

Border Crossing presents:

“Latin America: A Miracle of Faith”

“Latinoamérica: Un Milagro de Fé”



September 16, 2017

7:30 pre-concert talk, 8:00 concert

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

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. In this season, we will focus on music and stories related to Latin America. 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.

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 cantantes, 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. Durante esta temporada nos enfocaremos en la música e historias de Latinoamérica. 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.

Latin America: A Miracle of Faith

Latinoamérica: un Milagro de fé

Alma Andina: Nia Biagetti, Vladimir Garrido, Nicolás Muñoz

Ahmed Anzaldúa, director

Ojos azules (Huayño)

Gilberto Rojas (Bolivia, 1916-1983)

Misa criolla

Ariel Ramírez (Argentina, 1921-2010)

Kyrie (Vidala-Baguala)

Gloria (Carnavalito-Yaraví)

Credo (Chacarera trunca)

Sanctus (Carnaval cochabambino)

Agnus Dei (Estilo pampeano)

Alejandro Magallón, tenor

Inti Ukana

Clarken Orosco (Bolivia, 1952)

Sancta Mariae yn ilhuicac cihuapille

Hernando don Franco (Mexico, 15??)

Dios itlaçonantzine

Hernando don Franco

Tonada del Chimo

Anonymous (Peru, 16??)

Hanacpachap cussicuinin

Anonymous (Peru, 171?)

Yyai Jesuchristo

Anonymous (Bolivia, 17??)

Dulce Jesús mío

Anonymous (Bolivia, 17??)

Tleycan Timochoquiliya

Gaspar Fernandes (Mexico, 1566-1629)

Todavía cantamos

Victor Heredia (Argentina, 1947)

Demos gracias (from "La Pasión según San Marcos)

Oswaldo Golijov (Argentina, 1960)

Faith takes courage, especially in the face of adversity. The people of Latin America have certainly had their share adversity during this region's troubled history. After centuries of colonization, plague, natural disasters, corrupt governments, foreign exploitation, and countless tragedies, the fact that this region is one of the most religious in the world is, to me, a miracle, a powerful testament to the courage of faith.

The first part of the program begins with a traditional huayño, Ojos azules. This song is beloved throughout South America, and its authorship is fiercely disputed. Although its copyright is registered to Bolivian songwriter Gilberto Rojas, it is clear that it evolved from earlier versions that could have originated in Peru or Chile. The themes of lost love and betrayal by the titular blue-eyed character seem to me to connect powerfully to Latinxs relationship with the Church.

Ojos Azules serves to introduce Misa criolla. This is the first officially recognized musical setting of the Mass in the vernacular composed after the Second Vatican Council. Ariel Ramírez served as a general guide for the work, creating themes and the general structure of the work. However, the work itself was the result of collaboration between the many people involved in the premiere. From the choral director to the charango player, everyone contributed to its creation. I think this collaborative aspect is one of the characteristics of the work that has contributed to its lasting impact in the Latin American tradition.

Each of the movements of Misa criolla is written in a different endemic music style from South America. We begin with a plaintive Kyrie, which leads into an upbeat Gloria written in a carnavalito style. The Credo presents the highly complex rhythms of a fast-paced chacarera trunca. The Sanctus is written in an unusual style from southern Bolivia, which presents a light, lovely contrast with the preceding movements. The women's voices are featured, contributing to its heavenly character. The Agnus Dei takes us to the southernmost tip of Argentina, bringing us back to earth by featuring the male voices of the ensemble.

The second part of our program is made up entirely of works written in Native American languages in the 300 years of colonization between the arrival of the Spaniards and the Latin American wars of independence. These works show an interesting take on well known aspects of the Christian faith, sung from the point of view of the colonized. In some of these pieces, we see an amazing juxtaposition of Native American religious imagery transposed into the icons of Catholicism. Some of these songs highlight the idea of guilt and penance, while others are desperate pleas for release – they were, after all, composed in the midst of a bloody conquest, coinciding historically with the Inquisition in Latin America. The religious faith expressed in some of these pieces attests to a story of colonization that is quite different from what occurred in the United States and Canada.



