

  
**“The Mass”**  
**Concert Premiere**  
MARCH 19TH, 2022



*“Vox Humana on The Great Organs”  
Photo by Frank Cassidy*

**Welcome**

**Rev. Laura Vail Fregin**

**Words From The Irish Consul General**

**Marcella Smyth**

**Opening Reflections**

**Martin Sheen**

**Prayer For Peace**

**Rev. Laura Vail Fregin**

**“Prayer For Ukraine”**

**Mykola Leontovich**

**Cathedral Choir**

*“Please God, bless the people of Ukraine with your grace. Give to her people freedom, a nurturing world, happiness, prosperity, and long life.”*

***The Mass for Organ and Choir***

**Patrick Cassidy**

Christoph Bull on The Great Organs At First Church  
Cathedral Choir, David Harris, Director  
Martin Sheen, Narration

1. *Kyrie*

*Words of Compassion by Thich Nhat Hanh*

2. *Gloria*

3. *Laudamus Te*

Laurel Irene, *Soloist*

4. *Domine Deus*

Fahad Siadat, *Soloist*

*Words of Love and Transformation by Rumi*

5. *Qui Tollis*

David García Saldaña, *Soloist*

6. *Cum Sancto Spiritu*

7. *Credo*

8. *Et Incarnatus Est*

David García Saldaña and Ianthe Marini, *Soloists*

9. *Et Resurrexit*

*“Where The Mind Is Without Fear” by Rabindranath Tagore*

10. *Credo In Spiritum Sanctum*

Tiffany Ho, *Soloist*

11. *Confiteor*

12. *Sanctus*

Elizabeth Anderson, *Soloist*

13. *Osanna I*

*“The Second Coming” by William Butler Yeats*

14. *Benedictus*

James Hayden, *Soloist*

15. *Osanna II*

*“Agnus Dei”*

16. *Agnus Dei*

Molly Pease, *Soloist*

**Closing**

**Rev. Michael Lehman**

*“The Mass” is dedicated to the memory of Colm Cassidy*

“The Mass” recorded by FCCLA, Christoph Bull, David Harris, and Laude with direct input from Patrick Cassidy on Supertrain Records is available tonight after the concert and wherever you purchase your music.

Go to [fccla.org/the-mass-album](http://fccla.org/the-mass-album) for more information on the work and the album.

IrelandWeek is delighted to support this wonderful event tonight.

Please join us for an Irish-themed reception in the Forecourt after the concert compliments of Kerry Gold.



Congratulations Patrick! Join us for IrelandWeek — A showcase of Entertainment, Arts, Culture and Business. May 11th – 23rd 2022  
[www.irelandweek.com](http://www.irelandweek.com)



You are invited to the monthly Golden Thread Concert Series presented on the first Saturday of every month by The Resonance Collective. More information at [www.resonancecollective.org](http://www.resonancecollective.org).

Join us each Sunday at First Church for a 10:30 organ concert and 11:00 service. First Congregational Church of Los Angeles is a safe place for all people, and we celebrate our diversity of race, creed, gender, religion, cultural background, sexual orientation, gender identities and expressions.

The community of First Church would like to offer special thanks to Greg Williams and Grace Sheldon-Williams, Patrick and Frank Cassidy, Martin Sheen, Deirdre O'Neal and IrelandWeek, Fahad Siadat and The Resonance Collective, Kerry Gold, Marcella Smyth, Don Franzen, Kaspar Abbo, Marc Doten, Scott Clowes, Roger Hardesty, Brian Sawyers, and Richard Guerin, whose contributions to this project helped to make it a reality. We also extend gratitude and special thanks to Michael Windfeldt and the Windfeldt family who are the commissioners and patrons of "The Mass."

## **Translation**

The poetic translation by David Harris was written as a reflection on the universal statements of the Mass that served as a primary inspiration for Patrick. It is intended to illuminate the underlying sentiments of these ancient words for the 21st Century listener.

*Kyrie: God have mercy, Christ have mercy, God have mercy.*

*Gloria: Glory to God in the highest, and on earth, peace to all people. (Laudamus Te) We praise you, we bless you, we adore you, we glorify you, we give you thanks for the power that you imbue into us and the world. (Domine Deus) Holy God, Heaven of Heaven, God the Creator of all. Jesus Christ, born of the Creator, Lamb of God, Child and Holy God. (Qui Tollis) You, who feels our suffering, have mercy on us, receive our prayer.*

