soloists

Chantez à Dieu chanson nouvelle Jan Sweelinck (Dutch; 1562-1621)

Sweelinck was the last and most important composer of the musically rich golden era of the Netherlanders. This setting of Psalm 96:12 is from his fourth book of Psalms, using the melody and words of a French metrical Psalter.

Chantez à Dieu chanson nouvelle, chantez, ô terre universelle.	Sing to the Lord a new song, sing, all the earth!
Chantez, et son Nom benissez, et de jour en jour annoncez sa delivrance solemnelle	Sing, and bless his Name, and from day to day tell of his solemn salvation.

Ne timeas, Maria Tomás Luis de Victoria (Spanish; 1548-1611)

Victoria was the greatest Spanish Renaissance composer and one of the greatest composers of church music of his day in Europe. This motet, the words of the angel Gabriel in Luke 1:31-32, is for the Annunciation, nine months before Christmas.

Ne timeas, Maria, invenisti enim gratiam apud Dominum: ecce concipies in utero et paries filium; et vocabitur Altissimi Filius.	Fear not, Mary, for you have found favor with the Lord: Behold, you will conceive in your womb and bear a son; and he will be called the Son of the Most High.
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Kyrie, Missa "Paschalis" Henricus Isaac (S. Netherlandish; c.1452-1517)

The *Kyrie* is the first of the five sections that are used in virtually all Mass celebrations. This *Kyrie* has the full liturgical nine sections. Its melody is from the plainsong Mass for Paschal Time, and alternate verses are sung in the original plainsong chant.

Solos: Dan, Nancy, Virginia, Andras

<i>Kyrie</i> eleison. <i>Kyrie</i> eleison. <i>Kyrie</i> eleison.	Lord, have mercy.
<i>Christe</i> eleison. <i>Christe</i> eleison. <i>Christe</i> eleison.	Christ, have mercy.
<i>Kyrie</i> eleison. <i>Kyrie</i> eleison. <i>Kyrie</i> eleison.	Lord, have mercy.

Gloria, Missa "Au travail suis" Jean de Ockeghem

Solos: Kate, Brittany, Drew, Richard

(Franco-Flemish; c.1410-1497)

In the first words sung by the sopranos and basses, "Et in terra pax," we clearly hear the opening notes of the rondeau "Au travail suis" by Barbingant or by Ockeghem himself. Notice the frequent duos, two parts trading off with the other two.

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. Adoramus

We praise you. We bless you. We worship

te. Glorificamus te. Gratias agimus

you. We glorify you. We give thanks

tibi propter magnam gloriam tuam.

to you for your great glory.

Domine Deus, Rex caelestis, Deus

O Lord God, King of heaven, God the

Pater omnipotens. Domine

Father almighty. O Lord, the

Fili unigenite, Jesu Christe.

only-begotten son, Jesus Christ.

Domine Deus, Agnus Dei, Filius

O Lord God, Lamb of God, Son

Patris. Qui tollis peccata

of the Father. Who takes away the sins

mundi, miserere nobis.

of the world, have mercy on us.

Qui tollis peccata mundi,

Who takes away the sins of the world,

suscipe deprecationem nostram.

Receive our prayer.

Qui sedes ad dexteram Patris,

Who sits 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.

Salvator noster Claudio Merulo (Italian; 1533-1604)

Merulo, a cathedral organist at age 15, wrote in the mature Venetian style. This cheerful motet sets the opening words of Lesson IV for Matins on Christmas Day, words attributed to Pope Leo.

Salvator noster, dilectissimi,
hodie natus est: gaudeamus.

Our Savior, dear friends,
was born today; let us rejoice.

Neque enim fas est locum esse
tristitiae, ubi natalis est vitae:
quae, consumpto mortalitatis timore,
ingerit nobis de promissa
aeternitate laetitiam. Alleluia.

For it is not fitting that the place be
one of sadness where that life was born
which, by annihilating fear of mortality,
bestows upon us the promise
of eternal joy. Alleluia

Credo, Missa "Malheur me bat" Jacob Obrecht (S. Neth.; c.1458-1505)

The chanson "Malheur me bat" probably begins with the rising-fifth motif heard in all three opening voices. This masterpiece is written in Obrecht's mature style. The text, as is common in this period, omits some parts of the Creed.

Solos: Gina, Drew, Sig

*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 vero,
lumen de lumine. 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 ages. God of true God,
light of light. Begotten, not made,
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 became 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 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 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.*

Ave sanctissima Maria **Henricus Isaac**

Another gem by Isaac, a tribute to the Virgin Mary. In the final *ora pro nobis* section, triple and duple time are intermixed in expressive ambiguity. The pre-existing melody will show up again in the final piece of this half of the concert.

Ave sanctissima Maria,
Mater Dei, regina coeli,
Porta paradisi,
Domina mundi.

