ST. OLAF COLLEGE DEPARTMENT OF MUSIC

Border CrosSing & St. Olaf Chamber Singers

TOGETHER WE GATHER:

The Blessings Between

NATALIA ROMERO ARBELÁEZ '15, *CONDUCTOR*

THEREES TKACH HIBBARD, *CONDUCTOR*

WITH

KAITLYN CLAWSON-CANNESTRA '20, *PIANO*

JONATHAN THOMAS MADDEN '20, *HARPSICHORD*

THE BACH CHAMBER ENSEMBLE

SUNDAY, NOVEMBER 22, 2026 • 7:30 PM

BOE MEMORIAL CHAPEL

TOGETHER WE GATHER: THE BLESSINGS BETWEEN

We gather together today to seek "the blessings between" .....
...Heaven and Earth
...Life and Death
...Joy and Sorrow
...Love and Longing
...Mystery and Faith
...Hope and Light
...Dance and Song
...Sound and Space

Through these wonderful musical collaborations both ancient and modern we bring to life moments of light and joy in our songs from Guastavino and Rinçon, of steadfast faith and a promise of salvation in Bach's motet *Ich lass dich nicht*; and from each of us sharing with all of you the beauty and deep feelings we have gathered from many other poets and composers that help us find these blessings of the "in-betweens" of life in this world and beyond. We will meet you "at the river".....

PROGRAM, TEXTS, & TRANSLATIONS

— St. Olaf Chamber Singers —

Plaudite, Psallite — Kestutis Daugirdas (b. 1985)

Plaudite, psallite,
jubilate Deo,
omnis terra—alleluja.
Benedicant Dominum omnes gentes,
collaudantes eum—alleluja
quia fecit nobiscum
Dominus misericordiam suam—alleluja
et captivam duxit captivitatem,
admirabilis et gloriosus
in saecula—alleluja.

Text from Psalms 66, 67, 68

Clap (your hands), sing praises,
make a joyful sound to God,
all the earth—hallelujah.
Let all nations bless the Lord,
joining in his praises—hallelujah,
for the Lord has had
mercy on us—hallelujah,
and he has led captivity captive,
estimable and venerable
for (all) ages—hallelujah.

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— Together —

Ich lasse dich nicht, du segnest mich denn, BWV Anhang 159 — Johann Sebastian Bach (1685-1750)

Motet
Ich lasse dich nicht, du segnest mich denn,
Mein Jesu ich lasse dich nicht, du segnest mich denn!

Weil du mein Gott und Vater bist,
dein Kind wirst du verlassen nicht.
du väterliches Herz!
Ich bin ein armer Erdenkloß,
auf Erden weiß ich keinen Trost.

Chorale
Ich dank dir, Christe, Gottes Sohn,
daß du mich solchs erkennen lan
durch dein göttliches Word;
verleih mir auch Beständigkeit
zu meiner Seelen Seligkeit.

Lob, Ehr und Preis sei dir gesagt
fur alle dein erzeigt Wohltat,
und bitt demutiglich, lass mich nicht
von dein'm Angesicht
verstosen werden ewiglich.

Motet
I will not let you go, until you bless me,
My Jesus, I will not let you go, until you bless me!

Since you are my God and father,
You will not abandon your child,
You who have a father's heart!
I am a poor clod of earth,
On earth I know no consolation.

Chorale
I thank you, Christ, God's Son
That you will let me realize
through your divine word
Grant me constancy also
For my soul's salvation.

Praise, honor, and glory to you
For all your loving kindness
And I humbly ask, let me not
Be forever banished
From your countenance.

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PROGRAM, TEXTS, & TRANSLATIONS

— St. Olaf Chamber Singers —

Sfogava Con Le Stelle

Claudio Monteverdi (1567-1643)

Sfogava con le stelle un'infermo d'Amore
Sotto notturno ciel il suo dolore,
E dicea fisso in loro:
O imagini belle del'idol mio ch'adoro
Si com'a me mostrate,
Mentre cosi splendete la sua rara beltate
cosi mostrast'a le
I vivi ardori miei
La fareste col vostr'aureo sembiante
Pietosa si come me fat'amante.

