

**Renaissance Men  
Present  
RenMen Branches**

**Ensemble Members**

Eric Christopher Perry, tenor and Artistic Director  
Alexander Nishibun, tenor  
Ethan DePuy, tenor  
Fausto Miro, tenor  
Peter C. Schilling, baritone and Business Manager  
Will Prapestis, baritone  
Brian Church, baritone  
Dominick Matsko, baritone  
Benjamin Pfeil, bass-baritone  
Anthony Burkes Garza, bass and General Manager

**Concert Program**

**RenMen I and RenMen Roots**

*Te Deum Patrem ingenitum*  
*Hark, I Hear the Harps Eternal*  
*Ante Luciferum*  
*The Road Home*  
*Vae Nobis*  
*My Shepherd Will Supply My Need*

Jacob Handl (1550-1591)  
Craig Carnahan (b. 1951)  
Jacob Handl (1550-1591)  
Stephen Paulus (1949-2014)  
Jacob Handl (1550-1591)  
Virgil Thomson (1896-1989)

*Into the Woods My Master Went*  
*Close Now Thine Eyes*

Daniel E. Gawthrop (b. 1949)

*The Heavenly Parade*  
*Gloryland Boogie*  
*I Know I'll Feel at Home in Heaven*  
*Swing Down Chariot*

arr. Doyle Lawson and Quicksilver

arr. Modern Folk Quartet

Brief Pause

**RenMen Night at the Opera**

*"O Isis und Osiris" (Die Zauberflöte)*  
*Leck mich im Arsch*  
*Ouverture zu Oper Die Zauberflöte*

Wolfgang Amadeus Mozart (1756-1791)

arr. Albert Lortzing (1801-1851)

**RenMen 1965**

*Help Me, Rhonda*  
*Unchained Melody*  
*Help! And Run for Your Life*

The Beach Boys  
The Righteous Brothers  
The Beatles

arr. Eric Christopher Perry and Will Prapestis  
Martha and the Vandellas  
arr. Greg Amerind

*Nowhere to Run*

**A Note from the General Manager**

The Boston choral scene is a vibrant one, teeming with artistic outlets for those singers passionate about ensemble performance. Therefore, it always struck me as strange that so few groups exist in the area devoted to the wealth of repertoire written throughout the centuries for men's voices. Although the merits of our feminine counterparts can neither be ignored nor undervalued, the rich sonority and chummy camaraderie found in men's singing groups have always held a special place in my performance career. Fortunately, I eventually came to find that I was not alone in harboring this specific variety of musical sentimentality. After consistently running into a few familiar faces on the gig scene and forming close friendships with these exceptionally ambitious and artistically inspiring fellow singers, we all agreed that the time was ripe for Boston to gain a new professional level men's ensemble. In January of 2014, armed with some hastily procured sheet music and full of nervous excitement, the founding members entered a New England Conservatory practice room ready to make history. Eight mainstage concert series, three Holiday Galas, numerous outside gigs, and few new faces in the mix later, we are thrilled to now play an established part in the New England choral music scene, and are especially honored to perform at the Fifty-Sixth National Convention of the Phi Mu Alpha Sinfonia Convention this evening.

