

The Renaissance Street Singers
44th-Anniversary

Loft Concert



Central Park Sailboat Pond, Sept 25, 2016

John T Gelb

3 pm Sundays February 26 and March 5, 2017

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 Robert White *Lamentations*

The English composer Robert White died of the plague in his 30s, but for at least five years was master of the choristers at Ely Cathedral, a post earlier held by Christopher Tye. He also worked at Chester Cathedral and Westminster Abby. We may think of his particularly expressive setting of six verses of *The Lamentations of Jeremiah* as a remembrance of his untimely death.

For more information
and a performance schedule, visit:

www.StreetSingers.org

Today's Concert

Gaude virgo, mater Christi Josquin des Prez
(French; c.1452-1521)

Quis numerare queat Jacob Obrecht
(S. Netherlands; c.1458-1505)

Benedic, Domine, domum istamOrlande de Lassus
(Franco-Flemish; c.1532-1594)

Lamentations, part 1Robert White (English; c.1538-1574)

Tu es Petrus Giovanni Pierluigi da Palestrina
(Italian; c.1525-1594)

Peccavi super numerum Giaches de Wert
(Flemish, in Italy; 1535-1596)

Surrexit pastor bonus Palestrina

— Intermission —

Vidit Jacob scalamThomas Crecquillon
(Franco-Flemish; c.1510-1557)

Gaudent in coelis Orlande de Lassus

Erat Jesus ejiciens daemonium Manuel Cardoso
(Portuguese; 1566-1650)

Hodie nobis de caeloPeter Philips
(English, in Spanish Netherlands; c.1560-1628)

Lamentations, part 2Robert White

Rorate coeli Jacobus Handl
(Slovenian, in Austria, Moravia and Bohemia; 1550-1591)

In conspectu angelorum Sebastian de Vivanco
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Please stay for more good food and open singing!

Today's Concert

Gaude virgo, mater Christi Josquin des Prez (French; c.1452-1521)

The Virgin Mary has an honored place in Catholic tradition and music, and this joyful motet fits the joyful words. Note the rhyme scheme: two lines rhyme and the third always ends in -io.

Gáude vírgo, máter Chrísti,
 quae per áurem concepísti
 Gabriéle nūntio.
Gáude quía Déo pléna,
 peperísti síne poéna
 cum pudóris lílio.
Gáude, quía túi náti,
 quem dolébas mórtem páti,
 fúlget resurréctio.
Gáude Christo ascendénte,
 et in cóelum te vidénte,
 mótu fértur próprio.
Gáude quae post ípsum scándis,
 et est hónor tibi grándis,
 in coéli palátio.
Ubi frúctus vēntris túi,
 nóbis détur per te frúí
 in perénni gáudio.
Allelúia.

Rejoice, virgin, mother of Christ,
 who conceived by ear
 by the messenger Gabriel.
Rejoice, for filled by God,
 you gave birth without pain
 with a lily of purity.
Rejoice because your child,
 whom you grieved to suffer death,
 shone by resurrection.
Rejoice in Christ ascending,
 and seeing you, he is carried
 to heaven by his own motion.
Rejoice, you who rise after him,
 and it is a great honor to you,
 in the palace of heaven.
Where the fruit of your womb
 is given to us through you to enjoy
 in everlasting delight.
Alleluia.



Loft Concert
Feb 28, 2016

Photo by
Norman Trabulus

**Quis numerare queat Jacob Obrecht
(S. Netherlands; c.1458-1505)**

Celebrating the end of a war and praying that the peace will last, Obrecht puts considerable variety into his setting of this passionate text.

Quis numerâre quéat
bellórum séva perácta,
dâmpna reférta mális inreparâbilibus?
Céuseat ípse bó nus
perpéssus tália,
sed qui illa síbi intúlerit
céuseat ípse málus.
Dícat quísq ue quod
hec nóbis Déus ómnia fécit,
nóstris peccátis pré mia dí gna férens.

Who could count
the cruel deeds of the wars,
the damage filled with irreparable evils?
Let the good man himself count,
who has suffered such things,
but let him who has inflicted them,
the bad man, count.
Anyone would say that
God did all this to us,
bringing us the merited wages of sins.