Text by Octavio Rinuccini (1562-1621)

With the stars one stricken by love gave vent to
to his ache under the night sky,
and staring at them he says:
"O beautiful images of my idol whom I adore,
just as you are showing me
her rare beauty while you sparkle so well,
so also must you demonstrate to her
my living ardour;
by your golden appearance
make her compassionate just as you make me loving."

Translation by Robin Saunders

Amo

Nico Gutierrez (b. 1993)

Todo, todos, se han ido
Solo me acompañan mis recuerdos
Con los cuales unos ratos yo lloro
Y en ocasiones logro a sonreir
Los amo

Text by Mariano Melendro Serna (1894-1989)

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

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O Perfect Love

Joseph Barnby (1838-1896)
arr. Stephen M Murphy (b. 1990)

O perfect Love, all human thought transcending,
lowly we kneel in prayer before thy throne,
that theirs may be the love which knows no ending,
whom thou in sacred vow dost join in one.

O perfect Life, be thou their full assurance
of tender charity and steadfast faith,
of patient hope and quiet, brave endurance,
with childlike trust that fears no pain or death.

Grant them the joy which brightens earthly sorrow;
grant them the peace which calms all earthly strife;
grant them the vision of the glorious morrow
that will reveal eternal love and life.

Text by Dorothy F. Gurney (1858-1932)

Gather At The River

Robert Lowry (1826-1899)
arr. Stacey V. Gibbs

Shall we gather at the river,
Where bright angel feet have trod;
With its crystal tide forever
Flowing from the throne of God?
Yes, we will gather at the river,
The beautiful, the beautiful river;
Gather with the saints at the river
That flows from the throne of God.

On the margin of the river,
washing up its silver spray
We will talk and worship forever
on that happy golden day
Soon we'll reach the shining river,
Soon our pilgrimage will cease
Soon our happy hearts with quiver
With the melody of peace.

Text by Robert Lowry

PROGRAM, TEXTS, & TRANSLATIONS

— Border CrosSing —

O Magnum Mysterium

Cesar Alejandro Carrillo (b. 1957)

O magnum mysterium,
et admirabile sacramentum,
ut animalia viderent Dominum
natum iacentem in praesepio.

Beata Virgo, cuius viscera
meruerunt portare Dominum
Iesum Christum.

Text from Matins of Christmas in the Roman Breviary

O great mystery,
and wondrous sacrament,
that animals should see the new-born Lord
lying in their manger.

Blessed is the Virgin whose womb
was worthy to bear the Lord
Jesus Christ.

Translation by Ron Jeffers, © 1988 earthsongs choral music.
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Verano Porteño

Astor Piazzolla (1921-1992)
arr. Oscar Escalada

Muñequita linda ("Te quiero, dijiste")

Maria Grever (1885 - 1951)
arr. Jose Galvan

Muñequita linda ("Te quiero, dijiste")
"Te quiero", dijiste, tomando mis manos
entre tus manitas de blanco marfil.
Y sentí en mi pecho
un fuerte latido después un suspiro,
y luego el chasquido de un beso febril.

Muñequita linda, de cabellos de oro
de dientes de perla, labios de rubí.
Dime si me quieres como yo te quiero,
Si de mi te acuerdas como yo de ti

Y a veces escucho un eco divino
que envuelto en la brisa parece decir:
"Sí, te quiero mucho,
mucho, mucho, mucho
Tanto como entonces, siempre, hasta morir."

Text by Maria Grever

Beautiful Doll
"I love you," you said, taking my hands
Between your small ivory white hands.
And I felt in my chest
A strong heartbeat after a sigh,
And then the crack of a feverish kiss.

My beautiful little doll, with hair of gold
With pearly teeth, ruby lips.
Tell me if you love me like I love you,
If you remember me like I do you.

And sometimes I hear a divine echo
Wrapped in the breeze that seems to say:
"Yes, I love you very much,
Very very very much,
As much as I did then, always, until I die."

— Together —

Gala del día

Carlos Guastavino (1912-2000)

Gala del día
Amo la luz del alba porque te besa,
Y te devuelve viva, viva y traviesa.
Erguida espiga al viento del mediodía
Amo el sol que te dora, madura y mía.

Ay! corazón de la noche
Gala del día!
Mi vida, estoy quemando por tu alegría!

Cuando la tarde llora su luz perdida,
Amo el trino que prendes sobre mi vida.
Quiero tanto a la noche que es infinita,
Como tu hora dulce, oscura y tibia.