Today's concert has its origins in four of our mainstage series. From the earliest days of our history, the polyphonic motets of Jacob Handl, so perfectly written for the fully changed tenor, baritone, and bass voices, proved a natural fit for our singers. As our first concert series, **RenMen I**, largely consisted of these works, we seemed poised to become an early music ensemble from the outset. However, we then pursued what was to become a characteristically complete change in directions and presented **RenMen Roots**, a program of Early American Hymn Tunes, Spirituals, and Bluegrass numbers. To see our erstwhile Bach specialists, so known for their blazing coloratura and stentorian recitatives, suddenly strumming the banjo and plucking the upright bass must have been a shock for our audiences! Another unexpected adventure in programming came in the form of **RenMen 1965**, a concert series later repeated at the Isabella Stewart Gardner Museum. Featuring Estonian folk tunes, English part songs, German Männerchor, a daring new commission, and Top 100 Hits with band, this program ran the gamut of vocal styles while maintaining focus upon this pivotal year in history. Our most recent concert series, **RenMen Night at the Opera**, mixed scholasticism and fun in a bombastic exploration of rarely performed men's ensemble works by primarily operatic composers. As we continue to push the programming envelope, Renaissance Men has become known for our interest in a wide variety of repertoire, including folk tunes, part songs, barbershop quartet standards, pop tunes, classic rock and roll, new commissions, and much more. In bringing you along today's journey through our various concert series, we seek to both demonstrate the diversity of genres implied in our moniker and, of course, to give you a good show. We hope you enjoy today's journey through music old and new, as we explore the **Branches** of our most beloved repertoire.

- Anthony Burkes Garza

## Translations

<p><b>Te Deum Patrem ingenitum</b></p> <p><i>Te Deum Patrem ingenitum, te Filium unigenitum, te Spiritum Sanctum Paraclitum, Sanctam et individuum Trinitatem, toto corde et ore confitemur, laudamus, atque benedicimus: tibi gloria in saecula.</i></p> <p><b>Ante Luciferum</b></p> <p><i>Ante luciferum genitus, et ante saecula Dominus, Salvator noster hodie mundo apparuit. Alleluia!</i></p> <p><b>Vae nobis</b></p> <p><i>Vae nobis quia peccavimus. Defecit gaudium cordis nostri;</i></p>	<p>Thou, God the unbegotten Father, thou, the only begotten Son, and thou Holy Spirit, the Comforter, the holy and undivided Trinity, with all our heart and mouths we confess thee, we praise thee, and bless thee; to thee be glory for ever.</p> <p>Born before the day star, and Lord before the ages, our Savior appeared this day to the world. Alleluia!</p> <p>Woe are we, for we have sinned! The joy of our heart is come to nothing;</p>
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*Versus et in luctum chorus noster.  
Cecidit corona capitis nostri.*

**“O Isis und Osiris” (Die Zauberflöte)**

*Sarastro:*

*O Isis und Osiris, schenket  
Der Weisheit Geist dem neuen Paar!  
Die ihr der Wand'rer Schritte lenket,  
Stärkt mit Geduld sie in Gefahr.*

*Lasst sie der Prüfung Früchte sehen;  
Doch sollten sie zu Grabe gehen,  
So lohnt der Tugend kühnen Lauf,  
Nehmt sie in euren Wohnsitz auf.*

**Leck mich im Arsch!**

*Leck mich im Arsch!  
Laßt uns froh sein!  
Murren ist vergebens!  
Knurren, Brummen ist vergebens,  
ist das wahre Kreuz des Lebens,  
Drum laßt uns froh und fröhlich, froh sein!*

**Ouverture zur Oper Die Zauberflöte**

Auf! Stimmt an!  
Doch traurig und bang  
ertöne Gesang,  
Er ruht im kühlen Grab,  
Der Körper sank hinab,  
doch ewig lebt sein Geist,  
Mozarts Geist lebt ewig fort!

Vivat Carl Maria Weber,  
Kaspar, wildes Heer und Eber,  
Jägerchor und Jüngferkränzel,  
Max mit seinem Büchsenränzel!

Jeder Narr hat seine Weise,  
darum singe ich zum Preise  
von Rossini, Wenzel Müller,  
beide machen schöne Triller!

Schweiget von der Zauberflöte  
davon ist ja nicht die Rede!  
Schweiget endlich still und hört mich an,  
ja Wenzel Müller ist mein Mann!

Ei was Müller, ei was Weber,  
wildes Heer und Max und Eber,  
ohne Schreien, ohne Toben  
will ich einen Dritten loben:  
Vivat Jergle, vivat Nägeli!