Hail most holy Mary,
Mother of God, queen of heaven,
Gateway of paradise,
Ruler of the world.

Tu es singularis Virgo pura.
Tu concepisti Jesum sine peccato.
Tu peperisti Creatorem
Et Salvatorem mundi,
In quo ego non dubito.

You are the only pure virgin.
You have conceived Jesus without sin.
You have borne the Creator
And Savior of the world,
In whom I do not doubt.

Ora pro nobis Jesum
Tuum dilectum filium,
Et libera nos ab omnibus malis.

Pray for us to Jesus
Your beloved son,
And free us from all evils.



Italian Garden Day at Brooklyn Botanic Garden, July 17, 1994



Brooklyn Heights Promenade, May 7, 1989

Photo by H el ene or Jean-Louis Batellier

***Ave Regina caelorum* Pierre de La Rue (Franco-Flemish; c.1452-1518)**

This motet may be based on a chant that begins with the four-note motif heard in the opening notes of all four voices. The text is one of four Marian Antiphons used in the Catholic Mass, each for part of the year, this one from February 2 until Easter.

*Ave Regina caelorum,
Ave Domina Angelorum:
Salve radix, salve porta,
Ex qua mundo lux est orta:
Gaude Virgo gloriosa,
Super omnes speciosa:
Vale, o valde decora,
Et pro nobis Christum exora.*

Hail Queen of the heavens,
Hail Ruler of Angels:
Health to you, source and gateway,
Whence dawn has risen upon the world:
Rejoice, illustrious maiden,
Beautiful beyond all:
Farewell, most lovely,
And intercede for us with Christ.

**Mater digna Dei / Ave sanctissima Maria Ludwig Senfl
(Swiss, in Germany; c.1486-c.1543)**

This motet has two texts, both in praise of Mary. Four voices sing a mostly-rhyming text in polyphony, while the fifth voice sings, in about 175 whole-notes, the melody and words that inspired Isaac to write a motet. Below are the two texts side by side, approximately as they occur, as they seem to comment on each other.

POLYPHONY:

Mater digna Dei, Worthy mother of God,
 Veniae via Pathway of grace
 luxque diei, and light of day,
 Sis tutela rei Be guardian of the accused
 Duxque And my leader
 comesque mei. And companion.
 Sponsa Dei, Bride of God,
 Miserere mei: Have mercy on me:
 Lux alma Dei, Nourishing light of God,
 Digna coli Worthy to be worshipped
 Regina poli, As queen of the heavens,
 Me linquere noli. Do not abandon me.

Nixa Bearer
 Deum, of God,
 Defende reum, Defend the accused,
 Mihi dando By giving me
 trophaeum. the prize.
 Me tibi Myself to thee,
 virgo pia holy virgin
 Genitrix commendo Mother I commend,
 Maria. O Mary.
 Jesu Christe, Jesus Christ,
 Fíli Dei vivi, Son of the living God,
 Miserere mei. Have mercy on me.
 Christus rex venit Christ the king comes
 in pace: in peace:
 Deus homo factus est. God became man.

Deus propitius Gracious God,
 Esto mihi Be to me,
 peccatori, a sinner,
 Et custos Even the guardian
 animae meae, of my soul,
 Nunc et semper Now and forever
 et ubique: and everywhere.
 Amen. Amen.

CANTUS FIRMUS:

Ave Hail
 sanctissima most holy
 Maria, Mary,
 Mater Dei, God's mother,
 regina queen
 coeli, of heaven,
 Porta Gateway
 paradisi, of paradise,

Domina Ruler
 mundi. of the world.

Tu es Thou art
 singularis the only
 Virgo pura. Pure Virgin.
 Tu Thou hast
 concepisti conceived
 Jesum Jesus
 sine without
 peccato. Tu sin. Thou
 peperisti hast borne
 Creatorem the Creator
 Et Salvatorem And Savior
 mundi, of the world,
 In quo In whom
 ego non I do not
 dubito. doubt.

Ora pro nobis Pray for us
 Jesum Tuum to Jesus Thy
 dilectum filium, beloved son,
 Et libera And free
 nos us
 ab from
 omnibus all
 malis. evils.

Second Half

Spirito Santo, Amore Giovanni da Palestrina (Italian; c.1525-1594)
Palestrina was one of the towering figures in the music of the late 16th century. Here fluid Italian praises the Holy Spirit and prays for wisdom.

Spirito Santo, Amore,
Consolator interno
di quel lume superno,
Signor illustra
il tenebroso core.

O raggio procedente
da le due eterne stelle,
o stella permanente
trina ed una con quelle
di tre sante facelle
accendi l'alma mia
sicch'io veda la via
che voglia e possa uscir
dal tetro horrore.

