

El Mesías

December 13th 7:00 PM

Church of the Ascension

1723 Bryant Ave N, Minneapolis

December 14th 7:00 PM

Our Lady of Guadalupe Church

401 Concord St, Saint Paul



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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.



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Si te gustaría ser voluntario para Border CrosSing, ponte en contacto con nosotros a través de info@bordercrossingmn.org



El Mesías

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

I. Navidad Nuestra – 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

II. Navidad Nuestra – 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

III. Navidad Nuestra – 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

Glory to God – Gloria a Dios

IV. Navidad Nuestra – Los pastores

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

His Yoke Is Easy – Su yugo es fácil

V. Navidad Nuestra – Los Reyes Magos

Hallelujah – Aleluia

VI. Navidad Nuestra – La huida

Messiah Soloists

Carrie Henneman Shaw+, *soprano*

Gabriela Estephanie Solís+, *mezzo-soprano*

Matthew Valverde+, *tenor*

Justin Staebell+, *bass*

Border CrosSing & Minnesota Chorale

Soprano:

Laura Amos*, Simone Currie*,
Andrea Leap+, Kathy Lee+, Amy Madson*,
Natalia Romero+, Jennifer Sylvester*

Tenor:

Sam Baker*+, Paolo Debuque*,
Jeff Raeht*, Shahzore Shah+,
Jon Socha*, Adan Varela+

Alto:

Stephanie Broussard+, Elisabeth Drost*,
Kris Kautzman+, Claire Klein*, Erica Perl*,
Laura Potratz*, Jack Vishneski+

Bass:

Mark Billy*,
Jake Endres+, James Hild*
Steven Hodulik*, Bob Peskin*+

+ Indicates Border CrosSing singers

*Indicates Minnesota Chorale singers

Orchestra & Instruments

Violin 1

Conor O'Brien
Karl Braaten
Romulo Sprung

Violin 2

Lindsey Bordner
Louisa Woodfull-Harris
Alison Fahy

Viola

Matthew Williams
Thomas Bandar

Violoncello

Jane Cords-O'Hara
Ruth Marshall

Double Bass

Rahn Yanes

Oboe

Basil Reeve
Tina James

Trumpet

Thomas Barnett
Brad Shermock

Timpani

Joel Alexander

Harpichord

Tami Morse

Accordion & Quena

Cherolyn Fischer

Guitar, Zampoñas, & Quena

Vladimir Garrido

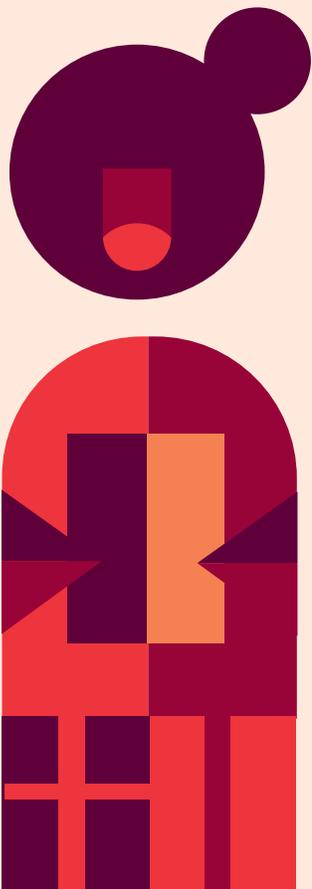
Guitar, Charango, &

Zampoñas

Nicolas Muñoz

Percussion

Nia Biagetti





YOUR
ATTENTIVE
PARTICIPATION,
THRU LISTENING
WITH YOUR EARS
AND YOUR HEART,
WILL ALLOW YOU TO ENJOY FULLY
THIS EXCHANGE OF IDEAS,
TO SENSE THESE VARIOUS MOODS,
AND TO REAP THE FULL
THERAPEUTIC REWARDS THAT
GOOD MUSIC ALWAYS BRINGS
TO A TIRED, DISTURBED SOUL
AND ALL 'WHO DIG THE SOUNDS?'

— Mary Lou Williams

CONGRATULATIONS, BORDER CROSSING!