Inti Ukana was composed by the curiously named Clark Kent Orozco, a Bolivian luthier and charango virtuoso. The lyrics, in my opinion, represent the best ideals of the many indigenous cultures in the region. Sancta Mariae yn ilhuicac cihuapille and Dios itlaçonantzine were long thought to have been composed by Spanish composer Hernando Franco. Recent research has shown, however, that it is more likely that they were written by one of his Native American students, who took on the name “Hernando don Franco” after his baptism.

Tonada del Chimo is the only remaining song that we have of the ancient Chimu people in coastal Perú. It was preserved in the Codex Martínez Compañón, and transcribed phonetically with no translation. The Chimu were conquered by the Inca 50 years before the arrival of the Spaniards, and their culture gradually disappeared over generations of plague and cultural assimilation. Hanacpachap cussicuinin is a well known hymn written by an anonymous Native American composer and published by Franciscan friar Juan Pérez Bocanegra. This piece is considered the earliest published polyphonic work in the Americas. It features outstanding poetry and has twenty verses, from which we’ve selected six. At face value, the work is a hymn to the Virgin, but it is in fact a very thinly disguised hymn to various Inca deities, with references to images significant to this culture.

Yyai Jesuchristo and Dulce Jesús mío come from the Jesuit Missions of Chiquitos. Music was an important part of the evangelization process and, under the direction of Swiss friar Martin Schmidt, polyphonic choirs, orchestras, and even opera developed in these remote areas of what is now Bolivia. The final piece in this set, Tleycan Timochochuiliya, is believed to have been written by Gaspar Fernandes, a Portuguese composer that worked in the cathedrals of Santiago de Guatemala and what is now modern day Puebla in Mexico. One of his greatest strengths was in setting texts in interesting ways, highlighting their natural cadences to create works that are highly interesting and rhythmically infectious.

The final part of our program begins with Todavía cantamos. During the “Dirty War” in Argentina, between 1974 and 1983, tens of thousands of people disappeared, kidnapped and imprisoned or killed by the state. This song became a protest anthem, referring to the thousands who were suddenly gone from one day to the next. This song serves to introduce Demos gracias, by Argentinian composer Osvaldo Golijov. It is taken from his La Pasión según San Marcos, composed in 2000 for a commission by Helmuth Rilling. In this scene from the Passion story, Jesus and his disciples sing the psalm after the farewell discourse of the Last Supper and before Jesus’ Agony in the Garden of Gethsemane.

Demos gracias is a tribute to the mothers of the Plaza de Mayo. The Argentine dictatorship’s greatest rival proved to be a group of older women who, dressed in traditional clothes, stood every day at the Plaza de Mayo in front of the government palace and protested the loss of their children and loved ones. For decades they have continued to meet at the Plaza de Mayo to protest until the government comes clean about what happened during the Dirty War. This piece is a set of variations on the theme of Todavía cantamos. The theme is introduced by the altos as a reference to the mothers of Plaza de Mayo. The message of the work, and perhaps our entire program, is about holding onto faith in the face of the worst adversity.



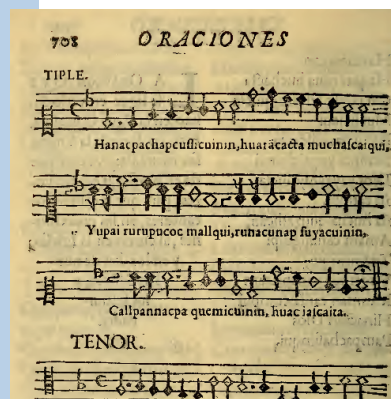
Hace falta valor para tener fe, especialmente ante la adversidad. La gente de Latinoamérica ciertamente han enfrentado adversidad durante la historia dificultosa de esta región. Tras siglos de colonización, plaga, desastres naturales, gobiernos corruptos, explotación extranjera, e incontables tragedias, el hecho de que esta región permanece como una de las más religiosas del mundo es, para mí, un milagro, un poderoso testamento del valor de la fe.