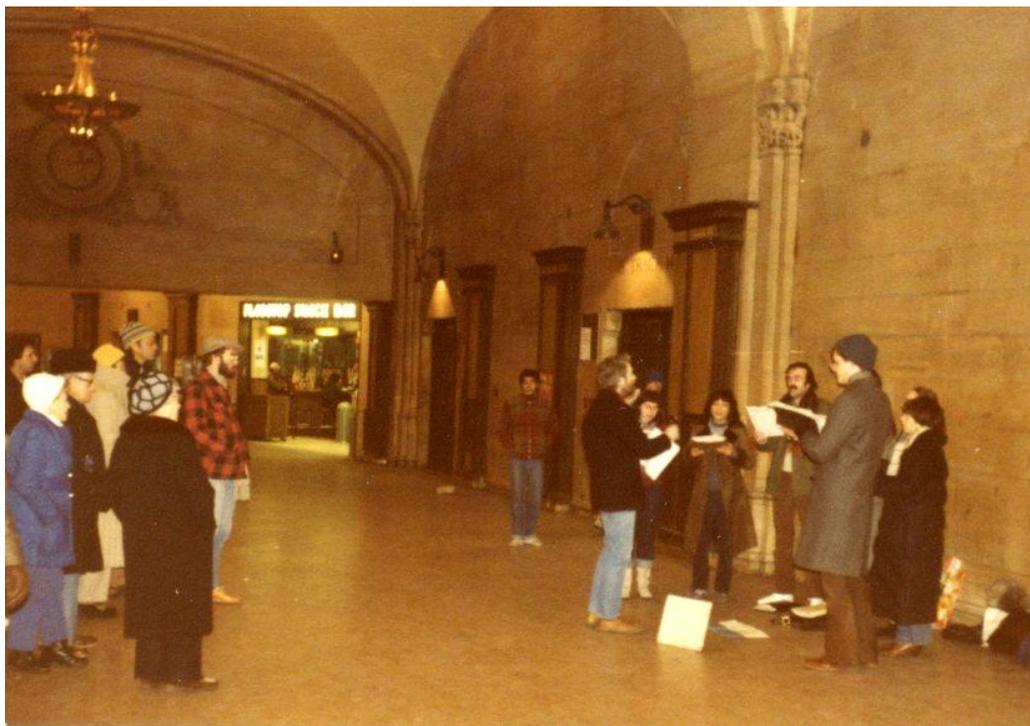
Holy Spirit, Love,
inner Comforter,
with that celestial light,
O Lord, illuminate
The gloomy heart.

O ray proceeding
from the two eternal stars,
O everlasting star,
triple and one with that
of three holy lamps,
light my soul,
so that I see the way
that the will is the power to escape
From the dark horror.



79th Street Boat Basin, May 12, 1985

Photo by Nancy Mandel



Grand Central Terminal, December 28, 1980

Photo by Phelva Hetland

Sanctus, Missa "A note negre" Cipriano de Rore
(S. Netherlandish, in Italy; c.1515-1565)

The name means "Mass in black notes," that is, shorter notes, like quarter-notes instead of half-notes, following a trend of the 1540s in madrigal writing. The mass is based on his own chanson, "Tout ce qu'on peut en elle."

Solos: Janet, Barbara, Dan

Sanctus Dominus Deus Sabaoth.
 Pleni sunt caeli et terra gloria tua.

Holy is the Lord God of Hosts.
 Heaven and earth are full of your glory

Osanna in excelsis.

Hosanna in the highest.

*Benedictus qui venit
 in nomine Domini.*

*Blessed is he who comes
 in the name of the Lord.*

Osanna in excelsis.

Hosanna in the highest.

Ave Maria Francisco Guerrero (Spanish; 1528-1599)

The other great Spanish composer of the late 16th century was Guerrero. This simple prayer to Mary ends not with "now and in the hour of our death," but with a wish to meet her at the end of time. The music is simple and expressive.

*Ave Maria, gratia plena,
Dominus tecum,
benedicta tu in mulieribus,
et benedictus fructus
ventris tui, Jesus.*

*Sancta Maria, regina caeli.
O mater Dei, ora pro nobis peccatoribus,
ut cum electis te videamus.*

*Hail Mary, full of grace,
the Lord is with you;
blessed are you among women,
and blessed is the fruit
Of your womb, Jesus.
Holy Mary, queen of heaven.
O mother of God, pray for us sinners,
That with the elect we may see you.*



Eighth St. at Sixth Ave., November 10, 1974

Photo by John F. Sitar

Clamabat autem mulier Chananaea Francisco Guerrero

Guerrero becomes more passionate here with this story from Matthew 15. Hear the Canaanite's anxiety in rising chromatics as she convinces Jesus to heal her daughter even though she is not an Israelite.

Clamabat autem mulier Chananaea
ad Dominum Jesum, dicens:
Domine Jesu Christe,
fili David, adiuva me: filia mea
male a daemone vexatur.
Respondens ei Dominus dixit:
Non sum missus nisi ad oves
quae perierunt domus Israel.

