

Frank La Rocca  
Mass of the Americas  
Misa de las Américas



Benedict XVI Choir  
and Orchestra  
Richard Sparks



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1	El Cantico del Alba	2:51
2	Kyrie	4:15
3	Gloria	6:01
4	Offertory (Ave Maria)	5:27
5	Sanctus - Benedictus	3:33
6	Agnus Dei	2:33
7	Ave Verum Corpus	5:36
8	Aue Maria (Nahuatl)	5:47
9	Salve Regina	4:36
10	Alma Redemptoris Mater	3:01
11	Ave Regina Cælorum	3:55
12	Regina Cæli	3:03
	TOTAL	50:46



**Benedict XVI Choir and Orchestra**  
**Richard Sparks, conductor**

**SOPRANOS**

Elisse Albian  
Estelí Gomez  
Sarah Moyer  
Nola Richardson

**ALTOS**

Carrie Cheron  
Catherine Hedberg  
Helen Karloski  
Kate Maroney

**TENORS**

Paul D'Arcy  
Nate Hodgson  
Alex Longnecker  
John Ramseyer

**BASSES**

Michael Hawes  
Harrison Hintzsche  
Enrico Lagasca  
Gilbert Spencer

**VIOLIN I**

Jorge Ávila,  
*concertmaster*  
Alexander Sharpe  
James Tso

**VIOLIN II**

Andrea Schultz  
Rachel Handman  
Susan Dominguez

**VIOLA**

Liu-Wen Ting  
Nikki Federman

**'CELLO**

Garo Yellin  
Carlo Pellettieri

**BASS**

Dave Romano

**GUITAR**

Dan Lippel

**PERCUSSION**

Jeffrey Irving

**HANDBELLS**

Erin Downey  
Melissa Vainio  
Brian Seemann

**ORGAN**

K. Scott Warren

**SOLOISTS**

**Gloria**  
Michael Hawes  
Elisse Albian  
Carrie Cheron  
Nathan Hodgson

**Offertory (Ave Maria)**

Estelí Gomez

**Ave verum corpus**

Elisse Albian  
Carrie Cheron

**Ave Maria**

Kate Maroney  
Jorge Ávila  
Jeffrey Irving  
K. Scott Warren

# Benedict XVI Institute

*Mass of the Americas* was the first musical work commissioned by the Benedict XVI Institute for Sacred Music and Divine Worship. In 2018 His Excellency Salvatore J. Cordileone, the Roman Catholic Archbishop of San Francisco, noted the exact coincidence of two feasts in that year: The Immaculate Conception and the celebration of the Guadalupana, the festive observance of Our Lady of Guadalupe. This inspired him to hold a liturgical observance uniting the two traditions, honoring Our Lady under both titles. For the occasion he commissioned composer Frank La Rocca to create music for a Mass incorporating, in the manner of Renaissance paraphrase Masses, traditional Mexican melodies, especially “La Guadalupana.” He asked La Rocca to craft with music what the Franciscan friars of the Mission Era had crafted with church architecture: at once keeping with Catholic sacred traditions and reflecting contributions of local culture—both timeless and timely.

The patrons of the *Mass of the Americas*, Frank and Sally Hanna, give thanks to our Lady of Guadalupe, and humbly seek her guidance and intercession for the families of the Americas.

The mission of **The Benedict XVI Institute for Sacred Music and Divine Worship** is to open the door of Beauty to God. The Institute provides resources for more beautiful and reverent liturgy and seeks to renew a Catholic culture of the arts. The Benedict XVI Institute’s most recent commissions from composer-in-residence Frank La Rocca will form its next recording release, the *Requiem Mass for the Homeless* and *Missa Sancti Juníperi Serra*, honoring the founder of the California Missions.

Learn more at [BenedictInstitute.org](http://BenedictInstitute.org).

# El Instituto Benedicto XVI

La *Misa de las Américas* fue la primera obra musical encargada por el Instituto Benedicto XVI para la Música Sagrada y el Culto Divino. En 2018, el Excmo. Mons. Salvatore J. Cordileone, arzobispo de San Francisco, señaló la coincidencia exacta de dos fiestas en ese año: la Inmaculada Concepción y la celebración de la Guadalupana, la festividad de Nuestra Señora de Guadalupe. Esto lo inspiró a celebrar una práctica litúrgica que uniera las dos tradiciones, honrando a Nuestra Señora bajo ambos títulos. Para la ocasión, le encargó al compositor Frank La Rocca que creara música para una Misa que incorporara, a la manera de las Misas de paráfrasis renacentistas, melodías tradicionales mexicanas, especialmente “La Guadalupana”. Le pidió a La Rocca que creara con la música lo que los frailes franciscanos de la época de las misiones habían hecho con la arquitectura de las iglesias: mantener al mismo tiempo las tradiciones sagradas católicas y reflejar los aportes de la cultura local, a la vez atemporal y oportuna.

Los generosos donantes de la *Misa de las Américas*, Frank y Sally Hanna, agradecen a Nuestra Señora de Guadalupe y le piden humildemente su guía e intercesión para las familias de las Américas.

La misión del **Instituto Benedicto XVI para la Música Sagrada y el Culto Divino** es abrir la puerta de la belleza de Dios. El Instituto proporciona recursos para una liturgia más bella y reverente y busca renovar la cultura católica de las artes. Los encargos más recientes del Instituto Benedicto XVI al compositor residente Frank La Rocca formarán su próximo lanzamiento discográfico, la *Misa de Réquiem por las personas sin techo* y la *Misa de San Junípero Serra*, en honor al fundador de las Misiones de California.

Para más información, visite [BenedictInstitute.org](http://BenedictInstitute.org).



*"The Mass of the Americas"* by Matilde Olivera [MatildeOlivera.com](http://MatildeOlivera.com)  
Our Lady of the Immaculate Conception (left) and Our Lady of Guadalupe (right)

## A note from the composer

When I first began work on *Mass of the Americas*, I did not know what a deeply enriching experience lay in store for me. I hadn't ever explored very deeply the musical landscape of either Mission Era California or of Mexico in its early Catholic era. What I found was an enormously rich musical culture, both of sacred and secular music, and I learned much about how the secular and sacred informed one another in those places. This became the touchstone for my approach to Mass of the Americas, in fulfillment of the commission I was given.

As I delved deeper into the early history of the conversion of the Mexica, I became fascinated with their language, Nahuatl. Again, I had no idea what riches lay in store for me as I sought out an authentic Nahuatl text of the "Ave Maria," which I had decided to include in the Mass as paraliturgical meditation. I thought it was imperative that the language that La Guadalupana, Our Lady of Guadalupe, spoke to St. Juan Diego in 1531 be heard as part of this Mass. This, in turn, led to the idea of using a very soft marimba tremolo as part of that song, since the marimba originated in Southeastern Mexico and Guatemala. The florid and exuberant praises of the Nahuatl prayer spoke to me of a culture with a high regard for sacred mysteries, and this language became a source of profoundly refreshing inspiration.

I want to express my deepest gratitude to Archbishop Cordileone, to Maggie Gallagher,

Executive Director of The Benedict XVI Institute, and to conductor Richard Sparks. I am honored to work with such generous and faithful partners.

Frank La Rocca

## The Mass of the Americas

The music of Frank La Rocca's *Mass of the Americas* bridges several traditional points of division. First of all, it brings together popular Hispanic carols and pious songs with high classical musical styles. Second, it begins with conventional harmonic language and expands it through dissonances that substantially transcend that language, often then returning to its original harmonic style. Third, it is based upon simple melodies (both folk tunes and Gregorian chant), which can then be expanded in an essentially contrapuntal style. Fourth, it is essentially vocal music sung by a choir, but its accompaniment incorporates not only a string orchestra (in the spirit of a *Missa solemnis*), but also guitar, hand bells, and marimba. It sets the texts of the Ordinary of the Mass, but distinguishes each from the others by musical styles that suit the distinct liturgical purposes of the Kyrie, Gloria, Sanctus, Benedictus, and Agnus Dei. A choral setting of the Credo is not included. Additionally, it provides offertory and communion pieces that are even more distinct from each other than are the pieces of the Ordinary. In all of these, La Rocca is

extraordinarily resourceful in providing stylistic differences that suit the liturgical position of each piece.

Each piece has a dynamic shape which underlines its liturgical purpose. This shape often consists of a move from simplicity to complexity and back, but with a distinctive and telling climax for each. La Rocca is an effective evangelist for the liturgical functions of music and for its use of modern styles. His music educates the listener by beginning in a moderately classical language and then progressing to purposefully dissonant climaxes which resolve again into more conventional harmonies. This is not his principal purpose; rather it is a means to an end to create expressive and elevating liturgical compositions.



*El Cantico del Alba*, incipit

Hispanic starting points are two traditional folk melodies, *El Cantico del Alba* and, especially,



*La Guadalupana*, incipit

*La Guadalupana*. *El Cantico del Alba*, a sweet, chaste melody, accompanied by a single-tone chime, praises Mary at dawn. It is appropriately sung by women in unison and then in two parts. Men eventually join, and after a brief period of imitative polyphony, Hell's fear of Mary is expressed in climax that which subsides into two-part women's voices singing Mary's praise.

