

# El Mesías

A bilingual *Messiah* paired with works premiered in Mexico during Handel's lifetime

**December 15, 2017, 8:00 PM**

Our Lady of Guadalupe Church: 401 Concord Street, Saint Paul



Border  
Crossing

# Welcome

Border CrosSing started with an unsatisfied audience member. As a Mexican-Egyptian who absolutely adores choral music, I just wasn't finding much that spoke to my cultural identity in the concerts I attended. A few times, I felt that my culture was being disrespected – one egregious example occurred when I listened to a solemn religious motet from 17th century Mexico performed as an upbeat dance number with added marimba and djembe! Most of the time, the concert programs just didn't say anything that contributed to a better understanding between cultures. Almost all of the time, access was severely limited... I would be the only Mexican – or Egyptian – in the audience. We founded Border CrosSing on the basis of these three concepts: respect, relevance, and access. Ultimately, our mission is to integrate historically-segregated repertoire, audiences, and musicians through the performance of choral music at the highest possible level. We envision a landscape where singers, programs, and audiences more closely reflect the racial and cultural composition of the Twin Cities. Our first season, Puentes, is a year-long series of concerts here at Our Lady of Guadalupe Parish. Puentes focuses on music and stories related to Latin America. We hope that in the long term, Puentes will become an established concert season, a part of the Latinx cultural calendar. The goal is to combat stereotypes (both negative and positive) by telling stories that help create a fuller picture of Latinxs, their concerns, stories, and reality. I am very excited to share these stories with you, and hope that the music speaks to you and contributes in a positive way to our vibrant arts community.

**Ahmed Anzaldúa**

**Artistic Director  
Border CrosSing**

# Bienvenida

Border CrosSing comenzó con un miembro insatisfecho del público. Siendo mexicano-egipcio con un amor absoluto por la música coral, no estaba encontrando mucho con lo que me podía identificar culturalmente en los conciertos a los que iba. Algunas veces, sentía que se le estaba faltando al respeto a mi cultura – un ejemplo atroz fue cuando tuve que escuchar un solemne motete religioso del siglo XVII presentado como una danza alegre, ¡con todo y marimba y djembe! La mayor parte del tiempo, los programas de los conciertos simplemente no decían algo que contribuyese a un mejor entendimiento entre culturas. Casi todo el tiempo, el acceso estaba severamente limitado... yo sería el único mexicano – o egipcio – en el público. Fundamos Border CrosSing sobre la base de estos tres conceptos: respeto, relevancia, y acceso. Básicamente, nuestra misión es integrar repertorio, públicos, y músicos que históricamente no han estado representados, a través de la presentación de música coral con la mejor calidad posible. Nuestra visión es la de un panorama en el que los músicos, los programas, y los públicos reflejan mejor la composición cultural y racial de las Ciudades Gemelas. Nuestra primera temporada, Puentes, es una serie de conciertos de un año aquí en la parroquia de Nuestra Señora de Guadalupe. Nos enfocaremos en la música e historias de Latinoamérica. Esperamos que a largo plazo Puentes se convierta en una temporada de conciertos establecida, parte del calendario cultural Latinx. La meta es combatir estereotipos (negativos y positivos) contando historias que ayudan a crear una imagen más rica de lxs Latinxs, lo que les importa, sus historias, y su realidad. Estoy muy emocionado de poder compartir estas historias con ustedes, y espero que la música les conmueva y que contribuya de una manera positiva a nuestra vibrante comunidad artística.

# Concert Program

## El Mesías

Selections from Handel's Messiah and works premiered in Mexico in Messiah's time  
Selecciones del "Mesías" de Handel y obras presentadas en México en tiempos del "Mesías"

Border CrosSing, the Minnesota Chorale, and an orchestra of professional Twin Cities musicians

**Director:** Ahmed Anzaldúa

**Soloists:** Carrie Henneman Shaw, soprano; Timothy Faatz, alto; Nicholas Chalmers, tenor; Justin Staebell, bass

**I. Isaiah's prophecy of salvation - La profecía de salvación de Isaías**

Sinfony

Consolad, mi pueblo

Todo valle será exaltado

Y la gloria del Señor

Albricias mortales (Manuel de Sumaya, 1678 - 1755)

**II. The coming judgment - El juicio venidero**

Dice el Señor del universo

Quién soportará

Y el purificará

**III. The prophecy of Christ's birth - La profecía del nacimiento de Cristo**

He aquí, una virgen concebirá

O thou that tellest good tidings to Zion

Quem terra pontus sidera (Ignacio de Jerusalem, 1707 - 1769)