At illa venit, et adoravit eum,
dicens: Domine, adiuva me.
Respondens Jesus ait illi:
O mulier, magna est fides tua:
Fiat tibi sicut vis.

But the Canaanite woman cried
to the Lord Jesus, saying:
"Lord Jesus Christ,
son of David, help me: my daughter
is severely possessed by a demon."
Answering her the Lord said:
"I was only sent to the sheep
who are lost from the house of Israel."

But she came and knelt before him,
saying: "Lord, help me."
Answering, Jesus said to her:
"O woman, great is your faith!
Be it done for you as you desire."

Agnus Dei, Missa "Media vita" Nicolas Gombert (S. Neth.; c.1495-1560)

Gombert, who may have studied with Josquin, gives us an exquisite conclusion to the mass. A particularly intriguing moment is the first statement of the text *Dona nobis pacem*, where all six voices are doing a sequence, offset a bit, of up a third, down a fourth, five or six times in succession. And a delicious cadence on the final *pacem*.

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.

Salve Regina **Jacob Obrecht**

The Marian Antiphon for the period from Pentecost to Advent, the chant *Salve Regina*, perhaps from the 11th century, is a favorite for composers of all periods. As was common practice, Obrecht set only about half of the text to polyphony; the rest we hear interspersed in the original chant.

Solos: Andras; Nancy, Holly, Drew

Salve, Regina, mater misericordiae:

Vita, dulcedo, et spes nostra, salve.

Ad te clamamus, exsules, filii Hevae.

*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.*

O clemens: O pia: O dulcis Virgo Maria.

Hail, Queen, mother of mercy:

Our life, sweetness and hope, hail.

To thee we cry, exiles, Eve's children.

*For thee we sigh, moaning and weeping
in this vale of tears.*

*Therefore look! Our Advocate, thy
merciful eyes turn thou toward us.*

*And Jesus, blessed fruit of thy womb,
reveal to us after this exile.*

O gentle, O holy, O sweet Virgin Mary.



Party at the U.N. honoring Adolf Ciborowski, December 1, 1973

Laudate, pueri, Dominum Josquin des Prez (French; c.1452-1521)

In this rousing setting of Psalm 113, Josquin, one of greatest composers of the Renaissance, whose music served as a model for much of the 16th century, shows many moods, culminating with a joyful passage on *laetantem* (rejoicing), adding, of course, a triumphal Doxology.

Solos: Janet, Virginia, Dan, Sig

Laudate, pueri, Dominum:
laudate nomen Domini.
Sit nomen Domini benedictum,
ex hoc nunc et usque in saeculum.
A solis ortu et ad occasum,
laudabile nomen Domini.
Excelsus super omnes entes Dominus,
et super caelos gloria ejus.
Quis sicut Dominus, Deus noster
qui in Altis habitat,
et humilia respicit
in caelo et in terra?
Suscitans a terra inopem,
et de stercore erigens pauperem.

*Ut collocet eum Dominus
cum principibus populi sui, sui.*
Qui habitare facit sterilem
in domo, matrem filiorum laetantem.
Gloria Patri, et Filio,
et Spiritui sancto.
Sicut erat in principio,
et nunc, et semper,
et in saecula saeculorum. Amen.
Laudate, pueri, Dominum.

Praise the Lord, O servants,
praise the name of the Lord.
Blessed be the name of the Lord,
from this time forth and for evermore!
From the rising of the sun to its setting,
the Lord's name is to be praised.
High above all nations is the Lord,
and above the heavens is his glory.
Who is like the Lord, our God,
who dwells on high,
and considers the low things
in heaven and on earth?
Raising the helpless from the ground,
and from the dungheap lifting the pauper.

*That the Lord may place him
with the princes of his people.*
Who makes a sterile woman dwell
in a home, a mother of children, rejoicing.
Glory to the Father, and to the Son,
and to the Holy Spirit.
As it was in the beginning,
and now, and forever,
and for ages upon ages. Amen.
Praise the Lord, O servants!

*Program notes by John Hetland
Thanks to Grove Music Online*

Please stay for more refreshments and open singing

The Renaissance Street Singers

Director	John Hetland
Soprano	Kate Ellis Nancy Mandel Janet B. Pascal
Soprano/Alto	Joy Glazener
Alto	Katie Banks Ann Berkhausen Martha Buckwalter Brittany Jordan Sarah Kessler Barbara Rosen Gina Tlamsa Holly Weiss
Alto/Tenor	Virginia Kaycoff
Tenor	Drew Levitt Bruce Rickenbacher Dan Winckler Bill Wolz
Tenor/Bass	Andras Vig
Bass	Richard Burger David Kuperman Sigmund Rosen

www.streetsingers.org