



Border Crossing

PRESENTS:

The Song of the Snake

FEATURING:

VERSUS 8 CUARTETO DE PERCUSIÓN

SEPTEMBER 14TH, 8:00 PM

**OUR LADY OF GUADALUPE CHURCH
401 CONCORD ST, SAINT PAUL**

SEPTEMBER 15TH, 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 by a highly-respected choral group as an upbeat dance number with added marimba and djembe! Most of the time, I felt that 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 very excited for our second season of *Puentes*, a year-long series of concerts with a focus on music and stories related to Latin America. The goal of *Puentes* 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 at the same time presenting some of the best, rarely-performed choral music that's out there. Among other things going on this year, we are also very excited to have been selected as MPR Class Notes artists, and will be presenting educational concerts 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 I hope that the music speaks to you and that our work contributes in a positive way to our vibrant Twin Cities 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. 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 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 completa de lxs Latinxs, lo que les importa, sus historias, y su realidad, mientras presentamos algunas de las mejores obras musicales en el repertorio coral. Además estamos muy emocionados de haber sido seleccionados como artistas para MPR Class Notes, y estaremos presentando conciertos educativos todo el año. Nuestros eventos comunitarios continúan, y estamos en proceso de lanzar un nuevo coro comunitario... ¡esperen más noticias de eso pronto!

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.

¡Muchas gracias!

Ahmed Anzaldúa

Artistic-Executive Director

Border CrosSing

THE SONG OF THE SNAKE
EL CANTO DE LA CULEBRA

PROGRAM:

Temazcal Javier Álvarez (1956)
Proverb Steve Reich (1936)
Demos Gracias Osvaldo Golijov (1960)

INTERMISSION

Mallet Quartet Steve Reich
1. *Fast*
2. *Slow*
3. *Fast*
Sensemayá Silvestre Revueltas (1899-1940) - Ahmed Anzaldúa arr.
Son de la loma Miguel Matamoros (1894-1971) - Carlos Monier arr.

Border CrossSing singers:

Bethany Battafarano, Gabrielle Doran, Kathy Lee
Natalia Romero, Stephanie Broussard, Kris Kautzman
Samuel Baker, Nick Chalmers, Andrew Kane,
Jake Endres, Sullie Ojala-Helmbolt, Bob Peskin, Justin Staebell

Versus 8 percussion quartet:

Pedro Salvador (Artistic Director), Andrés Gómez, Carlos Barrón, Enrique Sterling

Keyboards: Jared Miller & Mary Trotter

Percussion: Jack Donovan

Double Bass: Rahn Yanes

Conductor: Ahmed Anzaldúa

Program notes and translations by Ahmed Anzaldúa:

I fell in love with the possibilities of percussion instruments as a first-year music student at Las Rosas Conservatory of Music, in Morelia, Michoacán. I heard Pedro Salvador perform *Temazcal* at a student recital and had no idea of what to expect. I can honestly say that it completely blew my mind. The idea that a simple maraca could be capable of being so musically expressive, so exciting and full of life! What a concept! It changed how I approach music... it made me get a pair of maracas of my own and try to learn to play. I'm so thrilled to be able to collaborate with Pedro and his group, Versus 8, on this program. I asked him to open this concert with *Temazcal* as a nod to the song of the snake and in the hopes that someone else out there will be just as moved by his playing as I was many years ago.

Temazcal was written in 1984 by Javier Álvarez, who served as director of Las Rosas Conservatory when Pedro and I were students. A *temazcal* is a sweat lodge used by various indigenous cultures in central Mexico. These structures are made out of volcanic rock or cement and in the shape of a circular dome, and have been part of healing and purification ceremonies since the pre-Hispanic period. The language of this work, for the unusual instrumentation of maracas and electronics, is firmly rooted in Latin American traditional music, particularly the often virtuoso traditional maraca rhythmic cells derived from Venezuelan genres such as the joropo.

The music of Steve Reich has been a large part of the repertoire of Versus 8 and they have performed several Mexican and Latin American premieres of his work, including the first full performance of this composer's monumental *Drumming* in Mexico and the first performance in Latin America of his Mallet Quartet. One of the reasons why we developed a friendship when we were in school together was through our mutual appreciation of Reich's music. When planning a collaboration with them, I was sure that we would perform something by Steve Reich.

