

# The Renaissance Street Singers 41st-Anniversary

# Loft Concert



RSS and friends caroling in Sheridan Square Dec 21, 2013

Photos by Norman Trabulus

3 pm Sundays February 23 and March 2, 2014

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 on Sundays 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 works by eleven composers, four of whom are from the vicinity of the Netherlands, three from England, two from France and one each from Germany and Italy. We are doing only one Mass section this time, the Credo from John Sheppard's glorious Missa “Cantate.”

For more information  
and a performance schedule, visit:

**[www.StreetSingers.org](http://www.StreetSingers.org)**



## First Half

### Gaudent in caelis

### Jean Maillard (French; c.1510-c.1570)

We open with a cheerful seven-voice piece celebrating saints and martyrs, by a composer many have not heard of. Raymond Rosenstock, virtually the only editor of Maillard's works, calls this piece a "tour de force."

Gaudent in caelis animae Sanctorum,	The souls of the Saints rejoice in heaven
Qui Christi vestigia sunt secuti;	who followed the footsteps of Christ;
Et, quia pro eius amore	and, because for his love
sanguinem suum fuderunt,	they shed their blood,
Ideo cum Christo regnant in aeternum.	therefore they reign forever with Christ.

### Salve Regina

### Orlande de Lassus (Franco-Flemish; c.1532-1594)

The most celebrated of the four "Marian Antiphon" chants, the Salve Regina is sung from Pentecost to Advent and is a favorite of composers, who usually quote at least the first four notes of the chant. You'll hear them at the beginning of the bass part of this four-voice setting, which indulges in a little word-painting on *Ad te suspiramus*.

Salve, Regina misericordiae:	Hail, Queen of mercy:
Vita, dulcedo, et spes nostra, salve.	Our life, sweetness and hope, hail.
Ad te clamamus, exsules, filii Hevae.	To you we cry, exiles, Eve's children.
Ad te suspiramus, gementes et flentes in hac lacrimarum valle.	For you we sigh, moaning and weeping in this vale of tears.
Eia ergo, Advocata nostra, illos tuos misericordes oculos ad nos converte.	Therefore look! our Advocate, your merciful eyes, turn them toward us.
Et Jesum, benedictum fructum ventris tui, nobis post hoc exsilium ostende.	And Jesus, blessed fruit of your womb, reveal to us after this exile.
O clemens: O pia:	O gentle, O holy,
O dulcis Virgo Maria.	O sweet Virgin Mary.

### O altitudo divitiarum

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

The words of the apostle Paul, writing to the Romans of the mystery of God. The composer plays with a repetitive motif on *sapientiae et scientiae*, giving it to all six voices one after another, often upside-down.

O altitudo divitiarum	O the height of riches
sapientiae, et scientiae Dei:	are wisdom and knowledge of God:
quam incomprehensibilia	how incomprehensible
sunt iudicia eius,	are his judgments,
et investigabiles viae eius!	and explorable his ways!

Quis enim cognovit sensum Domini?	For who has known the mind of the Lord?
Aut quis consiliarius eius fuit?	Or who has been his advisor?

Aut quis prior dedit illi,  
et retribuetur ei?  
Quoniam ex ipso, et per ipsum,  
et in ipso sunt omnia:  
ipsi gloria in saecula saeculorum.  
Amen.

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.



### **Stabat mater dolorosa**

### **John Browne (English; late 15th cen.)**

This six-voice Hymn for Good Friday is from the Eton Choirbook, a treasurehouse of 15th-century English “florid” polyphony. Its lush and supple harmony expresses the grief of a mother watching her son, who taught peace and love, dying on the cross.

Stábat máter dolorósa  
Júxta crúcem lacrimósa  
Dum pendébat filius.  
Cújus ánimam geméntem,  
Contristántem et doléntem,  
Pertransívit gládius.  
O quam trístis et afflícta  
Fúit illa benedícta  
Máter unigéniti!

The grieving mother stood  
next to the cross, tearful,  
while her son hung,  
whose groaning soul,  
saddened and grieving,  
the sword pierced.  
Oh how sad and afflicted  
was that blessed  
mother of the only-begotten,

Quae maerébat et dolébat  
Dum vidébat et gerébat  
Poéna náti incliti.  
Quis est hómo qui non fléret,  
Mátrém Christi si vidéret  
In tánto supplicio?