Audiit ípse támen
pópuli gémitus lachrymó sos,
ad pácem vérsus, híncque misértus éi,
pácem donávit e céli cúlmine tráctam,
quam nec mortáles sic dáre sufficerent.
Ergo ómnis pópulus
nunc cum júbilo modulétur
et Dómino láudes exímias réferat.

He himself, however, heard
the tearful groans of the people,
turned to peace, and hence, pitying them,
gave peace from highest heaven drawn,
which mortals would not be able so to give.
Therefore let all the people
now sing for joy
and give back great praises to the Lord.

Fúnde préces Gálle
fundántque préces inimíci,
quéque es in térris nátio fúnde préces
ad Dóminum, ut dáta pax
sit duratúra per évum,
néu módico léta témpore
deínde gémas,
múneris et tánti ne
sí sis ímmemor ípse
lóra tráhat,
quáre pácis habéna cádat.
Amen.

Pour prayers, Frenchman,
and may the enemies pour prayers,
and every nation on earth pour prayers
to the Lord, that the given peace
shall last forever,
lest you rejoice for a little while
and then groan,
and if of so great a boon
you be unmindful, he himself
may draw the lash,
whereby the rein of peace shall fall.
Amen.



RSS and friends caroling on 17th Street Dec 17, 2016

Norman Trabulus

**Benedic, Domine, domum istamOrlande de Lassus
(Franco-Flemish; c.1532-1594)**

In the first of four double-choir pieces today, Lassus makes a grandiose setting of a request for a blessing on a house.

Bénedic, Dómine, dómum ístam
et ómnes habitántes in illa:
sítque in éa sánctas, humílitas,
sánctitas, cástítas, vírtus,
victória, fides, spes,
et chárítas, benignitas,
temperántia, patiéntia,
spiritális disciplína et obediéntia
per infiníta saécula.
Amen.

Bless, O Lord, this house
and all who dwell in it:
let there be in it health, humility,
holiness, purity, strength,
victory, faith, hope,
and love, kindness,
temperance, patience,
spiritual discipline and obedience
through unending ages.
Amen.

Lamentations, part 1 Robert White (English; c.1538-1574)

White has set six verses from Book 1 of The Lamentations of Jeremiah. The prophet believes the destruction of Jerusalem is the wrath of God for the people's faithlessness. His agony is beautifully expressed in this setting. We sing here the first half of the composition.

Heth:

Peccátum peccávit Jerúsalem,
Própterea instábilis fácta est;
Omnes qui glorificábant eam
sprevérunt illam.
Quía vidérunt ignomíniam éjus;
Ipsa áutem gémens
Et convérta est retrórsum.

Teth:

Sórdes éjus in pédibus éjus,
Nec recordáta est finis súi;
Depósita est veheménter,
Non hábens consolatórem.
Vide, Dómine, afflictiónem méam,
Quóniam eréctus est inimícus.

Jod:

Mánum súam mísit hóstis
Ad ómnia desiderabilia éjus,
Quía vidit géntes
Ingréssas sanctuárium súum,
De quíbus praecéperas
Ne intrárent in ecclésiam túam.

Jerúsalem, Jerúsalem,
Convértere ad Dóminum, Déum túum.

Verse 8:

Jerusalem sinned a sin,
Therefore she became unstable;
All who glorified her
rejected her,
For they have seen her disgrace;
She herself is groaning,
And has turned away.

Verse 9:

Her filth is on her feet,
Nor did she think about her end;
She has been taken down violently,
Having none to console her.
Behold, O Lord, my affliction,
For the enemy has triumphed.

Verse 10:

The enemy has put his hand
Upon all her precious things,
Because she has seen
The nations invade her sanctuary,
Among those you warned
Not to enter into your assembly.

Jerusalem, Jerusalem,
Turn to the Lord, your God.



RSS and
friends
caroling at
Lenox
Health,
Dec 17,
2016

Norman
Trabulus

**Tu es Petrus Giovanni Pierluigi da Palestrina
(Italian; c.1525-1594)**

In Matthew 16, after Peter has correctly answered the question, "But who do *you* say that I am?" Jesus says these words to Peter. Palestrina emphasizes the "keys of the kingdom" part.