Porque nos ha nacido un niño

Celebren, publiquen (Manuel de Sumaya)

**INTERMISSION**

**IV. The annunciation to the shepherds - La anunciación a los pastores**

Pifa

Había pastores que estaban en el campo

Y, he aquí, el ángel del Señor vino sobre ellos

Pero el ángel les dijo

And suddenly there was with the angel

Glory to God

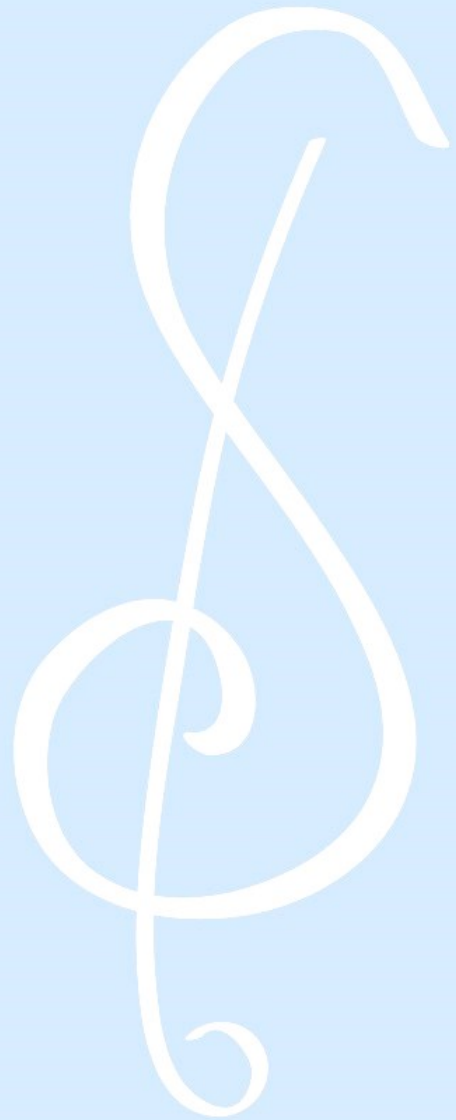
**V. Christ's healing and redemption - La sanación y redención de Cristo**

Angélicas milicias (Manuel de Sumaya)

Rejoice greatly

In te domine speravi (Ignacio de Jerusalem)

Hallelujah



# Translations

## Albricias, Mortales

Albricias, mortales, que viene la Aurora  
y la noche triste parte vergonzosa.  
Oigan, oigan, oigan,  
que las aves cantan, con voces canoras  
y a su luz saludan que destierra sombras.  
Oigan, oigan, oigan,  
el ruiseñor diestro dulcemente entona,  
que esta Aurora bella, los males mejora.  
Oigan, oigan, oigan,  
que entona un jilguero con voz sonora,  
que el sol de justicia en la Aurora asoma.  
Oigan, oigan, oigan,  
que el cielo y la tierra, los mares y rosas,  
hombres, peces, aves, este oriente encomian.  
La noche fue muy pesada,  
mas corrida y vergonzosa,  
viendo a esta Aurora de gracia,  
con tantas luces, se asombra.  
Si Eva fue la noche triste,  
que al mundo causó congojas,  
aquesta Aurora es la causa

Rejoice, mortals, for the Dawn is coming  
and the sad night departs in shame.  
Hark! Hark! Hark!  
For the birds are singing with melodious voices  
and they greet their light, which banishes all shadows.  
Hark! Hark! Hark!  
The able nightingale sweetly intones,  
for this beautiful Dawn, all ailments cures.  
Hark! Hark! Hark!  
For the goldfinch intones with resounding voice,  
that the sun of justice with the Dawn emerges.  
Hark! Hark! Hark!  
That the heaven and the earth, the seas and roses,  
men, fish, birds, to the East sing praises.  
The night was very heavy,  
but swept away ashamed,  
at seeing this Dawn of grace,  
with its many lights emerging.  
If Eve was the gloomy night,  
which caused distress to the world,  
this Dawn is the cause

## Quem terra pontus sidera

Quem terra, pontus, sidera  
coelunt, adorant, praedicant,  
trinam regentem machinam  
claustrum Mariae baiulat.  
Cui Luna, Sol, et omnia  
deserviunt per tempora,  
perfusa caeli gratia,  
gestant Puellae viscera.  
Beata Mater, munere,  
cujus supernus Artifex,  
mundum pugillo continens,  
ventris sub arca clausus est.  
Beata caeli nuntio,  
fecunda Sancto Spiritu,  
desideratus Gentibus,  
cuius per alvum fusus est.  
Jesu, Tibi sit gloria,  
qui natus es de Virgine,  
cum Patre, et almo Spiritu,  
in sempiterna saecula. Amen.

