The Renaissance Street Singers
43rd-Anniversary Loft Concert

Christopher Street, June 21, 2015

3 pm Sundays February 21 and 28, 2016

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, 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.

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 Sunday afternoons about twice a month, 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 ten composers from six different countries, featuring two masterpieces from the famous Eton Choirbook. Plus good food and then singing by you.

The Eton Choirbook

One of the few sources of English sacred music not to have been destroyed when the other religion was in power, this is a large manuscript that was set on a stand for all the choirboys at Eton College to sing from. Today, from this magnificent collection of major, complex compositions in the florid style of the early Tudor period, we perform a Magnificat by Walter Lambe and a Salve Regina by William Cornysh.

For more information and a performance schedule, visit:

www.StreetSingers.org
Today's Concert

Levavi oculos meos .................................. Nicolas Gombert  
(S. Netherlands; c.1495-c.1560)

Quasi cedrus .................Francisco Guerrero (Spanish; 1528-1599)

Magnificat octavi toni .........Walter Lambe (English; c.1450-1504)  
   Solos: Meredith, Megan, Art, Dan, David E.

Signor le tue man sante . .Giovanni Gabrieli (Italian; c.1555-1612)

Gloria, Missa de Beata Virgine ....................Josquin des Prez  
   Incipit: Art  (French; c.1452-c.1521)

— Intermission —

Ad Dominum cum tribularer . . Antonio Lotti (Italian; 1666-1740)

Factor orbis ............ Jacob Obrecht (S. Netherlands; c.1458-1505)

Mulier quae erat in civitate ....................... Manuel Cardoso  
   (Portuguese; 1566-1650)

Salve Regina .......................William Cornysh (English; d.1523)  
   Solos: Anne, Barbara, Virginia, Sherwin, Dick

Laudate Dominum in sanctis ejus ................... Antonio Lotti

Jubilate Deo omnis terra ......................... Cristobal de Morales  
   (Spanish; c.1500-1553)

Please stay for more good food and open singing!
First Half
Text in italics is sung by soloists

Levavi oculos meos . . . . . . . . . . . . . . . . . . . . . . . . . Nicolas Gombert
(S. Netherlands; c.1495-c.1560)

Psalm 120 (Hebrew 121): Gombert, known for “pervading imitation,” composed many settings of Psalm texts. Imitation starts right from the beginning as the tenors, and then the altos, sing a rising line on “Levavi” while the basses imitate the sopranos’ simple rising fifth on the same word.

Levavi oculos meos in montes, I raised my eyes to the mountains,
Unde veniet auxilium mihi. whence help comes to me.
Auxilium meum a Domino, My help is from the Lord,
Qui fecit caelum et terram. who made heaven and earth.
Non det in commotionem pedem tuum: May he not let your foot slip:
Neque dormitet qui custodit te. and lest he be drowsy who protects you.
Ecce non dormitabit neque dormiet, Behold, he will not be drowsy nor sleep,
Qui custodit Israel. who protects Israel.

Dominus custodit te, The Lord protects you,
Dominus protectio tua the Lord is your protection
super manum dexteram tuam. upon your right hand.
Per diem sol non uret te, By day the sun will not burn you,
Neque luna per noctem. nor the moon by night.
Dominus custodit te ab omni malo: The Lord protects you from every evil:
Custodiat animam tuam Dominus. may the Lord protect your soul.
Dominus custodiat introitum tuum May the Lord protect your going in
et exitum tuum: and your going out:
Ex hoc nunc et usque in saeculum. from now until the end of the age.
Quasi cedrus . . . . . . . . Francisco Guerrero (Spanish; 1528-1599)
One of the greatest of Spain’s composers, Guerrero has here set texts from two
books of the Bible known for more secular themes. From Ecclesiasticus, Wisdom is
boasting, and from the Song of Songs, the Bridegroom addresses his beloved.

Quasi cedrus exaltata sum in Libano,
et quasi cypressus in monte Sion,
et quasi palma exaltata sum in Cades,
et quasi plantatio rosae in Jericho.
Quasi oliva speciosa in campis,
et quasi platanus exaltata sum
juxta aquam in plateis.
Sicut cinnamomum
et balsamum aromatizans
odorem dedi.

Tota pulchra es, amica mea,
et macula non est in te.
O amica mea,
veni de Libano, veni sponsa mea,
veni, coronaberis.

I was exalted like a cedar in Lebanon,
and like a cypress on Mount Zion,
and I was exalted like a palm in Kadesh
and like the rose bushes in Jericho.
Like a fine olive tree in the fields,
and like a plane tree I was exalted
next to the water in the streets.