The Kyrie of the Mass is based upon the traditional Gregorian chant for Masses of the Blessed Virgin, *Cum jubilo*. It follows the ancient liturgical practice of alternating the sides of the choir, the men singing chant and the women beginning a polyphonic response. The third invocation of “Christe eleison” reaches a climax in an outburst crying for mercy. The final three invocations complete the movement with greater complexity, alternating men and women in chant and concluding with a brief, serene polyphonic conclusion.

The Gloria is a somewhat longer text, and it is set more directly. There are three distinct sections, the first very upbeat, the second more penitential, and the third triumphant. Snatches of *La Guadalupana* are unmistakable throughout the piece. The Gloria includes two mentions of the Lord, “Jesu Christe.” Composers often take advantage of this double occurrence by setting them in remarkable contrast, and this is what La Rocca does. The first one is set to slow, low-pitched block chords, expressing an ultimate sense of adoration. After the more penitential middle section, the final triumphant culmination reaches a climax on the second “Jesu Christe” now set to an extraordinary *fortissimo* harmonic digression in long notes, a most striking contrast with the former occurrence of the Lord’s name.

*Ave Maria*, “Hail Mary,” is the quintessential Marian prayer, consecrated by innumerable repetitions in the Rosary. La Rocca sets it twice in the Mass. It occurs first as the proper offertory of the Mass for the Immaculate Conception. The words of the Angel Gabriel

at the Annunciation, from St. Luke (1:28), conclude with the line “blessed art thou among women”; but when Mary subsequently visits Elizabeth, she is greeted with the same words, “blessed art thou among women,” with the addition “and blessed is the fruit of thy womb.” St. Luke does not specify that further (1:42), but the traditional prayer makes it explicit, “Jesus.” La Rocca’s setting is stunning. It begins with a gentle harmonic invocation; but at “*gratia plena*” a striking dissonance foretells what will occur in the rest of the piece. La Rocca sets the two different lines of “Benedicta tu,” though they do not occur separately in the liturgical offertory text. The first occurrence arrives at a climax, after which the second occurs discreetly, but extended in simple imitation. The consequent phrase begins also with imitation, but as it reaches “fructus ventris tui” the harmony breaks loose with intense dissonances. This leads to “Jesus,” the most extremely but expressively dissonant sound in the entire piece. This is another instance of the highlighting of the Lord’s name, contrasting with its two instances in the Gloria. The dissonance subsides as “Sancta Maria” proceeds in imitation and “Ora pro nobis” follows in block chords. A soprano solo then completes the phrase, while the choir reiterates the first words of the prayer. This whole passage, especially the soprano solo, reaches a more eloquent point than in the rest of the piece, resolving harmonically and bringing the prayer to a transcendent conclusion.

The text of the Sanctus comes from Isaiah, where two Seraphim cry out to each other of the awesome holiness of God. The women begin a straightforward declamation of the three-fold

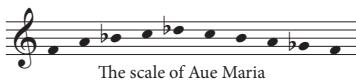
“Sanctus.” The men then answer it, recalling that the alternation between the Seraphim is the rationale for antiphonal singing. The fullness of “heaven and earth” receives more activity, but “Hosanna” returns to the awesome repose of the beginning.

The Tridentine Rite separates the Sanctus from the Benedictus, the latter coming after the elevation of the Blessed Sacrament. Here the key changes and the *Guadalupana* melody sets the “Benedictus” text. “In nomine Domini” rises to a climax, and the Hosanna expresses a momentary triumph before subsiding to the awesome reverence from the beginning of the Sanctus. An instrumental postlude recalls again *La Guadalupana*.

The Agnus Dei contrasts with the awesome and hieratic Sanctus by being an intimate text. Its three-fold invocation of the Lamb of God begins in an antiphonal setting, men first, then women – each duo in canonic imitation. The music ultimately rises to a *fortissimo* outcry that then subsides to a serene “dona nobis pacem.” The minor mode of this piece contributes a certain pathos which reflects the fact that the Lamb of God, in both the Old and New Testaments, was a sacrifice. “Dona nobis pacem” depicts the peace for which it prays.

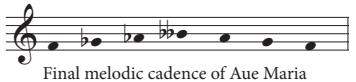
A favorite communion text, *Ave verum corpus*, is for the distribution of communion. This impressive composition proceeds with wide-ranging melody accompanied sometimes by rich harmony and sometimes by total polyphony, where the voices move in independent counterpoint but not in imitation.

“In cruce pro homine” is incessantly repeated, somberly concluding with low sounding chords. The crux comes when the sopranos lead with “O dulcis, O pie, O Jesu, Fili Mariæ,” where expressive soprano duets summarize the text’s affective aspect in duos like those of Monteverdi or those of the same text by William Byrd. The “miserere mei” concludes with the same four-part chords as the “In cruce” underscoring the salvific power of the Crucifixion, and “Amen” with an evocative soprano melody.



The scale of Ave Maria

The language the Blessed Virgin of Guadalupe is said to have spoken to St. Juan Diego. This music evokes a different sound world than the other sections of the Mass. Its melody is in a scale unlike any European scale: a major triad with a half-step above it (see illustration).



Final melodic cadence of Ave Maria

The second setting of Ave Maria is unique: in Nahuatl, an instrument

Additionally the use of the marimba, prevalent in Central and South America, complements the use of the Aztec language. A soprano soloist sings the piece alone without the choir. At first the marimba sustains a single tone against which the soprano sings. Then the marimba carries the melody while the soprano sings a counterpoint. The violin then takes up the melody, while the marimba sustains chords and the soprano sings a counterpoint. The soprano reaches the conclusion of the prayer

text by a strange cadence looking something like the Phrygian cadence of the modes (see example). The violin dispatches the melody alone to a climactic accompaniment, after which the soprano sings a contrasting very simple setting of the Nahuatl Amen.

At the end of such a solemn Mass, a traditional Marian antiphon is often sung. There are four such antiphons, each belonging to a season of the year. La Rocca composed *Salve Regina* for use in the period from the end of Eastertide to the beginning of Advent, since the performance in Washington, D.C. occurred in the late fall. He also composed similar settings of the other three antiphons for future use in other seasons. He sets the “simple” forms of these antiphons, which were composed in the 17th or 18th centuries. In *Salve Regina*, the major-mode melody is stated directly—many lay people know it and will recognize it. It is set at times in unison, at times in beautiful imitations, at times in harmony. There are two places where a striking change of key underlines the text. First, at “eia, ergo” (Turn then, most gracious Advocate, thine eyes of mercy toward us), a striking modulation calls attention to this text. But following that, on “Et Jesum benedictum fructum ventris tui,” a climactic harmonic shift upward and strong orchestral support gives a most emphatic setting in longer notes of “Et Jesum,” yet another place where the name of the Lord receives a climactic and persuasive musical setting. The concluding Marian acclamations

(“O clemens,” etc.) return to the original key and receive a most eloquent imitative setting, weaving a final statement of *La Guadalupana* in the strings in counterpoint with the *Salve Regina* melody in the voices.

The first eucharistic celebration employing Frank La Rocca’s *Mass of the Americas* was in 2018 in the ordinary form (1969 Missal), in Spanish, Latin, English, and Nahuatl (the Aztec language spoken by St. Juan Diego). A subsequent celebration in Washington, D.C. in 2019 was in the solemn Tridentine form (1962 Missal), thus mainly in Latin; La Rocca recomposed some of the pieces to set that language. The works on this recording are those performed on that occasion.

Variety, ingenuity, sheer compositional skill, and liturgical suitability have made these compositions in *The Mass of the Americas* destined to be classics.

William P. Mahrt

William P. Mahrt is a professor at Stanford University, where he teaches Medieval and Renaissance music and directs the Stanford Early Music Singers. He is president of the Church Music Association of America and editor of its journal, *Sacred Music*, the oldest continuously published music journal in the United States.

## Una nota del compositor

Cuando empecé a trabajar en la *Misa de las Américas*, no sabía que me esperaba una experiencia profundamente enriquecedora. Nunca había explorado muy profundamente el paisaje musical de la California de la época de las misiones ni de México en su primera época católica. Lo que encontré fue una cultura musical enormemente rica, tanto de música sacra como profana, y aprendí mucho sobre cómo lo profano y lo sagrado se informaban mutuamente en esos lugares. Esto se convirtió en la piedra de toque de mi enfoque de la Misa de las Américas, en cumplimiento del encargo que se me hizo.

Al profundizar en la historia temprana de la conversión de los mexicas, me fascinó su lenguaje, el náhuatl. De nuevo, no tenía ni idea de la riqueza que me esperaba al buscar un texto auténtico en náhuatl del “Ave María”, que había decidido incluir en la Misa como meditación paralitúrgica. Pensé que era imprescindible que el lenguaje que La Guadalupana, Nuestra Señora de Guadalupe, habló a San Juan Diego en 1531 se escuchara como parte de esta Misa. Esto, a su vez, llevó a la idea de utilizar un trémolo de marimba muy suave como parte de esa canción, ya que la marimba es originaria del sureste de México y de Guatemala. Las floridas y exuberantes alabanzas de la oración en náhuatl me hablaron de una cultura con un gran respeto por los misterios sagrados, y esta lengua se convirtió en una fuente de inspiración profundamente refrescante.

Quiero expresar mi más profunda gratitud al Arzobispo Cordileone, a Maggie Gallagher, di-

rectora ejecutiva del Instituto Benedicto XVI, y al director de orquesta Richard Sparks. Es un honor para mí trabajar con socios tan generosos y fieles.