Whom earth, and sea, and sky,  
Adore, and laud, and magnify,  
Who o'er their threefold fabric reigns,  
The virgin's spotless womb contains.  
Whose will by moon and sun  
And all things in due course is done,  
Is borne upon a maiden's breast,  
By fullest heavenly grace possessed  
How blessed the mother, in whose shrine  
The great Artificer Divine,  
Whose hand contains the earth and sky,  
Vouchsafed, as in His ark, to lie!  
Blessed, in the heavenly announcement;  
Blessed by the work the Spirit wrought:  
From whom the Great Desire of earth  
Took human flesh and human birth.  
All honor, laud, and glory be,  
O Jesus, virgin-born, to Thee!  
Whom with the Father we adore,  
and Holy Ghost for evermore. Amen.

# Translations

## Celebren, publiquen

Celebren, publiquen, entonen y canten,  
celestes Anfiones, con métricos aires  
las dichas, las glorias, los gozos, las paces  
con que hoy a su reina la corte flamante  
recibe gloriosa, admite gozosa, y aplaude triunfante.  
Y al elevarle la Angélica milicia  
a dichas, a glorias, a gozos, a paces  
cada cual reverente la espera deseoso en su clase  
por Pura, por Reina, por Virgen, por Madre.  
Las tres altas jerarquías  
en fiel controversia amable  
amorosos solicitan  
a la que sube triunfante.  
Los serafines alegan  
que en su coro ha de quedarse  
pues si a ellos toca el amar en amar  
es mar de mares.  
Cada querubín porfia  
su plenitud admirable  
que esta Ave de gracia llena,  
que está de gracia llena.  
Los Mercurios soberanos  
del Cielo nuncios brillantes  
exclaman que aquesta Aurora  
anuncio al mundo las paces.

Angélicas milicias, celestiales escuadras,  
que del Monarca del Imperio Sacro  
guardáis el divino soberano alcázar.  
¡A las armas, a las armas!,  
que la mas hermosa y pura,  
Reina triunfante a la altura  
sube a coronarse grata.  
Y así cala cuerda, y el eco sonoro  
de clarín y caja, aplaude a sus glorias  
con dulces estruendos de bélicas salvas.  
Hoy que la divina reina de las jerarquías altas  
sube a poseer la corona del imperio de la gracia.  
Justo es paraninfos bellos que dicha tan soberana  
celebréis con reverentes dulces sonoras salvas.

In te Domine speravi non confundar in aeternum.

Celebrate, proclaim, intone, and sing,  
celestial antiphons, with metrical tunes  
the graces, the glories, the joys, the peace  
with which today the heavenly court its queen  
gloriously receives, amid triumphant applause.  
And as the Angelic Host raises her up  
to graces, to glories, to joys, to peace,  
each one reverently awaits her in its station  
as the Pure, the Queen, the Virgin, the Mother.  
The three high hierarchies  
in friendly and faithful dispute  
lovingly call for the attention  
of Her who rises triumphant.  
The seraphim claim  
that she should stay in their choir  
since it is their duty to love in loving,  
and she is the sea of the seas.  
Every cherubim vies  
for her admirable fullness  
since this Ave is full of grace,  
and she is full of grace.  
The sovereign archangels  
Heaven's brilliant messengers  
exclaim that this dawn  
proclaimed peace to the world.

## Angélicas milicias

Angelic Armies, celestial squadrons,  
who guard the divine and sovereign citadel  
of the sacred empire's monarch.  
To arms, to arms!  
For the most beautiful and pure  
triumphant queen, to the heavens  
rises to be pleasingly crowned.  
And so knotted rope, and the resounding echo  
of bugle and drum, applaud her glories  
with sweet thunder of the warring noise.  
Today that the divine queen of the high hierarchies  
ascends to possess the crown of the empire of grace.  
Just it is that beautiful groomsman celebrate such  
sovereign joy with reverent, sweet, resounding noise.

## In te domine speravi

In Thee, Lord, I put my trust, let me never be confounded.

# Program Notes

Although George Frideric Handel's *Messiah* was originally meant for Easter, today it is a fixture of the Christmas season. It is presented countless times in the United States and the United Kingdom around the holiday, and sales and Web downloads of recordings of *Messiah* peak around this time. For many choristers, Christmas concerts of *Messiah* and sing-alongs are the high point of the year. As a Latinx performer of Western Classical music, I've often encountered the idea that some works "are not for us," that somehow we lack the cultural connection to works like Handel's *Messiah*, that "it'll go over our heads." As a result, it is rarely presented in cultural centers beyond the traditional choral audience. This program is meant to highlight the connections between masterworks like this and the incredible music that was being performed in Mexico while *Messiah* was receiving its premiere. Works of this scale and sophistication have existed in Latin America for hundreds of years.