Just like cinnamon
and fragrant balsam
I have yielded a perfume.

You are all beautiful, my love,
and there is no flaw in you.
O my love,
come from Lebanon, come, my bride,
come, you will be crowned.
Magnificat octavi toni . . . . . Walter Lambe (English; c.1450-1504)
The Magnificat is an important liturgical item for which there are chants in each of the eight church modes. Most Renaissance composers set it many times, at least once for each mode. This setting, from the Eton Choirbook, is for mode 8, also known as hypomixolydian. As in most Magnificats, alternate verses are sung in the chant melody of the mode. In Luke 1:39-55, Mary’s kinswoman Elizabeth says "Blessed are you among women, and blessed is the fruit of your womb!" And Mary says:

Solos: Meredith, Megan, Art, Dan, David E.

1. Magnificat anima mea Dominum.
2. Et exsultavit spiritus meus
   in Deo salutari meo.
3. Quia respexit humilitatem
   ancillae suae; ecce enim ex hoc
   beatam me dicent omnes generationes.
4. Quia fecit mihi magna
   qui potens est: et sanctum nomen eius.
5. Et misericordia eius a progenie
   in progenies timentibus eum.
6. Fecit potentiam in brachio suo:
   dispersit superbos
   mente cordis sui.
7. Deposuit potentes
   de sede et exaltavit humiles.
8. Esurientes implevit bonis:
   et divites dimisit inanes.
9. Suscepit Israel puerum suum,
   recordatus misericordiae suae.
10. Sicut locutus est ad patres nostros,
    Abraham et semini eius in saecula.
11. Gloria Patri et Filio,
    et Spiritui Sancto.
12. Sicut erat in principio, et nunc,
    et semper, et in saecula saeculorum.
    Amen.

1. My soul magnifies the Lord.
2. And my spirit rejoices
   in God my savior.
3. For he has regarded the low estate
   of his handmaiden; for behold, henceforth
   all generations will call me blessed.
4. For he has done great things for me
   who is mighty, and holy is his name.
5. And his mercy is from generation
   to generation for those who fear him.
6. He has shown strength with his arm,
   he has scattered the proud
   in the imagination of their hearts.
7. He has put down the mighty from
   their thrones and exalted the humble.
8. He has filled the hungry with good things,
   and the rich he has sent away empty.
9. He has helped his servant Israel,
   in remembrance of his mercy.
10. As he spoke to our fathers,
    to Abraham and to his posterity forever.
11. Glory to the Father, and to the Son,
    and to the Holy Spirit,
12. As it was in the beginning, is now,
    and ever shall be, world without end.
    Amen.
Signor le tue man sante . . Giovanni Gabrieli (Italian; c.1555-1612)

This sacred madrigal is written in the composer’s vernacular instead of Latin, in an expressive word-painting style. Giovanni Gabrieli was a prolific composer of vocal church music, often in a grand style. This piece is classified among his less numerous secular compositions.

Signor le tue man sante
qual humiltà, qual zelo
mosse de servi tuoi laver le piante:
o creator del cielo
già ascoso in mortal velo,
rinova l'opra pia
monda 'l mio cor d'ogni sua colpa ria.

Lord, your holy hands,
what humility, what zeal
moved them to wash your servants' feet!
O creator of heaven,
once wrapped in mortal veil,
renew the holy work,
cleanse my heart of every wicked fault.

Vergine il cui figliol
glorioso ascese a l'alto ciel
d'onde per noi mortali
in form' humana scese:
   Deh! pia dona a quest' alm' afflitta
   l'ali che seguà lui
   sciolta da tanti mali.

Virgin, whose little son
ascended glorious to high heaven,
whence for us mortals
in human form he descended:
Ah! holy one, give this troubled soul
the wings to follow him,
freed from such great evils.
Gloria, Missa de Beata Virgine ........................ Josquin des Prez
(French; c.1452-c.1521)

The usual second movement of the Mass begins with the words the angels
proclaim to the shepherds in Luke 2:14. This Gloria closely imitates a chant
“For Feasts of the Blessed Virgin.” At the beginning, the sopranos and tenors
sing “Et in terra pax” on the exact notes of the chant. (Shown in parentheses
are tropes: additions to the traditional chants, often set in polyphony, as
here, and mostly banned by the Council of Trent in mid-16th century.)