Proverb is very rarely presented in concert. Reich rarely writes for voice or strings, citing a dislike for the richness of their tone, which in his mind obscures intonation. The few works he's written for these, however, are some of his best and most interesting. Reich wrote *Proverb* for Paul Hillier, well known as a singer and conductor of early music. Because of this, Reich drew inspiration from the works of the twelfth-century School of Notre Dame (heard clearly in the parts for the two tenors) and the imitative techniques of Italian Renaissance polyphony (illustrated by the various canons used in the soprano parts). The short text is from *Culture and Value* by Ludwig Wittgenstein. In the same paragraph from where it was taken, the poem continues "if you want to go down deep you do not need to travel far."

PROVERB

"How small a thought it takes to fill a whole life!"

Notas al programa y traducciones por Ahmed Anzaldúa:

Me enamoré con las posibilidades de los instrumentos de percusión en mi primer año estudiando música en el Conservatorio de las Rosas, en Morelia, Michoacán. Escuché a Pedro Salvador tocar *Temazcal* en un recital de alumnos, y no tenía idea de qué esperar. Honestamente puede decir que me impresionó para siempre. La idea de que una simple maraca podía ser capaz de ser tan expresiva musicalmente, ¡tan emocionante y llena de vida! Cambió mis esquemas musicales... terminé comprando un par de maracas y traté de aprender a tocar. Estoy muy emocionado de poder colaborar con Pedro y su grupo, Versus 8, en este programa. Le pedí que comenzara el programa con *Temazcal* en referencia a la culebra y con la esperanza de que alguien más quede igual de impresionado como quedé yo en aquel entonces.

Javier Álvarez escribió *Temazcal* en 1984. Él fue director del Conservatorio de las Rosas cuando Pedro y yo estudiábamos ahí. Un *temazcal* es un baño de vapor usado en varias culturas indígenas del centro de México. Estas estructuras están hechas de roca volcánica o cemento y tienen forma de domo. Han sido parte de ceremonias de purificación y para la salud desde el periodo prehispánico. El lenguaje de esta obra para la inusual instrumentación de maracas y pista electrónica está firmemente basada en la música tradicional de América Latina, en especial en los ritmos complejos de la música tradicional venezolana, como el joropo.

La música de Steve Reich ha sido una parte importante del repertorio de Versus 8, y han presentado varios estrenos en México y Latinoamérica de sus obras, incluyendo la primera presentación completa de la obra monumental *Drumming* en México de este compositor y la primera presentación en América Latina de su *Mallet Quartet*. Una de las razones por las que nos hicimos amigos en la escuela fue por una apreciación mutua de la música de Reich. Al planear una colaboración con ellos, sabía que presentaríamos algo de Steve Reich.

Proverb se presenta raramente en concierto. Reich casi nunca escribe para voces o para cuerdas, las cuales considera que son difíciles de afinar. Las pocas obras que ha escrito para éstos son, sin embargo, de sus mejores y más interesantes. Reich escribió *Proverb* para el cantante y director Paul Hillier, conocido por su trabajo con la música antigua. Por ello, Reich se inspiró en las obras de la Escuela de Notre Dame del siglo XII (que se oye claramente en las partes para los dos tenores) y en las técnicas de imitación de la polifonía del Renacimiento en Italia (ilustradas en los varios cánones de las partes de las sopranos.) La letra de esta obra viene de *Culture and Value* por Ludwig Wittgenstein. En el mismo párrafo del que fue extraído el texto, el poema continúa: "si quieres llegar a lo profundo, no hace falta viajar lejos."

PROVERBIO

"¡Qué pequeño pensamiento hace falta para llenar una vida entera!"

Argentine composer Osvaldo Golijov composed *Demos Gracias* as part of his Passion setting, *La Pasión según San Marcos*, in the year 2000. This movement is a tribute to the mothers of the Plaza de Mayo. During the “Dirty War” 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 disappearance of their children and loved ones. For decades they have continued to meet at the plaza to continue this protest until the government comes clean about what happened. *Demos Gracias* is a set of variations on the theme of *Todavía Cantamos*, a protest song written about this period. The theme is introduced by the altos as a reference to these women. The text is drawn from various psalms, and is about keeping our faith in the face of fear and adversity. In the Mark 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.

