



Border Crossing Presents:

EMERGING LATINX VOICES

OUR LADY OF GUADALUPE CHURCH
FRIDAY, MAY 17, 8:00 PM

LANDMARK CENTER
SUNDAY, MAY 19, 1:00 PM

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 thrilled to present the tenth concert in Puentes, a year-long series of concerts with a focus on music and stories related to Latin America. Its 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, while presenting some of the best, rarely-performed music that's out there. I am very excited and grateful to be able to share our work 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.**

Our 2018-19 season is be possible thanks to generous support from the following people and organizations:

(received between May 2018 and May 2019)

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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, Wisdom Ways Center for Spirituality, Minnesota Classical Public Radio, Concordia University St. Paul, Sisters of St. Joseph Carondelet, University of Minnesota School of Music Percussion Department

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 estao 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 de presentar el concierto número diez 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 los Latinxs, lo que les importa, sus historias, y su realidad, mientras presentamos algunas de las mejores obras musicales disponibles. Estoy muy emocionado y agradecido de poder compartir nuestra labor con ustedes, y espero que esta música les mueva y contribuya de una manera positive a nuestra vibrante comunidad artística.

Border CrosSing board and staff:

Ahmed Anzaldúa, Bethany Battafarano,
Elisa Olson, Natalia Romero,
Shahzore Shah, Jake Endres, Jack Vishneski
Operations Coordinator: Carrie Henneman Shaw

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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.



EMERGING LATINX VOICES

New music by Latinx composers paired with music by Minnesota-based composers.

PROGRAM

Song of Smaller Creatures	Abbie Betinis
1. the bees' song	
2. a noiseless, patient spider	
3. envoi	
Wind Waves	Valeria Jonard
<i>World premiere</i>	
Four Choruses from Tienda	Reinaldo Moya
<i>World premiere</i>	
1. Prelude	
2. Sólo un poquito de tiempo	
3. Redada	
4. Finale	
I Flow ... I Am	Mari Esabel Valverde
Swedish Lullaby	Carol Barnett
Amo	Nico Gutierrez
O Vos Omnes	Linda Kachelmeier
Cántico de celebración	Leo Brouwer

Singers:

Gabrielle Doran, Kathy Lee, Kira Winter
Natalia Romero, Stephanie Broussard,
Susan Ramlet, Kris Kautzman
Shahzore Shah, Tyler Berg, Ryan LaBoy,
Eric Bartlett, Justin Staebell,
Sullivan Ojala-Helmbolt

Piano:

Jared Miller

Percussion:

Jack Donovan

PROGRAM NOTE:

By Ahmed Anzaldúa

My original intention for this program was quite ambitious: to commission works from emerging Latinx composers with interesting backgrounds and pair each of these with a newly commissioned work by a Minnesota-based composer. Of course, the reality of how much effort, time, and resources it takes to bring a single new work into the world soon became obvious, let alone eight of them! My hope is that Border CrosSing will be positioned someday to be able to undertake the full scope of such a project. We were, however, able to commission two new works which will receive their world premiere in this concert: four choruses extracted from Reinaldo Moya's upcoming opera *Tienda*, which will receive its premiere next week, and a new work by a young French-Mexican composer, Valeria Jonard, and I could not be prouder or more excited to share this music with our community.

The overall concept for the music on this program was inspired by the story of Luis Garzón, the protagonist of *Tienda*. Luis was a Mexican musician who fell in love with the city of Saint Paul and emigrated to the United States, opening a grocery store on the West Side in the 1930s. Luis founded the first Mexican-American orchestra in the area and invested in the local arts. His ensemble and grocery store become important community hubs, bringing together Minnesotans and recent Latinx immigrants. This all happened against the backdrop of a severe backlash and deportation raids of Mexican immigrants following the Great Depression. Luis' story also illustrates how much good individual Minnesotans can do when they open themselves to new experiences and people. I see much of myself in Luis' journey, his artistic work, the relationships he created in the local community, and how he came to find a new home in the United States. My hope is that this program can in a way be an expression of gratitude and appreciation for the riches of our local choral music scene in the Twin Cities and a showcase for emerging Latinx voices in our art, showcasing the music of these composers paired with works of Minnesota-based composers that have been close supporters of Border CrosSing since its first concert with the goal finding connections across cultures and individuals.

