The Renaissance Street Singers
47th-Anniversary

Loft Concert

Fort Tryon Park, September 22, 2019
Photo by Nichole Calle

3 pm Sundays February 23 and March 1, 2020

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.

**Director:** John Hetland. **Sopranos:** Joy Glazener, Nancy Mandel, Janet B. Pascal, Kirsten Sjödahl, Mary Townsend. **Altos:** Ann BerkhAUSEN, Barbara Rosen, Gina Tlamsa, Jessica Zhang. **Tenors:** Ezra Halleck, Dhananjay Jagannathan, Art Bryan Manabat, Bruce Rickenbacher. **Basses:** Richard Burger, Dick Hadsell, David Kuperman, Sigmund Rosen, Jeff Thomas.

**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 is our usual repertoire, mostly unrelated compositions that we like. This year's concert contains works by eleven composers from five countries, featuring compositions based on four important chants. Plus good food, and singing by you into the evening.

**The Four Marian Antiphons**
Among the plainsong melodies, sometimes called Gregorian chant, dating from Medieval times and earlier, are four devoted to the Virgin Mary that have been especially honored by the Catholic Church, such that each is featured in worship for a quarter of the year. Since the beginning of polyphony, these Marian Antiphons have been favorite melodies and themes for composers as the basis of their compositions. In this concert we feature four Renaissance Marian compositions, each preceded by the opening notes of the chant on which it is based.
Today’s Concert

O admirabile commercium . . . Loyset Compère (French; c.1445-1518)

ALMA REDEMPTORIS MATER . Jean Lhéritier (French; c.1480-c.1552)

Nuptiae factae sunt ............... Barra Hotinet (French; fl.1510-23)

Quis dabit oculis ................. Costanzo Festa (Italian; c.1488-1545)

AVE REGINA CAELORUM . . Guillaume Du Fay (French; c.1397-1474)

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

— Intermission —

Ave maris stella ................. Josquin des Prez? (French; c.1452-1521)

REGINA CAELI LAETARE ....................... Costanzo Festa

Derelinquat impius .............. Thomas Tallis (English; c.1505-1585)

O sacrum convivium . . . Giaches de Wert (Flemish in Italy; 1535-1596)

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

Laudes Christo Redemptori ..................... Jacob Obrecht
(S. Netherlands; c.1458-1505)

Please stay for more good food and open singing!
Today's Concert

O admirabile commercium . . . . . . . . . . . . . . . . . . . . Loyset Compère
(French; c.1445-1518)

For the Feast of Circumcision, January 1. The tenors sing a Christmas text during the first part. Then at “Christe, redemptor omnium,” all go into triple time. On the last page, the basses have only two notes.

O admirabile commercium!
Humani generis Creator
hodie ex virgine nasci dignatus est:
Christe, redemptor omnium,
et Patre Patris
unicae, solus ante principium,
natus ineffabiliter.
Tu lumen,
tu splendor Patris,
tu spes perennis omnium.
Intende quas fundunt preces
tui per orbem famuli.

O wonderous interchange!
The Creator of the human race
today deigned to be born of a virgin:
O Christ, the redeemer of all,
and by the Father and of the Father
uniquely, alone before the beginning,
born wondrously.
You are the light,
you are the splendor of the Father,
you are the perpetual hope of all.
Hear the prayers they pour out,
your servants throughout the world.

Tenor intro:
Christus natus est nobis, per quem
salus eterna mundo apparuit.

ALMA REDEMPTORIS MATER . . . . . . . . . . . . . . . . . . . . Jean Lhéritier
(French; c.1480-c.1552)

Marian Antiphon from Advent to Purification (February 2). As the chant rises an octave at the beginning, so do the sopranos and tenors. The chant descends an octave on “Virgo prius,” and so do the sopranos and tenors.

Alma Redemptoris Mater,
quae pervia caeli porta manes,
Et stella maris, succurre cadenti
surgere qui curat populo:
To quae genuisti, natura mirante,
tuum sanctum Genitorem:
Virgo prius ac posterius,
Gabrielis ab ore sumens illud
Ave, peccatorum miserere.