Ay! corazón de la noche
Gala del día!
Mi vida, estoy quemando por tu alegría!

Text by Arturo Vázquez Cey (1888-1958)

Finery of the Day
I love the light of dawn because it kisses you,
and makes you alive, alive and fanciful.
Straight tassel to the wind of noon,
I love the sun that gilds you, ripe and mine.

Alas! Heart of the night,
Finery of the day!
My life, I am longing for your happiness!

When the afternoon cries for its lost light,
I love the song you put in my life.
I love so much the night that is infinite,
as your sweet hour, dark and warm.

Alas! Heart of the night,
Finery of the day!
My life, I am longing for your happiness!

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Al tribunal de tu pecho

Carlos Guastavino

Al tribunal de tu pecho
Al tribunal de tu pecho
Vengo a elevarle recurso
Por si quisiera escuchar
Mi pasión y su discurso

Jardín de amores
Castigo liviano puedan merecer
Los amadores

Al tribunal de tu pecho
Vengo a probarle constancia
Por si pudieran valer
Mis desvelos y observancia

Jardín de amores
Castigo liviano puedan merecer
Los amadores

Al tribunal de tu pecho
Vengo a pedirle clemencia
Por si pudiera imponer
Mi prisión y penitencia

Jardín de amores
Castigo liviano puedan merecer
Los amadores

Text by León Benarós (1915 - 2012)

To the Court of Your Heart
To the court of your heart
I come to appeal
Should it want to listen
To my passion and pleading

Gardens of love,
The lovers deserve
Only a slight penalty

To the court of your heart
I come to prove my fidelity,
The proof should be
My sleeplessness and observance

Gardens of love
The lovers deserve
Only a slight penalty

To the court of your heart
I come to ask for clemency
If it is going to sentence me
To prison and penitence

Gardens of love
The lovers deserve
Only a slight penalty

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— Together —

Bullerengue

Jose Rinçon (b. 1937)

Bullerengue
Si yo fuera tambó
mi negra,
sonara na má pa tí;
Pa tí, mi negra, pa tí.

Si maraca fuera yo,
sonara sólo pa tí,
pa tí maraca y tambó;
pa tí, mi negra, pa tí.

Quisiera volverme gaita
y sonar sólo pa tí,
pa tí, solita, pa tí;
pa ti, mi negra, pa ti.

Y si fuera tamborito
currucutearía bajito,
bajito, pero bien bajito,
pa que bailara pa mí.
Pa mí, mi negra, pa mí
pa mí, na má que pa mí.

Text by Jorge Artél

Bullerengue
If I were a drum,
my dear one,
I would sound only for you
For no one but you.

If I were maracas
I would sound only for you
For you, drums and maracas
For you, my dear one, for you.

I wish I could be a gaita
And sound only for you,
For you, only for you,
For you, my dear one, for you.

And if I were a little drum
I would beat very softly for you,
Softly, but oh so softly,
So that you would dance for me.
For me, my dear one, for me.
For me, and only for me.

Transcribed, translated and edited by Fred Squatrito.
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THE GIFT OF MUSIC —
Every Ole musician has one thing in common: their lives have been enriched by gifts made to support music at St. Olaf College. Year after year, gifts made by alumni, parents, and friends of the college provide vital support for financial aid, academic programs, and the performances that will stay with us forever. Support the tradition of excellence that brings you so much joy, and make your impact today.
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Border CrosSing

Natalia Romero Arbeláez ’15, *conductor*

Elena Stabile
Anna Stolte-Huchim
Mari Esabel Valverde ’10
Alyssa Anderson
Laura Krider
Matthew Valverde
Sam Baker
Jake Endres ’93
Rodolfo Nieto

Border CrosSing is an award-winning, Minnesota- based, choral arts nonprofit. Our mission is to cross borders through choral music. Founded in 2017, Border CrosSing envisions a fundamental change in classical music culture, so that every concert, every audience, and the artists on stage truly reflect the cultural reality in which we live. Our work provides opportunities for people from different communities to understand each other in new ways through our multilingual Puentes concert series; Heritage Choir, our inclusive community chorus; education outreach with local schools; studio albums Un milagro de fe and Aquí te amo; and vocal sheet music publications on Graphite Marketplace.