This is the tenth concert of Border CrosSing's *Puentes* series and the final concert of our 2018-19 season, and to celebrate I have selected *Cántico de celebración* by Cuban composer Leo Brouwer to end our program.

NOTA AL PROGRAMA:

Por Ahmed Anzaldúa

Mi idea original para este programa era bastante ambiciosa: quería comisionar obras por compositores emergentes Latinxs con historias interesantes y quería poner estas obras al lado de música nueva de compositores de Minnesota. Claro, pronto me di cuenta de cuánto tiempo, recursos, y esfuerzo hacen falta para crear una sola obra, ¡sin mencionar lo que sería comisionar ocho de ellas! Tengo esperanzas de que un día Border CrosSing estará en posición de poder llevar a cabo un proyecto tan ambicioso. Sin embargo, pudimos comisionar dos obras nuevas que recibirán su estreno mundial en este concierto: cuatro coros extraídos de la nueva opera de Reinaldo Moya, "Tienda" que se estrenará la próxima semana, y una nueva obra por la joven compositora Francesa-Mexicana Valeria Jonard, y no podría estar más orgulloso o emocionado de compartir esta música con nuestra comunidad.

La idea general para la música en este programa fue inspirada por la historia de Luis Garzón, el protagonista de "Tienda". Luis fue un músico mexicano que se enamoró de la ciudad de Saint Paul y emigró a los Estados Unidos, abriendo una tienda de abarrotes en el West Side en los años 30. Luis fundó la primera orquesta mexicana-americana en el area e invirtió en las artes locales. Su grupo y tienda de abarrotes fueron importantes centros comunitarios, reuniendo a los minnesotanos con los inmigrantes recientes Latinxs. Todo esto ocurrió en una era en la que había una reacción adversa y redadas contra los inmigrantes mexicanos durante la Gran Depresión. La historia de Luis también muestra cuánto bien pueden hacer los minnesotanos cuando individualmente se abren a nuevas experiencias y personas. Veo mucho de mí mismo en Luis, su labor, las conexiones que forjó en la comunidad local, y la manera en la que encontró un nuevo hogar en los Estados Unidos. Mi esperanza es que este programa sea una muestra de gratitud y aprecio por la riqueza de las artes corales en las Ciudades Gemelas, y una muestra del talento de compositores Latinxs emergentes en nuestro arte junto con la música de compositores minnesotanos que han apoyado a Border CrosSing desde nuestro primer concierto, con la meta de descubrir conexiones a través de las culturas e individuos.

Este es el decimo concierto de la serie "Puentes" de Border CrosSing y el ultimo concierto de nuestra temporada de conciertos 2018-19, y para celebrar he elegido la obra "Cántico de celebración" por el compositor cubano Leo Brouwer cerrar el programa.

TEXTS & TRANSLATIONS

SONGS OF SMALLER CREATURES

1. The Bees' Song

- Walter de la Mare (1873-1953), edited & adapted by the composer

Thousandz of thornz there be
On the Rozez where gozez
The Zebra of Zee:
Sleek, striped, and hairy,
The steed of the Fairy
Princess of Zee.

Weighty with blossomz be
All the Rozez that growzez
In thickets of Zee.
And he nozez the poziez
Of Rozez that grozez
So luvez'm and free.

Thousandz of thornz there be
On the Rozez he knowzez
Weren't honeyed for he,
But to breathe a sweet incense
To solace the Princess,
Princess of Zee.

