

About Miami Collegium Musicum:

Miami Collegium Musicum is an independent chamber choir of 20 to 30 experienced singers of varied backgrounds and occupations who are committed to learning and performing works from the great classical choral repertoire. Celebrating its 40th year, the choir was founded in 1977 by Dr. Donald Oglesby.

Music Director Dr. Oglesby is well known in Miami and across the country as a foremost choral conductor and scholar of Baroque choral music. He retired in May 2016 after nearly 40 years as Professor of Music at the Frost School of Music at the University of Miami, was conductor of the choir at Plymouth Congregational Church for 25 years and was one of the founders of the Miami Bach Society.

Known primarily for its performances of Baroque masterpieces, Collegium also presented Lincoln Tribute concerts in Miami and in Washington, D.C. in April 2015 to commemorate the 150th anniversary of Lincoln's assassination. Thanks to Dr. Oglesby's research, the program featured an array of music of the time, as well as the premier of *Lincoln: The Walls of His Memorial*, composed for the occasion by Dr. David Pegel, a Collegium member and doctoral graduate of the University of Miami.

Collegium Musicum was associated with the Frost School of Music through 2016. Since then it has gone forward as an independent 501(c)(3) non-profit organization. The choir was the chorus of the Miami Bach Society from 1984 through 2017 and has performed with the Mainly Mozart Festival Miami, the Florida Philharmonic Orchestra, and the Naples Philharmonic, and over the years has toured in Europe and the United States. Recently Collegium also performed with the Alhambra Orchestra and collaborated with Florida International University and Miami-Dade College in celebration of the 500th anniversary of the Protestant Reformation.

Collegium Musicum welcomes new members who have strong sight-reading skills and are committed to quality choral performance through individual practice and attendance at weekly Monday evening rehearsals held at the Episcopal Chapel of the Venerable Bede on the University of Miami Campus. Auditions for membership can be arranged by emailing: audition@miamicollegium.org.



In the Spring ... Songs of Romance, Roses and Rebirth

Miami Collegium Musicum

Miami's Chamber Choir

Dr. Donald Oglesby, Director



In the Spring: Songs of Romance, Roses and Rebirth

Miami Collegium Musicum

Dr. Donald Oglesby, Director

Adam Cahill, Assistant Director

Jared Peroune, Pianist

Chor des Landvolks from "The Seasons" Franz Josef Haydn (1732-1809)

Wedding Cantata: *Der Herr denket an uns*, BWV 196 Johann Sebastian Bach (1695-1750)
 Chorus: *Der Herr denket an uns*
 Duet: *Der Herr segne euch*
 Chorus: *Ihr seid die Gesegneten des Herrn*

Nänie, Op. 82 Johannes Brahms (1833-1897)

Wedding Cantata Daniel Pinkham (1923-2006)
 Rise up, my love, my fair one, and come away
 Many waters cannot quench love
 Awake O north wind
 Set Me as a seal

Linden Lea Ralph Vaughan Williams (1872-1958)

Music from *Les Chansons des Roses* Morten Lauridsen (1943-)
La Rose Complete
Dirait-on

Flower of Beauty John Clements (1900-1970)

PERFORMANCES: April 20 at Riviera Presbyterian Church
 April 22 at The Chapel of the Venerable Bede
 April 27 at St. Catherine of Siena Catholic Church

For information about our events, visit us at:



www.miamicollegium.org



<https://www.facebook.com/Miami-Collegium-Musicum-2021942734711184/>



<https://twitter.com/CollegiumMiami>

How You Can Help

Miami Collegium Musicum is a non-profit organization. Members pay modest dues, but we need your support to cover the costs of performance space, accompanist and other instrumentalists, and music. Any amount will be greatly appreciated. Your direct contribution is tax-deductible.

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Our Singers

<p>Soprano Joanne Meagher Elsa Quintana Mañà Joan Regan</p>	<p>Tenor Juan Ballon Vazquez David Chatfield Gregory Gunder John Bryan Page Anthuan Rubbio</p>
<p>Alto Laura Calzolari Marilyn Horowitz Diane Marxen Kitty Morgan Elizabeth Newman Irene Stoehrfeldt</p>	<p>Bass Adam Cahill Bernard Griffith Robert Hartz Donald Oglesby Steven Wilson</p>

La Rose Complete

Poem by Rainer Maria Rilke

J'ai une telle conscience de ton être,
rose complète,
que mon consentement te confond
avec mon coeur en fête.
Je te respire comme si tu étais, rose,
toute la vie,
et je me sens l'ami parfait
d'une telle amie.