Quis non pótest contristári  
Píam mátrém contemplári  
Doléntem cum filio?  
Eja máter, fons amóris,  
Me sentíre vim dolóris  
Fac, ut técum lúgeam.  
Fac ut árdeat cor méum  
In amándo Chrístum Déum,  
Ut síbi compláceam.  
Stábat máter, rúbens rósa,  
Júxta crúcem lacrimósa,  
Videns férre criminósa  
Núllum réum crimine.  
Et dum stétit generósa  
Júxta nátum dolorósa,  
Plebs tunc cánit clamorósa:  
Crucifige! Crucifige!

O quam grávis illa poéna  
Tíbi, vírgo poénae pléna  
Commémorans praeamoéna  
Jam vérsa in maestítiam!  
Cólor érat non invéntus  
In te, mater, dum deténtus  
Stábat nátus, sic conténtus  
Ad debellándum Sathánam.  
Per haec, náta praeamáta  
Nátum túum qui peccáta  
Délet cúncta perpetráta,  
Deprecáre dulciflúe  
Ut, nóstra térgens ingráta,  
In nóbis plántet firme gráta,  
Per quem dándo praelibáta  
Præstet aetérna réquie.  
Amen.

who mourned and grieved  
when she saw and endured  
the punishment of her illustrious son.  
Who is one who would not weep,  
if one saw the Mother of Christ  
in such torment?

Who could not be saddened  
to gaze upon the holy Mother  
grieving with her son?  
Come, Mother, fountain of love,  
make me perceive the force of grief,  
that I may weep with you.  
Make my heart burn  
in loving Christ the God,  
that I may be acceptable to him.  
The mother stood, a red rose,  
next to the cross weeping,  
seeing to suffer punishments  
no one guilty of crime.  
And while she stood, generous,  
next to her son, grieving,  
the shouting people sang out,  
Crucify! Crucify!

O how heavy that pain  
to you, a virgin full of pain,  
remembering the pleasant things  
now turned into grieving!  
No Color was found  
in you, mother, while detained  
stood your son, thus determined  
to conquer Satan.  
Through this, O most beloved from birth,  
your Son, who the sins  
committed by all destroys,  
beg (him) in sweet flowing words  
that, purging our thankless deeds,  
he may firmly plant grace in us,  
through whom, by giving what was promised,  
he may vouchsafe with eternal rest.  
Amen.

## **Ego flos campi**

### **Jacobus Clemens non Papa (S. Netherlands; c.1512-c.1555)**

A seven-voice setting from the Song of Songs calmly expresses love in images of nature and the outdoors.

Ego flos campi, I  
et lilium convallium.  
Sicut lilium inter spinas,  
sic amica mea inter filias.  
Fons hortorum,  
et puteus aquarum viventium,  
quae fluunt impetu de Libano.

I am a flower of the field,  
and a lily of the valley.  
Like a lily among thorns,  
so is my beloved among the daughters.  
A garden fountain,  
and a well of living waters,  
which flow rapidly from Lebanon.

### **Credo from Missa ‘Cantate’ John Sheppard (English; c.1515-1558)**

In this glorious six-voice setting of *most* of the Nicene Creed, you’ll hear key phrases declaimed in the same motif by one voice after another, some of which are underlined in the text below. For reasons I don’t know, Sheppard has omitted some large and important chunks of the standard text, such as the Holy Spirit, the catholic church and the resurrection of the dead.

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.

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.

Genitum, non factum,  
consubstantialem Patri:  
per quem omnia facta sunt. Qui propter  
nos homines, et propter nostram salutem,  
descendit de caelis.

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.

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.

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.

Et vitam venturi saeculi. Amen.

And the life of the world to come. Amen.

— **Intermission** —

## Second Half

### Laudate Dominum de caelis

#### Antoine Brumel (French; c.1460-c.1512)

This enthusiastic four-voice setting of two complete Psalms of praise has many examples of very close canon, where two or more parts have exactly the same melody at different pitches, separated by only a beat or two. Also some word painting, like “dragons and all deep places” on low notes.