2. A noiseless patient spider

- Walt Whitman (1819–1892)

A noiseless patient spider,
I mark'd, where, on a little promontory, it
stood, isolated;
Mark'd how, to explore the vacant vast sur-
rounding,
It launch'd forth filament, filament, filament,
out of itself;
Ever unreeling them – ever tirelessly speeding
them.

And you, O my Soul, where you stand,
Surrounded, surrounded, in measureless
oceans of space,
Ceaselessly musing, venturing, throwing –
seeking the spheres, to connect them;
Till the bridge you will need, be form'd – till
the ductile anchor hold;
Till the gossamer thread you fling, catch some-
where, O my Soul.

2. Envoi

- Charles Swinburne (1837-1909)

Fly, white butterflies, out to sea,
Frail, pale wings for the wind to try,
Small white wings that we scarce can see,
Fly!

Some fly light as a laugh of glee,
Some fly soft as a long, low sigh;
All to the haven where each would be.
Fly!

WIND WAVES

(Words chosen from Leonardo Da Vinci's notebook observing the motion of water)
Reflected water brings the air. Submerged. Motionless within.

FOUR CHORUSES FROM TIENDA

(Texts by Caitlin Vincent)

1. Prelude

(Chile ancho, good. Guajillo, puya, good. Pasilla, running low. Cacao, good. Comino, good. Epazote, good. Clavo de olor, running low. Frijoles nuevos, good. Flor de mayo, good. Peruanos, mayacobas, good. Pinto, running low. Fifty pounds of rice, twenty of masa harina. Plenty of hojas de maiz. Onions. Good... Tomatoes, good.)

Tienda de abarrotes on Fairfield Street between the deli and the bar.

The only place to go when you miss your home, but you can't go home, and you might never see home again.

Just open the door of the tienda. You're six hundred miles away. Taste the *chile* in the air. Hear the familiar songs.

You are safe from the bitter winter. Safe from the back-breaking fields. From the scowls and the slurs. From your loneliness.

Tienda de abarrotes on Fairfield Street. The only place to go to be safe with your own and not so very alone.

2. Sólo un poquito de tiempo

Only for a little while, like the rest of us.

(Maíz molido, good. Piloncillo, good.)

Sólo un poquito de tiempo.

Only a little more time. Only a little more work. Only 'til we save more money.

Only one more season. Only one more harvest. Only 'til the children are grown.

Then we will go back home. It will not be for nothing, it will not be a waste. It will all be worth it, then we can go home.

3. Redada

¡Redada! Raid!

They raided La Placita. Raid in Los Angeles. A park like any other *en el lado Mexicano*, on the Mexican side of town.

Surrounded and then ambushed by agents asking for papers. Then they sent them all away. Sent them on a train to the border.

Are any of us safe? With our names? With our faces? Are any of us safe in St. Paul?

Will they come to our churches? To our homes? To our farms? Will they round us up in the streets?

It happened there. It could happen here. When will it happen here?

(This cannot happen. Not here. Not in St. Paul. ... promised you would help. This is not right. They are American. González, that's the mother.)

We thought we would be safe. We thought this was our home.

4. Finale

Tío Luis, what do we do?

(We will get them back, somehow.)

(Any regrets? I know you miss them.)

(You are my home now. I hereby renounce all allegiance to the land of my birth. To the country of Mexico. I vow to uphold and support the Constitution of the United States. Without obligation without reservation. So help me, God.)

(I renounced allegiance to the land of my birth. To Mexico. I vowed to uphold and support the United States even when it is unworthy, even when it fails us all.)

I FLOW ... I AM

- Rainer Maria Rilke (translation by Anita Barrows and Joanna Macy)

Quiet friend who has come so far,
feel how your breathing makes more space around you.

Let this darkness be a bell tower

and you the bell. As you ring,

what batters you becomes your strength.

Move back and forth into the change.

What is it like, such intensity of pain?

If the drink is bitter, turn yourself to wine.