_Incipit: Art_

_Gloria in excelsis Deo._
Et in terra pax hominibus bonae voluntatis. And on earth peace to people of good will.
Laudamus te. Benedicimus te. We praise you. We bless you.
Adoramus te. Glorificamus te. We worship you. We glorify you.
Gratias agimus tibi for your great glory.
propter magnam gloriam tuam. O Lord God, King of heaven,
Domine Deus, Rex caelestis, God the Father almighty.
Deus Pater omnipotens. O Lord, the only-begotten son, Jesus Christ
Domine Fili unigenite, Jesu Christe. (Spirit and kind comforter of orphans).
(Spiritus et alme orphanorum paraclite). O Lord God, Lamb of God, Son of the Father
Domine Deus, Agnus Dei, Filius Patris (Firstborn of Mary, the virgin mother).
(Primogenitus Mariae virginis matris). Who take away the sins of the world,
Qui tollis peccata mundi, have mercy on us.
miserere nobis.
Qui tollis peccata mundi, Who take away the sins of the world,
suscipe deprecationem nostrum receive our prayer
(Ad Mariae gloriam), (To the glory of Mary).
Qui sedes ad dexteram Patris, Who sit at the right hand of the Father,
miserere nobis. Quoniam tu solus sanctus have mercy on us. For you alone are holy
(Mariam sanctificantis). (sanctifying Mary).
Tu solus Dominus (Mariam gubernans). You alone are Lord (governing Mary).
Tu solus altissimus (Mariam coronans), You alone are the highest (crowning Mary),
Jesu Christe. Cum Sancto Spiritu, Jesus Christ. With the Holy Spirit,
in gloria Dei Patris. Amen.
in the glory of God the Father. Amen.

— Intermission —
Ad Dominum cum tribularer . . . Antonio Lotti (Italian; 1666-1740)
Psalm 119 (Hebrew 120): Although Lotti lived long after the Renaissance, he wrote at least some of his Baroque harmonies in a consciously Renaissance polyphonic style. We honor him with not one, but two of his Psalm settings.

Ad Dominum cum tribularer clamavi,   To the Lord in distress I cried,
Et exaudivit me.                      and he has heard me.
Domine, libera animam meam           Lord, free my soul
a labis iniquis                      from hostile lips
Et a lingua dolosa.                   and a deceitful tongue.
Quid detur tibi,                      What should be given to you,
aut quid apponatur tibi               or what more done to you,
Ad linguam dolosam?                   O deceitful tongue?
Sagittae potentis acutae,             Sharp arrows of the mighty,
Cum carbonibus desolatoriiis.         with hot coals for the destroyers.
Heu mihi, quia incolatus meus        Woe is me, for my sojourn
prolongatus est!                      is prolonged!
Habitavi cum habitantibus Cedar;     I have dwelt among the tents of Kedar;
Multum incola fuit anima mea.        long has my soul been an inhabitant.
Cum his qui oderunt pacem            Among these who hate peace
eram pacificus; cum loquebar illis,  I was peaceful; when I spoke to them,
impugnabant me gratis.               they opposed me gratuitously.
Amen.
**Factor orbis . . . . . . . . Jacob Obrecht (S. Netherlands; c.1458-1505)**

A Christmas extravaganza, weaving themes from Advent through Epiphany.

[S,A] Factor orbis, Deus, nos famulos exaudi
clamantes ad te tuos,
et nostra crimina laxa die ista lucifera. Noe.

[Tl] Veni, Domine, et noli tardare,
relaxa facinora plebis tuae Israel. Noe.


[S,A,Tl] Canite tuba in Sion, quia
prope est dies Domini.

[A] 0 clavis David et sceptrum
domus Israel qui aperis, et
nemo claudit; claudit, et nemo
aperit: veni, et educ vinctum
de domo carceris, sedentem in
tenebris et umbra mortis.


[S] Spiritus Domini super me,
evangelizare pauperibus jussit.

[A] Veniet fortior me, cujus non sum dignus
corrigiam calcantiumorum solvere.

[Tl] Hodie scietis, quia veniet Dominus,
et mane videbitis glorian ejus.

[T2] Erunt prava in directa,
et aspera in vias planas.

[B] Bethlehem, es civitas Dei summi,
ex te exiet dominator Israel.

[S,A] Crastina die erit vobis salus,
dicit Dominus exercituum.

[Tl,T2,B] Crastina die delebitur iniquitas terrae,
et regnabit super nos Salvator mundi.


[S,A,Tl,B] De caelo veniet dominator Dominus,
et in manu ejus honor et imperium.

[T2] Veni Domine et noli tardare.

[Tl] Beata es, Maria, quae credidisti,
quae perficientur in te,
quae dicta sunt tibi.

[S] Ave Maria, gratia plena, Dominus
tecum, benedicta tu in mulieribus,
et benedictus fructus ventris tui.