Laudáte Dóminum de caélis,  
laudáte éum in excélsis.  
Laudáte éum ómnes ángeli éius,  
laudáte éum ómnes virtútes éius.  
Laudáte éum sol et lúna.  
Laudáte éum ómnes stéllae et lúmen.  
Laudáte éum caéli caelórum,  
et áquae, quae súper caélos sunt,  
láudent nómen Dómini.  
Quía ípse díxit et fácta sunt.  
Ipse mandávit et creáta sunt.  
Státuit éa in aetérnum  
et in saéculum saéculi.  
Praecéptum pósuit  
et non praetéríbit.  
Laudáte Dóminum de térra,  
dracónes et ómnes abýssi,  
ígnis, grándo, nix, glácies,  
spiritus procellárum,  
quae faciunt vérbum éius,  
móntes et ómnes cólles,  
lígna fructífera, et ómnes cédri,  
béstiae et univérsa pécora,  
serpéntes et volúcrepennátae,  
réges térrae et ómnes pópuli,  
príncipes et ómnes iúdicestérrae.  
Iúvenes et vírgines, sénes cum  
iunióribus láudent nómen Dómini:  
quía exaltátum est nómen éius sólius.  
Hýmnus ómnibus sánctis éius,  
filiis Israel,  
pópulo appropinquánti síbi.

Laudáte Dóminum in sánctis éius,  
laudáte éum in firmaménto

#### Psalm 148

Praise the Lord from the heavens,  
praise him in the heights.  
Praise him, all his angels,  
praise him, all his host.  
Praise him, sun and moon.  
Praise him, all stars and light.  
Praise him, heavens of heavens,  
and waters which are above heaven,  
praise the name of the Lord.  
For he spoke and they were made.  
He commanded and they were created.  
He established them for eternity  
for ages of ages.  
He set forth a precept  
and it will not pass away.  
Praise the Lord from the land,  
dragons and all deep places,  
fire, hail, snow, ice,  
breath of violent winds,  
which carry out his command,  
mountains and all hills,  
fruit trees, and all cedars,  
beasts and cattle everywhere,  
creeping things and winged birds,  
kings of earth and all peoples,  
princes and all judges on earth.  
May young men and maidens, old men with  
children praise the name of the Lord:  
for his name alone is exalted.  
A hymn for all his saints,  
for the children of Israel,  
the people close to him.

#### Psalm 150

Praise the Lord in his holy places,  
praise him in the firmament

virtútis éius:

Laudáte éum in virtútibus éius,  
laudáte éum secúndum multítúdinem  
magnítúdinis éius.

Laudáte éum in sónum túbae,  
laudáte éum in psaltério et cíthara:  
Laudáte éum in tímpano et chóro,  
laudáte éum in córdis et órgano:  
Laudáte éum in cýmbalis benesonántibus.  
Laudáte éum in cýmbalis iubiliatiónis:  
Omnis spíritus láudet Dóminum.

of his strength:

Praise him in his powers,  
praise him according to the vastness  
of his greatness.

Praise him in the sound of the trumpet,  
praise him in psaltery and lute:  
Praise him in tambourine and dance,  
praise him in strings and pipe:  
Praise him in well-sounding cymbals.  
Praise him in cymbals of shouting:  
Let every breath praise the Lord.

### **Timor et tremor**

Paraphrased from several Psalms, this motet uses surprising chromatic changes of harmony in six voices to emphasize the fear and trembling, and then the certainty of salvation.

Timor et tremor venerunt super me,  
et caligo cecidit super me:  
miserere mei, Domine,  
quoniam in te confidit anima mea.

Exaudi, Deus, deprecationem meam,  
quia refugium meum es tu  
et adjutor fortis.  
Domine, invocavi te,  
non confundar.

Fear and trembling have come upon me,  
and darkness has fallen upon me:  
have mercy on me, O Lord,  
for in you has my soul trusted.

Hear, O God, my entreaty,  
because you are my refuge  
and mighty helper.  
O Lord, I call upon you;  
I shall not be confounded.

### **Tribus miraculis**

A six-voice Antiphon for Epiphany celebrates three miracles; each *Hodie* introduces a miracle.

Tribus miraculis ornatum  
diem sanctum colimus:  
Hodie stella Magos duxit  
ad praesepeium:  
Hodie vinum ex aqua  
factum est ad nuptias:  
Hodie in Jordane a Joanne  
Christus baptizari voluit,  
ut salvaret nos. Alleluia.