In this uncontainable night,

be the mystery at the crossroads of your senses,

The meaning discovered there.

And if the world has ceased to hear you,

Say to the silent earth: I flow.

To the rushing water, speak: I am.

AMO

- Mariano Melendro Serna

Todo, todos, se han ido

Solo me acompañan mis recuerdos

Con los cuales unos ratos yo lloro

Y en ocasiones logro a sonreír

Los amo.

Everything, everyone has left

I am accompanied only by my memories

With which sometimes I cry

And on occasion I manage to smile

I love them. (can also mean "I love you" or "I love you all")

CÁNTICO DE CELEBRACIÓN

Canta, cantor, un Aleluya para tí, cantor.

Celebra y canta un Aleluya, cantor.

A celebrar, un Aleluya para tí, un Aleluya canta.

Qué buena está la vida, los unos para abajo y los otros para arriba.

Que venga el barullo, dale cuerda a tu cuerpo que pa' eso es tuyo.

SWEDISH LULLABY

- Henry Grafton Chapman

Slumber, my baby, my darling thou art;
Close thy blue eyes now, thou joy of my heart,
All is as quiet as quiet can be,
Never a fly shall alight here on thee.

Gold are the hours that are gliding away,
Dear one, to-morrow is never to-day;
Come to thy bedside will sorrow and pain,
Ne'er wilt thou slumber so sweetly again.

Angels from heaven, as lovely as thou,
Hover around thee, and smile on thee now.
Angels will also come down by and by,
But 't will be only thy tears for to dry.

Sleep then, my pretty, the dark do not fear,
Mother is sitting and guarding thee here;
Darling, tho' late or tho' early it be,
Mother will never grow weary for thee.

O VOS OMNES

O vos omnes,
qui transitis per viam
attendite et videte
si est dolor,
sicut dolor meus.
Stabat Mater dolorosa
Juxta crucem lacrimosa.

*O all you
who pass along the way
behold and see
if there is any sorrow
like unto my sorrow.
There stood the Mother grieving,
beside the cross weeping.*

Sing, singer, a Hallelujah for yourself, singer.

Celebrate and sing a Hallelujah, singer.

Let's celebrate, sing a Hallelujah for yourself.

Life is so good, some go down and some go up.

Let the party come, wind up your body, that is why it is yours.



Abbie Betinis

Songs of Smaller Creatures comprises three short tone-poems for mixed a cappella chorus, each a character study on a small creature from the natural world. *The Bees' Song* takes its silly text from British poet Walter de la Mare, who included no less than 33 Z's in his original poem. This setting highlights those sounds, as each part buzzes around looking for a nice cadence on which to land. *A noiseless patient spider*, which takes its title and text from Walt Whitman's infamous excerpt from *Leaves of Grass*, compares the questing soul to a spider who launches forth her own web in order to explore the space around her. Beginning with each of the eight "spider legs" stepping slowly to the edge of a promontory, the voices soon begin the process of weaving a web of their own. *Envoi* turns Charles Swinburne's simple text into a flocking of a mass of butterflies. The nonsense syllables propel the piece while providing a subtle flapping of tiny wings, as if the singers are suddenly there in the thick of the migration. Each movement is dedicated to a close friend of the composer.

Songs of Smaller Creatures está formado por tres cortos poemas tonales para coro mixto a cappella, cada uno un estudio sobre una pequeña criatura del mundo natural. *The Bees' Song* está basada en un texto chistoso del poeta inglés Walter de la Mare, que incluye 33 zetas en el poema original. Esta versión resalta esos sonidos, a medida que cada parte busca una cadencia donde aterrizar. *A noiseless patient spider*, que toma su título y texto del pasaje de Walt Whitman de *Leaves of Grass*, compara la jornada del alma con una araña que lanza su propia telaraña para explorar el espacio a su alrededor. Empezando con cada una de las ocho "patas de la araña" que pisan lentamente hacia la orilla, las voces pronto comienzan el proceso de tejer una telaraña propia. *Envoi* convierte el texto sencillo por Charles Swinburne en una masa voladora de mariposas. Las sílabas sin sentido llevan la pieza adelante al mismo tiempo dando un sutil sonido de pequeñas alas, como si los cantantes mismos estuviesen en medio de la migración. Cada movimiento está dedicado a un ser amado de la compositora.

