

BORDER CROSSING AND THE MINNESOTA CHORALE

PRESENT:

# El Mesías y la Navidad Nuestra



DECEMBER 14<sup>TH</sup>, 8:00 PM

OUR LADY OF GUADALUPE CHURCH  
401 CONCORD ST, SAINT PAUL

DECEMBER 15<sup>TH</sup>, 8:00 PM

CHURCH OF THE ASCENSION  
1723 BRYANT AVE N, MINNEAPOLIS

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, community 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 of choral music more closely reflect the racial and cultural composition of the Twin Cities.

We are so excited for our second season of Puentes, a year-long series of concerts with a focus on music and stories related to Latin America. Our goal with this series is to combat stereotypes (both negative and positive) by telling stories that help create a fuller picture of Latinxs, their concerns, stories, and reality, while presenting some of the best, rarely-performed music that's out there. We are also very excited to have been selected as MPR Class Notes artists, and will be presenting educational groups throughout the Twin Cities. Our community singing events are continuing, but now we are in the process of starting a new community chorus... look for news of that soon!

I am very excited and grateful to be able to share all of this with you, and hope that the music speaks to you and contributes in a positive way to our vibrant arts community.

*Border CrosSing comenzó con un miembro insatisfecho del público.*

*Siendo mexicano-egipcio con un amor 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 en la comunidad, 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 de la música coral reflejan mejor la composición cultural y racial de las Ciudades Gemelas.*

*Estamos muy emocionados por nuestra segunda temporada de Puentes, una serie de conciertos de un año con un enfoque en la música y las historias de América Latina. 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, mientras presentamos algunas de las mejores obras musicales disponibles. Además estamos muy emocionados de haber sido seleccionados como artistas para el programa MPR Class Notes, y estaremos presentando conciertos educativos por todas las Ciudades Gemelas. Nuestros eventos de canto comunitario continúan, pero ahora estamos en proceso de lanzar un nuevo coro comunitario... ¡esperen más noticias de eso próximamente!*

*Estoy muy emocionado y agradecido de poder compartir todo esto con ustedes, y espero que esta música les mueva y contribuya de una manera positiva a nuestra vibrante comunidad artística.*

## **Ahmed Anzaldúa**

**Artistic Director  
Border CrosSing**

# EL MESÍAS Y LA NAVIDAD NUESTRA

A bilingual (Spanish-English) version of movements from *Messiah*, by George Frideric Handel  
paired with movements from *Navidad Nuestra*, by Ariel Ramírez

## PROGRAM:

Sinfony

Comfort Ye — Consolad

Ev'ry Valley Shall Be Exalted — Todo valle será exaltado

And the Glory of the Lord — Y la Gloria del Señor

La anunciación

Thus Saith the Lord — Dice el Señor

But Who May Abide the Day of His Coming? — ¿Quién soportará el día de su venida?

And He Shall Purify — Y el purificará

La peregrinación

Behold, a Virgin Shall Conceive — He aquí, la virgen concebirá

O Thou that Tellest Good Tidings to Zion — Sion, portadora de buenas noticias

For Behold, Darkness Shall Cover the Earth — Porque he aquí, las tinieblas cubrirán la tierra

The People that Walked in Darkness — El pueblo que andaba en tinieblas

El nacimiento

For unto Us a Child Is Born — Porque nos ha nacido un niño

## INTERMISSION

Pifa

There Were Shepherds Abiding in the Field — Había pastores que estaban en el campo

And the angel said unto them — Pero el ángel les dijo

Glory to God — Gloria a Dios

Los pastores

Rejoice Greatly, O Daughter of Zion — Regocíjate sobremanera, hija de Sion

His Yoke Is Easy — Su yugo es fácil

Los Reyes Magos

Hallelujah — Aleluia

La huida

## MESSIAH SOLOISTS

Carrie Henneman Shaw, soprano

Nerea Berraondo, alto

Nick Chalmers, tenor

Justin Staebell, bass

## BORDER CROSSING & MINNESOTA CHORALE

### Soprano:

Kim Sueoka, Bethany Battafarano,  
Natalia Romero, Kristi Bergland,  
Amy Madson, Kristine Parker, Jennifer Sylvester