### **Hans Leo Hassler (German; 1564-1612)**

By three miracles adorned,  
the holy day we celebrate.  
Today the star led the Magi  
to the manger;  
Today wine was made from water  
at the wedding feast;  
Today in the Jordan, by John,  
Christ chose to be baptized  
in order to save us. Alleluia.

### **Stella caeli**

Another Eton Choirbook gem, possibly written as a prayer for relief from the plague of 1479-80. The four voices do little imitation, and their flowing, metrically am-

### **Walter Lambe (English; c.1450-1504)**

biguous lines interweave for a heartfelt plea to the Virgin.

Stella caeli exstirpavit  
Quae lactavit Dominum  
Mortis pestem quam plantavit  
Primus parens hominum.  
Ipsa stella nunc dignetur  
Sidera compescere,  
Quorum bella plebem caedunt  
Dirae mortis ulcere.

O gloriosa stella maris  
A peste succure nobis:  
Audi nos, nam te filius  
Nihil negans honorat.  
Salva nos, Jesu!  
Pro quibus virgo mater te orat.

The star of heaven, she who  
suckled the Lord, has uprooted  
the scourge of death which the  
first parent of mankind planted.  
That very star is now worthy  
to encompass the world,  
whose wars cut down the people  
with the sore of dreaded death.

O glorious star of the sea,  
save us from the scourge:  
Hear us, for the son,  
denying nothing, honors you.  
Save us, Jesus!  
For us, the virgin mother entreats you.



## **Hodie beata Virgo**

**Nicolas Gombert (S. Netherlands; c.1495-c.1560)**

The five voices in this setting of the story from Luke imitate one another frequently, like at the beginning, where each sings “Hodie beata Virgo” on the same melody. The

baby Jesus is brought to the temple for the sacrifice of Purification and is seen by Simeon, as promised by the Holy Spirit.

Hodie beata Virgo Maria  
puerum Jesum presentavit in templo,  
et Simeon, repletus Spiritu sancto,  
accepit eum in ulnas suas,  
et benedixit Deum in aeternum.

Responsum accepit Simeon  
a Spiritu Sancto,  
non visurum se mortem,  
nisi prius videret Christum Dominum.  
Et accipiens puerum in manibus suis,  
gratias agens,  
benedixit Deum in aeternum.

Today the blessed Virgin Mary  
presented the boy Jesus in the temple,  
and Simeon, filled with the Holy Spirit,  
took him in his arms,  
and blessed God ceaselessly.

Simeon received an answer  
from the Holy Spirit  
that he would not see death,  
unless he had first seen Christ the Lord.  
And taking the boy in his hands,  
giving thanks,  
he blessed God ceaselessly.

### **Canite tuba in Sion**

#### **Giovanni Pierluigi da Palestrina (Italian; c.1525-1594)**

Taking its text mostly from Joel, Isaiah and Psalm 84 (85) this five-voice celebration of the end of the world uses frequent pairing and tripling of parts to emphasize phrases for a rousing affirmation.

Canite tuba in Sion,  
quia prope est dies Domini.  
Ecce venit ad salvandum nos:  
Erunt prava in directa  
et aspera in vias planas.  
Veni, Domine, et noli tardare.  
Alleluja.

Rorate, coeli, desuper,  
Et nubes pluant justum;  
Aperiat terra,  
et germinet Salvatorem.  
Ostende nobis, Domine,  
misericordiam tuam,  
Et salutare tuum da nobis.  
Veni, Domine, et noli tardare.  
Alleluja.

Sound the trumpet in Zion,  
for near is the day of the Lord.  
Behold, he comes to save us:  
The crooked will become straight  
and the rough, level pathways.  
Come, Lord, and do not delay.  
Alleluia.

Drop dew, heavens, from above,  
And may clouds rain justice;  
Let the earth be opened,  
and grow a savior.  
Show us, O Lord,  
your mercy,  
And grant us your salvation.  
Come, Lord, and do not delay.  
Alleluia.

**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 Anne Posten
Alto	Ann Berkhausen Emily Hey Virginia Kaycoff Ellen Resnick Barbara Rosen Gina Tlamsa Bill Wolz
Tenor	Sherwin Chao Drew Levitt Art Bryan Manabat Bruce Rickenbacher Andras Vig Dan Winckler
Bass	Richard Burger Rafael Frongillo Dick Hadsell David Kuperman Sigmund Rosen

**[www.StreetSingers.org](http://www.StreetSingers.org)**