Unity Church-Unitarian • St. Paul, MN • www.unityunitarian.org • Sunday services at 9:00 AM, 11:00 AM, 4:30 PM

Unity Church fosters transformation through a free and inclusive religious community that encourages lives of integrity, service, and joy.



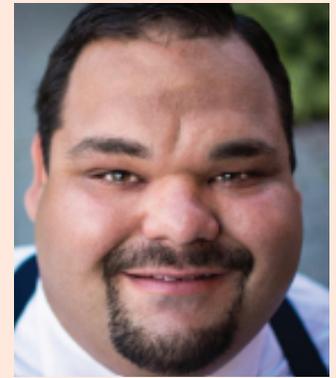
Praised in the New York Times “as graceful vocally as she was in her movements” and as a “cool, precise soprano” (Chicago Tribune), **Carrie Henneman Shaw** is a two-time McKnight Fellowship for Musicians winner (2010, 2017). In 2015, she toured Mexico, Colombia, and Panama performing music by Latinx composers, and her debut solo album, cantatas and songs for voice and flute by Michel Pignolet de Montéclair, is scheduled for release in August 2020 on Naxos Records.



Noted for her “rich tone” and “seemingly effortless melismatic lines” (San Francisco Classical Voice), **mezzo-soprano Gabriela Estephanie Solis** enjoys a varied performance career throughout the U.S. She was recently seen as a young artist at the Boston Early Music Festival in performances of Handel’s Orlando (role of Medoro). Other opera experience includes Handel’s Alcina (Bradamante), Cavalli’s La Calisto (Endimione), and scenes from Cavalli’s L’Erismena (Orineo) at the Amherst Early Music Festival.



Dr. Matthew Valverde has been praised for his “expressive” and “handsome” tenor voice. He was awarded a Doctor of Musical Arts degree and a master’s degree in vocal performance and literature from the Eastman School of Music (Rochester, NY) and holds degrees from Texas Christian University (Fort Worth, TX). Valverde is Assistant Professor of Voice at Adams State University in Alamosa, CO, where he also serves as Inclusive Excellence Liaison, supporting initiatives of diversity, equity, and inclusion.



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.

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 yerufí.

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.

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.



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
¿Mamó 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 yerufí.

LA PEREGRINACIÓN

A la huella, a la huella, José y María,
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 María,
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.

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



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.

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



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.

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

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



THE THREE KINGS

*The kings arrived and they were three:
Melchior, Caspar, and black Balthazar.
They bring him arrobe 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.



LOS REYES MAGOS

*Llegaron ya los reyes y eran tres:
Melchor, Gaspar y el negro Baltazar.
Arroje 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.

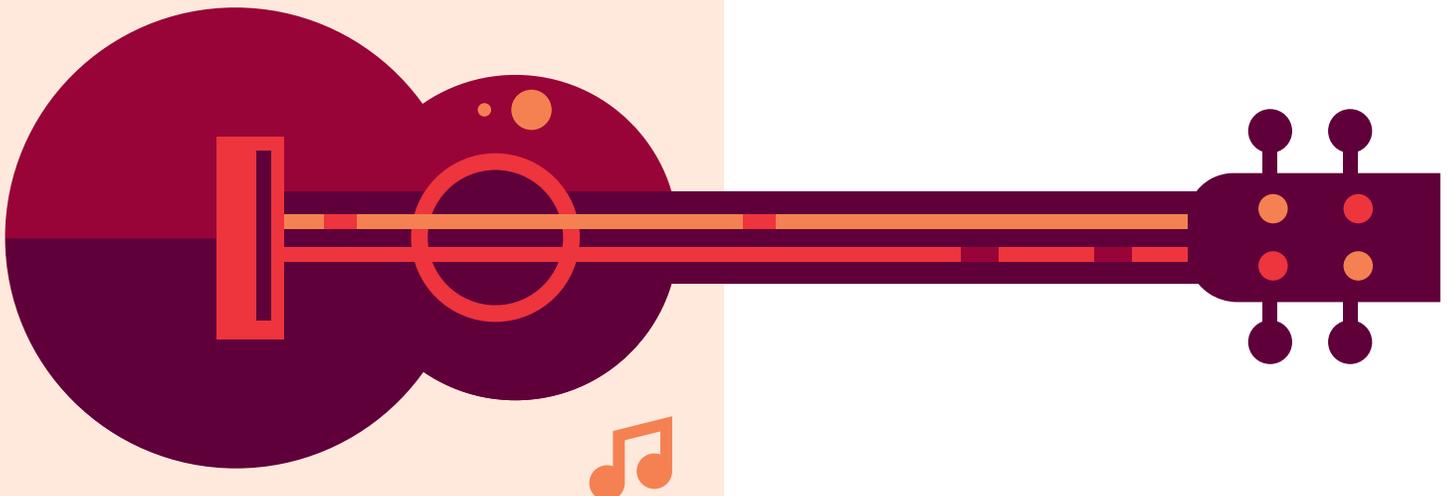
El niño Dios muy bien lo agradeció,
comió la miel y el poncho lo abrigó.
Y fue después que los miró
y a medianoche el sol relumbró.