La primera parte del programa comienza con un tradicional huayño, "Ojos azules". Esta canción es muy querida por toda Sudamérica, y su autoría es fieramente disputada. Aunque sus derechos de autor están registrados por el compositor boliviano Gilberto Rojas, está claro que evolucionó de versiones más tempranas que podrían haberse originado en Perú o Chile. Los temas de amor perdido y traición por el personaje de ojos azules del título me parece que conectan de una manera poderosa con la relación de lxs Latinxs con la Iglesia.

"Ojos azules" sirve para introducir "Misa criolla". Esta constituye el primer arreglo musical oficialmente reconocido de la Santa Misa en una lengua vernácula compuesta después del Segundo Concilio del Vaticano. Ariel Ramírez sirvió como un guía general en la composición de esta obra, creando temas y la estructura general de la obra. Sin embargo, la pieza en si es el resultado de la colaboración de muchas de las personas involucradas en el estreno. Desde el director del coro hasta el intérprete del charango, todos contribuyeron a su creación. Yo considero que este aspecto colaborativo es una de las características de esta obra que han contribuido a su impacto duradero en la tradición latinoamericana.

Cada uno de los movimientos de "Misa criolla" está escrito en un estilo musical endémico de Sudamérica diferente. Empezamos con el Kyrie, un lamento, que lleva a un divertido Gloria escrito en el estilo de un carnavalito. El Credo presenta los ritmos altamente complejos de la chacarera trunca. El Sanctus está escrito en un estilo inusual del sur de Bolivia, que presenta un contraste ligero y bello con los movimientos anteriores. El uso de las voces femeninas del coro contribuye a su carácter celestial. El Agnus Dei nos lleva hasta el sur de Argentina, trayéndonos de regreso a la tierra con las voces masculinas del coro.

La segunda parte de nuestro programa está formado de obras escritas en idiomas indígenas en los 300 años de colonización entre la llegada de los españoles y las guerras de independencia latinoamericanas. Estas obras muestran una parte interesante de varios aspectos bien conocidos de la fe Cristiana, cantados desde el punto de vista de aquellos que fueron colonizados. En algunas de estas piezas, vemos una increíble yuxtaposición de imágenes indígenas transpuestas sobre los iconos de la Iglesia Católica.



Algunas de estas canciones resaltan la idea de la culpa y la penitencia, mientras otras son desesperados ruegos por la liberación – después de todo, fueron escritas durante un periodo de sangrienta conquista, coincidiendo históricamente con la Inquisición en Latinoamérica. La fe religiosa expresada en algunas de estas piezas es testimonio de una historia de colonización y mestizaje que es muy diferente de lo que ocurrió en los Estados Unidos y Canadá.

“Inti Ukana” fue compuesta por el compositor de nombre curioso Clark Kent Orozco, un laudero y virtuoso del charango proveniente de Bolivia. La letra, en mi opinión, representa los mejores ideales de muchas de las culturas indígenas de la región.

Se pensó durante mucho tiempo que “Sancta Mariae yn ilhuicac cihuapille” y “Dios itlaçonantzine” fueron escritos por el compositor español Hernando Franco. Investigaciones recientes han demostrado, sin embargo, que es más probable que fueron escritas por uno de sus estudiantes indígenas, que tomó el nombre de “Hernando don Franco” al ser bautizado.

“Tonada del Chimo” es la única canción que nos queda de la antigua cultura Chimú de la costa de Perú. Fue preservada en el código Martínez Compañón, en una transcripción fonética sin traducción. Los chimú fueron conquistados por los inca 50 años antes de la llegada de los españoles, y su cultura gradualmente desapareció a lo largo de las siguientes generaciones a causa de plagas y asimilación cultural. “Hanacpachap cussicuinin” es un himno bien conocido escrito por un compositor indígena que ahora es anónimo. Fue publicado por el monje franciscano Juan Pérez Bocanegra. Esta pieza es considerada la primera pieza polifónica publicada en las Américas. Presenta poesía sobresaliente en sus veinte versos, de los cuales hemos seleccionado seis. Superficialmente, la obra es un himno para la Virgen, pero es de hecho un himno a varias figuras de la religión inca, con referencias a imágenes importantes a esta cultura.