*Credo: I believe in God, inspiration of heaven and earth, and of all things visible and invisible: And in Jesus Christ, God from God, Light from Light, begotten, not made, in whom all things find life; who revealed heavenly salvation on earth. (Et Incarnatus Est) Jesus was born through the Holy Spirit of the Virgin Mary, and was human. He was crucified for us under Pontius Pilate; he suffered and was buried. (Et Resurrexit) And Jesus rose again on the third day according to the Scriptures: And ascended into our hearts: And the same will continually return, and through us bring justice to all: And this influence will have no end. (Credo in Spiritum Sanctum) And I believe in the Holy Spirit,*

*the life-giver, who proceeds from the Creator and Redeemer, who together with them is glorified, and who has spoken through the prophets. And I believe in the spiritual unity of all life. (Cum Sancto Spiritu) And with the Holy Spirit in the glory of God (Confiteor) I confess to a universal hope for the healing of all people through humility and compassion. I seek unity with those who have gone before, and with all life now and to come. Amen.*

Sanctus: *Holy, Holy, Holy, universal God.*

Osanna I: *Hosanna in the highest.*

Benedictus: *Blessed are they who come in the name of Love.*

Osanna II: *Hosanna in the highest.*

Agnus Dei: *Lamb of God, who feels our suffering, have mercy on us, grant us peace.*

### **Cathedral Choir**

Jennifer Almiron  
Elizabeth Anderson  
Marie Ash  
Tyler Azelton  
Donald Brown  
Martha Butler  
Annette Carden-Dale  
David Conley  
Penny Dimarco  
Michele Delliquadri  
Albert Epstein  
Sarah Fuhrmeister  
Jeff Greif  
Emily Goglia  
Sarina Giffhorn  
Steve Gregoropolous  
Katie Hampton  
James Hayden  
Tiffany Ho  
Frank Hobbs  
Jill Hornkohl

Laurel Irene  
Petra King  
David Saul Lee  
Ianthe Marini  
Amin Musavikhah  
Wendy Parisky  
Christopher Parsons  
Kerenza Peacock  
Wendy Redal  
Phoebe Rosquist  
Meg Russett  
David García Saldaña  
Pat Satcher  
Jennifer Scoullar  
Grace Sheldon-Williams  
Cathy Sparkman  
Fahad Siadat  
Jaquain Sloan  
Maggie Stillman  
Jennifer Walls  
Morgan Woolsey



### **Composer Note - Patrick Cassidy**

Great composers wrote Mass settings for centuries such that it became a classical form in itself, but the genre fell out of favor in the 20th century. A full symphonic Mass had never been written by an Irish composer. So there were many reasons, besides spiritual ones, that prompted me to write the piece. I also wanted it to be performed by more people, so I wrote this version for organ and choir that we will premiere tonight. Above all, this work is dedicated to my late father Colm. I would never have expected that the live premiere of my

setting of the Catholic Latin Mass would take place at Los Angeles's oldest and largest Protestant Cathedral. This interdenominational spirit is complemented by Martin Sheen's desire to include sayings and truths of wisdom from world faiths as the Mass is sung. Collaborating with the artists at First Congregational Church has been a joy. This Church is a gem of this city, and typical of this city with its inclusive and welcoming ethos. I hope the listeners will find "The Mass" to be contemplative and peaceful in this spiritual space.



### **Organist Note - Dr. Christoph Bull**

"The Mass" is a very meaningful and important project to me. We recorded this during a time when few of us could meet in person. And yet, we managed to create a powerful and moving musical and spiritual connection. It was a privilege for me to be able to record in the sanctuary of First Church, being one of the few people allowed to be there during what I call 'The Season of Covid'. And I had the composer of this amazing work sitting right next to me by the organ console as I was pulling stops, creating registrations/

orchestrations and recording just as many takes as needed to satisfy the both of us. This work was recommended to me from two completely different trusted sources on the East and West Coasts of the United States. When that happened, I realized: I better get with it. I'm profoundly grateful for the opportunity to work with my team members at First Church, including my co-producer and colleague David Harris, engineers Marc Doten and Kaspar Abbo, and the amazing singers of Laude who individually added their beautiful voices on top of the bed of organ sounds we were able to capture in the sanctuary. Building on my previous work as organist for

a Catholic Church in the heart of Hollywood for ten years and my experiences as a teenage organist at Lutheran Churches in Germany, playing for liturgies still based on The Mass, I've developed a deep respect for and spiritual connection with this musical vehicle to connect with the indescribable higher source. Patrick's Mass embodies his deep spiritual understanding, deep human compassion and kindness, and if you're asking me: this will be a work and recording for the ages.