At a time when Handel was premiering his acclaimed oratorios in Europe, a magnificent body of choral music was being premiered in Mexico. However, the genres in which Mexican composers worked are now misunderstood. In Italy the road to stardom for a composer was the opera; in Britain, the oratorio; and in 17th and 18th century Mexico, aspiring composers established themselves by composing a Matins service. Matins services are closely related to the Christmas season, especially because no figure has received more attention from Mexican composers than the Virgin of Guadalupe, whose feast day is celebrated on December 12th.

A Matins service was an enormous undertaking. It would include a group of introductory movements, followed by three dramatic acts known as nocturnes. These would themselves be divided into groups of three Psalms, lessons, blessings, etc. the most important of these being the three responsories for voices and orchestra. The final responsory, in many cases, is replaced with a grand Te Deum or Hymn of Thanksgiving. Some Matins settings include a set of three villancicos composed in a more popular style. Many composers wrote Matins settings with villancicos in vernacular texts. The Mexican cathedrals of Mexico City, Oaxaca, and Puebla are home to an enormous repertoire of impressive Matins compositions that rival in design, scale, and sophistication the oratorios and operas being composed in Europe at the time.

In this program, we will perform responsories from Manuel de Sumaya's Matins for the Virgin of Guadalupe and a hymn and Te Deum movement from Ignacio de Jerusalem's own Matins for the Virgin of Guadalupe insert-

ed into the story of Handel's *Messiah*. The added benefit of these insertions is that they also highlight the role of the Virgin in the narrative of the nativity, downplayed in Handel's oratorio. The responsories were premiered in the Mexico City Metropolitan Cathedral in the decades when *Messiah* was receiving its various premieres around Europe. Manuel de Sumaya, born in Mexico in 1678, was one of the first American-born chapel masters of the Mexico City Cathedral, where he served from 1715 to 1738, moving then to become chapel master at the Oaxaca Cathedral against the vigorous and continuous protests of the Mexico City musical community. Italian-born Ignacio de Jerusalem worked as chapel master of the Mexico City Cathedral from 1750 until his death in 1769, and was highly esteemed by the musical community of Mexico City.

Another way in which we are creating connections between repertoires is by translating large portions of *Messiah* into Spanish. This makes it more relevant to listeners like me, accustomed to a borderland between languages and cultures, where we switch effortlessly between Spanish and English in our daily lives. The added benefit is that listeners that have heard *Messiah* numerous times before may find that the use of a new language highlights elements in the music that they may not have noticed before. This is the ideal for many performers, the challenge of presenting this work so that the listener hears it as if for the first time. The translations always match with a corresponding biblical text, and have been based on various Spanish editions of the Bible, including various editions of the Reina Valera, Biblia Latinoamericana, Dios Habla Hoy, Nueva Biblia Española, and La Biblia de Nuestro Pueblo.

- **Ahmed Anzaldúa**

# Notas al Programa

Aunque el *Mesías* de George Frideric Handel originalmente fue escrito para Pascua, hoy es una parte permanente de la temporada navideña. Se presenta un sinnúmero de veces en Estados Unidos y el Reino Unido alrededor de estas fiestas, y las ventas y downloads de grabaciones del *Mesías* llegan a su punto más alto. Para muchos cantantes de coro, los conciertos navideños del *Mesías* y cantos comunitarios de esta obra son el punto alto del año. Como un músico Latinx especializado en la música clásica occidental, a menudo me he encontrado con la idea de que algunas obras “no son para nosotros”, que de alguna manera no tenemos la conexión cultural con obras como el *Mesías* de Handel, que “no lo vamos a entender”. El resultado de esto es que esta obra pocas veces se presenta en centros culturales más allá del público tradicional de música coral. Este programa tiene el fin de mostrar las conexiones entre obras maestras como esta y la música increíble que estaba siendo presentada en México mientras que el *Mesías* estaba siendo presentado por primera vez. Las obras de esta escala y sofisticación han existido en Latinoamérica por cientos de años.