“Yyai Jesuchristo” y “Dulce Jesús mío” provienen de las misiones jesuitas de Chiquitos. La música fue una parte importante del proceso de evangelización y, bajo la dirección del monje suizo Martin Schmidt, coros polifónicos, orquestas, y hasta ópera se desarrollaron en estas áreas remotas de lo que ahora es Bolivia. La pieza final en esta sección del concierto es “Tleycan Timochoquiliya”, que se cree fue escrita por Gaspar Fernandes, un compositor portugués que trabajó en las catedrales de Santiago de Guatemala y lo que hoy en día es la catedral de Puebla, en México. Una característica sobresaliente de la música de este compositor es su habilidad para preparar musicalmente los textos para resaltar su cadencia rítmica natural y presentar obras musicales que son muy interesantes y rítmicamente pegajosas.

La parte final de nuestro programa comienza con “Todavía cantamos”. Durante la “Guerra Sucia” en Argentina, entre 1974 y 1983, decenas de miles de personas desaparecieron, raptadas y encarceladas o asesinadas por el Estado. Esta canción se convirtió en una canción de protesta, refiriéndose a los miles que desaparecieron de repente de un día al otro. Esta canción sirve para introducir “Demos gracias”, por el compositor argentino Osvaldo Golijov. Está tomada de su “La Pasión según San Marcos”, compuesta en el año 2000 por comisión de Helmuth Rilling. En esta escena de la historia de la Pasión de Cristo, Jesús y sus discípulos cantan un salmo después de su discurso tras la Última Cena y antes de la Agonía de Jesús en el Jardín de Getsemaní.

“Demos gracias” es un tributo a las madres de la Plaza de Mayo. El más fuerte rival de la dictadura argentina fue un grupo de mujeres mayores que, vestidas en ropa tradicional, se pararon en la Plaza de Mayo todos los días, frente al palacio de gobierno, protestando la pérdida de sus seres queridos e hijos. Por décadas han continuado su protesta en la Plaza de Mayo hasta que el gobierno revele la verdad sobre lo que sucedió durante la Guerra Sucia. Esta pieza es una serie de variaciones sobre el tema de “Todavía cantamos”. El tema lo introducen las alturas como referencia a las madres de la Plaza de Mayo. El mensaje de la pieza, y tal vez de nuestro programa entero, es sobre mantener la fe frente a la peor adversidad.

Nicolas, Nia, and Vladimir (right), members of Alma Andina and Ina-Yukka, have performed together for over 10 years. All three come from a town called Arica in the north of Chile, but they met in Minnesota in 2006. Shortly thereafter, they founded Alma Andina, which began playing traditional music from South America, and has evolved to also play electro-cumbia, salsa, and other styles from around the world. In 2008, Vladimir and Nia created Ina-Yukka as a mother-son duo, and they often invite Nicolas as a guest artist. Ina-Yukka plays folklore from the American continent as well as la nueva canción. All three musicians are active supporters of Indigenous Roots Cultural Center, and they have performed together at Cedar Cultural Center, Ordway Center for the Performing Arts, Dakota Jazz Club, Festival of Nations, and other venues throughout the Midwest. They also design their own community workshops to educate the public about their culture, to teach the younger generation to explore their roots, and to unite through music.