Gracious Mother of the Redeemer,
who remain heaven's passable gate,
And star of the sea, help the falling populace which tries to rise:
You who bore, nature marvelling,
your holy Begetter:
Virgin before and after,
from Gabriel's mouth receiving that
Hail, have mercy upon sinners.
Nuptiae factae sunt . . . . . . . . . . Barra Hotinet (French; fl.1510-23)
John 2:1-10, changing water to wine at a wedding, and part of a Passover numbers song, "Echad mi yodaya," partly Christianized. The only connection seems to be that six is now the number of jars of water changed to wine.

Nuptiae factae sunt in Cana Galilaeae, et ibi erat Jesus cum Maria matre sua.
Vocatus est autem Jesus, et discipuli ejus, ad nuptias. Alleluia.
Deficiente vino, jussit Jesus implere hýdrias aqua, quae in vinum conversa est. Alleluia.
Dic mihi, quid est unus?
Unus est Dominus Jesus Christus, qui regnat.
Dic mihi, qui sunt sex?
Sex hýdriae positae in Cana Galilaeae.
Quinque libri Moýsi.
Quatuor evangelistae.
Tres patriarchae,
Abraham, Isaac, et Jacob.
Duae sunt tabulae Moýsi.
Unus est Dominus Jesus Christus, qui regnat. Alleluia.

There was a wedding at Cana in Galilee, and Jesus was there with Mary, his mother.
But Jesus was invited, with his disciples, to the wedding. Alleluia.
When the wine failed, Jesus said to fill the jars with water, which was changed to wine. Alleluia.
Tell me, what is one?
One is Lord Jesus Christ, who reigns.
Tell me, what are six?
Six jars standing in Cana in Galilee.
Five books of Moses.
Four evangelists.
Three patriarchs,
Abraham, Isaac, and Jacob.
Two are the tablets of Moses.
One is Lord Jesus Christ, who reigns.
Alleluia.
**Quis dabit oculis . . . . . . . . Costanzo Festa (Italian; c.1488-1545)**

Festa wrote this moving lament on the death of France’s queen, Anne of Brittany, in 1514. Five years later Ludwig Senfl needed a lament for Maximilian I, Holy Roman Emperor. Instead of writing one, he used Festa’s, changing the names of the deceased and the mourning countries.

Quis dabit oculis nostris
fontem lacrymarum?
Et plorabimus die ac nocte
coram Domino.
Britania, quid ploratas?
Musica sileat. Francia, cur
deducta lugubri
veste maerore consumeris?

Heu nobis Domine, defecit Anna,
gaudium cordis nostri.
Conversus est in luctum
chorus noster;
cecidit corona capitis nostri.

Ergo ululate pueri,
plorate sacerdotes,
ululate senes, lugete cantores,
et plangite nobiles, et dicite: Anna,
Anna! Requiescat in pace.

Who will give our eyes
a fountain of tears?
And we shall weep day and night
in the presence of the Lord.
Brittany, what do you lament?
Let music be silent. France, why,
brought down in mourning,
will you rend your garments in grief?

Alas for us, O Lord, Anne is gone,
the joy of our hearts.
Our choir has turned
to sadness;
the crown has fallen from our head.

Therefore howl, children;
weep, priests;
howl, elders; mourn, singers;
and wail, nobles, and say: Anne,
Anna! Rest in peace.
AVE REGINA CAELORUM . . . . . . . . . . . . . . . . . . . Guillaume Du Fay  
(French; c.1397-1474)

Marian Antiphon from February 2 to Easter. We sing the first line of the chant. The sopranos then sing an elaboration of that line. The second line of the chant is the same notes as the first, and you’ll hear the altos and tenors, singing together, do an elaboration of that line different from what the sopranos did. At the first “Miserere,” the tenors begin singing the chant almost literally, with sometimes few and sometimes many notes interspersed. And here also begins text not in the chant: added pleas from Du Fay for mercy as he nears death. He wanted this motet sung at his funeral.  