En los tiempos en que Handel estaba presentando sus aclamados oratorios en Europa, un magnífico repertorio de música coral estaba siendo presentado en México. Sin embargo, los géneros en los que los compositores Mexicanos componían no se comprenden completamente. En Italia, el camino para volverse una estrella era el componer una ópera; en Gran Bretaña, el oratorio; y en el México del siglo XVII y XVIII, aquellos que aspiraban a tener éxito como compositores se daban a conocer componiendo un servicio de Maitines. Los servicios de Maitines se han relacionado con la temporada navideña, especialmente porque ninguna figura ha recibido más atención de los compositores mexicanos que la Virgen de Guadalupe, cuyo día se celebra el 12 de diciembre.

Un servicio de Maitines era un esfuerzo enorme. Incluía un grupo de movimientos a manera de introducción, seguidos de tres actos dramáticos conocidos como nocturnos. Estos a su vez estaban divididos en grupos de tres salmos, lecciones, bendiciones, etc. Las más importantes de estas secciones eran los tres responsorios para voces y orquesta. El responsorio final, en muchos casos, se reemplazaba con un gran Te Deum o Himno de Gracias. Algunos Maitines incluyen un grupo de tres villancicos compuestos en un estilo más popular. Muchos compositores compusieron Maitines con villancicos con textos en el vernáculo. Las catedrales mexicanas de la Ciudad de México, Oaxaca, y Puebla son sede de un enorme repertorio de Maitines que son rivales en diseño, escala, y sofisticación a los oratorios y óperas que se estaban componiendo en Europa en esos tiempos.

En este programa, presentaremos responsorios de los Maitines para la Virgen de Guadalupe de Manuel de Sumaya y un himno y movimiento de un Te Deum de los Maitines para la Virgen de Guadalupe de Ignacio de Jerusalem, como inserciones en la historia del *Mesías* de Handel. El beneficio adicional es que resaltan el papel de la Virgen en la narrativa del nacimiento de Jesús, no muy presente en el oratorio de Handel. Estos responsorios se presentaron por primera vez en la Catedral Metropolitana de la Ciudad de México en las décadas en las que el *Mesías* estaba siendo presentado por primera vez en varias ciudades en Europa. Manuel de Sumaya, nacido en México en 1678, fue uno de los primeros maestros de capilla nacidos en América en la Catedral de la Ciudad de México, donde sirvió de 1715 a 1738, después mudándose a la Catedral de Oaxaca a pesar de las protestas continuas de la comunidad musical de la Ciudad de México. Ignacio de Jerusalem, nacido en Italia, trabajó como maestro de capilla en la Catedral de la Ciudad de México desde 1750 a su muerte en 1769, y era altamente querido por la comunidad musical de la Ciudad de México.

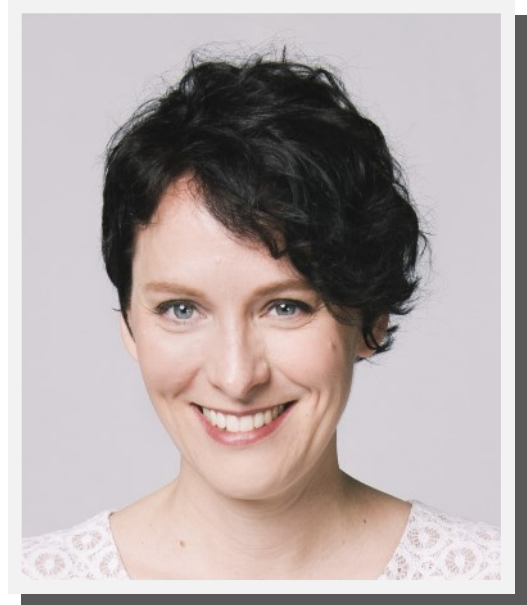
Otra manera en la que estamos creando conexiones entre repertorios es traduciendo porciones del *Mesías* al español. Esto hace que sea más relevante para alguien en el público como yo, acostumbrado a la frontera entre idiomas y culturas, donde cambiamos entre el español y el inglés sin esfuerzo en nuestra vida diaria. El beneficio adicional es que aquellos que han escuchado el *Mesías* numerosas veces verán que el uso de un idioma nuevo resalta elementos en la música que tal vez no habrían oído de otra manera. Este es el ideal para muchos músicos, el reto de presentar esta obra de una manera en que el que la escucha la escuche como si fuera la primera vez. Las traducciones siempre van con el texto bíblico correspondiente, y han sido basadas en varias ediciones en español de la Biblia, incluyendo varias ediciones de la Reina Valera, Biblia Latinoamericana, Dios Habla Hoy, Nueva Biblia Española, y La Biblia de Nuestro Pueblo.