Wind Waves is based on the natural phenomena of waves produced by distant winds. The main body of the piece is thought to be an analogy of this idea. These waves are manipulated by the conductor's signals. The main idea of the piece is for the choir performers to be responsive to the director's choices, regarding the shape of the wave.

Wind Waves está basada en el fenómeno natural de las olas producidas por vientos distantes. La parte principal de la obra está concebida como una analogía de esta idea. Estas olas son manipuladas por las señales del director. La idea principal de la obra es que los cantantes del coro respondan a la interpretación del director de acuerdo a la forma de cada una de las olas.



Valeria Jonard



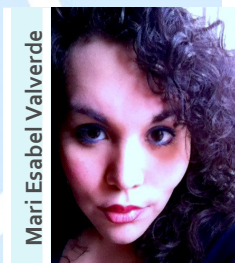
Reinaldo Moya

Four Choruses from Tienda is extracted from *Tienda*, an opera that tells the story of Luis Garzón, a Mexican musician who immigrated to Minneapolis in 1886 and opened a small Mexican grocery store in St. Paul in the 1920s. Although Luis was fully integrated into Minneapolitan society, his store served as a community hub for the newest arrivals from Mexico, many of who had fled the Mexican Revolution to work as *betabeleros* on the sugar beet farms of rural Minnesota. Shifting between scenes in Luis' shop in the 1930s and his early years in America to a deportation raid and citizenship ceremony, these choruses explore the immigrant experience, asking what is left behind—and what cannot be forgotten—on the journey to a new home.

Four choruses from Tienda está extraído de *Tienda*, una ópera que cuenta la historia de Luis Garzón, un músico mexicano que emigró a Minneapolis en 1886 y abrió una tienda de abarrotes mexicana en St. Paul en los años 20. Aunque Luis estaba totalmente integrado en la sociedad de Minneapolis, su tienda servía como un centro comunitario para los recién llegados de México, muchos que habían huido de la Revolución Mexicana para trabajar como *betabeleros* en los campos de betabeles en Minnesota rural. Yendo de escenas en la tienda de Luis en los años 30 y sus primeros años en los Estados Unidos a una redada de inmigración y una ceremonia de ciudadanía, estos coros exploran la experiencia del inmigrante, preguntando qué queda atrás y qué no se puede olvidar en el viaje a un nuevo hogar.

I Flow ... I Am is a setting of Anita Barrows and Joanna Macy's translation of Rilke's 29th and ultimate sonnet to Orpheus. It is a spiritual commentary on the courage it takes to be present in darkness, breathing, speaking, living, and loving through pain and uncertainty. As Macy suggests, we may only survive on this planet by flowing with the turbulence of the earth, taking refuge in its beautiful chaos.

I Flow ... I Am es una versión musical de la traducción de Anita Barrows y Joanna Macy del soneto 29, el último soneto para Orfeo de Rilke. Es un comentario espiritual sobre la valentía que hace falta para estar presente en la oscuridad, respirando, hablando, viviendo, y amando a través del dolor y a incertidumbre. Como sugiere Macy, solo podemos sobrevivir en este planeta fluyendo con la turbulencia de la tierra, tomando refugio en su hermoso caos.



Mari Esabel Valverde

Swedish Lullaby is an arrangement of a lovely "Slummersång", or "Cradle Song" by Gustaf Hägg (1867-1925). The original Swedish words are by J. L. Runeberg (1804-1877), "after the German of Franz Carl Heimer (1768-1822)." The English translation by Henry Grafton Chapman appears in the 1909 collection "Songs of Sweden: Eighty-Seven Swedish Folk- and Popular Songs". The swaying of the cradle is depicted by the gently undulating piano while the voices sing the child to sleep.