WE GIVE THANKS

We give thanks to the Lord;
because his mercy endures forever.

We give thanks to the Lord
And glorify his name,
We praise the Lord
Whose goodness is eternal
He is the Savior.

Even while the earth trembles
We give thanks to the Lord,
for his goodness is eternal.
He is the Savior
That reigns in Heaven.

When death comes
and captures me in its noose,
When I find myself a prisoner
of fear and pain
and the anguish reaches me
I sing to the Lord.

Tremble, tremble, earth...

For though the earth trembles
And death comes to find me
I sing to you, Lord
We give praise to the Lord
We sing, we give praise,
We give thanks to you, Lord.

Osvaldo Golijov, de Argentina, compuso *Demos Gracias* como parte de *La Pasión según San Marcos*, escrita en el año 2000. Este movimiento es un tributo a las madres de la Plaza de Mayo. Durante la Guerra Sucia, el mayor rival de la dictadura en Argentina fue un grupo de mujeres mayores que todos los días, vestidas con ropas tradicionales, protestaban la desaparición de sus hijos y seres queridos frente al palacio de gobierno. Por décadas han continuado sus reuniones de protesta en la Plaza de Mayo hasta que el gobierno confiese lo que sucedió en la Guerra Sucia. *Demos Gracias* es una serie de variaciones sobre el tema *Todavía Cantamos*, una canción de protesta escrita sobre este periodo. El tema es introducido por las altos en referencia a las madres de la Plaza de Mayo. El texto viene de varios salmos y trata sobre el conservar la fe frente al miedo y la peor adversidad. En la historia de la Pasión según San Marcos, Jesús y sus discípulos cantan el salmo después del discurso de despedida de la Última Cena y antes de la Agonía de Jesús en Getsemaní.

DEMOS GRACIAS

Demos gracias al Señor
que su amor es eterno.
Demos gracias al Señor
y alabemos su nombre,
Cantemos al Señor
que su amor es eterno,
Él es el salvador.

Aunque tiemble la tierra
Demos gracias al Señor
que su amor es eterno,
Él es el salvador.
Él reina allá en lo alto.

Cuando viene la muerte
y me enreda en sus lazos
Cuando me hallo preso
de miedo y dolor
y la angustia me alcanza
yo le canto al Señor.

Tiembla, tiembla, tierra...

Aunque tiemble la tierra,
Y la muerte viene a buscarme
yo te canto Señor
alabemos al Señor
cantamos, alabamos
te damos gracias Señor.

Steve Reich's **Mallet Quartet** is scored for two vibraphones and two marimbas. As is common for this composer, the piece is in three movements. In the two outer fast movements, the marimbas set the work's harmonic background through the use of canon. The slow, central movement has an unexpectedly thin texture. Reich often encourages musicians to play loudly and exuberantly, with cyclical grooves and a musical language that has much in common with rock music.

I've named this concert "The Song of the Snake" because of our premiere of this version of *Sensemaya*, by Silvestre Revueltas. This symphonic poem is one of the most frequently performed Mexican orchestral works. Based on the quality of this work, one can only imagine what Revueltas might have written had he not died at such a young age. *Sensemaya* is based on a poem by Nicolás Guillén which depicts the ritual sacrifice of a snake. Some years ago, I read an academic paper by musicologist Ricardo Zohn-Muldoon that mapped the entire piece to the original poem, making it obvious that Revueltas had not only been inspired by the story, but had also based the rhythms, melodies, and form of the work by following the text stress, syllables, and stanzas of the poem. This led me to create this version for choir, which brings together Revueltas' music with Guillén's text.

SENSEMAYÁ
CHANT TO KILL A SNAKE

Mayombe—bombe—mayombé!
Mayombe—bombe—mayombé!
Mayombe—bombe—mayombé!

The serpent has eyes made of glass;
The serpent comes, wraps itself round a stick;
with its eyes made of glass, round a stick,
with its eyes of glass.