Frank La Rocca

## La Misa de las Américas

La música de la *Misa de las Américas* de Frank La Rocca tiende un puente sobre varios puntos tradicionales de división. En primer lugar, reúne villancicos populares hispanos y canciones pia-dosas con estilos musicales de alto nivel clásico. Segundo, parte de un lenguaje armónico convencional y lo amplía mediante disonancias que trascienden sustancialmente ese lenguaje, regresando a menudo a su estilo armónico original. Tercero, se basa en melodías sencillas (tanto melodías populares como canto gregoriano), que luego pueden expandirse en un estilo esencialmente contrapuntístico. Cuarto, es una música esencialmente vocal cantada por un coro, pero su acompañamiento incorpora no sólo una orquesta de cuerdas (en el espíritu de una *Misa Solemne*), sino también guitarra, campanillas y marimba. Arregla los textos del Ordinario de la Misa, pero distingue cada uno de los otros mediante estilos musicales adaptados a los distintos fines litúrgicos del Kyrie, del Gloria, del Sanctus, del Benedictus y del Agnus Dei. No incluye un arreglo coral del Credo. Además, proporciona piezas de ofertorio y de comunión que son aún más distintas entre sí que las piezas del Ordinario. En todas ellas, La Rocca es extraordina-

riamente ingenioso al proporcionar diferencias estilísticas que se adaptan a la posición litúrgica de cada pieza.

Cada pieza tiene una forma dinámica que subraya su finalidad litúrgica. Esta forma suele consistir en pasar de la sencillez a la complejidad y viceversa, pero con un clímax distintivo y revelador para cada una. La Rocca es un evangelizador eficaz de las funciones litúrgicas de la música y del uso de estilos modernos. Su música educa al oyente comenzando en un lenguaje moderadamente clásico y progresando hacia clímax intencionadamente disonantes que se resuelven nuevamente en armonías más convencionales. Este no es su propósito principal, sino un medio para lograr un fin, crear composiciones litúrgicas expresivas y elevadas.

Los puntos de partida hispanos son dos melodías folclóricas tradicionales, *El Cántico del Alba* y, especialmente, *La Guadalupana*. *El Cántico del Alba*, una melodía dulce y casta, acompañada de un carillón monofónico, alaba a María al



*El Cántico del Alba*, incipit

amanecer. Se canta apropiadamente por mujeres al unísono y luego en dos partes. Los hombres



*La Guadalupana*, incipit

acaban uniéndose y, tras un periodo breve de polifonía imitativa, el miedo del infierno a María se expresa en un clímax que se desvanece en dos voces femeninas que cantan alabanzas a María.

El Kyrie de la Misa se basa en el canto gregoriano tradicional de las Misas de la Santísima Virgen, *Cum jubilo*. Sigue la antigua práctica litúrgica de alternar los lados del coro, los hombres cantan y las mujeres inician una respuesta polifónica. La tercera invocación de “Christe eleison” llega al clímax en un estallido de clamor por misericordia. Las tres invocaciones finales completan el movimiento con mayor complejidad, alternando hombres y mujeres en el canto y concluyendo con una breve y serena conclusión polifónica.

El Gloria es un texto algo más largo, y está arreglado de forma más directa. Hay tres secciones distintas, la primera muy animada, la segunda más penitencial y la tercera triunfante. Los fragmentos de *La Guadalupana* son inconfundibles a lo largo de la pieza. El Gloria incluye dos menciones al Señor, “Jesu Christe”. Los compositores suelen aprovechar esta doble ocurrencia arreglándolas en notable contraste, y eso hace La Rocca. La primera está arreglada con acordes de bloque lentos y graves, que expresan una sensación de adoración suprema. Tras la sección intermedia, más penitencial, la culminación final triunfante alcanza el clímax en el segundo “Jesu Christe”, ahora establecido en una extraordinaria digresión armónica *fortissimo* en notas largas, un contraste muy llamativo con la aparición anterior del nombre del Señor.

El Ave María es la oración mariana por excelencia, consagrada por innumerables repeticiones en el Rosario. La Rocca lo coloca dos veces en la Misa. Primero aparece como ofertorio propio de la Misa de la Inmaculada Concepción. Las

palabras del ángel Gabriel en la Anunciación, de San Lucas (1:28), concluyen con la frase “bendita tú entre las mujeres”; pero cuando María visita posteriormente a Isabel, es saludada de igual manera, “bendita tú entre las mujeres”, incorporando “y bendito el fruto de tu vientre”. San Lucas no lo especifica más (1:42), pero la oración tradicional sí: “Jesús”. El arreglo de La Rocca es impresionante. Comienza con una suave invocación armónica; pero en “gratia plena” una llamativa disonancia presagia lo que ocurrirá en el resto de la pieza. La Rocca arregla las dos líneas diferentes de “Benedicta tu”, aunque no aparecen por separado en el texto litúrgico del ofertorio. El primer suceso llega a un clímax, tras el cual el segundo se produce de forma discreta, pero extendida en una imitación simple. La frase consecuente comienza también con imitación, pero al llegar a “fructus ventris tui” la armonía se rompe con disonancias intensas. Esto nos lleva a “Jesus”, el sonido más extremadamente pero expresivamente disonante de toda la pieza. Aquí otro caso de realce del nombre del Señor, que contrasta con sus dos instancias en el Gloria. La disonancia disminuye cuando “Santa María” procede en imitación y “Ora pro nobis” sigue en acordes de bloque. Luego, un solo de soprano completa la frase, mientras el coro reitera las primeras palabras de la oración. Todo este pasaje, especialmente el solo de soprano, alcanza un punto más elocuente que en el resto de la pieza, resolviendo armónicamente y llevando la oración a una conclusión trascendente.

El texto del Sanctus procede de Isaías, donde dos serafines se gritan mutuamente la asombrosa santidad de Dios. Las mujeres comienzan

una declamación directa del triple “Sanctus”. Los hombres responden, recordando que la alternancia entre los serafines es la razón de ser del canto antifonal. La plenitud del “cielo y la tierra” recibe más actividad, pero el “Hosanna” vuelve al impresionante reposo del principio.

El Rito Tridentino separa el Sanctus del Benedictus, este último viene luego de la elevación del Santísimo Sacramento. Aquí la tonalidad cambia y la melodía de *La Guadalupana* establece el texto del “Benedictus”. El “In nomine Domini” se eleva hasta el clímax, y el “Hosanna” expresa un triunfo momentáneo antes de volver a la reverencia imponente del principio del Sanctus. Un postudio instrumental recuerda nuevamente a *La Guadalupana*.

El Agnus Dei contrasta con el impresionante y hierático Sanctus por ser un texto íntimo. Su triple invocación al Cordero de Dios comienza en un arreglo antifonal, primero los hombres, luego las mujeres: cada dúo en imitación canónica. La música finalmente se eleva a un grito *fortissimo* que luego baja a un sereno “dona nobis pacem”. El modo menor de esta pieza aporta un cierto patetismo que refleja el hecho de que el Cordero de Dios, tanto en el Antiguo como en el Nuevo Testamento, era un sacrificio. “Dona nobis pacem” representa la paz por la que ora.

Un texto de comunión favorito, *Ave verum corpus*, es para la distribución de la Comunión. Esta composición impresionante avanza con melodía amplia acompañada a veces por una armonía rica y otras por una polifonía total, en la que las voces se mueven en contrapunto independiente pero no en imitación. “In cruce pro

homine” se repite incesantemente, concluyendo sombríamente con acordes graves. El punto álgido llega cuando las sopranos se ponen al frente con “O dulcis, O pie, O Jesu, Fili Mariae”, donde expresivos dúos de sopranos resumen el aspecto afectivo del texto en dúos como los de Monteverdi o los del texto de William Byrd. El “miserere mei” concluye con los mismos acordes a cuatro voces que el “In cruce”, subrayando el poder salvífico de la Crucifixión, y el “Amén” con una evocadora melodía de soprano.



La escala musical de Aue Maria

La segunda interpretación del Ave María es única: en náhuatl, la lengua que se dice que la Virgen de Guadalupe habló a san Juan Diego. Esta música evoca un mundo sonoro diferente al de las otras secciones de la Misa. Su melodía está en una escala diferente a cualquier escala europea: una tríada mayor con un semitono por encima (véase la ilustración).



La cadencia melódica final de Aue Maria

Además, la marimba, un instrumento predominante en América Central y del Sur, complementa el uso de la lengua azteca. Una soprano solista canta la pieza, sin el coro. Al principio, la marimba sostiene un solo tono contra el que canta la soprano. Luego la marimba lleva la melodía mientras la soprano canta un contrapunto. El violín retoma la melodía, mientras la marimba sostiene los acordes y la soprano canta un contrapunto. La soprano llega a la conclusión del texto de la oración mediante una extraña cadencia que se asemeja a la cadencia frigia de los modos (véase el ejemplo). El violín despacha la melodía solo

con un acompañamiento culminante, tras el cual la soprano canta un arreglo muy sencillo y contrastante del Amén en náhuatl.