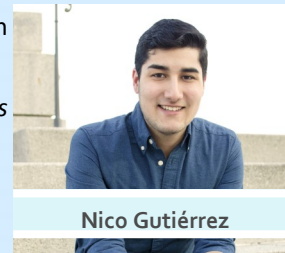
Swedish Lullaby es un arreglo de un hermoso "Slummersång" o "Canción de cuna" por Gustaf Hägg (1867-1925). El texto original en sueco es por J. L. Runeberg (1804-1877), "basado en el alemán de Franz Carl Heimer (1768-1822)." La traducción al inglés es por Henry Grafton Chapman y aparece en la colección de 1909 "Songs of Sweden: Eighty-Seven Swedish Folk- and Popular Songs". El mecer de la cuna está ilustrado por el movimiento tranquilo del piano mientras las voces cantan para que el bebé se duerma.



Carol Barnett

The text for *Amo* was written by my great-grandfather, Mariano Melendro Serna, who was the governor of Tolima in Colombia back in the day. A lot of his poems were about missing home and his wife because he often had to travel to Bogotá for work.

El texto de Amo fue escrito por mi bisabuelo Mariano Melendro Serna, quien fue gobernador de Tolima en Colombia en sus días. Muchos de sus poemas son sobre el extrañar a su hogar y a su esposa porque a menudo tenía que viajar a Bogotá por su trabajo.



Nico Gutiérrez



Linda Kachelmeier

Very much guided by the text of "O Vos Omnes" (from Lamentations 1:12), I pictured a great crowd passing by a scene of utter sorrow. This idea, in turn, led me to incorporate a scene from the haunting Stabat Mater text "There stood the Mother grieving, beside the cross weeping," with the soloist portraying the lamenting mother. To musically align with these medieval texts, I at times employ a chant-like way of singing with lulling, static harmonies, as well as hoquet-like interchanges, or rhythmically alternation notes between the double choirs nearer the end. The thematic build to highly dissonant chords is representative of the disorganized and unruly "mob" sound, as well as mentality, making use of the full presence of the choir. This is intended to be powerful and a bit frightening; the group is quite oblivious to the individual's (the soloist's) pain and suffering. At the end, the crowd finally disperses, and she is left bereft and alone.

Guiada en gran parte por el texto de "O vos omnes" (de Lamentaciones 1:12), imaginé a un gran grupo de gente pasando junto a una escena de total tristeza. Esta idea me llevo a su vez a incorporar una escena del texto estremecedor del Stabat Mater "Ahí estaba la Madre de luto, junto a la cruz llorando", con la solista como la madre lamentante. Para alinear estos textos medieval musicalmente, a veces uso una manera de cantar como canto llano, con armonías estáticas, así como intercambios a manera de hoquetus o la alternación de notas rítmicamente entre los dobles coros cerca del final. El crecimiento a acordes altamente disonantes es representativo del sonido desorganizado e incontrolable de la turba así como ese tipo de mentalidad, usando la presencia total del coro. Esto tiene la intención de ser poderoso y un poco tenebroso; el grupo ignora totalmente el dolor y sufrimiento del individuo (y la solista). Al final, el grupo finalmente se dispersa, y ella permanece sólo y desconsolada.

Schubert Club Mix presents

TIENDA

a chamber opera (semi-staged)

SCHUBERT CLUB *Mix*

*a new generation
of classical music*

by **Reinaldo Moya** (Schubert Club Composer-in-Residence)
and **Caitlin Vincent**

Thursday, May 23 • 7:30 PM

TPT Studio A • 172 4th St. East, Saint Paul

Saturday, May 25 • 2:00 PM

FREE Performance at Neighborhood House

TICKETS AND INFO AT
schubert.org • 651.292.3268