Dirait-on

Abandon entouré d'abandon,
tendresse touchant aux tendresses...
C'est ton intérieur qui sans cesse
se caresse,
dirait-on;
Se caresse en soi-même,
par son propre reflet éclairé.
Ainsi tu inventes le thème
du Narcisse exaucé.
Dirait-on.

The Perfect Rose

I have such awareness of your being,
perfect rose,
that my will unites you
with my heart in celebration.
I breathe you in, rose, as if you were
all of life,
and I feel the perfect friend
of a perfect friend.

So They Say

Abandon surrounding abandon,
tenderness touching tenderness...
Your oneness endlessly
caresses itself,
so they say;
Self-caressing
through its own clear reflection.
Thus you invent the theme
of Narcissus fulfilled.
So they say.

TRANSLATIONS

Chor des Landvolks

Komm, holder Lenz!
Des Himmels Gabe, komm!
Aus ihrem Todesschlaf
erwecke die Natur.
Er nahet sich, der holde Lenz.
Schon fühlen wir den linden Hauch,
bald lebet alles wieder auf.
Frohlocket ja nicht allzufrüh!
Oft schleicht, in Nebel eing ehüllt,
der Winter wohl zurück und streu't
auf Blüt'und Keim sein starres Gift.
Komm, holder Lenz!
Des Himmels Gabe, komm!
Auf uns're Fluren senke dich!
Komm, holder Lenz, o komm
und weile läng er nicht

Chorus of the Peasants

Come, lovely Spring!
O bounteous Goddess, come,
and from her wint'ry grave
awaken slumb'ring earth.
Come nearer now, O lovely Spring,
that all may feel thy quick'ning touch,
that ev'ry thing may live again.
Be joyful, yet remember still
that deep in mist and fog conceal'd,
the winter walks the night,
and touches tiny shoots with deadly
frost.
Come, lovely Spring,
O, bounteous Goddess come!
Descend, revive our fields again.
O come, and bless the waiting world.

Bach Cantata BWV 196

“Wedding Cantata”

Chor:

Der Herr denket an uns und segnet uns.

Er segnet das Haus Israel,
er segnet das Haus Aaron.

Arie (Duett):

Der Herr segne euch je mehr und mehr,
euch und eure Kinder.

Chor:

Ihr seid die Gesegneten des Herrn,
der Himmel und Erde gemacht hat.
Amen.

Psalm 115: 12-15

Chorus:

The Lord is mindful of us and blesses us.

He blesses the house of Israel,
He blesses the house of Aaron.

Aria (Duet)

May the Lord bless you more and more,
you and your children.

Chorus:

You are the blessed of the Lord,
who made heaven and earth.
Amen.

Nänie

Poem by Friedrich Schiller

Auch das Schöne muß sterben!

Das Menschen und Götter bezwinget,
Nicht die ehernen Brust rührt es des
stygischen Zeus.

Einmal nur erweichte die Liebe den
Schattenbeherrscher,
Und an der Schwelle noch, streng, rief er
zuück sein Geschenk.

Nicht stillt Aphrodite dem schönen Knaben
die Wunde,
Die in den zierlichen Leib grausam der Eber
geritzt.

Nicht errettet den göttlichen Held die
unsterbliche Mutter,
Wann er, am skäischen Tor fallend, sein
Schicksal erfüllt.

Aber sie steigt aus dem Meer mit allen
Töchtern des Nereus,
Und die Klage hebt an um den
verherrlichten Sohn.

Siehe! Da weinen die Götter, es weinen die
Göttinnen alle,
Daß das Schöne vergeht, daß das
Vollkommene stirbt.

Auch ein Klaglied zu sein im Mund der
Geliebten, ist herrlich;
Denn das Gemeine geht klanglos zum
Orkus hinab.

Even the beautiful must perish!

That which overcomes gods and men
moves not the armored heart of the
Stygian Zeus.

Only once did love come to soften
the Lord of the Shadows,
And just at the threshold he sternly
took back his gift.

Neither can Aphrodite heal the wounds of
the beautiful youth
That the boar had savagely torn in his
delicate body.

Nor can the deathless mother rescue the
divine hero
When, at the Scaean gate now falling,
he fulfills his fate.

But she ascends from the sea with all the
daughters of Nereus,
And she raises a plaint here for her
Glorious son.

Behold! The gods weep,
all the goddesses weep,
That the beautiful perishes, that the most
perfect passes away.

But a lament on the lips of loved ones
Is glorious,
For the ignoble goes down to
Orkus In silence.