Welch ein Toben, welch ein Lärmen,  
grad als wenn die Bienen schwärmen,  
schämt euch doch in Teufels Namen!  
Endlich einmal sagt doch Amen!

Swept into grief was our choir.  
The crown of our head did fall.

Sarastro:

O Isis and Osiris, give  
The spirit of wisdom to the new pair.  
She who links to her the wanderer's steps,  
Strengthens them with patience in danger.

Let them see the fruits of the test;  
But, if they should go to the grave,  
Then, the valiant course of virtue rewarded,  
Receive them in your abode.

Lick me in the arse!  
Let us be glad!  
Grumbling is in vain!  
Growling, droning is in vain,  
is the true cross of the life.  
Thus let us be glad and merry!

Up! Strike Up!  
But sorrowful and trembling  
The chanting shall rise.  
He rests in an icy grave,  
The Body sinks down,  
But forever lives his spirit,  
Mozart's spirit lives forever on!

Vivat Carl Maria Weber,  
Kaspar, Wild Hunt and Eber,  
Hunter's choir and virgin's wreath,  
Max with his rifle knapsack!

Every Jester has his way,  
That's why I praise  
Rossini, Wenzel Müller,  
Both compose nice trills!

Don't you speak of The Magic Flute,  
It's not the topic at hand!  
Be quiet already and hear me speak,  
Yes, Wenzel Müller is my man!

Forget about Müller, forget about Weber,  
Wild Hunt and Max and Eber,  
Without yelling, without clamor,  
There's a third one I'd like to commend:  
Vivat Georg (Jergle) Nägeli!

Oh the clamor, oh the noise,  
As if the bees were swarming  
Shame on you in devil's name!  
Will you just say Amen!

Ohne Kreutzer keinen Schweitzer!  
Das Geschrei, das ist abscheulich,  
Samiel hilf, es wird zu greulich!  
Schweiget in Namen Mozarts, schweiget still!  
In den Wäldern, in den Auen  
hört ich lieber Katzen mauen!

Vivat Jergle, Wenzel Müller, Carl Maria Weber, Nägeli,  
ja das ist mein Mann,  
das ist ein grosser Mann!  
Wenzel Müller und Rossini Preis,  
beide machen Opern dutzend weis!  
Beide leben hoch!

Seid still! Und hört, hört an!

Vivat Wenzel Müller lebe!  
Wenn ich meine Stimm' erhebe,  
ruf' ich laut: Rossini and Spontini leben hoch!  
Schweig! Meine Ohren tun mir weh!  
Schweiget endlich still in Namen Mozarts!

Schweiget doch mit dem Geheule,  
haltet eure dummen Mäuler!  
Welch ein Lärmen, Welch ein Schrei'n!  
Weh! O wehe, ich vergehe!

Welch ein Toben, Welch ein Lärmen,  
grad als wenn die Bienen schwärmen,  
schweiget doch in Mozarts Namen,  
endlich einmal sagt doch Amen!  
Mozart lebe hoch!

There's no Schweitzer without Kreutzer!  
Oh the shouting, it is ghastly,  
Samiel, help! It becomes too much!  
Be Silent in Mozart's name, be silent!  
In the woods, in the meadows,  
I'd rather hear the cats meowing!

Vivat Jergle, Wenzel Müller, Carl Maria Weber, Nägeli  
Yes, that's my man,  
A great man that is!  
Wenzel Müller and Rossini belaud  
Both create dozens of operas!  
Long live both!

Quiet now! Hear me Speak!

Vivat Wenzel Müller, he shall live!  
At the top of my voice,  
I'm shouting out: long live Rossini and Spontini!  
Be quiet! My Ears are hurting!  
Be quiet already, in Mozart's name!

Stop the bawling,  
Shut your stupid mouths!  
Oh the Clamor, oh the yelling,  
Despair! Despair, I perish!

Oh the clamor, oh the noise  
As if the bees were swarming  
Be quiet now in Mozart's name!  
Will you just say Amen!  
Long live Mozart!