[B] Ecce Dominus veniet
et omnes sancti ejus cum eo.
Et erit in die illa lux magna.

Mulier quae erat in civitate . . . . . . . . . . . . . . . . . . . Manuel Cardoso
(Portuguese; 1566-1650)


Mulier quae erat in civitate peccatrix, A woman who was in the city, a sinner,
stans retro secus pedes Domini, standing behind at the feet of the Lord,
lacrymis cepit rigare pedes ejus, began to wet his feet with tears,
et capillis capitis sui tergebatur, and wipe them with the hairs of her head,
et osculabatur pedes ejus, and kissed his feet,
et unguento ungebatur. and anointed them with ointment.
Salve Regina . . . . . . . . . . . . . . . . William Cornysh (English; d.1523)

Of the four official Marian Antiphon chants, each sung for a part of the year, the Salve Regina, sung from Pentecost to Advent, is the most loved, and a favorite of composers. This is an elaborate setting from the Eton Choirbook. (As in the Gloria, tropes are here shown in parentheses.)

Solos: Anne, Barbara, Virginia, Sherwin, Dick

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.

(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 Virgo Maria (salve).

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.

(Virgin mother of the church,
Eternal gateway to glory,
Be for us a refuge
With the father and the son.)

O merciful:
(Merciful virgin, holy virgin,
Sweet virgin, O Mary,
Hear the prayers of all
Who cry piously to you.)

O holy,
(Pour prayers to your son,
crucified, wounded,
And whipped for us,
Pierced by thorns, made to drink bile.)

O sweet Virgin Mary (hail).
Laudate Dominum in sanctis ejus . . . . . . . . . . . . . . . .  Antonio Lotti
Another Lotti Psalm setting, Psalm 150.

Laudate Dominum in sanctis ejus,
laudate eum in firmamento virtutis ejus.
Laudate eum in virtutibus ejus,
laudate eum secundum multitudinem
magnitudinis ejus.
Laudate eum in sono tubae,
laudate eum in psalterio et cithara.
Laudate eum in týmpano et choro,
laudate eum in chordis et organo.
Laudate eum in cýmbalis benesonantibus,
laudate eum in cýmbalis jubilationis:
omnis spiritus laudet Dominum. Amen.

Praise the Lord in his holy places,
praise him in the firmament 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. Amen.
Jubilate Deo omnis terra . . . . . . . . . . . . . . . . . . . Cristobal de Morales
(Spanish; c.1500-1553)

Celebrating the Truce of Nice, 1538, between Charles V of Spain and Francis I of France. Pope Paul III mediated between the two, who for mutual hatred could not sit in the same room. Morales, a favorite of the pope, was in the papal choir at the time. The first tenors sing “Gaudeamus” repeatedly, quoting the opening of a chant used for many celebratory occasions.

Jubilate Deo omnis terra, Rejoice in God, every land!
cantate omnes, Sing, everyone!
jubilate et psallite, Rejoice and sing Psalms,
quoniam suadente Paulo, for with Paul urging,
Carolus et Franciscus, Charles and Francis,
principes terrae, kings of lands,
convenerunt in unum came together in one,
et pax de caelo descendit. and peace from heaven came down.

O felix aetas, O happy age!
O felix Paule, O happy Paul!
O vos felices principes O you happy kings
qui christiano populo who for the Christian people
pacem tradidistis. delivered peace.

Vivat Paulus! Long live Paul!
Vivat Carolus! Long live Charles!
Vivat Franciscus! Long live Francis!
vivant simul, et pacem Long may they all live,
nobis donent in aeternum! and give us peace forever!

Cantus firmus:
Gaudeamus! Let us rejoice!

Please stay for more good food and open singing!
## The Renaissance Street Singers

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<td>Soprano</td>
<td>Kate Ellis, Joy Glazener, Meredith Huveneers,</td>
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<td>Nancy Mandel, Janet B. Pascal, Anne Posten</td>
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<td>Alto</td>
<td>Ann Berkhausen, Virginia Kaycoff, Megan Lavengood, Ellen Resnick, Barbara Rosen, Gina Tlamsa</td>
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<td>Tenor</td>
<td>Sherwin Chao, Art Bryan Manabat, Bruce Rickenbacher, Andras Vig, Dan Winckler, Bill Wolz</td>
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<td>Bass</td>
<td>Richard Burger, David Eisenstat, Dick Hadsell,</td>
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<td>Ezra Halleck, David Kuperman, Sigmund Rosen,</td>
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[www.StreetSingers.org](http://www.StreetSingers.org)