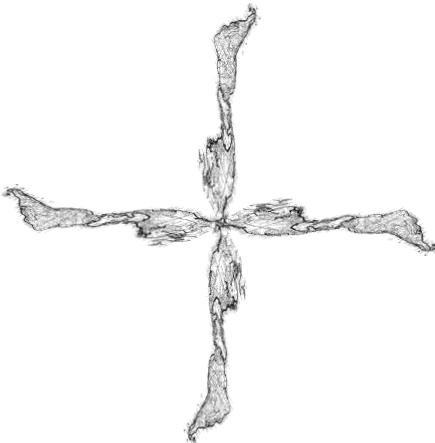
Al final de esta Misa solemne, se suele cantar una antífona mariana tradicional. Hay cuatro antífonas de este tipo, cada una perteneciente a una estación del año. La Rocca compuso la *Salve Regina* para utilizarla en el periodo entre el final de la Pascua y el principio del Adviento, ya que la presentación en Washington D.C. tuvo lugar a finales del otoño. También compuso arreglos similares de las otras tres antífonas para su uso futuro en otras estaciones. Establece las formas “simples” de estas antífonas, que fueron compuestas en los siglos XVII o XVIII. En la *Salve Regina*, la melodía en modo mayor se enuncia directamente: muchos laicos la conocen y la reconocerán. A veces se arregla al unísono, a veces en bellas imitaciones, a veces en armonía. Hay dos lugares en los que un llamativo cambio de clave subraya el texto. En primer lugar, en “eia, ergo” (abogada nuestra, vuelve a nosotros esos tus ojos misericordiosos), una modulación sorprendente llama la atención sobre este texto. Pero luego, en “Et Jesum benedictum fructum ventris tui”, un cambio armónico culminante hacia arriba y un fuerte apoyo orquestal dan un arreglo más enfático en las notas más largas de “Et Jesum”, otro lugar donde el nombre del Señor recibe un arreglo musical culminante y persuasivo. Las aclamaciones marianas finales (“O clemens”, etc.) vuelven a la tonalidad original y reciben un arreglo imitativo muy elocuente, tejiendo una declaración final de *La Guadalupana* en las cuerdas en contrapunto con la melodía de la *Salve Regina* en las voces.

La primera celebración eucarística en la que se empleó la *Misa de las Américas* de Frank La Rocca fue en 2018 en la forma ordinaria (Misal 1969), en español, latín, inglés y náhuatl (la lengua azteca que hablaba San Juan Diego). Una celebración posterior en Washington, D.C. en 2019, fue en la forma solemne tridentina (Misal de 1962), por tanto, principalmente en latín; La Rocca recompuso algunas de las piezas para configurar ese idioma. Las obras de esta grabación son las que se interpretaron en esa ocasión.

La variedad, el ingenio, la pura destreza compositiva y la idoneidad litúrgica hicieron que estas composiciones de la *Misa de las Américas* estén destinadas a ser clásicos.

William P. Mahrt

William P. Mahrt es profesor en la Universidad de Stanford, donde enseña música medieval y renacentista y dirige los Stanford Early Music Singers. Es presidente de la Asociación de Música de Iglesia de Estados Unidos y editor de su revista, *Sacred Music*, la revista musical de publicación continua más antigua de los Estados Unidos.



### 1 El Cántico del Alba

Ya viene Alba rompiendo al día,  
digamos todos “Ave María.”  
Nació María para Consuelo de pecadores  
y luz del cielo.  
Nació María con eficacia, Ave María, llena  
de gracia.  
La sierpe fiera llora sus penas, María le  
pone  
fuertes cadenas.  
El infierno tres veces tiembla al decir  
pronto “Ave María.”  
Todos cantemos en alta la voz “Ave María,”  
Madre de gracia.

As the Sun comes breaking the day, let us  
all say “Ave Maria.”

Mary was born for the consolation of  
sinners  
and as light from heaven.

Mary was born with efficacy, Hail Mary,  
full of grace.

The fierce serpent cries his sorrows, Mary  
binds him in strong chains.

Hell trembles three times at the sound of  
“Ave Maria.”

All of us sing loudly “Ave Maria,” Mother  
of Grace.

### 2 Kyrie

Kyrie, eleison.  
(Κύριε, ἐλέησον.) 3x  
Christe, eleison.  
(Χριστέ, ἐλέησον.) 3x  
Kyrie, eleison.  
(Κύριε, ἐλέησον.) 3x

Lord, have mercy. 3x

Christ, have mercy. 3x

Lord, have mercy. 3x

Señor, ten piedad de nosotros. 3x

Cristo, ten piedad de nosotros. 3x

Señor, ten piedad de nosotros. 3x

### 3 Gloria

Gloria in excelsis Deo  
et in terra pax hominibus bonæ  
voluntatis  
Laudamus te.  
Benedicimus te.  
Adoramus te  
Glorificamus te.  
Gratias agimus tibi propter magnam  
gloriam tuam,  
Domine Deus, Rex cælestis, Deus Pater  
omnipotens.  
Domine Fili Unigenite, Jesu Christe,  
Domine Deus, Agnus Dei,  
Filius Patris,

Glory to God in the highest,  
and on earth peace to people of good  
will.

We praise you,  
we bless you,  
we adore you,  
we glorify you,  
we give you thanks for  
your great glory,  
Lord God, heavenly King,  
O God, almighty Father.  
Lord Jesus Christ, Only Begotten Son,  
Lord God, Lamb of God, Son of the  
Father,

Gloria a Dios en las alturas  
y en la tierra paz a los hombres de buena  
voluntad.

Te alabamos.  
Te bendecimos.  
Te adoramos.  
Te glorificamos.  
Te damos gracias por  
tu grande gloria.  
Señor Dios, Rey celestial, Dios  
Padre Omnipotente.  
Señor, Hijo unigénito Jesucristo.  
Señor Dios, Cordero de Dios, Hijo del  
Padre.

Qui tollis peccata mundi, miserere nobis.  
Qui tollis peccata mundi, suscipe  
deprecationem nostram.  
Qui sedes ad dexteram  
Patris, miserere  
nobis.  
Quoniam tu solus Sanctus, tu solus  
Dominus, tu solus Altissimus,  
Jesu Christe.  
Cum Sancto Spiritu;  
In gloria Dei Patris. Amen.

you take away the sins of the world, have  
mercy on us;  
you take away the sins of the world,  
receive our prayer;  
you are seated at the right hand of the  
Father, have mercy on us.  
For you alone are the Holy One, you alone  
are the Lord, you alone are the Most  
High, Jesus Christ.  
With the Holy Spirit,  
in the glory of God the Father. Amen.

Tú que quitas los pecados del mundo, ten  
piedad de nosotros.  
Tú, que quitas los pecados del mundo,  
recibe nuestra suplica.  
Tú, que estás sentado a la diestra de Dios  
Padre, ten piedad de nosotros.  
Porque Tú sólo eres santo. Tú sólo Señor.  
Tú sólo Altísimo,  
Jesucristo.  
Con el Espíritu  
en la gloria de Dios Padre. Amén.

#### 4 Offertory

Ave, Maria, gratia plena;  
Dominus tecum:  
Benedicta tu in mulieribus,  
et benedictus fructus ventris tui, Jesus.  
Sancta Maria, Mater Dei,  
ora pro nobis peccatoribus, nunc et in  
hora mortis nostræ. Amen.

Hail Mary, full of grace;  
the Lord is with thee.  
Blessed art thou among women, and  
blessed is the fruit of thy womb, Jesus.  
Holy Mary, Mother of God,  
pray for us sinners, now  
and at the hour of our death. Amen.

Dios te salve, María, llena eres de gracia; el  
Señor es contigo.  
Bendita tú eres entre todas las mujeres, y  
bendito es el fruto de tu vientre, Jesús.  
Santa María, Madre de Dios, ruega por  
nosotros, pecadores, ahora y en la hora  
de nuestra muerte. Amén.

#### 5 Sanctus

Sanctus, Sanctus, Sanctus, Dominus Deus  
Sabaoth.  
Pleni sunt cœli et terra gloria tua. Hosanna  
in excelsis.  
Benedictus qui venit in  
nomine Domini.  
Hosanna in excelsis.

Holy, holy, holy,  
Lord God of Hosts.  
Heaven and earth are full of your Glory.  
Hosanna in the highest.  
Blessed is He Who comes in the name of  
the Lord.  
Hosanna in the highest.

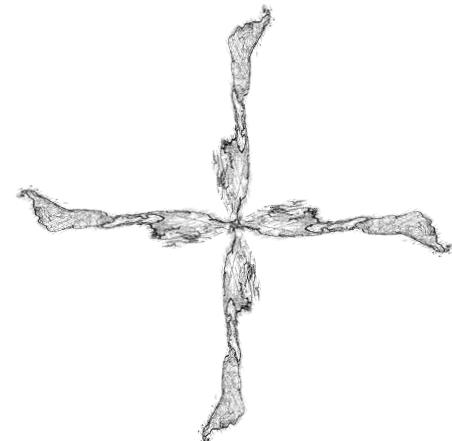
Santo, Santo, Santo,  
es el Señor Dios de los Ejércitos  
Llenos están los cielos y la tierra de tu  
gloria.  
Hosanna en las alturas:  
Bendito el que viene en nombre del Señor.  
Hosanna en las alturas.

