

Singet dem Herrn: Music of the German Cantors

Benedicam Dominum

Michael Praetorius
(c. 1571–1621)

I will bless the Lord at all times; his praise shall ever be in my mouth.
I will glory in the Lord, let the humble hear and rejoice.
Proclaim with me the greatness of the Lord; Let us exalt his name together. Alleluia

(Psalm 34)

Three Motets from *Israelsbrünnlein* (1623)

Johann Hermann Schein
(1586–1630)

Freue dich des Weibes deiner Jugend

Rejoice in the wife of your youth. . . . may you be intoxicated always by her love.

(Proverbs 5: 18-19)

Die mit Tränen säen

Those who sowed with tears will reap with songs of joy; those who go out weeping,
carrying the seed, will come again with joy, shouldering their sheaves.

(Psalm 126)

Zion spricht: der Herr hat mich verlassen

Zion said: "The Lord has forsaken me."
Can a woman forget her nursing child, or show no compassion for the child of her womb?
Even they may forget, yet I will not forget you. See I have inscribed you on the palms of my
hands.

(Isaiah 49: 14-16)

Three Concertos
from *Kleine geistliche Konzerte* (1636, 1639)

Heinrich Schütz
(1585–1672)

Der Herr ist gross, SWV 286

Great is the Lord and greatly to be praised; there is no end to his greatness.
One generation shall praise your works to another and shall declare your power.

(Psalm 145)

Erhöre mich, SWV 289

Answer me when I call, O God, defender of my cause; you set me free when I am hard-pressed;
have mercy on me and hear my prayer, my King and my God.

(Psalm 41)

Habe deine Lust an dem Herren, SWV 311

Take delight in the Lord, and he shall give you your heart's desire. Commit your way to the
Lord and put your trust in him, and he will bring it to pass. . . . Alleluia

(Psalm 37)

Sei nun wieder zufrieden

Johann Ludwig Bach
(1677–1731)

Return unto your rest, O my soul; for the Lord has dealt bountifully with you.
For you have delivered my soul from death, my eyes from tears, and my feet from falling.
I will walk before the Lord in the land of the living.

(Psalm 116)

Singet dem Herrn ein neues Lied

Hugo Distler
(1908–1942)

Sing to the Lord a new song, for he has done marvelous things. . . .

(Psalm 98)

Singet dem Herrn ein neues Lied, BWV 225

Johann Sebastian Bach
(1685–1750)

Sing to the Lord a new song; sing his praise in the congregation of the faithful.
Let Israel rejoice in his Maker; let the children of Zion be joyful in their King.
Let them praise his Name in the dance; let them sing praise to him with timbrel and harp. . . .

(Psalm 149 inter alia)

***Please silence all cell phones and refrain from the use of video cameras
unless prior arrangements have been made with the director.
The use of flash cameras is prohibited. Thank you.***

Members of the Ensemble

Trebles

Cora Allen-Coleman
Charlotte Beers
Katherine Buono
Katelynn Emerson
Kate Ettinger
Meghan Meloy
Lauren Murphy
Jessica Park
Melanie Williams
Bethany Younge

Altos

Chava Appiah
Heather Bluhm
Siena Castanares
Rebecca Cook
Augusta Lodge
Lily Manshel
Anita Peebles
Chris Pierce
Rita Rovenskaya
Ann Schaefer

Tenors

Asher Butnik
Justin Murphy-Mancini
Chad Putka
Thomas Shaw
Gabriel Stalberg
Crispin Swank
Alex Whitaker

Basses

Andrew Churchill
Menglin Gao
Paul Hauer
Rhys Hertafeld
John Kearin
Andre Kuney
Andrew Ralston

About the Performers

The Collegium Musicum at Oberlin College is an auditioned choir that specializes in the performance of liturgical polyphony of the sixteenth and early seventeenth centuries. Under the direction of Steven Plank since 1989, the ensemble has regularly presented works by Palestrina, Byrd, Tallis, Josquin, Carver, Gibbons, Wert, and Monteverdi in concerts in Oberlin, Cleveland, Cincinnati, Columbus, Pittsburgh, and Washington, DC. Its alumni have sung as members of the choirs of York Minster (UK), Trinity Church, Wall Street, the Yale Schola Cantorum, Capella Alamire, and the early music ensemble, Uncloistered.

Steven Plank is Professor Musicology at Oberlin College, where he has taught since 1980. The author of two books, *The Way to Heavens Doore* and *Choral Performance: A Guide to Historical Practice*, he has published a number of studies of seventeenth-century music in various journals, such as *The Musical Times*, *Music & Letters*, and *Early Music*. In 2009 he received the Thomas Binkley Award from Early Music America for his work with the Collegium Musicum.