- Ahmed Anzaldúa

# Artists

**Carrie Henneman Shaw**, praised in the New York Times “as graceful vocally as she was in her movements” and as a “cool, precise soprano” (Chicago Tribune), is a two-time McKnight Fellowship for Musicians winner (2010, 2017). In 2015, she toured Mexico, Colombia, and Panama performing music by Latinx composers, and she has performed operatic roles internationally as a member Boston Early Music Festival, America's premier Baroque opera company.

**Carrie Henneman Shaw**, elogiada en el New York Times “con gracia en su canto y en sus movimientos” y como una “soprano precisa y serena” (Chicago Tribune), ha ganado dos veces el McKnight Fellowship for Musicians (2010, 2017). En el 2015, realizó un tour de México, Colombia, y Panamá, presentando música de compositores Latinxs, y ha presentado papeles de ópera internacionalmente como miembro del Festival de Música Antigua de Boston, la compañía principal de ópera barroca de América.



**Nicholas Chalmers** has sung with The Rose Ensemble, the Minnesota Bach Ensemble, Glorious Revolution Baroque, Minnesota Opera, and the Minnesota Chorale. Recent and upcoming solo engagements include The Bach Society of Minnesota and Lyra Baroque Orchestra, Oratory, Magnum Chorum, and the St. Mark's Cathedral Concert Series. Nicholas is in his fifth year as the Director of Music at Chesterton Academy and was recently appointed Director of Music at Annunciation Church in South Minneapolis. He is also Artistic Director of the Mirandola Ensemble.



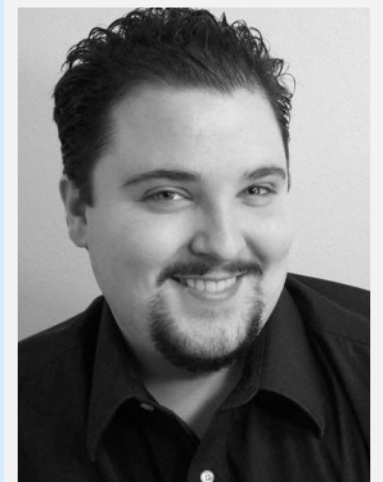
**Nicholas Chalmers** ha cantado con The Rose Ensemble, the Minnesota Bach Ensemble, Glorious Revolution Baroque, Minnesota Opera, y Minnesota Chorale. Conciertos recientes y en el horizonte incluyen con The Bach Society of Minnesota y Lyra Baroque orchestra, Oratory, Magnum Chorum, y la serie de conciertos de St. Mark's Cathedral. Nicholas está en su quinto año como Director de Música en Chesterton Academy y recientemente fue nombrado Director de Música en Annunciation Church in el sur de Minneapolis. También es director artístico del Mirandola Ensemble.



# Artists

Countertenor **Timothy P. Faatz** performs professionally both locally and abroad. He has been involved in a variety of Twin Cities based ensembles ranging from early music to southern gospel. Additionally, Faatz has performed as a guest soloist for oratorio and concert performances in the United States and throughout Europe. He is delighted to be debuting with Border CrossSing this season. For more information, visit [www.timothyfaatz.com](http://www.timothyfaatz.com).

Contratenor **Timothy P. Faatz** canta profesionalmente en el area y en el extranjero. Ha estado involucrado en varios grupos basados en las Ciudades Gemelas, desde música antigua hasta gospel del sur. Además, Faatz ha sido solista invitado para conciertos de oratorio y recital en los Estados Unidos y en Europa. Está encantado de realizar su debut con Boder CrossSing esta temporada. Para más información, visita [www.timothyfaatz.com](http://www.timothyfaatz.com).



**Justin Staebell**, received his Bachelor of Voice performance from the State University of New York at Fredonia and his Master of Art in Opera performance from Arizona State University. Staebell is currently in the third year of his DMA at the University of Minnesota. Previous roles include Tartuffe, Don Magnifico (La Cenerentola), Rev. Olin Blich (Susannah), Giorgio (I Puritani), Father (Hansel and Gretel), Dr. Bartolo (Le Nozze di Figaro), Judge Turpin (Sweeney Todd), Pustraplk (Šarlatán), and Escamillo (Carmen). Staebell has also been seen on the concert stage performing as a soloist for the Duruflé Requiem, Brahms Requiem, Mozart Requiem, Dubois Seven Last Words of Christ, Handel Messiah, Bach St. John Passion, Bach St. Matthew Passion, Bach Magnificat, and numerous Bach cantatas. Staebell has been a guest artist with the Minnesota Chorale, ASU Symphony Orchestra, the Western New York Chamber Orchestra, and the AIMS Festival Orchestra in Graz, Austria. Staebell currently studies with Professor John DeHaan