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.



Program notes and translations of by Ahmed Anzaldúa:

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.

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 listener 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 in the audience. The added benefit is that listeners that have heard Messiah countless times before find that the use of a new language highlights elements in the music that they may not have ever noticed. This is the ideal for many performers, the challenge 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.

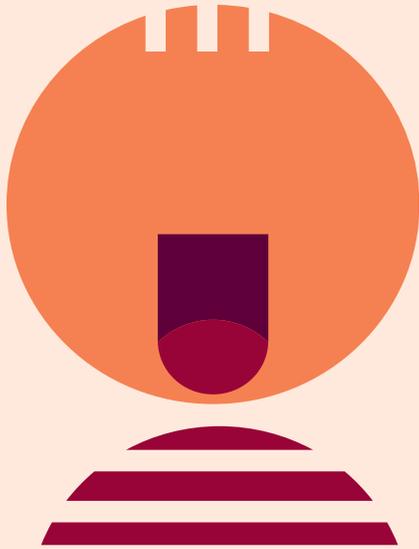
The movements of the Navidad Nuestra cantata are interwoven into Handel's oratorio to create a composite work that tells complimentary narratives of the Nativity, one taking place in the past and told in the form of the Biblical prophecy used in Messiah, and one taking place in the present told through the poetry of Félix Luna which transports the Nativity story to a South American setting. Navidad Nuestra was chosen because this work highlights the role of the Holy Family as refugees, connecting to the current refugee crisis that is brewing throughout Latin America. The choice of this work is partly in response to current actions by the United States government regarding the mistreatment of Central American refugees at the southern border, the illegal denial of the right for these people to claim asylum, the separation of children from their parents and their detention in prison-like facilities, and the extensive media sensationalization of a "caravan" of immigrants from Central America heading towards the United States that was highly politicized in the 2018 Midterm Elections and will likely be used again in 2020. While two movements in Navidad Nuestra explicitly speak of the Holy Family as refugees, in "La peregrinación" (The Pilgrimage) and "La huida" (The Flight), the pairing of this work with Messiah highlights passages in Handel's work which also connect to related ideas, such as "the desert", "the wilderness", or "walking in the darkness."

Notas al programa y traducciones por Ahmed Anzaldúa:

Aunque el Mesías de George Frideric Handel originalmente fue escrito para la Pascua, hoy en día es parte de la temporada Navideña. Se presenta un sin fin de veces en los Estados Unidos y el Reino Unido alrededor de las fiestas, y las ventas y descargas de grabaciones de Mesías están en su punto más alto en esta temporada. Para muchos cantantes, los conciertos Navideños de Mesías y los cantos comunitarios son una parte destacada del año. Navidad Nuestra de Ariel Ramirez ocupa un papel similar en muchas partes del mundo hispanoparlante, especialmente en Argentina, Chile, y Uruguay. En este programa, reunimos ambas obras.