### Alto:

Stephanie Broussard, Susan Ramlet, Jack Vishneski,  
Erica Perl, Kristina Rodel Sorum, Elizabeth Sullivan,  
Joanna Zawislak, Laura Potratz

### Tenor:

Sam Baker, Juan Carlos Mendoza, Tom Knabel,  
Bill Pederson, Jeff Raehl, Alex Webb, Jonny Socha

### Bass:

Jake Endres, Sullivan Ojala-Helmbolt, Bob Peskin,  
David Afdahl, Mark Countryman, Steven Hodulik,  
Nathan Petersen-Kindem, Bob Oganovic

## ORCHESTRA & INSTRUMENTS

### Violin 1

Conor O'Brien  
Elise Parker  
Maureen Howell

### Violin 2

Emily Saathoff  
Alison Fahy  
Mayra Mendoza

### Viola

Coca Bochonko  
Valerie Little

### Violoncello

Jane Cords-O'Hara  
Adrianna O'Brien

### Double Bass

Charles Block

### Oboe

Steven Maijala  
Robert McManus

### Trumpet

Takako Seimiya Senn  
Paul Stodolka

### Timpani

Robert Adney

### Harpsichord

Asako Hirabayashi

### Accordion & Quena

Cherolyn Fischer

### Guitar, Zampoñas, & Quena

Vladimir Garrido

### Guitar, Charango, & Zampoñas

Nicolas Muñoz

### Percussion

Nia Biagetti

## Program notes and translations of by Ahmed Anzaldúa:

This is Border CrosSing's second exploration of a bilingual *Messiah*, having presented it last year in a pairing with Mexican choruses from the Baroque period. The audience response was so enthusiastic and the effect so unique, that I knew that we needed to do it again for our second season. However, this year we are pairing it with a different work, we have added some movements to our version of *Messiah* that we did not perform last year, and we have added a few Andean touches to Handel's orchestration.

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-a-longs are the high point of the year. Ariel Ramirez' *Navidad Nuestra* occupies a similar role in much of the Spanish-speaking world, especially in Argentina, Chile, and Uruguay. In this program, we bring both works together. *Navidad Nuestra* transports the Christmas story to an Argentine setting. I find this work particularly relevant today because it pays special attention to the Holy Family as refugees, first in their pilgrimage to Bethlehem and, in the final movement, in the flight to Egypt.

I've translated large portions of *Messiah* into Spanish, presenting it in a bilingual version that switches constantly from one language to the other. 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, and makes the text more immediately accessible to Spanish speakers. The added benefit is that listeners who have heard *Messiah* countless times before find that the use of a different language highlights elements in the music that they may not have ever noticed, and encourages attentive listening. This is an ideal for many performers, as a challenge in presenting this work is getting the listener to hear it as if for the first time.

The translations always match with a corresponding biblical text, and have been based on several 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.

## Notas al programa y traducciones por Ahmed Anzaldúa:

Esta es la segunda vez que Border CrosSing explora la idea de presentar *Messiah* en versión bilingüe. El año pasado lo presentamos junto con coros del Barroco mexicano. La respuesta del público fue tal y el efecto tan único que sabía que necesitábamos hacerlo de nuevo para nuestra segunda temporada. Sin embargo, este año lo estamos presentando junto a una obra nueva, hemos agregado algunos movimientos a nuestra versión de *Messiah* que no presentamos el año pasado, y la orquestación de Handel ha recibido algunos toques Andinos.

Aunque *Messiah* de George Frideric Handel originalmente fue escrita para Pascua, hoy es parte tradicional de la temporada Navideña. Se presenta un sin fin de veces en los Estados Unidos y el Reino Unido alrededor de los días festivos, y las ventas de grabaciones de esta obra están en su máximo número en esta temporada. Para muchos cantantes de coro, los conciertos de *Messiah* son el punto alto del año. *Navidad Nuestra* de Ariel Ramírez ocupa un lugar similar en gran parte del mundo de habla hispana, especialmente en Argentina, Chile, y Uruguay. En este programa, juntamos ambas obras. *Navidad Nuestra* transporta la historia de la Navidad a Argentina. Considero que esta obra es especialmente relevante hoy porque pone atención especial al aspecto de refugiados de la Sagrada Familia, primero en su peregrinaje a Belén y luego, en el último movimiento, en la huida a Egipto.