### **Director Note - Dr. David Harris**

The sublime nature and emotional depths of “The Mass” creates space for listeners to sink into themselves as its complexities wash over them. By reimagining the traditional Catholic Mass text in the context of universal solace, Patrick has given us a work for the ages, and encouraged us to consider our place in society, spirituality, and history. When we set out to record the movements of “The Mass” one per week for FCCLA virtual services, we felt in this work an abiding sense of grace and healing that we wanted to experience as

a community. We quickly decided to turn those recordings into an album to share those experiences with the world, and to utilize the special moment of concert premiere to commemorate what we hoped would be the end of the pandemic. Although Covid has persisted and we will likely have to learn to live with it amongst us, we can finally come together to share a moment of pause and peace, which feels incredible. Patrick's music slows time down, opening in us a chance to reflect, grieve, and celebrate. Singing it is like stepping into another dimension for a moment and touching energy that we had forgotten we had access to. We are delighted to be joined by one of the world's accomplished actors, Martin Sheen. His care and interest in the project helped us find the words of thought leaders and poets ranging around the world and across time to help us sink into the universality of this moment. Tonight we are also pleased to welcome leaders of the Irish community in Los Angeles and other dignitaries as we commemorate the centennial of Irish independence. This celebration of people working together to shape their collective lives illuminates a hope in which all people can share. When I look back on this past year, I am personally grateful to have had Patrick's piece in my life to help define and shape my experience. In its inspiration and soothing, this music has helped to carry me to new places of understanding. I am also grateful to the people at First Church for their support and interest in bringing new music to life. Being a part of the premiere of a profound artistic statement like “The Mass”



is a special, uplifting experience. In coming years as this piece is shared with choirs across the globe, we can all say that we were there to hear and shape it with our presence, to be the first to commune with its healing essence, and to connect with one another at this meaningful juncture in time.

### **The Great Organs of First Church**

The Great Organs of First Church constitute one of the largest instruments in the world with 18,000+ pipes arranged immersively in four locations. The original Chancel Organ was installed in 1931 by the preeminent organ builder of the time, E.M. Skinner. The West Gallery Organ was added by the Schlicker Organ Company in 1969 whereas the Gospel and Epistle divisions on the North and South balconies rounded out the installation in the 1990s. The instrument can be enjoyed every Sunday during pre-service Prelude Concerts at 10:30a Pacific Time.

### **Inside the Music**

Dr. Harris' *Inside The Music* explorations for each movement for those interested in more in depth exploration of the piece.

### **Kyrie**

The "Kyrie" text underscores that all people need mercy. Each voice part trades melodic material in flowing succession, building and releasing as another part takes over. It is as if mercy were an ocean that we all would live in if not for its tragic depths. Patrick has said that his inspiration for this setting was a story his father told him about enslaved Greeks in Rome singing the words "Kyrie Eleison" while working. The Kyrie is the only text in the Latin Mass in Greek.

### **Gloria**

The "Gloria" text joins the greater human narrative around a singular moment when the "every person" represented by the shepherds received divine inspiration in the form of Angels singing about salvation. Patrick's setting features cascading polyphony, celebrating the hosts of angels sending life down from the heavens. We are all connected, we move and breathe together as a united planetary organism at important levels. Each moment of inspiration infuses us with the life of others, just as each outbreath feeds the world with our energy, calming us and bringing us closer together.



## **Laudamus Te**

The “Laudamus Te”, focused on adoration, praise, and glorification, doesn’t exist in the Luke gospel from which the “Gloria” stems, but is an exploration of that moment through poetry. Patrick gives the first line to a soprano voice, standing in as the lead angel, and has the hosts echo after her. As is true for the rest of his mass, Patrick peels the cover back on the explosive energy of the moment with his music to reveal deeper, more abiding emotional characteristics. Praise, adoration, and glory begin with downward moving lines in the choir, as if settling into each vocalist, and then swell with 7th leaps mid-phrase. The soloist sings easy, florid lines, providing room to reiterate and hold space for the part of the moment that will live on through memory, and guide us in the future.

## **Domine Deus**

Patrick’s setting of “Domine Deus” is one of his most ominous and powerful musical settings. In the midst of the uplifting “all people can celebrate” movement of the mass, Patrick pauses to remind us of awesome power. One can imagine this kind of power shaking Paul from his place of certainty, and relieving him of his need to be right so that he could love unconditionally instead. In the music, a choro profundo ensemble shakes the walls with the announcement of God’s omnipotence before a soloist echoes in dulcet tones, a reminder that mercy is the abiding power inherent within strength.

## **Qui Tollis**

Patrick wrote the larger work to honor the memory of his father, who was a tenor and a devoted church member. This movement features a tenor soloist asking for collective prayers of mercy to be heard. His long, spacious melodies set up particularly gripping occasions like the one at the end of the opening phrase when he repeats “nobis” (“us”) while creating the phrase peak on a high A. Moments like this reveal the healing nature of this work. Patrick is both honoring traditions of the past and bringing them into our presence, encouraging a reimagining of ancient practices so that we can bring them into our daily experience.