Nicolas Muñoz Castillo (left) is a multi-instrumentalist based in the Twin Cities. He is the founder and musical director of Latin band, Son Guarachimbe. He also plays with Johannes Rey, an Americana-Latin fusion band, which just released its first album, "When the Ice Melts". In addition, Nicolas performs with Twin Cities Latin Jazz Orchestra, a big band based in Jazz Central Studios, alongside his professors from Anoka Ramsey Community College, where he majors in percussion. **Nia Biagetti Cortez** (middle) is a singer and dancer. She has been singing traditional music from South America for more than 20 years, including the music of la nueva canción movement. Nia is the former director of Chile Sin Fronteras, a local dance group that performs traditional Chilean dance. **Vladimir Garrido Biagetti** (right) is a multi-instrumentalist and composer who plays traditional instruments from South America. He studied Music Production at McNally Smith College of Music. With Nia, he has played music and danced in Chile Sin Fronteras since 2006. Vladimir currently works doing live sound and studio recording both for clients and for himself. He is now working on an original album, which reflects his experience as a folk musician who has crossed international borders.



Mexican tenor **Alejandro Magallón** studied at the School of Sacred Music in Guadalajara where he joined Ópera Guadalajara and toured Mexico for four years. He then moved to Houston to join the prestigious Houston Grand Opera chorus where he was an active member for 10 seasons, appearing in more than 50 different productions. While at HGO, Magallón sang in more than 800 performances for its touring ensemble, "Opera to Go," performing Tamino in *The Magic Flute*, Romeo in *Romeo & Juliet*, Don José in *Carmen*, the Prince in *Rusalka*, Big Anthony in *Strega Nona*, the step-sister Margarita in *Cinderella* in Spain, Buffo in *The Princess and the Pea*, and the Rabbit in *The Velveteen Rabbit*. He originated the roles of Xao Wu in *The Clever Wife* by Mary Carol Warwick and the role of Ricardo in the world premiere of *A Way Home* by Ethan Greene. In Minneapolis, Magallón has performed with Minnesota Opera in supporting roles in *Ariadne auf Naxos* and the world premiere of *The Shining*, in addition to being an active member in the chorus. Currently, he collaborates with Mexican artists in the Twin Cities to promote his musical roots in concerts such as *Canciones de mi Tierra* and *¡Viva México!* Magallón has also appeared at Hospicio Cabañas in Guadalajara, the San Javier and El Triunfo Missions, Houston Hobby Center's Zilkha Hall, Houston's Consulate of México, Cynthia Woods Pavilion, and at the 305th anniversary of the foundation of Our Lady of Loreto Mission in Mexico. In 2013, he was awarded third place in the Soma International Foundation's Lois Alba Aria Competition.

Artistic Director **Ahmed Fernando Anzaldúa El Samkary** is a Mexican conductor and pianist of Egyptian descent. Early in his career, he was awarded the first prize at the Maria Clara Culler International Piano Competition. He's since then avoided participating in competitions in favor of championing the works of new composers and exploring his musical heritage. Ahmed is a recognized authority in Latin American and Spanish music, particularly the compositions of Federico Mompou and Miguel Bernal Jiménez. He regularly collaborates with composers to premiere new works, including Helmut Lachenmann, Paul Lansky, and Arturo Marquez. His most recent premiere, *The New Colossus* by Benjamin Cramer, was presented at My Refuge Is Humanity and broadcast on SPNN. His most recent recordings include *Carteles*, recorded for FMM, and *Contemplating Weather*, on Bridge Records. Ahmed holds Master's degrees in Piano Performance and Choral Conducting from Western Michigan University, where he taught before moving to Minnesota, as well as a postgraduate certificate from the Queen Sofia College of Music in Madrid, Spain. He is currently in the doctoral program in Music Conducting at the University of Minnesota, under the mentorship of Kathy Romey.



Soprano

Kim Sueoka
Elizabeth Windnagel
Bethany Battafarano
Gabrielle Doran

Alto

Krista Costin
Jack Vishneski
Susan Ramlet
Linda Kachelmeier

Tenor

Nicholas Chalmers
Shahzore Shah
Daniel Parks
Alejandro Magallón

Bass

Ryan LaBoy
Sullivan Ojala-Helmbolt
Justin Staebell
Robert Peskin

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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.

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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.

"When words fail, Music speaks." - H.C. Anderson

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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.