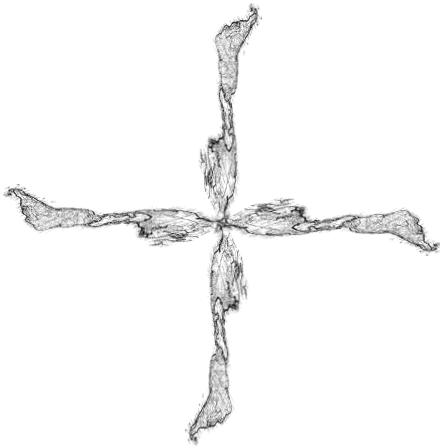
#### 6 Agnus Dei

Agnus Dei, qui tollis peccata mundi:  
miserere nobis.  
Agnus Dei, qui tollis peccata mundi:  
miserere nobis.  
Agnus Dei, qui tollis peccata mundi:  
dona nobis pacem.

Lamb of God, You take away the sins of  
the world: have mercy on us.  
Lamb of God, You take away the sins of  
the world: have mercy on us.  
Lamb of God, You take away the sins of  
the world: grant us peace.

Cordero de Dios que quitas los pecados del  
mundo, ¡ten misericordia de nosotros!  
Cordero de Dios que quitas los pecados del  
mundo, ¡ten misericordia de nosotros!  
Cordero de Dios que quitas los pecados del  
mundo, ¡danos la paz!





### 7 Ave Verum Corpus

Ave, verum corpus natum de Maria  
  Virgine vere passum,  
  immolatum in cruce  
  pro homine:  
  Cuius latus perforatum fluxit aqua et  
  sanguine:  
  esto nobis prægustatum, in mortis examine.  
O dulcis, O pie, O Jesu  
  Fili Mariæ,  
  miserere mei. Amen.

Hail, the true body, born of the Virgin  
  Mary: You who truly suffered  
  and were sacrificed on the cross  
  for the sake of man.  
From whose pierced flank flowed water  
  and blood:  
Be a foretaste for us in the trial of death.  
O sweet, O merciful, O Jesus,  
  Son of Mary,  
  have mercy on me. Amen.

Salve, verdadero cuerpo nacido de la  
  virgen María, ciertamente atormentado,  
  inmolado en la cruz por el hombre.  
De cuyo costado atravesado fluyó agua y  
  sangre:  
Seas para nosotros un pregustado de la  
  muerte en el peligro.  
Oh Dulce, Oh Piadoso, Oh Jesús, Hijo de  
  María,  
  apiádate de mí. Amén.

### 8 Aue Maria

Ma ximopaquiltitie Sancta  
  Mariatzine timoçentemilltitica in  
  teoqualnexilizmahuiçotl gracia.  
Motlanzincio moyetztica in tlatooani  
  Dios.  
Inic tiçenquizcayectenehualloni  
  tiquinmopanahuillia in mochintin  
  çihua.  
Auh no quizcayectenehualloni in  
  ytlaaquillo in moxillantzin Iesus.  
Sancta Mariatzine in titlaçonantzin  
  Dios.  
Ma topampa ximotlatlauhtilli in ye  
  axcan yhuan in ye tomiquiztempan.  
Ma in mochihuah.

Rejoice, O Holy Mary, you are completely  
  full of divinely beautiful honor  
  and grace.  
God the ruler is  
  with you.  
As to being completely and perfectly  
  worthy of praise: you surpass all women.  
And also completely and perfectly worthy  
  of praise is the fruit of your womb, Jesus.  
O Holy Mary, you are the beloved Mother  
  of God.  
Pray for us now  
  and at the time  
  of our death.  
Amen. [So be it.]

Llénate de gozo, oh Santa María. Eres llena  
  de la hermosa  
  gracia divina.  
Dios todopoderoso, el Soberano está  
  contigo.  
Eres perfecta y  
  digna de alabanza sobre todas las mujeres.  
Así como el fruto  
  de tu vientre, Jesús.  
Oh Santa María, amada  
  Madre de Dios,  
Ruega por nosotros ahora  
  y en la hora  
  de nuestra muerte.  
Amén.

### 9 Salve Regina

Salve, Regina, Mater misericordiæ, vita,  
  dulcedo,  
  et spes nostra, salve.  
Ad te clamamus exsules  
  filii Hevæ,  
ad te suspiramus, gementes et flentes in  
  hac lacrimarum valle.  
Eia, ergo, advocata nostra, illos tuos  
  misericordes oculos ad nos converte;

Hail, holy Queen, Mother of mercy, our  
  life, our sweetness,  
  and our hope, hail.  
To thee do we cry, poor banished children  
  of Eve.  
To thee do we send up our sighs, mourning  
  and weeping in this valley of tears.  
Turn then, most gracious Advocate, thine  
  eyes of mercy toward us.

Dios te salve, Reina y Madre de  
  misericordia, vida, dulzura y esperanza  
  nuestra, Dios te salve.  
A ti llamamos los desterrados hijos  
  de Eva;  
a ti suspiramos gimiendo y llorando en  
  este valle de lágrimas.  
Ea pues, Señora, abogada nuestra, vuelve a  
  nosotros tus ojos misericordiosos.

Et Jesum, benedictum fructum ventris tui,  
nobilis post hoc exsilium ostende.

O clemens, O pia,  
O dulcis Virgo Maria!

And after this our exile show unto us the  
blessed fruit of thy womb, Jesus.  
O Clement, O Loving,  
O Sweet Virgin Mary!

Y después de este destierro, muéstranos a  
Jesús, fruto bendito de tu vientre.  
¡Oh clemente, Oh piadosa, Oh dulce  
siempre Virgen María!

#### 10 Alma Redemptoris Mater

Alma Redemptoris Mater,  
Quæ pervia cæli porta manes, et stella  
maris,  
Succurre cadenti, surgere qui curat,  
populo:  
Tu quæ genuisti, natura mirante, tuum  
sanctum genitorem  
Virgo prius ac  
posterioris, Gabrielis ab ore, Sumens illud  
Ave,  
Peccatorum miserere.

Loving Mother of the Redeemer,  
Who art ever the gate of heaven, and star  
of the sea,  
Assist your people who have fallen, yet  
strive to rise again,  
To the wonderment of nature you bore  
your own Maker,  
Yet remained a virgin after as before, You  
who received Gabriel's joyful  
greeting,  
Have pity on us poor sinners.

Augusta Madre del Redentor,  
Puerta del Cielo que permaneces siempre  
abierta, y estrella del mar,  
Socorre a tu pueblo que cae, que anhela  
levantarse;  
Tú que engendraste, maravillada la  
naturaleza, a tu santo Creador,  
Permaneces Virgen antes y después.  
Acogiste el saludo de la boca de Gabriel,  
“¡Ave!”  
Ten piedad de los pecadores.

#### 11 Ave Regina Cælorum

Ave, Regina cælorum, Ave, Domina  
Angelorum:  
Salve, radix, salve, porta  
Ex qua mundo lux  
est orta:  
Gaude, Virgo gloriosa, super omnes  
speciosa,  
Vale, o valde decora,  
Et pro nobis Christum exora.

Hail, O Queen of Heaven, Hail, O Lady of  
Angels:  
Hail, thou root, Hail, thou gate;  
From whom unto the world a light has  
arisen:  
Rejoice, O glorious Virgin,  
lovely beyond all others,  
Farewell, most beautiful maiden,  
And pray for us to Christ.

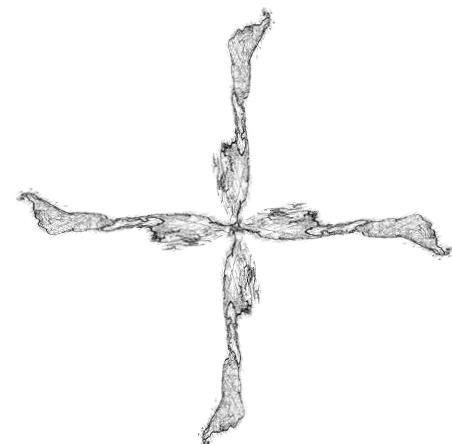
Salve, Reina de los cielos y Señora de los  
Ángeles;  
Salve raíz, salve puerta;  
Que dio paso  
a la luz del mundo.  
Alégrate, Virgen gloriosa, entre todas la  
más bella;  
Salve, agraciada doncella,  
Y ruega a Cristo por nosotros.

#### 12 Regina Cæli

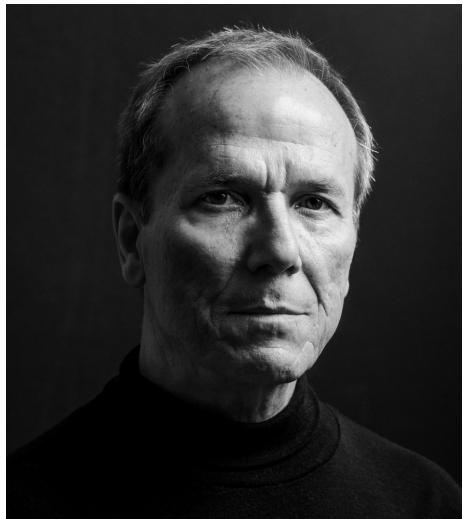
Regina cæli, lætare, alleluia;  
Quia quem meruisti  
portare, alleluia,  
Resurrexit, sicut dixit, alleluia:  
Ora pro nobis Deum, alleluia.

Queen of heaven, rejoice, alleluia.  
The Son you merited  
to bear, alleluia,  
Has risen as He said, alleluia.  
Pray to God for us, alleluia.

Reina del cielo, alégrate, alleluia.  
Porque el Señor, a quien mereciste llevar  
en tu vientre, alleluia.  
Ha resucitado tal como dijo, alleluia.  
Ruega por nosotros al Señor, alleluia.