He traducido porciones grandes de *Messiah* al español, presentándolo en una versión bilingüe que constantemente cambia de un idioma al otro. Esto lo hace más relevante a alguien como yo, acostumbrado al borde entre idiomas y culturas, donde cambiamos sin esfuerzo entre el español y el inglés en nuestra vida diaria, y hace que el texto sea más accesible de una manera inmediata a los hispanoparlantes. Adicionalmente, aquellos que han escuchado *Messiah* un sin fin de veces observarán que el uso de un nuevo idioma resalta elementos en la música que tal vez no notaron antes y alienta a que escuchen con cuidado. Este es el ideal para el músico, presentar esta obra de una manera que hace que sea como si el que la escucha la está oyendo por primera vez.

Las traducciones siempre corresponden con el texto bíblico, y están 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.

## LA ANUNCIACIÓN

Jinete de rayo rojo  
viene volando el Ángel Gabriel  
con sable punta de estrella  
espuela de plata estaba caté.

Que Dios te salve María  
La más bonita cuñataí  
la flor está floreciendo  
crece en la sangre tu cunumí.

*Soy la Esclava del Señor  
que Él haga su voluntad  
Capullo que se hace flor  
y se abrirá en Navidad.*

El Ángel Gabriel ya vuelve  
Al pago donde se encuentra Dios  
¿Mamá parehó angelito,  
qué tan contento te vuelves vos?

He visto a la reina 'el mundo  
La más hermosa cuñataí  
sus ojos son dos estrellas  
su voz el canto del yerutí.

\*\*\*

## LA PEREGRINACIÓN

A la huella, a la huella, José y Maria,  
por las pampas heladas, cardos y ortigas,  
A la huella, a la huella, cortando campo,  
no hay cobijo ni fonda, sigan andando.

A la huella, a la huella, clavel del aire,  
si ninguno te aloja ¿Adónde naces?  
¿Donde naces florcita que estás creciendo,  
palomita asustada, grillo sin sueño?

*A la huella, a la huella José y Maria,  
con un Dios escondido, nadie sabia.*

A la huella, a la huella los peregrinos,  
préstenme una tapera para mi niño.  
A la huella, a la huella soles y lunas,  
los ojitos de almendra, piel de aceltuna.

## THE ANNUNCIATION

Mounted on a red thunderbolt,  
comes flying the Angel Gabriel  
With a star-pointed saber  
He looked sharp with his silver spurs.

May God bless you, Mary  
The prettiest maid  
The flower is blooming  
In your blood grows your little child.

*I am handmaid of the Lord  
may His will be done  
The bud becomes a flower  
that will open on Christmas.*

The Angel Gabriel is returning  
To the place where God is  
Did the little angel nurse  
and is he now contented?

I have seen the queen of the world,  
The prettiest of maids,  
Her eyes are two stars,  
Her voice the song of the yerutí.

\*\*\*

## THE PILGRIMAGE

On the road, on the road, Joseph and Mary,  
through the frozen pampas, nettles and thistles,  
On the road, on the road, cutting across the countryside  
There is no shelter nor inn, keep walking.

On the road, on the road, carnation of the air,  
If no one will shelter you, where will you be born?  
Where will you be born, little growing flower,  
frightened little dove, wide awake cricket?

*On the road, on the road, Joseph and Mary,  
With a hidden God, no one knew.*

On the road, on the road, the pilgrims,  
Lend me a hovel for my child.  
On the road, on the road, suns and moons,  
eyes like almonds, olive skin.

Ay burrito del campo, ay buey barcino,  
que mi niño ya viene, háganle sitio.  
Un ranchito de quincha solo me ampara,  
dos alientos amigos; la luna clara.

\*\*\*

### EL NACIMIENTO

Noche anunciada, noche de amor,  
Dios ha nacido, pétalo y flor.  
Todo es silencio y serenidad,  
paz a los hombres, es Navidad.

En el pesebre mi redentor  
es mensajero de paz y amor.  
Cuando sonrío se hace la luz  
y en sus bracitos nace una cruz.

Angeles cantan sobre el portal,  
Dios ha nacido, es Navidad.

Esta es la noche que prometió  
Dios a los hombres, y ya llegó.  
Es noche buena, no hay que dormir,  
Dios ha nacido, Dios está aquí.