(Italic text is not part of the traditional chant.)

Ave Regina caelorum,          Hail, Queen of heaven
Ave Domina Angelorum.         Hail, Ruler of Angels.
Miserere tui labentis Du Fay,  Have mercy on your dying Du Fay
ne peccatorum ruat              lest he fall into the fire
in ignem fervorum.             of burning sinners.
Salve radix, salve porta       Health to you, source and gateway
Ex qua mundo lux est orta.    Whence dawn has risen on the world.
Miserere, genitrix Domini,     Have mercy, bearer of the Lord,
ut pateat porta caeli debili.  that heaven’s gate be open to the infirm.

Gaude Virgo gloriosa,          Rejoice, illustrious maiden,
Super omnes speciosa.         Beautiful beyond all.
Miserere supplicanti Du Fay    Have mercy on begging Du Fay,
sitque in conspectu tuo         that in your sight
mors ejus speciosa.            his death may be beautiful.
Vale, o valde decora,          Farewell, most lovely one,
Et pro nobis Christum exora.   And pray for us to Christ.
In excelsis ne damnemur,       Lest we be damned in the highest,
miserere nobis                 have mercy on us
et juva, ut in mortis hora     and help, that in the hour of death
nostra sint corda decora.      our hearts may be seemly.
**Pater Abraham . . . . . . . . Hubert Waelrant (Flemish; c.1517-1595)**

From Luke 16: 24-25. The rich man in fiery Hell sees Lazarus, the poor man he scorned in life, far away in the bosom of Abraham. And he cries out:

Pater Abraham, miserere mei et mitte Lazarum, ut intingat extremum digit 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.

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.

--- Intermission ---

Fort Tryon Park, April 14, 2019

Gina Tlamsa
Ave maris stella . . . . . . Josquin des Prez? (French; c.1452-1521)
Hymn for Second Vespers on feasts of the Virgin Mary, called Star of the Sea.
It plays on the observation that Latin AVE (“Hail”) is EVA (“Eve”) spelled
backwards. Partly because the alto is high and the style unusual for Josquin,
his authorship has been questioned by some experts.

Ave maris stella,
Hail, star of the sea,

Dei mater alma,
Loving mother of God,

Atque semper virgo,
Yet eternal virgin,

Felix celi porta.
Happy gate of heaven.

Sumens illud Ave
Receiving that AVE

Gabrielis ore,
From Gabriel's mouth,

Funda nos in pace,
Confirm us in peace,

Mutans nomen Evae.
Reversing the name of EVA.

Solve vincla reis,
Break the chains of prisoners,

Profer lumen cecis:
Bring light to the blind:

Mala nostra pelle,
Drive away our evils,

Bona cuncta posce.
Ask for all good things.

Monstra te esse matrem:
Show that you are mother:

Sumat per te preces,
May he accept prayers through you

Qui pro nobis natus,
Who, born for us,

Tulit esse tuus.
Chose to be yours.

Virgo singularis,
Unique Virgin,

Inter omnes mitis,
Meek above all,

Nos culpis solutos,
Absolving us from faults,

Mites fac et castos.
Make us meek and chaste.

Vitam presta puram,
Keep life pure,

Iter para tutum:
Make the journey safe,

Ut videntes Jesum,
So that seeing Jesus,

Semper colletemur.
We may rejoice forever.

Sit laus Deo Patri,
Praises be to God the Father,

Summo Christo decus,
Highest glory to Christ,

Spiritui sancto,
To the Holy Spirit,

Tribus honor unus. Amen.
One honor to the three. Amen.
REGINA CAELI LAETARE . . . . . . . . . . . . . . . . . . . . Costanzo Festa
Marian Antiphon from Easter to Pentecost. The chant has “alleluia” after each line, the last one the longest. Memorable moments in the chant are the rising fifth on “Quia” and the descending one on “Ora”, both of which you’ll hear in all five voices.