The serpent walks without any legs;
The serpent hides in the grass;
Walking, it hides in the grass,
walking without any legs.

Mayombe—bombe—mayombé!
Mayombe—bombe—mayombé!
Mayombe—bombe—mayombé!

Hit it with the ax, and it dies:
hit it now!
Don't hit it with your foot, it will bite you,
Don't hit it with your foot, it will flee!

Sensemaya, the serpent,
sensemaya.
Sensemaya, with its eyes,

Mallet Quartet de Steve Reich está escrito para dos vibráfonos y dos marimbas. Como es común para este compositor, la pieza está en tres movimientos, con los dos movimientos rápidos en los extremos estableciendo el fondo armónico de la obra a través del uso del canon y un movimiento lento central con una textura inesperadamente transparente. Reich pide que los músicos toquen de manera extrovertida y fuerte, con ciclos rítmicos y un lenguaje que tiene mucho en común con el rock.

He titulado este concierto "El canto de la culebra" por el estreno de esta versión de *Sensemaya* por Silvestre Revueltas. Este poema sinfónico es una de las obras orquestales mexicanas más frecuentemente presentadas. Dada su calidad, es difícil imaginar qué podría haber escrito Revueltas de no haber fallecido a tan temprana edad. *Sensemaya* está basado en un poema por Nicolás Guillén y trata del sacrificio ritual de una serpiente. Hace unos años, leí un artículo académico del musicólogo Ricardo Zohn-Muldoon que relata la pieza entera al poema original, mostrando que Revueltas no solo estaba inspirado por la historia, sino que había basado los ritmos, melodías, y forma de la obra siguiendo la acentuación, sílabas, y versos del poema. Esto me llevó a crear esta versión para coro, reuniendo la música de Revueltas y el texto de Guillén.

SENSEMAYÁ
CANTO PARA MATAR UNA CULEBRA

¡Mayombe—bombe—mayombé!
¡Mayombe—bombe—mayombé!
¡Mayombe—bombe—mayombé!

La culebra tiene los ojos de vidrio;
la culebra viene y se enreda en un palo;
con sus ojos de vidrio, en un palo,
con sus ojos de vidrio.

La culebra camina sin patas;
la culebra se esconde en la yerba;
caminando se esconde en la yerba,
caminando sin patas.

¡Mayombe—bombe—mayombé!
¡Mayombe—bombe—mayombé!
¡Mayombe—bombe—mayombé!

Tú le das con el hacha, y se muere:
¡dale ya!
¡No le des con el pie, que te muerde,
no le des con el pie, que se va!

Sensemaya, la culebra,
sensemaya.
Sensemaya, con sus ojos,

sensemayá.
Sensemayá, with its tongue,
sensemayá.
Sensemayá, with its mouth,
sensemayá . . .

The dead serpent cannot eat;
the dead serpent cannot hiss;
cannot walk,
cannot run.
The dead serpent cannot see;
the dead serpent cannot drink;
cannot breathe,
cannot bite!

Mayombe—bombe—mayombé!
Sensemayá, the serpent . . .
Mayombe—bombe—mayombé!
Sensemayá, is not moving . . .
Mayombe—bombe—mayombé!
Sensemayá, the serpent . . .
Mayombe—bombe—mayombé!
Sensemayá, it is dead!

When we were students together at Las Rosas Conservatory, a couple of members of Versus 8 and I played together in a salsa band. *Son de la loma* is the first song that I learned and played with them. I thought it would be a fun way to end the program, and it connected well to elements in some of the other music on this program. This is one of the most famous songs by Trío Matamoros, arranged for chorus by Cuban arranger Carlos Monier (with a few additions of our own.) This *son*, a traditional Cuban genre, is about the many famous singers that have come out of Santiago, Cuba, and the idea of them coming from the rural communities (in the hills) and singing their songs in the cities (on the plains). The title of the song is a pun which can mean “they are from the hillside” and “the *son* of the hillside”.

THEY ARE FROM THE HILL (THE SON OF THE HILL)

Mom, I want to know, where do singers come from?
That I find them so charming and I want to get to know them
With their fascinating songs that I want to learn.