The Border CrosSing Education Outreach Ensemble is composed of members from the Border CrosSing professional roster, all accomplished soloists, teaching artists, composers and performers based in Minnesota. Originally developed as part of MPR’s Class Notes program, Border CrosSing’s Education Outreach Ensemble has performed for thousands of students across the state. With the support of Chorus America Music Education Partnership Grants, the program has grown into ¡Dale! School Residency Program, where the ensemble brings Latin American music across styles and traditions to classroom settings and engages students directly in the learning and performing process.

Originally from Colombia, **Natalia Romero Arbeláez** is a passionate performer, music educator, and community builder. She brings energy and a deep love of inclusive music-making to every group she leads. Natalia is passionate about access, and singer input & ownership in her choirs and performing practices. In addition to her work in the classroom, Natalia serves as the Education & Community Engagement Director for Border CrosSing, where she’s developed the ¡Dale! School Residency Program and founded Heritage Choir, a joyful and welcoming bilingual community choir. Natalia holds a Bachelor of Music from St. Olaf College and a Master of Music Education from the University of Saint Thomas.

St. Olaf Chamber Singers

Therees Tkach Hibbard, *conductor*

Kaitlyn Clawson-Cannestra '20, *collaborative pianist*
Will Schroth-Douma '27, *student assistant*
Finn Morrison-Miess '27, *manager*

SOPRANOS	ALTOS	TENORS	BASSES
Joanna Highfill '28	Katie Garner '28	Jake Bruening '28	Gabriel Chapital de Renty '27
Meredith Ivory '27	Shayla Gleason '27	Ian Carter '27	Drew Erickson '26
Grace Kamarad '27	Jenna Hartz '27	Brady Martin '28	Lucan O'Neal '26
Salisha Knox '27	Emma Jacquin '29	Finn Morrison-Miess '27	Henry Rye '26
Ally Nolan '27	Audrey Jensen '27	John Rasmussen '27	Will Schroth-Douma '27
Marin O'Malley '27	Avari Parker '29	Owen Salmi '29	Robert Shaw '27
Starlynn Yacinthe '27	Jasi Storck '27	Larry Williams '28	Sam Vallencourt '29

Dr. Kaitlyn Clawson-Cannestra '20 is a Visiting Assistant Professor at St. Olaf College, where she teaches music theory and music history. She recently received a Ph.D. in Music Theory from the University of Oregon. Her previous degrees are in Piano Performance, from the Chicago College of Performing Arts (M.M.) and St. Olaf College (B.M.) respectively. Her research focuses on the intersection of gender, voice, and song, and her dissertation is titled "Gender Performativity Through Song: Analyzing the Voices of Seven Disney Princesses." She also has a podcast titled "What Music Theory Doesn't Want You to Know," available wherever you get your podcasts! Dr. CC is a proud former member of the St. Olaf Orchestra, Band, and Chamber Singers, and she is excited to be back making music on the Hill this year.

Bach Chamber Ensemble

Jonathan Thomas Madden '20, *harpsichord*

Joshua Villanoy '27, *violin*
Mia Stipkovits '28, *violin*
Will Weaver '28, *viola*
Mimi Van Voorst '29, *cello*
Izzy Goldstein '28, *bass*
Connor Coleman '27, *oboe*
Eri Okada '29, *oboe*
Karin Juhl '27, *English horn*
Icarus Bulander '27, *bassoon*

Jonathan Thomas Madden '20 is a conductor, composer, and church musician from Rochester, NY. Currently, he is Adjunct Instructor of Music at St. Olaf College in Northfield, MN, where he serves as Interim Cantor to the Student Congregation and director of the St. Olaf Cantorei.

He earned the Bachelor of Music Degree in Composition from St. Olaf College. He received the Masters of Music Degree in Choral Conducting from the Eastman School of Music, where he was also awarded the Graduate Teaching Assistant Prize for his teaching of first-year aural skills. He also serves as the Director of Music at University Presbyterian Church in Rochester Hills, Michigan, and is pursuing the Doctor of Musical Arts Degree in Choral Conducting at the University of Michigan.

Jon is a proud student of Anton Armstrong, Christopher Atzinger, James E.Bobb, Therees Hibbard, Timothy Mahr, Brian Preston, Eugene Rogers, S Joshua Sheppard, Janet Stadt, Emery Stevens, William Weinert, and Lee Wright, among many othercompassionate and generous people.