## Frank La Rocca, composer



“The net impressions are of luminous sacred introspection, transcendental effect, and breathtaking beauty,” wrote Lindsay Koob, reviewer for *American Record Guide*, about Frank La Rocca’s debut CD, *IN THIS PLACE*. La Rocca’s career has traced a path from the severity of an academic modernist style, through a period of sunny minimalist concert works to finding his voice in sacred choral works and music for the Roman Catholic Mass. Of La Rocca’s “O Sacrum Convivium,” composer

and organist Richard Clark wrote, “...anchored in tradition, it speaks with the authority of the ages yet with the innovation of modernity. Imbued with the Spirit, it is timeless.”

Born in Newark, New Jersey in 1951, he was educated at Yale (BA) and the University of California at Berkeley (MA, PhD), where he earned his doctorate “with distinction,” the first time such an honor was conferred on a music composition graduate at Berkeley. His 36-year teaching career included positions at the University of California campuses at Berkeley and Santa Cruz, and at the California State University, East Bay (Hayward), where he also served as Department Chair. From 1984 to 1998 La Rocca was Executive Director of the new music concert series, COMPOSERS, INC in San Francisco, and was one of its founders.

*MASS OF THE AMERICAS* has been hailed as “Perhaps the most significant Catholic composition of our lifetimes” (Michael Olbash),

and “a cornerstone of modern liturgical composition” (Mark Nowakowski). La Rocca is the recent winner of the ORTUS international choral composition competition for his “Miserere”, and was awarded the 2018 American Prize for his “A Rose In Winter – the life of St. Rita of Cascia,” a major work for chorus, orchestra and soloists.

La Rocca’s work has been recognized with grants, commissions and awards from the National Endowment for the Arts, California Arts Council, the Foundation for Sacred Arts, Young Women’s Chorus of San Francisco, ASCAP Foundation, USC Thornton Chamber Singers, Vanguard Voices, London Festival of Contemporary Church Music, Cois Cladaigh, the Madrigirls of Glasgow, and many others. Among the distinguished ensembles performing his work are The Santa Fe Desert Chorale, Benedict XVI Choir, London Oratory Schola, Lumen Valo, California Symphony, and Alexander String Quartet.

His discography includes “Canti

d’Innocenza” on the SCI label, “String Trio” and “Secret Thoughts” on CRI, numerous a cappella choral works by the San Francisco Girls Chorus, Young Womens’ Choral Projects, Tucson Girls Chorus, the Meistersingers, and Vanguard Voices; and his solo CD, *IN THIS PLACE* on Enharmonic Records. He is published by Boosey and Hawkes, GIA/Walton Music, Santa Barbara Music and Lumen Verum Music.

## Richard Sparks, conductor



Richard Sparks is the principal conductor of the Benedict XVI Choir and has a distinguished career in both professional and academic worlds.

He founded Seattle Pro Musica in 1973 and in seven seasons conducted over 70 different

programs with three ensembles. And in 1993 he founded Choral Arts Northwest, which he led for 11 years, making three CDs on the Gothic label. Both ensembles are still thriving.

From 1977–1985 he was principal conductor of the Pacific Northwest Bach Festival, which used period instruments and soloists such as the Dutch baritone Max van Egmont. From 1990–94 he was conductor of the Seattle Symphony Chorale and, among other things, prepared them for nine recordings on the Delos label (now mostly on Naxos), including the GRAMMY®-nominated recording of Howard Hanson's *Lament for Beowulf*.

And from 1999 to 2011 he was conductor of Pro Coro Canada, a professional ensemble based in Edmonton, Alberta, who toured regularly in Canada.

He has guest conducted numerous professional ensembles, including the famed Swedish Radio Choir in 2002, 2007, and 2009, including preparing the Brahms *Ein Deutsches Requiem* for a performance with the Rotterdam Philharmonic and Valery Gergiev, which was recorded live for a DVD on the BIS label. He has also guest conducted the Santa Fe Desert Chorale, Vocal Arts Ensemble of Cincinnati, the Anchorage Music Festival, and many others.

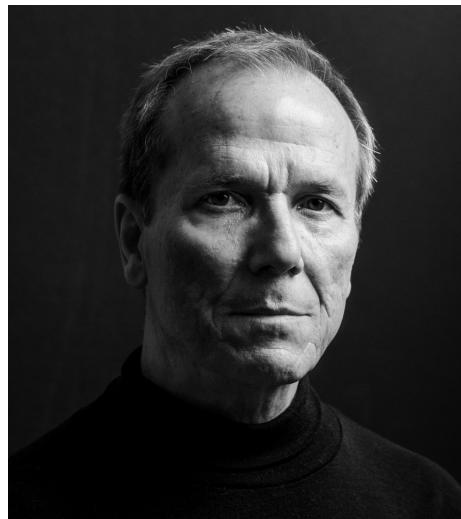
His doctoral dissertation, which won ACDA's Julius Herford Award, was published as *The Swedish Choral Miracle—A Cappella Works Since 1945*. He also has another book published with GIA, titled *The Conductor's Toolbox*.

Sparks was Director of Choral Activities at Pacific Lutheran University and led the Choir of

the West from 1983 to 2001, with numerous CDs and tours.

He is also Professor Emeritus and was Chair of the Division of Conducting & Ensembles at the University of North Texas, where he taught for ten years. Many of his performances there can be found on YouTube, including a Vivaldi *Gloria* with over four million views, Monteverdi's 1610 *Vespers*, and the 1725 version of the Bach *St. John Passion*.

## Frank La Rocca, compositor



“Las impresiones netas son de una luminosa introspección sagrada, un efecto trascendental y una belleza impresionante”, escribió Lindsay Koob, crítica de la *American Record Guide*, sobre el CD debut de Frank La Rocca, *IN THIS PLACE*. La carrera de La Rocca ha trazado un camino que va desde la severidad de un estilo modernista académico, pasando por un periodo de obras de concierto alegres y minimalistas, hasta encontrar su voz en las obras corales sagradas y la música para la Misa Católica Romana. Sobre el “*O Sacrum Convivium*” de La Rocca, el compositor y organista Richard

Clark escribió: “... anclado en la tradición, habla con la autoridad de las épocas pero con la innovación de la modernidad. Imbuido del Espíritu, es atemporal”.

Nacido en Newark, Nueva Jersey, en 1951, cursó sus estudios de licenciatura en Yale y de maestría y doctorado en la Universidad de California en Berkeley, donde obtuvo su doctorado “con distinción”, la primera vez que se concedió tal honor a un licenciado en composición musical en Berkeley. Su carrera docente de 36 años incluyó puestos en los campus de la Universidad de California en Berkeley y Santa Cruz, y en la Universidad Estatal de California en East Bay (Hayward), donde también se desempeñó como jefe de departamento. Desde 1984 hasta 1998, La Rocca fue director ejecutivo de la nueva serie de conciertos de música COMPOSERS, INC en San Francisco, y fue uno de sus fundadores.

La *MISA DE LAS AMÉRICAS* ha sido aclamada como “Quizás la composición católica más significativa de nuestras vidas” (Michael Olbash), y “una piedra angular de la composición litúrgica moderna” (Mark Nowakowski). La Rocca es

el reciente ganador del concurso internacional de composición coral ORTUS por su “Miserere” y fue galardonado con el Premio Americano 2018 por su “A Rose In Winter - the life of St. Rita of Cascia” (Una rosa en el invierno: la vida de santa Rita de Casia), una obra mayor para coro, orquesta y solistas.

El trabajo de La Rocca ha sido reconocido con becas, comisiones y premios del National Endowment for the Arts (Fondo Nacional de las Artes), del California Arts Council (Consejo de las Artes de California), de la Foundation for Sacred Arts (Fundación para las Artes Sagradas), del Young Women’s Chorus of San Francisco (Coro de Mujeres Jóvenes de San Francisco), de la Fundación ASCAP (Sociedad Estadounidense de Compositores, Autores y Editores), de los USC Thornton Chamber Singers (Cantantes de Cámara de la Universidad del Sur de California Thornton), de Vanguard Voices (Voces de Vanguardia), del London Festival of Contemporary Church Music (Festival de Música Religiosa Contemporánea de Londres), del Cois Cladaigh, de las Madrigirls de Glasgow y muchos otros. Entre

los conjuntos distinguidos que interpretan su obra están The Santa Fe Desert Chorale (La Coral del Desierto de Santa Fe), el Benedict XVI Choir (Coro Benedicto XVI), la London Oratory Schola (Escuela del Oratorio de Londres), el Lumen Valo, la Sinfonía de California y el Alexander String Quartet (Cuarteto de Cuerdas Alexander).

Su discografía incluye “Canti d’Innocenza” bajo el sello discográfico SCI, “String Trio” (Trío de cuerdas) y “Secret Thoughts” (Pensamientos secretos) bajo el sello discográfico CRI, numerosas obras corales a capela del San Francisco Girls Chorus (Coro de Chicas de San Francisco), Young Womens’ Choral Projects (Proyectos Corales de Mujeres Jóvenes), Tucson Girls Chorus (Coro de Chicas de Tucson), los Meistersingers (Maestros Cantores) y Vanguard Voices (Voces de Vanguardia); y su CD como solista, *IN THIS PLACE* en Harmonic Records. Es publicado por Boosey and Hawkes, GIA/Walton Music, Santa Barbara Music y Lumen Verum Music.