Tu es Pétrus,
et súper hanc pétram
aedificábo ecclésiám méam,
et pórtae ínferi
non prevalébunt advérsus éam.
Et tíbi dábo
cláves régni caelórum.

Your name is Rock,
and upon this rock
I will build my church,
and the gates of hell
will not prevail against it.
And I will give you
the keys of the kingdom of heaven.

Quodcúmque ligáveris súper térram,
érit ligátum et in coélis:
et quodcúmque sólveris súper térram,
érit solútum et in coélis.
Et tíbi dábo
cláves régni caelórum.

Whatever you bind on earth
will be bound also in heaven:
and whatever you loose on earth
will be loosed also in heaven.
And I will give you
the keys of the kingdom of heaven.

**Peccavi super numerum Giaches de Wert
(Flemish, in Italy; 1535-1596)**

Known for expressive writing, Wert sets this anguished text from The Prayer of Manasseh and Psalm 50 (Hebrew 51) in six voices. The most animated part is "because I have provoked your wrath."

Peccávi súper númerum
arénae máris,
et multiplicáta sunt peccáta méa:
et non sum dígnus vidére
altitúdinem caéli,
prae multitúdi ne iniquitátis méae:
quóniam irritávi íram túam,
et málum córam te féci.

I have sinned beyond the number
of the sands of the sea,
and my sins have multiplied:
and I am not worthy to view
the height of heaven,
for the multitude of my iniquity:
because I have provoked your wrath,
and done evil in your sight.

Quóniam iniquitátem méam
égo cognóscó,
et delíctum méum
cóntra me est sémper,
tíbi sóli peccávi,
quóniam irritávi íram túam,
et málum córam te féci.

Because my iniquity
I know,
and my transgression
is always against me,
I have sinned against you alone,
because I have provoked your wrath,
and done evil in your sight.

Surrexit pastor bonus Palestrina

With a text based loosely on John 10 and I Corinthians 5, this double-choir setting by Palestrina expresses the joy of Easter.

Surréxit pástor bónus,
qui ánimam súam pósuit
pro óvibus súis,
et pro grége súo móri dignátus est.
Allelúia.

The good shepherd has arisen,
who laid down his life
for his sheep,
and for his flock, deigned to die.
Alleluia.

Etenim Páscha nóstrum
immolátus est Christus.
Itaque epulémur in ázymis
sinceritátis et veritátis.
Allelúia.

So also for our Passover
Christ was sacrificed.
Therefore let us feast on the unleavened
bread of sincerity and truth.
Alleluia.

— Intermission —



RSS and friends
caroling in
Sheridan
Square,
Dec 17,
2016

Norman
Trabulus

Vidit Jacob scalam Thomas Crecquillon

(Franco-Flemish; c.1510-1557)

In Genesis 28, Jacob has a dream. You'll hear the angels going up and down the staircase.

Vídit Jácob scálam,
súmmitas éjus caélos tangébat,
et angelos descendétes,
et díxit:
Vére lócus íste sánctus est.
Allelúia.

Jacob saw a ladder,
its top touching heaven,
and angels descending,
and he said:
"Truly this place is holy."
Alleluia.

Gaudent in coelis Orlande de Lassus

This text is sung at Vespers to commemorate saints or martyrs. The four voices each begin with virtually the same melody on “Gaudent in coelis.”

<p>Gáudent in coélis ánimae Sanctórum, qui Christi vestigia sunt secúti: et quía pro éjus amóre sáanguinem súum fudérunt, ídeo cum Chrísto exsúltant sine fine.</p>	<p>The souls of the Saints rejoice in heaven who followed the footsteps of Christ; and, because for his love they shed their blood, therefore with Christ they exult without end.</p>
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<p>Sáncti Déi ómnes, oráte pro nóbis.</p>	<p>All saints of God, pray for us.</p>
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**Erat Jesus ejiciens daemonium Manuel Cardoso
(Portuguese; 1566-1650)**

Luke 11:14. Cardoso uses sharps to make many chords expressively major in this text for the third Sunday in Lent:

<p>Erat Jésus ejiciens daemónium, et illud érat mütum. Et cum eiecísset daemónium, locútus est mütus, et admirátae sunt túrbae.</p>	<p>Jesus was casting out a demon, and it was mute. And when he had cast out the demon, the mute man spoke, and the crowds marveled.</p>
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**Hodie nobis de caelo Peter Philips
(English, in Spanish Netherlands; c.1560-1628)**

A double-choir celebration of the birth of Jesus, for Christmas Day at Matins:

<p>Hódie nóbis de caélo pax véra descéndit: Hódie per tótum mündum mellíflui fácti sunt caéli. Hódie illúxit nóbis díes redemptiónis nóvae, reparatiónis antíquae, felicitátis aeternae. Hódie per tótum mündum mellíflui fácti sunt caéli.</p>	<p>Today upon us from heaven true peace has descended: Today through the whole world the heavens are flowing with honey. Today has shone for us a day of new redemption, of old restoration, of eternal happiness. Today through the whole world the heavens are flowing with honey.</p>
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Lamentations, part 2 Robert White

The second half of the composition.

Caph:

Omnis pópulus ejus gémens,
Et quaérens pánem;
Dedérunt pretiósas quaeque pro cibo
Ad refocillándam ánimam.
Vide, Dómine, et considéra
Quóniam fácta sum v́ilis!

Verse 11:

All her people are groaning,
And searching for bread;
They give everything precious for food
To revive the soul.
Look, O Lord, and behold,
For I have been made worthless.

Lámed:

O vos ómnes qui transítis per víam,
Atténdite, et vidéte
Si est dólór sicut dólór méus!
Quóniam vindemiávit me,
Ut locútus est Dóminus,
In díe irae furóris súi.

Verse 12:

All you who pass by on the road,
Pay attention, and see
If there is sorrow like my sorrow!
For he has trampled me like grapes,
As the Lord said,
On the day of his fierce anger.

Mem:

De excélsó misit ígnem
in óssibus méis
Et erudívit me;
Expándit réte pédibus méis,
Convértit me retrórsúm;
Pósuit me desolatiónem,
Tóta díe maeróre conféctam.

Verse 13:

From on high he sent fire
into my bones
And instructed me;
He spread a net for my feet,
Turned me back;
Left me forsaken,
The whole day consumed in lamentation.

Jerúsalem, Jerúsalem,
Convértere ad Dóminum, Déum túum.

Jerusalem, Jerusalem,
Turn to the Lord, your God.

**Rorate coeli Jacobus Handl
(Slovenian, in Austria, Moravia and Bohemia; 1550-1591)**

This text from Isaiah is sung during Advent in a Mass of the Virgin Mary. In six voices, Handl sets this joyful metaphor with many runs up and down.

Roráte, coéli, désuper,
et nubes plúrant jústum;
Aperiátur térra,
et gérminet Salvatórem.

Drop dew, heavens, from above,
and may the clouds rain justice;
May the earth be opened,
and sprout a Savior.

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

The opening of Psalm 137 (Hebrew 138) is sung to honor two Archangels. This setting for double choir is a masterpiece of the polychoral art, with some of the usual homophonic repartee but more complex polyphony.

In conspéctu angelórum psállam tíbi Déus méus. Adorábo ad témplum sánctum túum et confitébor nómini túo Dómine. Angeli Dómini, Dóminum benedicite in aetérnum.	In the presence of 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.
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Please stay for more good food and open singing!

The Renaissance Street Singers:

Director: John Hetland.

Sopranos: Kate Ellis, Joy Glazener, Megan Lavengood,
Nancy Mandel, Janet B. Pascal, Anne Posten.

Altos: Ann Berkhausen, Damon Hankoff, Virginia Kaycoff,
Ellen Resnick, Barbara Rosen, Gina Tlamsa.

Tenors: Sherwin Chao, Art Bryan Manabat, Bruce Rickenbacher,
Andras Vig, Bill Wolz.

Basses: Richard Burger, David Eisenstat, Dick Hadsell,
Ezra Halleck, David Kuperman, Claude Lévy, Sigmund Rosen,
Jeff Thomas, Evan Williams.

www.StreetSingers.org