**Justin Staebell** recibió su licenciatura en canto en la State University of New York at Fredonia y su maestría en canto operático en Arizona State University. Staebell actualmente cursa el tercer año del doctorado en la Universidad de Minnesota. Sus papeles previos incluyen Tartuffe, Don Magnifico (La Cenerentola), Rev. Olin Blich (Susannah), Giorgio (I Puritani), Father (Hansel and Gretel), Dr. Bartolo (Le Nozze di Figaro), Judge Turpin (Sweeney Todd), Pustraplk (Šarlatán), y Escamillo (Carmen). Staebell además ha sido solista en el Requiem de Duruflé, Requiem de Brahms, Requiem de Mozart, Las Últimas Siete Palabras de Cristo de Dubois, *Mesías* de Handel, La Pasión Según San Juan de Bach, La Pasión Según San Mateo de Bach, el Magnificat de Bach, y varias cantatas de Bach. Staebell ha sido artista invitado con el Minnesota Chorale, ASU Symphony Orchestra, la Western New York Chamber Orchestra, y la AIMS Festival Orchestra en Graz, Austria. Staebell actualmente estudia con el profesor John DeHaan.

# Artists

# Artistas



**Ahmed Fernando Anzaldúa El Samkary** is a Mexican conductor and pianist of Egyptian descent. Apart from his work with Border CrosSing, he is currently co-editor of the Justice Choir Songbook and in the second year of the doctoral program in Conducting at the University of Minnesota, under the mentorship of Kathy Saltzman Romey.

**Ahmed Fernando Anzaldúa El Samkary** es un director y pianista mexicano de descendencia egipcia. Además de su labor con Border CrosSing, actualmente es co-editor del Justice Choir Songbook y cursa el segundo año del doctorado en dirección musical en la Universidad de Minnesota, bajo la tutela de Kathy Saltzman Romey.

## Soprano

Kristi Bergland\*  
Ingrid Haugen  
Anika Kildegaard\*  
Carrie Shaw  
Regina Stroncek\*  
Kim Sueoka  
Elizabeth Windnagel

\*Minnesota Chorale Singer

## Alto

Carol Diethelm\*  
Timothy Faatz\*\*  
Kris Kautzman  
Claire M. Klein\*  
Valentina Sierra  
Elizabeth Sullivan\*  
Sara Zanussi

## Tenor

Samuel Baker\*\*  
Nicholas Chalmers  
Josh McCallister\*  
Juan Carlos Mendoza  
Daniel Parks  
Jeffrey J. Raehl\*  
Jake Thede\*

## Bass

David Afdahl\*  
Mark Dietrich  
Steven Hodulik\*  
Joe Kastner\*  
Sullie Ojala-Helmbolt  
Robert Peskin\*\*  
Justin Staebell

\*\* Sings with both Border CrosSing and Minnesota Chorale

## Violin 1

Conor O'Brien  
Margaret Humphrey  
Emily Saathoff

## Violin 2

Theresa Elliott  
Miriam Scholz-Carlson  
Suzanne Klein

## Viola

Coca Bochonko  
Andrea Een

## Cello

Jane Cords-O'Hara  
Lucia Magney

## Double Bass

Mark Kausch

## Oboe

Jeffrey Marshak  
Merilee Klemp

## Bassoon

Kathryn Bauernfeind

## Trumpet

Takako Seimiya Senn  
Pam Humphrey

## Timpani

Robert Adney

## Harpsichord

Asako Hirabayashi

# Border Crossing

Director: Ahmed Anzaldúa  
Development Director: Jack Vishneski  
Deputy Director: Bethany Battafarano  
Managing Director: Elisa Olson

Marketing:  
Elizabeth Windnagel & Natalia Romero

Website and Recording:  
Daniel Parks

Photography:  
Annika Parks

Volunteers:  
Sylvia Riley & Valentina Sierra

Organizational advisors:  
Bob Peskin, Kathy Saltzman Romey,  
Lisa Sass Zaragoza, Sara Zanussi



**This activity was selected as a winner in the 2017 Saint Paul Knight Arts Challenge and is made possible through a matching grant of \$5,000 from the Knight Foundation.**



**MINNESOTA  
CHORALE**

# Thank You

# Gracias

**2017-2018 “Puentes” is possible thanks to the following supporters:**

**\$10,000**

Metropolitan Regional  
Arts Council

**\$5,000**

Knight Foundation

**\$1000 - \$1999**

Dan and Luz Digre  
Arturo Steely  
Our Lady of Guadalupe Church  
Minnesota Chorale