## Richard Sparks, director musical



Richard Sparks es el director principal del Benedict XVI Choir (Coro Benedicto XVI) y tiene una carrera distinguida en el mundo profesional y académico.

Fundó el Seattle Pro Musica en 1973 y en siete temporadas dirigió más de 70 programas diferentes con tres conjuntos. Y en 1993 fundó Cho-

ral Arts Northwest (Artes Corales del Noroeste), que dirigió durante 11 años, grabando tres CD bajo el sello discográfico Gothic. Ambos conjuntos continúan prosperando. Desde 1977 hasta 1985 fue director principal del Pacific Northwest Bach Festival (Festival Bach del Noroeste del Pacífico), que utilizó instrumentos de época y solistas tal como el barítono holandés Max van Egmont. Desde 1990 hasta 1994 fue director de la Seattle Symphony Chorale (Coral Sinfónica de Seattle) y, entre otras cosas, la preparó para nueve grabaciones bajo el sello discográfico Delos (ahora la mayoría bajo el sello discográfico Naxos), incluyendo la grabación nominada al Grammy de *Lament for Beowulf* (*Lamento por Beowulf*) de Howard Hanson.

Y desde 1999 hasta 2011 fue director de Pro Coro Canada (Coro Profesional de Canadá), un conjunto profesional con sede en Edmonton,

Alberta, que realizaba giras regulares por Canadá.

Ha dirigido como invitado a numerosos conjuntos profesionales, entre ellos el famoso Swedish Radio Choir (Coro de la Radio Sueca) en 2002, 2007 y 2009, incluyendo la preparación del el *Réquiem Alemán* de Brahms para una interpretación con la Filarmónica de Róterdam y Valery Gergiev, que se grabó en directo para un DVD bajo el sello discográfico BIS. También ha dirigido como invitado la Santa Fe Desert Chorale (Coral del Desierto de Santa Fe), el Vocal Arts Ensemble of Cincinnati (Conjunto de Artes Vocales de Cincinnati), el Anchorage Music Festival (Festival de Música de Anchorage) y muchos otros.

Su tesis doctoral, que ganó el premio Julius Herford de la ACDA (Asociación Americana de Directores Corales), se publicó como *The Swedish Choral Miracle-A Cappella Works Since 1945* (*El milagro coral*

sueco: un trabajo a capela desde el año 1945). También tiene otro libro publicado con GIA, titulado *The Conductor's Toolbox* (*La caja de herramientas del director musical*).

Sparks fue director de Actividades Corales en la Universidad Luterana del Pacífico y dirigió el Choir of the West (Coro del Oeste) desde 1983 hasta 2001, con numerosos CD y giras.

También es profesor emérito y fue presidente de la División de Dirección y Conjuntos de la Universidad del Norte de Texas, donde enseñó durante diez años. Muchas de sus interpretaciones pueden encontrarse en YouTube, incluyendo el Gloria de Vivaldi con más de cuatro millones de visitas, las *Visperas* de 1610 de Monteverdi y la versión del año 1725 de la *Pasión según San Juan* de Bach.

## Soloists

### ESTELÍ GOMEZ, soprano

Praised for her “clear, bright voice” (*New York Times*) and “artistry that belies her young years” (*Kansas City Metropolis*), soprano Estelí Gomez is quickly gaining recognition as a stylish interpreter of early and contemporary repertoires. In January 2014 she was awarded a GRAMMY® with contemporary octet Roomful of Teeth, for best chamber music/small ensemble performance; in November 2011 she received first prize in the Canticum Gaudium International Early Music Vocal Competition in Poznan, Poland. Estelí can be heard on the Seattle Symphony’s 2017 recording of Nielsen’s *Symphony No. 3*, on the first track of Silkroad Ensemble’s GRAMMY®-winning 2016 album *Sing Me Home*, and on Roomful of Teeth’s self-titled debut album, for which composer Caroline Shaw’s *Partita* was awarded the 2013 Pulitzer Prize. Originally from Watsonville, California, Estelí received her Bachelor of Arts with honors in music from Yale College, and Master of Music from McGill University, studying with Sanford Sylvan. Estelí is thrilled to be teaching at Lawrence University as assistant professor of voice, starting fall of 2019, in addition to continuing

her work as a performer. She is also a proud member of Beyond Artists, a coalition of artists who donate a percentage of their concert fees to organizations they care about. She is currently donating to RAICES and the Texas Civil Rights Project.

### KATE MARONEY, mezzo-soprano

Mezzo-soprano Kate Maroney is in demand as a versatile concert soloist in repertoire from Bach to the 21st-century. Kate has appeared with the Metropolitan Opera, Baldwin Wallace Bach Festival, Bangor Symphony Orchestra, Orlando Philharmonic Orchestra, Blue Hill Bach, Indianapolis Symphonic Choir, New York City Ballet, Santa Fe Desert Chorale, Seraphic Fire, Berkshire Choral Festival, Voices of Ascension, TENET Vocal Artists, Ekmeles, Carmel Bach Festival, Opera Grand Rapids, Beth Morrison Projects, Bard SummerScape, Trinity Wall Street, LA Opera, Lincoln Center Festival, Oregon Bach Festival, Musica Sacra, Bach Collegium San Diego, Princeton Pro Musica, Bach Vespers Holy Trinity, Mark Morris Dance Group, Yale Choral Artists, American Opera Projects, The Crossing, and Clarion. Kate has premiered works and collaborated closely with the Philip Glass Ensemble (world tour from 2012–2015 in *Einstein on the Beach*) and has collaborated with

many composers including David Lang, Michael Gordon, Martin Bresnick, Julia Wolfe, Missy Mazzoli, Matthew Ricketts, Hannah Lash, Nina Young, Dominick Argento, Christopher Cerrone, and Ted Hearne. She is featured on GRAMMY®-nominated recordings with Albany, Naxos, and New Amsterdam Records, and is part of the GRAMMY®-winning recording of Ethel Smyth’s “The Prison” (Chandos 2020). She is a soloist on recordings with Clarion (Maximilian Steinberg’s *Passion Week*,) Seraphic Fire’s recording of Hildegard von Bingen’s *Ordo Virtutum*, and a forthcoming vocal quartet recording with David Lang of *the little match girl passion*, which will be released on Cantaloupe Records. She holds a D.M.A. from Eastman, degrees from SUNY Purchase and Yale, teaches voice at Mannes. katemaroney.com

### ELISSE ALBIAN, soprano

Praised as an “opulent soprano” (*South Florida Classical Review*), Elisse Albian enjoys performing opera, oratorio, and chamber music in styles from Early Music to Contemporary works and everything in between. Elisse performs frequently with GRAMMY®-nominated ensembles such as Seraphic Fire. Most recently, Elisse performed as Eva Ginz in the world premiere of

*Echoes from the Darkness: Messages from the Terezín Diaries of Petr and Eva Ginzová*, a chamber opera by John Califra. Other operatic credits include singing the role of Euridice in Opera UCLA’s productions of Charpentier’s *La descente d’Orphée aux enfers* and Campra’s *Orfero nell’Inferi* under the musical direction of Stephen Stubbs, Lala in the world premiere of *Lost Childhood* by Janice Hamer, Barbarina (*Le Nozze di Figaro*), Sandman (*Hänsel und Gretel*), and Gertrude Stein (*The Mother of Us All*). Elisse performed with UCLA Chamber Singers and participated in the 2020 GRAMMY®-winning recording of Richard Danielpour’s *The Passion of Yeshua*. Elisse completed a Bachelor’s of Music at the University of California, Los Angeles in 2020 and is actively pursuing a Master of Music in Voice at Mannes (The New School) under the instruction of Amy Burton. She currently resides in New York City where she is studying and working as a freelance musician.

### CARRIE CHERON, mezzo-soprano

Mezzo-soprano and contemporary vocalist Carrie Cheron has been celebrated internationally on a wide variety of stages for her “unfeigned expression” and for having “the voice of an angel.” A regular

soloist with Emmanuel Music and core member of Skylark Vocal Ensemble, Carrie also performs regularly with Boston Baroque, Lorelei Ensemble, and folk/ baroque collective Floyd's Row. She is a featured soloist on both of Skylark's GRAMMY®-nominated recordings, and appears on numerous others, including her 2006 solo album, "One More Autumn," featuring her own folk music compositions. Carrie performs regularly in both Baroque and contemporary projects; her specialties include the music of Bach, Vivaldi, Telemann, and Habbison. Ms. Cheron also performs with Shelter Music Boston, which presents classical chamber music concerts in homeless shelters and other sheltering environments in and around the Boston area. Carrie is an Associate Professor of Voice at Berklee College of Music. carriecheron.com.

#### NATHAN HODGSON, *tenor*

Nathan Hodgson is a New York-based tenor specializing in early music, chamber music, and choral singing. He is on the permanent roster in the Schola Cantorum at The Church of Saint Vincent Ferrer in New York City and performs with ensembles across the nation. Past performances include appearances with Ensemble VIII in Austin, Texas; Skylark Vocal Ensemble

in the Greater Boston area, and in Cleveland with Apollo's Fire. A native of Dallas-Fort Worth, Nathan studied at the University of North Texas where he was immediately drawn to Renaissance and baroque music and sang in the Collegium Musicum program. After receiving a Bachelor of Music in Music Education, Nathan sang regularly in the Dallas area with ensembles including the Orpheus Chamber Singers, Dallas Bach Society, and Denton Bach Society before moving to New York City in 2015.