Where are they from?
They might be from Havana,
They might be from Santiago, a self-sufficient land,
They're from the hillside, and they sing in the plains...

sensemayá.
Sensemayá con su lengua,
sensemayá.
Sensemayá con su boca,
sensemayá . . .

La culebra muerta no puede comer;
la culebra muerta no puede silbar;
no puede caminar,
no puede correr.
La culebra muerta no puede mirar;
la culebra muerta no puede beber;
no puede respirar,
¡no puede morder!

¡Mayombe—bombe—mayombé!
Sensemayá, la culebra . . .
¡Mayombe—bombe—mayombé!
Sensemayá, no se mueve . . .
¡Mayombe—bombe—mayombé!
Sensemayá, la culebra . . .
¡Mayombe—bombe—mayombé!
¡Sensemayá, se murió!

Cuando estudiábamos juntos en el Conservatorio de las Rosas, algunos de los miembros de Versus 8 y yo tocábamos juntos en una banda de salsa. *Son de la loma* fue la primera canción que aprendí y toqué con ellos. Pensé que sería una manera divertida de terminar este programa, y conecta bien con elementos en otras piezas que presentamos. Esta es una de las canciones más famosas de Trío Matamoros, en versión para coro por el Cubano Carlos Monier (con algunas cosas que hemos agregado nosotros.) Este son, una forma musical tradicional cubana, es sobre los muchos cantantes famosos que han salido de Santiago de Cuba, y la idea de que ellos venían de sus comunidades rurales (en la loma) a cantar sus canciones en las ciudades (en el llano.)

SON DE LA LOMA

Mamá yo quiero saber, de donde son los cantantes,
Que los encuentro galantes y los quiero conocer
Con sus trovas fascinantes que yo me quiero aprender.

¿De donde serán?
Serán de La Habana,
Serán de Santiago, tierra soberana,
Son de la loma, y cantan en llano...

Our guest artists:

Versus 8 percussion quartet, now with a fifteen-year career, has traveled throughout Mexico to promote concerts of music for this type of ensemble with the main goal of increasing awareness of percussion music and collaborating with composers to create new works. Versus 8 has played at various state, national, and international festivals, and they have been on stage with various well-known groups and as soloists with several orchestras in Latin America. In their search for new compositional voices, they have collaborated with internationally-renowned composers such as Alejandro Viñao, José Manuel López-López, Angelo Sturiale, Stephen Montage, Javier Álvarez, and Iván Naranjo. They have also received important Mexican grants at a state and national level. Versus 8 has two studio recordings: *Travesías* and *Kids Home Alone*. In 2018, they celebrate sixteen years working together and will present a large number of concerts, national and world premieres, and commission several new works. They have also started work on their third recording, which will be a homage to the great American composer John Cage, thanks to the support of the program “Mexico en Escena” from FONCA.

El cuarteto de percusión Versus 8, ya con quince años de trayectoria, ha recorrido gran parte de México promoviendo la música de concierto para este tipo de dotación, teniendo como objetivo principal la difusión de la música para percusión, y la colaboración con compositores para la creación de nuevas obras. Versus 8 se ha presentado en diversos festivales estatales, nacionales e internacionales y han participado al lado de distinguidas agrupaciones y con varias orquestas en América Latina. En la búsqueda de nuevas propuestas han tenido colaboraciones con compositores de talla internacional, como Alejandro Viñao, José Manuel López-López, Angelo Sturiale, Stephen Montague, Javier Alvarez, e Iván Naranjo. Además, han recibido apoyos a nivel estatal y nacional. Versus 8 ha realizado dos discos, “Travesías” y “Kids home alone”. En este 2018 celebran dieciséis años con una gran diversidad de conciertos, estrenos nacionales y mundiales y comisiones de obras; y empiezan a trabajar en la realización de su tercer disco, el cual será un homenaje al gran compositor norteamericano John Cage, gracias al apoyo del programa “México en Escena” del FONCA.