\*\*\*

### LOS PASTORES

Vengan pastores del campo,  
que el Rey de los Reyes ha nacido ya.  
Vengan antes que amanezca,  
que ya apunta el día y la noche se va.

*Albahaca y cedrón, tomillo y laurel,  
que el Niño se duerme al amanecer.*

Lleguen de Pinchas y Chuquis,  
de Aminga y San Pedro, de Arauco y Pomán,  
Antes que nadie le adore,  
quesillos y flores le vamo' a llevar.

Pídanle a Julio Romero  
caballos de paso y su mula de andar.  
Con cajas y con guitarras  
iremos cantando por el olivar.

Oh little field donkey, oh red ox,  
my child is coming, make room for him.  
Only a little manger of straw protects me,  
two friendly spirits; the clear moon.

\*\*\*

### THE BIRTH

Night foretold, night of love  
God is born, petal and flower  
All is silence and serenity,  
Peace unto men, it is Christmas.

In the manger my savior  
is the messenger of peace and love.  
When he smiles, light is made  
and in his little arms a cross is born.

Angels sing over the portal,  
God is born, it is Christmas.

This is the night that promised  
God to mankind, and it is now here  
It is Christmas Eve, do not sleep,  
God is born, God is here.

\*\*\*

### THE SHEPHERDS

Come from the fields, shepherds,  
the King of Kings is now born.  
Come before dawn,  
for day is breaking and the night is going away.

*Basil and verbena, thyme and bay,  
the Child falls asleep at dawn.*

Come from Pinchas and Chuquis,  
from Aminga and San Pedro, from Arauco and Pomán  
Before anyone adores him,  
we will bring him cheese and flowers.

Ask Julio Romero  
for step horses and his pack mule.  
With cajas and guitars  
we will go singing through the olive grove.

¡Ay Navidad de Aimogasta!  
Aloja y añapa no habrá de faltar.  
Mientras la luna riojana  
se muere de ganas de participar.

\*\*\*

### LOS REYES MAGOS

*Llegaron ya los reyes y eran tres:  
Melchor, Gaspar y el negro Baltazar.  
Arrope y miel le llevarán  
y un poncho blanco de alpaca real.*

Changos y chinitas, duérmanse,  
que ya Melchor, Gaspar y Baltazar  
Todos los regalos dejarán  
para jugar mañana al despertar.

El niño Dios muy bien lo agradeció,  
comió la miel y el poncho lo abrigó.  
Y fue después que los miró  
y a medianoche el sol relumbró.

\*\*\*

### LA HUÍDA

*¡Vamos! ¡Vamos! ¡Burrito apurá!*

Si no te apuras los van a pillar  
largo el camino largo el salitral  
Ya tocan a degollar  
Ya está sangrando el puñal  
Si no te apuras los van a pillar

Niño bonito no llorís mi amor  
ya llegaremos a tierra mejor.  
Duérmete ya no llorís  
Cuna en mis brazos te haré  
Bombos legüeros en mi corazón.

\*\*\*

Oh Christmas in Aimogasta!  
There will be plenty of aloja and añapa.  
While the moon of Rioja  
is dying to take part.

\*\*\*

### THE THREE KINGS

*The kings arrived and they were three:  
Melchior, Caspar, and black Balthazar.  
They bring him arrope and honey  
and a white poncho of real alpaca wool.*

Little monkeys and ladybugs, go to sleep,  
that now Melchior, Caspar, and Balthazar  
Will leave all the presents  
to play with tomorrow when you wake up.

The Baby Jesus thanked them very much,  
he ate the honey and the poncho kept him warm.  
And after that he looked at them  
and at midnight the sun shone forth.

\*\*\*

### THE FLIGHT

*Let's go! Let's go! Little donkey, hurry up!*

If you don't hurry you'll be caught  
long is the road, long is the salitral  
They are already slitting throats  
The dagger is already bloody  
If you don't hurry you'll be caught.

Pretty child, don't cry my love  
we will arrive at a better land.  
Sleep now don't you cry  
In my arms for you I'll make a cradle  
Legüero drums in my heart.