Regina caeli 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.

Derelinquat impius . . . . . . . Thomas Tallis (English; c.1505-1585)
For the first Sunday in Lent: Isaiah 55:7 and Joel 2:13. Tallis’s writing styles vary greatly and tend to be different from others’. Here extra sharps and flats help to express the text in a novel way.

Derelinquat impius viam suam, Let the wicked forsake his way,
Et vir iniquus cogitationes suas, And the unrighteous man his thoughts,
Et revertatur ad Dominum, And let him return to the Lord,
et miserebitur eius: and he will have mercy on him:
Quia benignus et misericors est, For he is gracious and merciful,
Et praestabilis super malitia And steadfast against wickedness,
Dominus Deus noster. The Lord our God.

O sacrum convivium . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . . Giaches de Wert (Flemish, active in Italy; 1535-1596)
A brief celebration of Corpus Christi, the festival in honor of the Eucharist, the bread and wine representing Christ’s body. Somber reflection changes to joyous anticipation.

O sacrum convivium O sacred feast
in quo Christus sumitur. in which Christ is received!
Recolitur memoria The memory of his passion
passionis ejus. is recalled.
Mens impletur gratia, The mind is filled with thanks,
et futurae gloriae and a pledge of future glory
nobis pignus datur. is given to us.
Alleluia.
SALVE REGINA.............................. Orlande de Lassus
(Franco-Flemish; c.1532-1594)

Marian Antiphon from Pentecost to Advent. The chant notes on “Salve” go
down a step, up a step, down a fifth. You’ll hear those same notes in the
soprano, then the bass, then the tenor. Lassus makes free use of the chant
melody throughout the piece, mainly in the tenor.

Salve, Regina 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 mater Maria.

Hail, Queen of mercy:
Our life, sweetness and hope, hail.
To you we cry, exiles, Eve's children.
To you we sigh, moaning
and weeping in this vale of tears.
Therefore look! our Advocate, your
merciful eyes, turn them toward us.
And Jesus, blessed fruit
of your womb,
reveal to us after this exile.
O gentle, O holy, O sweet
Virgin mother Mary.
Laudes Christo Redemptori ........................... Jacob Obrecht (S. Netherlandish; c.1458-1505)

Sequence for Easter. The text is by a ninth-century Swiss monk, Notker Balbulus. Obrecht’s treatment is imaginative and exciting.

Laudes Christo Redemptori
voce modulemur supplici:
Omnis in hac die rerum natura jubilans personet immensas
Filio Dei gratias.
In ara crucis hostiam se pro nobis, Christus obtulit Deo patri, morte sua nostra mortificans crimina. Alleluia.

Haec est dies quae illuxit post turbida Aethiopum tempora,
Christus in qua resurrexit ultra victurus cum carne quam assumpsit de Maria Virgine.
Qui ovem cum gaudio patri quam perdiderat humero reifixit suo.
Ergo die ista exsultemus in qua nobis viam vitae resurgens patefecit Jesus.
Astra, solum, mare jocundentur et cuncti gratulentur in caelis spiritales chori. Alleluia.

Praises to Christ the Redeemer by voice let us chant kneeling.
Let all the world, on this day rejoicing, resound with boundless thanks to the Son of God!
On the altar of the cross, as a sacrifice for us, Christ offered himself to God the Father, by his own death putting to death our sins.
Alleluia.

This is the day that shone light, after the troubled times of the Ethiopians, on which Christ rose again to win further victories with the flesh he took on from the Virgin Mary.
Who to the joy of his father, the lamb that he had lost he brought back on his shoulder.
Therefore let us rejoice on this day on which for us the way of life Jesus revealed by rising again.
Let stars, land and sea be overjoyed and may all the spiritual choirs in heaven give thanks.
Alleluia.

Please stay for more good food and open singing!

For more information and a performance schedule, visit: www.StreetSingers.org