Our 2018-19 season would not be possible without the support of the following people and organizations in the form of in-kind and monetary gifts:

Metropolitan Regional Arts Council
Our Lady of Guadalupe Church
Church of the Ascension
Minnesota Chorale
Robert Peskin
Douglas Throckmorton
Rosemary and David Good
Rahn Yanes
Joanne Hernández

Elisa Olson
Carol Barnett
David and Katherine Mennicke
Lisa Sass Zaragoza
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Sara Zanussi
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Timoty Sellers
Barbara Ann Brown
Marilyn Wells
Mark and Rhoda Schuler
Tom Ries
Meg Ojala
William Haugen
Charles Baxter
Kathryn Schiltgen

Border CrosSing board:

Ahmed Anzaldúa, Bethany Battafarano, Elisa Olson, Natalia Romero,
Shahzore Shah, Jake Endres, Paul Wilson, Jack Vishneski

Border CrosSing staff:

Development, Jack Vishneski || Operations, Elisa Olson
Event Coordinator, Kate Vishneski

Additional thanks for helping us host Versus 8 this week:

Dr. Mark and Dr. Rhoda Schuler,
Concordia University St. Paul Department of Theology & Ministry faculty

Dr. David Mennicke,
Concordia University St. Paul Director of Choral Studies,
and Mrs. Katherine Mennicke

Concordia University, St. Paul Department of Music, Theatre and Dance
(Dr. Monica Murray, Chair)

Concordia University, St. Paul Office of Student Services
(Prof. Jason Rahn, Assoc. Vice-President)

Rev. Dr. Tom Ries, President, Concordia University, St. Paul

Prof. Aaron Isakson

Director of Instrumental Activities, Concordia University, St. Paul

Percussion instruments generously provided by the University of Minnesota Percussion Studio.

A special thank you to Fernando Meza and his student Jack Donovan for coordinating instrument transportation and additional Versus 8 performances.

Electronic keyboards and tech support generously provided by Michael Duffy

An additional thank you to Carol Barnett and Stephen Prutsman for their assistance in creating the arrangement of Sensemayá, and to Mayra Mendoza and Ahmedito Anzaldúa Mendoza for all their help.



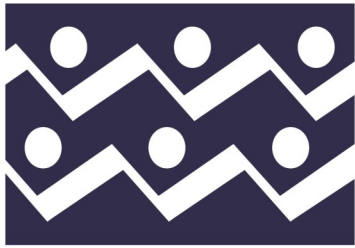
Sandra Feist and Grell Feist PLC are proud to sponsor this Border CrossSing production. As an immigration attorney and a lover of music Sandra strongly supports Border CrossSing’s mission of bringing diverse communities together through music.

* * * * *

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.

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



MINNESOTA CHORALE

Upcoming events from our partners of the Minnesota Chorale:

HOLST: *The Planets* with Minnesota Orchestra; Osmo Vänskä, conductor
Thursday – Saturday, September 27 - 29; Orchestra Hall, Minneapolis

WILLIAMS: *Harry Potter & the Prisoner of Azkaban*: Live film showing with MN Orchestra; Sarah Hicks, conductor
Friday – Sunday, October 26 - 28; Minneapolis Convention Center Auditorium

BRIDGES: *Minnesota – Our Home* with MYC & VoX; Kathy Saltzman Romey, Pat Arasim & Jerry Rubino, conductors
Saturday, November 10; Roseville Lutheran Church, Roseville

BACH: *Christmas Oratorio, Cantatas IV, V & VI*, with Minnesota Orchestra; Nicholas Kraemer, conductor
Saturday & Sunday, December 8 & 9; Orchestra Hall, Minneapolis

CULTURA
SECRETARÍA DE CULTURA



"Proyecto apoyado por el Fondo Nacional para la Cultura y las Artes"



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.



SPHINX VIRTUOSI MUSIC WITHOUT BORDERS

SUN, OCT 28 • 3PM
ORDWAY CONCERT HALL
DOWNTOWN SAINT PAUL

A chamber ensemble comprised of the nation's top Black and Latino classical string soloists, the Sphinx Virtuosi returns to Saint Paul after acclaimed performances at the Ordway in 2016 and 2017. The orchestra will perform music by composers from communities searching for harmony and separated by time, distance, hardship and conflict.

TICKETS: \$10, \$15 OR \$20
CHILDREN AND STUDENTS ATTEND FREE!

PURCHASE AT: schubert.org/sphinx • 651.292.3268



THE ARTS PARTNERSHIP



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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