\*\*\*



**Our 2018-19 season would not be possible without support from  
the following people and organizations:**

Arturo Steely  
Dana Skoglund  
Pat Strandness  
Kay and Paul Solon  
Jack and Kate Vishneski  
Kathy Saltzman Romey and Patrick Romey  
Janet Woolman  
James Bulger  
Maria Eggemeyer  
Ahmed Anzaldua and Mayra Mendoza  
Pete and Carol Parshall  
Robert Peskin  
DoraLee Delzell Throckmorton  
Rosemary and David Good  
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Timoty Sellers  
Barbara Ann Brown  
In honor of Brad and Alegria Kent  
Mark and Rhoda Schuler  
Thomas Ries  
Ryan LaBoy  
Jasmine Scott

Gilberto Vazquez Valle  
Julia Taylor  
Wendi Buck  
Jake Endres  
Charles Shaw  
Timothy Lovelace  
Serra Vickery  
Samuel Grace  
Ben Krywosz  
Clayton Jelinek  
Abbie Betinis  
Jonathan Posthuma  
Ingrid Haugen  
Linda Kjerland  
Ian Cook  
Daniel Vogel

**Our Puentes 2018-19 season organizational partners:**

Our Lady of Guadalupe Church, El Colegio High School,  
Minnesota Chorale, Schubert Club, Church of the Ascension,  
Landmark Center, Minnesota Classical Public Radio,  
Concordia University St. Paul,  
University of Minnesota School of Music Percussion Department

**Border CrossSing board:**

Ahmed Anzaldua, Bethany Battafarano, Elisa Olson, Natalia Romero,  
Shahzore Shah, Jake Endres, Jack Vishneski

**Border CrossSing staff:**

Community Engagement, Natalia Romero || Development, Jack Vishneski  
Operations, Elisa Olson || Event Coordinator, Kate Vishneski

**Upcoming Events from Our Partners of the Minnesota Chorale:**

HANDEL: Messiah Sing with organist Lynn Trapp; Kathy Saltzman Romey, conductor  
Sunday, December 16th @ 6:30pm; St. Olaf Catholic Church, Minneapolis  
ORFF: Carmina Burana with Minnesota Dance Theatre; Barbara Brooks, conductor  
Friday - Sunday, January 18 – 20 - Times TBA; Cowles Center, Minneapolis  
MINNEAPOLIS YOUTH CHORUS & PRELUDE CHILDREN'S CHORUS: Winter Concert;  
Pat Arasim & Cindy Bergstrom conductors  
Thursday, February 14th @ 7:00pm; Folwell Performing Arts Magnet, Minneapolis  
CHORALE GALA with Minneapolis Youth Chorus, Prelude Children's Chorus, and Voices of Experience  
Saturday, February 23rd @ 6:30pm; Westminster Hall at Westminster Presbyterian Church, Minneapolis  
MEN IN MUSIC: David Nordli, Jon Lahann, Walter Tambor, conductors  
Friday, March 8 @ 8:00pm; Hopkins High School, Hopkins  
PRELUDE CHILDREN'S CHORUS: SongShare; Cindy Bergstrom, conductor  
Thursday, March 21st in the evening – Time TBD, location TBD



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.





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

\* \* \* \* \*

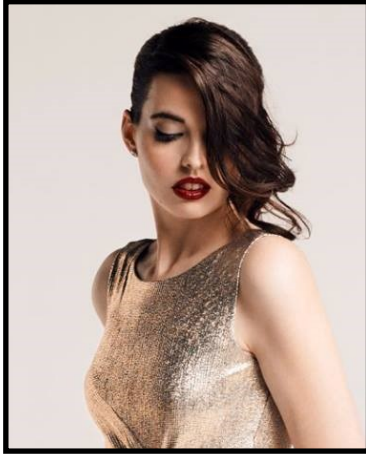
Sandra Feist manages the Immigration Practice Area at Grell Feist PLC, and has nearly 17 years of experience in the field of immigration law. She has served as Chair of the American Immigration Lawyers Association (AILA) Minnesota-Dakotas Chapter and also volunteers her time with the Advocates for Human 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**