#### MICHAEL HAWES, *bass-baritone*

Michael Hawes is a bass-baritone singer and trumpeter living in Chicago. In recent years he has been so grateful to sing with the St. Tikhon's Choir, the Clarion Choir, Skylark Vocal Ensemble, The Crossing, the PaTram Institute Choir, Cappella Romana, and more. As director of music at Our Lady of the Blessed Sacrament Parish in Chicago, he leads music from the piano, organ, and as choir director, cantor and trumpeter. As trumpeter, he has performed with the Detroit Symphony, Music of the Baroque Orchestra, Grand Rapids Symphony, National Symphony of Taiwan, and was a member of the award winning Axiom Brass Quintet from 2018-2021. Recent performances have taken him to Taiwan,

Russia, the Dominican Republic, France, England, Canada, Israel, and all across the United States. michaelhawesmusic.com.

#### JORGE ÁVILA, *violin*

Jorge Ávila has won attention as an outstanding violinist through numerous appearances as a soloist, recitalist, concertmaster, and chamber musician. A recipient of numerous awards and honors, Jorge received his resident status in the United States under the "Extraordinary Talent" category. He was also awarded first prize at the 2001 Mu Phi Epsilon International Music Competition. Hailed as "a strong violinist" by the *New York Times* after his performance as a soloist and concertmaster in The Sacred Music in a Sacred Space concert of Beethoven's *Missa Solemnis* and Haydn *Symphonía concertante*; Jorge has also performed as a soloist with orchestras in Europe, the US, and Central and South America. In the New York City area, he has appeared as a soloist with the Ridgefield Symphony, Colonial Symphony, Riverside Orchestra, Hofstra Symphony, New Amsterdam Symphony, City Island Chamber Orchestra, and The Bronx Arts Ensemble. Jorge has appeared as concertmaster with numerous groups in the tri-state area, including the Stamford Symphony,

Greenwich Symphony, Colonial Symphony Orchestra, Westfield Symphony, Oratorio Society, Musica Sacra, Philharmonia Virtuosi, St., Grace Church Orchestra, Gotham Opera, National Chorale, Verismo Opera, José Limón Dance Company, Sonos Chamber Orchestra, Bachanalia, the New Amsterdam Symphony, Tanglewood Music Center, and the Mannes College of Music Orchestra. He is also the Concertmaster of The Ridgefield Symphony, in Connecticut, Long Island Masterworks, Distinguished Concerts International New York, and The Patrick's Cathedral Orchestra among many other choral groups in New York City. Jorge is a founding member of the Chalfonte Quartet. In addition, he performs as a chamber musician with the Bronx Arts Ensemble, Simon String Quartet, Abaca String Band, Willow Ensemble, Prism Ensemble and Musicians' Accord. Jorge has also also performed with the St. Luke's Chamber Ensemble. On Broadway, he has performed with numerous orchestras, including most recently the shows *South Pacific*, *West Side Story* and *Wicked*.

#### K. SCOTT WARREN, *organ*

Organist, pianist, conductor, and composer K. Scott Warren joined the music staff of Sacred Music in a Sacred Space at the Church of St.

Ignatius Loyola in 2011. No stranger to the parish and staff of St. Ignatius, Scott was Associate Musician (part-time) from 2001 to 2007. His experience as a liturgical musician includes serving as Music Director or Interim Director at several Manhattan churches, including Immanuel Lutheran Church, Park Avenue United Methodist Church, and Fifth Avenue Presbyterian Church. In addition to his work at St. Ignatius, Scott currently serves as Organist/Choirmaster at Congregation Emanu-El of the City of New York, the largest Jewish house of worship in the world, where he plays the 4-manual, 135-rank Glück pipe organ and directs the 17-voice professional choir in over 120 choral liturgies annually. Scott's active career as a collaborative musician has led him to perform as organist and pianist with the New York Philharmonic, the American Symphony Orchestra, the New York Pops, the Orchestra of St. Luke's, the Dresden Philharmonic, and such notable choral ensembles as Musica Sacra, the Oratorio Society of New York, and Voices of Ascension. His work as an accompanist has been featured on local radio station WQXR, and on NPR and PBS. A long-time love of choral music has recently led Scott to compose for the medium. Several

of his pieces are published by Oxford University Press, and have been performed in New York City churches and in liturgies and concerts throughout North America, Europe, and Japan. Scott's musical interests are not limited to classical music. While growing up in Dallas, Texas, he played in a variety of local bands, including a five-year stint with the Al "TNT" Braggs Show Band, a popular Dallas-based rhythm and blues revue. Scott is a graduate of the University of North Texas, where he studied organ with Jesse Eschbach and piano with Mary Nan Mailman.

#### **JEFFREY IRVING, *percussion***

Jeffrey Irving is a freelance percussionist and timpanist in New York City working regularly in the orchestral, theater and chamber music idioms. He performs frequently with the Metropolitan Opera Orchestra, has worked on over a dozen shows on Broadway and has a long history working with many other groups in the US and abroad including the New York Philharmonic, Orchestra of St. Luke's, American Symphony Orchestra, New York City Opera, Gotham Chamber Opera, Manhattan Chamber Orchestra, Springfield Symphony Orchestra and the Malaysia Philharmonic

Orchestra, among others. In addition to his orchestral and theater activities, Jeffrey is also an enthusiastic performer of contemporary solo and chamber music. He has recorded for Deutsche Grammophon, PBS, Netflix, HBO, Albany Records, Verve, Naxos, New Focus Recordings and NY Philomusica. As an educator, his students have continued on to some of the most prestigious conservatories and universities in the country including The Juilliard School, Manhattan School of Music, Eastman School of Music, Mannes College of Music, Indiana University Jacobs School of Music, University of Michigan, San Francisco Conservatory, and Peabody Institute. He has served on the faculty of Interlochen Arts Camp since 2011. Jeffrey is an alum of Interlochen Arts Academy and holds his Bachelor and Master of Music from The Juilliard School.

#### **ENRICO LAGASCA, *project manager and choral contractor***

Enrico Lagasca is a full-time freelance bass-baritone who sings a repertoire ranging from early to contemporary both as a soloist and ensemble. Choral affiliations include Santa Fe Desert Chorale, Seraphic Fire, Conspirare, Skylark, Choir of Trinity Wall Street, Met-

ropolitan Opera Chorus, Tenet Vocal Artists, and Clarion Choir. His solo concert work includes masterworks such as Bach Cantatas and Passions to Masses by Mozart, Haydn, Handel, to Beethoven, and more. As a song recitalist, he has an extensive repertoire ranging from Schubert to Schumann to Mahler and Muhly. When he isn't performing, Enrico works as a project consultant/manager to projects such as disc recordings, concerts, and concert tours, social and digital media. Some of his clients include Santa Fe Desert Chorale, Seraphic Fire, Skylark, Artefact Ensemble, National Chorus of Korea, Benedict XVI Choir. Enrico is also an active voice teacher and keeps a small voice studio and is a mentor with TENET Vocal Artists' Mentorship program and has been a resident lecturer at Southern Virginia University. For more information, visit [www.enricolagasca.com](http://www.enricolagasca.com) or contact Schwalbe & Partners Management for performance opportunities.

## PRODUCTION CREDITS

**Producer:** Blanton Alspaugh, Soundmirror

**Recording Engineer:** John Newton, Soundmirror

**Mixing & Mastering Engineer:** Mark Donahue, Soundmirror

**Project Manager and Choral Contractor:** Enrico Lagasca

**Orchestral Contractor:** Jorge Ávila

**Production Assistant:** Austin Cody

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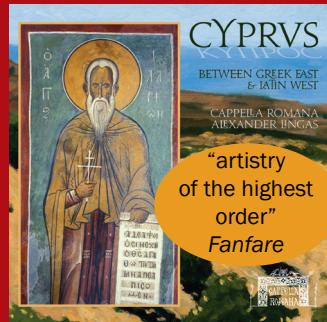


The *Mass of the Americas* recorded on this release was made possible by its patrons, Frank and Sally Hanna, who give thanks to our Lady of Guadalupe, and humbly seek her guidance and intercession for the families of the Americas.

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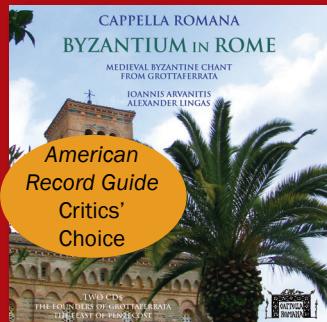
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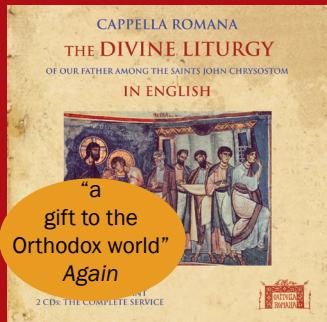
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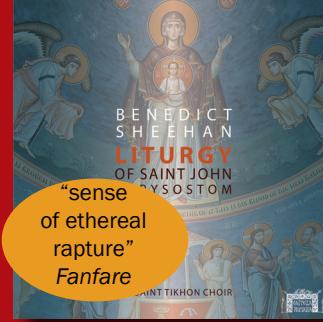
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