**\$200 - \$999**

Robert Peskin  
Ahmed Anzaldúa and  
Mayra Mendoza  
Jack Vishneski  
Timothy Faatz  
Jonathan Guyton  
Jennifer Anderson  
Lisa Sass Zaragoza  
Kathy Saltzman Romey

**Up to \$199**

Samuel Grace  
Elisa Olson  
Carol Barnett  
Nia Biagetti  
Thomas Borrup  
Maxwell Collyard  
Ian Cook  
Carol Haugen  
Janet Woolman  
Karen and David Haugen  
Ingrid Haugen  
Laura Krider  
Naomi Karstad  
Ryan LaBoy  
David Mennicke  
Maria Pia Sass  
Shahzore Shah  
Charles and Carrie Shaw

**Up to \$199**

Dana Skoglund  
Charlie Smith  
Mary Jo Straub  
Liam Moore  
Gilberto Vazquez Valle  
Abbie Betinis  
Joseph Gregorio  
Ken Duvio  
Joanne Hernández  
Mary Jo Straub  
Regina Stroncek  
Clara Osowski  
Linda Kachelmeier  
Paul Wilson  
Noah Horn  
Amanda Weber  
Laura Zabel  
Sara Zanussi



**METROPOLITAN  
REGIONAL ARTS COUNCIL**

**This activity is made possible by the voters of Minnesota through a grant from the Metropolitan Regional Arts Council, thanks to a legislative appropriation from the arts and cultural heritage fund.**



# Our Next Events

## Latin American Christmas Carol Community Sing and Posada

December 16, 5:00 PM, Our Lady of Guadalupe Church  
We'll learn and sing carols from different Latin American traditions, joined by young singers from ComMUSICation, and then come together in the Posadas celebration hosted by the Guadalupanas at Our Lady of Guadalupe Church.

## San Patricio

March 17, 8:00 PM, Our Lady of Guadalupe Church  
This program follows unusual connections between Ireland and Latin America, featuring the story of the Batallón de San Patricio in the Mexican-American War and stories of Saint Patrick paired with similar legends from Latin American folklore.

# Nuestros Próximos Eventos

## Canto comunitario de canciones de Navidad de América Latina y posada

16 de Diciembre, 5:00 PM, Parroquia de Nuestra Señora de Guadalupe  
Aprenderemos y cantaremos canciones de Navidad junto con jóvenes cantantes de ComMUSICation, y luego nos reuniremos en la celebración de las posadas organizadas por las Guadalupanas de la Parroquia de Nuestra Señora de Guadalupe.

## San Patricio

17 de Marzo, 8:00 PM, Parroquia de Nuestra Señora de Guadalupe  
Este programa sigue algunas conexiones inusuales entre Irlanda y América Latina, incluyendo la historia del Batallón de San Patricio en la Guerra Mexico-Americana y milagros de San Patricio junto con leyendas similares del folclor Latinoamericano.

## A Winter Solstice Celebration Struck by the Inner Light: Voices of Love Near the Longest Night

Wednesday  
December 20  
7:00 - 8:30 pm

1890 Randolph Ave  
St. Paul, 55105

Cost: \$25.00  
wisdomwayscenter.org  
651.696.2788

Rumi scholar and interpreter **Fatemeh Keshavarz** and musician **Jessika Kenney** will create a deeply meditative evening that touches the soul and makes space for the liminal mysteries that unfold throughout this season.



**WisdomWays**

Center for Spirituality  
A ministry of the Sisters of St. Joseph

1890 Randolph Avenue, St. Paul, MN 55105  
651.696.2788 • info@wisdomwayscenter.org  
www.wisdomwayscenter.org





Sandra Feist and Grell Feist PLC are proud to sponsor this Border CrosSing production. As an immigration attorney and a lover of music Sandra strongly supports Border CrosSing’s mission of bringing diverse communities together through music.

\* \* \* \* \*

Sandra Feist manages the Immigration Practice Area at Grell Feist PLC, and has nearly 17 years of experience in the field of immigration law. She has served as Chair of the American Immigration Lawyers Association (AILA) Minnesota-Dakotas Chapter and also volunteers her time with the Advocates for Human Rights and other local professional and advocacy organizations. Sandra blends her passion for the law and client service to provide skillful, friendly legal advice.

For a consultation, contact Sandra at (612) 353-5530 or [sfeist@grellfeist.com](mailto:sfeist@grellfeist.com)

**“When words fail, Music speaks.” - H.C. Anderson**

# Visit Us

[www.bordercrossingmn.org](http://www.bordercrossingmn.org)



@bordercrossingmn

info@bordercrossingmn.org