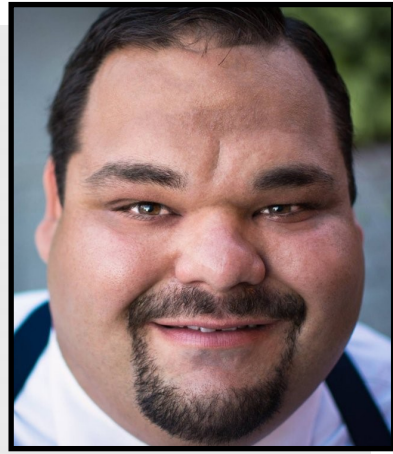
Praised in the New York Times “as graceful vocally as she was in her movements” and as a “cool, precise soprano” (Chicago Tribune), **Carrie Henneman Shaw** is a two-time McKnight Fellowship for Musicians winner (2010, 2017). In 2015, she toured Mexico, Colombia, and Panama performing music by Latinx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



**Nerea Berraondo** is a native of Pamplona, Spain. She has performed many principal opera roles and works frequently with world-renowned conductors, orchestras, and early music ensembles. She has been praised by the Spanish press as “one of the most powerful and evocative voices of the current Spanish vocal landscape...” and is currently on faculty at the Chicago College of Performing Arts at Roosevelt University and she directs the International Spanish Music Festival in Minnesota.



**Nicholas Chalmers**, tenor, is thrilled to once again perform with Border CrossIng. Nicholas is a fixture of the Twin Cities music scene, frequently performing as soloist with top ensembles in the area, such as the Minnesota Bach Ensemble, The Bach Society of Minnesota, and Oratory Bach Ensemble. He is also active as a choral conductor, and is Director of Music at Annunciation Church in South Minneapolis, Director of Music at Chesterton Academy, and Artistic Director of the Mirandola Ensemble.



**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 DMA program at the University of Minnesota. Justin is currently studying voice with Professor John DeHaan and performs frequently in the Twin Cities, with ensembles such as the Minnesota Chorale, Magnum Chorum, and Oratory Bach Ensemble.

**SCHUBERT CLUB** *Mix*  
a new generation of classical music

**TICKETS STILL AVAILABLE**

**Thursday, February 21, 2019**  
**The Westerlies** (*brass quartet*)  
Machine Shop, Minneapolis

**Thursday, May 9, 2019**  
**Chalaca** (*clarinet, harp, percussion*)  
Machine Shop, Minneapolis

**Thursday, May 23, 2019**  
**Tienda** by **Reinaldo Moya**  
*A partially-staged opera telling the story of Mexican immigration to Minnesota*  
TPT Street Space, Saint Paul

**All concerts at 7:30 PM**  
**On Sale Now**  
[schubert.org/mix](http://schubert.org/mix)

photos: Daniel Sheehan

# Border Crossing

## 2018-19 SEASON:

**PUENTES: *The Song of the Snake*, with Versus 8**

Friday – Saturday, September 14 - 15; Our Lady of Guadalupe Church, St. Paul & Church of the Ascension, Minneapolis

**COMMUNITY SING:**

Sunday, October 14; El Colegio High School, Minneapolis

**MPR CLASS NOTES SCHOOL CONCERTS:**

Monday – Wednesday, October 15 - 17

**PUENTES: *500 Years of Latin American Music*, family concert**

Wednesday, October 17; Landmark Center, St. Paul

**COMMUNITY SING: *My Refuge Is Humanity*, singing in solidarity with the Twin Cities' immigrants & refugees**

Saturday, November 3; Harding High School, St. Paul

**PUENTES: *El Mesías*, with the Minnesota Chorale**

Friday – Saturday, December 14 - 15; Our Lady of Guadalupe Church, St. Paul & Church of the Ascension, Minneapolis

**COMMUNITY SING:**

Sunday, January 13; El Colegio High School, Minneapolis

**SCHUBERT CLUB COURTROOM CONCERT:**

Thursday, January 17; Landmark Center, St. Paul

**MPR CLASS NOTES SCHOOL CONCERTS:**

Monday – Thursday, January 28 - 31

**COMMUNITY SING:**

Sunday, March 10; El Colegio High School, Minneapolis

**PUENTES: *Island Baroque***

Friday – Saturday, March 22 - 23; Our Lady of Guadalupe Church, St. Paul & Our Lady of Presentation Chapel, St. Paul

**COMMUNITY SING: *Para las mamás***

Sunday, May 12; El Colegio High School, Minneapolis

**PUENTES: *Emerging Latinx Voices***

Friday – Sunday, May 17 & 19; Our Lady of Guadalupe Church, St. Paul & Landmark Center, St. Paul

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