He traducido porciones de Mesías al español, presentándolo en una versión bilingüe que cambia de un idioma al otro constantemente. Esto lo hace más relevante a gente del público como yo, acostumbrados a una reunión de idiomas y culturas, donde cambiamos entre español e inglés sin esfuerzo en nuestra vida diaria, y hace que el texto sea más accesible a los hispanoparlantes en el público. Otro beneficio es que aquellos que han escuchado Mesías muchas veces antes descubrirán que el uso de un nuevo idioma hace resaltar elementos musicales de los cuales no se habían percatado. Esto es el ideal para muchos artistas, el presentar esta obra de manera que sea como si el que la escucha la escuchase como por la primera vez. Las traducciones siempre corresponden con un texto Bíblico, 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.

Los movimientos de la cantata Navidad Nuestra están incluidos adentro del oratorio de Handel para crear una obra combinada que cuenta historias complementarias de la Navidad, una tomando lugar en el pasado y en la forma de la profecía Bíblica de Mesías y la otra en el presente, a través de la poesía de Félix Luna, que transporta la historia de la Navidad a Sudamérica. Escogimos Navidad Nuestra porque esta obra resalta el papel de la Santa Familia como refugiados, conectando con la actual crisis de refugiados que se esparce por Latinoamérica. La elección de esta obra es en parte una respuesta a acciones actuales del gobierno americano con respecto al maltrato de los refugiados de Centroamérica en la frontera, la ilegalidad de negar el asilo, la separación de los niños de sus familias y su detención en sitios parecidos a prisiones, y la prensa amarillista de la susodicha "caravana" de inmigrantes de Centroamérica que fue politizada en las elecciones del 2018 y que probablemente será usada de nuevo en el 2020. Mientras que dos de los movimientos de Navidad Nuestra hablan de la Santa Familia como refugiados, en "La peregrinación" y "La huida", esta obra también resalta pasajes en la música de Handel que conectan con ideas parecidas, tales como "el desierto", "la estepa", o el "caminar en la oscuridad".



¡Vamos! ¡Burrito apurá!

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2019-2020 SEASON



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.

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



2019/20
outpost
words + music

..... **Saturday, January 11 8pm**

KAO KALIA YANG **CARRIE HENNEMAN SHAW**

ROSETTA PETERS & JG EVEREST

.....





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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
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and cultural heritage fund.*






Puentes and more 2019/20

Community Sing

Saturday, December 21st 11:00AM

Our Lady of Guadalupe Church, St. Paul*

Local Latinx musicians will teach attendees songs related to the Latin American Christmas tradition of posadas, which involve both food and traditional songs. This event will be family friendly and include activities and games connected to this tradition.

Michigan Tour

Border CrosSing in Concert

Wednesday, January 22nd 7:00PM

Kellogg Community College
Battle Creek, MI

El Concilio Community Sing

Thursday, January 23rd 5:30PM

Hispanic American Council
Kalamazoo, MI

Border CrosSing in Concert

Friday, January 24th 7:00PM

Kalamazoo First Presbyterian Church
Kalamazoo, MI

Presented by The Gilmore in partnership with El Concilio, Kalamazoo Bach Festival, and First Presbyterian Church of Kalamazoo

La Colonia

Early Music from Latin America

Saturday, February 1st 7:00PM

Westminster Presbyterian Church
Minneapolis

Sunday, February 2nd 7:00PM

Unity Church-Unitarian, Saint Paul

St. Paul Conservatory of Music - Coffee Concert

500 Years of Latin American Music

Wednesday, February 5th 12:00PM

St. Paul Conservatory of Music
Saint Paul

Schubert Club Noontime Concerts

Thursday, March 5th 12:00PM

Courtroom Concert Series
Landmark Center, St. Paul

Friday, March 6th 12:00PM

Westminster Presbyterian Church
Minneapolis

Te Amo, Te Quiero

Choral settings of lovepoetry
by Latin American authors

Friday, March 27th 7:00PM

Our Lady of Guadalupe Church, St. Paul*

Saturday, March 28th 7:00PM

Church of the Ascension, Minneapolis*

Keep up with Border CrosSing by signing up for our email newsletter at www.bordercrossingmn.org.

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