## **Cum sancto spiritus**

The “Cum Sancto Spiritus” text celebrates a universal togetherness through the Spirit. It is the biggest movement of the work, including a double choir singing in polyphony in a

profound celebration of unity through diversity. This vision of unity depends upon justice, and justice depends upon us, and on our courage to translate grace into action.

## **Credo**

Sixth century monks worked for decades to define in writing a reflection of universally-held beliefs; the kind that they hoped all people could resonate with and connect to. They spoke of unity “one God”, diversity “all things visible and invisible”, narrative “birth, life, death and eternity”, spiritual interconnectedness “the life-giver who has spoken through prophetic people,” and ongoing connection “I confess to a universal hope for the healing of all people through humility and compassion.” And they spoke in language that made sense to them, just as countless other people had done and will do for countless more years as we strive to make meaning of this life that we share for a brief moment. Even though creeds set out to enfold all, they as often succeeds in separating. Patrick’s setting, however, seeks to redeem the universalism of the text. He surrounds strongly defined thoughts with cascading, soft melodic lines whose length reminds us of God’s ever presence, regardless of how we choose to define a belief therein. The setting inspires in us a desire to believe, and encourages us to seek out beyond ourselves to the mysteries that surround and unite us.

## **Et Incarnatus Est**

In this movement, love is central. We hear that Christ was born, became human, suffered, and died. This part of the story, and the rapidness with which the events appear, outline the essential ingredients of compassion as the core of unconditional love. Musically, Patrick presents us with the cyclical nature of life by setting the same music for Jesus’s birth as for his suffering and death. The chorus’s music for these moments drips with passion. To be born, to die, and to live with suffering are the most definable of human traits. They are why love is the essential life line that keeps us afloat, and why learning to love everyone deepens us into faith and binds us in community. Love, Patrick’s music reminds us, circles around us no matter the circumstance, feeding and uplifting all who can hear it.

## **Et Resurrexit**

The “Et Resurrexit” portion of the text outlines Christ’s resurrection, ascension, and second coming. Patrick wrote music that brings essential gravity to the text with homophonic lines that swell with appropriate awe-inspiring energy. The organ part maintains a 16th note ostinato, throughout. The consistency of this rhythmic energy simultaneously makes the music feel as if it’s reaching back across time to connect with

all of the people who have professed these beliefs, and looking forward to ask more questions about what belief means for us today. The text in this movement in particular has, across time, been used in terrible ways to prop up dictators, fuel warfare, and celebrate the destruction of others through a “Jesus won and so can I” kind of lens. Patrick gives us a musical window into what it can mean for us when we appreciate Jesus’ justice narrative as a call for equity for all, and his resurrection as a chance to find renewal for ourselves and our world.

### **Credo in spiritum sanctum**

In the “Credo In Spiritum Sanctum” (“I believe in the Holy Spirit”), a soloist floats easily among the encompassing organ, as if the spirit flowing among people. Choral voices respond softly, inspired by the spirit into singing, but still holding their experience close. I imagine the moment when Peter first realized he could understand everyone at Pentecost, how it must have felt for the world to come into such focus, to feel connected to everyone, expansive and at peace.

### **Confiteor**

The final “Confiteor” movement celebrates humanity’s potential to heal itself through humility, and a desire to come together by first setting one’s self aside. In this expansive movement the choir sings a canon that celebrates our connection with all who have gone before us, all who dwell among us, and all who are yet to come followed by a resounding “Amen.”

### **Sanctus**

In his reimagining of the “Sanctus” movement, Patrick chooses an internal reference point. Composers tend to set this text with a considerable amount of energy, even bombast. From Bach’s “B Minor Mass” six part vocal setting that boldly reaches to heaven with explosions of sound to Britten’s “War Requiem” setting that challenges our earthly sense of holiness with gamelan-inspired power, the “Sanctus” movement is rarely approached from within. Patrick, though, lets the music float. This was the first movement we recorded, and as I sang it, I found myself in deepest meditation. The long, soft lines required such attention that I had to become one with my breath and body. It was as if I felt wholeness flowing through me, and there was no need for any other statement of purpose.

### **Osanna I**

The “Osanna” text in the mass comes from Jesus’ triumphant entry into Jerusalem, which is the story of Palm Sunday. Patrick layers lines on top of one another, rising

upward from low in the bass voices like water rushing forward, a redemption of the story that led to the execution of an innocent, inspirational leader. It is sung twice in Mass settings, and composers often choose to repeat the same music. Patrick, by contrast, offers two versions of similar music, allowing the music to grow with each unique moment.

## **Benedictus and Osanna II**

These two movements continue the Palm Sunday story reference. In the story, Jesus is surrounded by a crowd that barely knows him but are overcome by the swell of energy around them. The summer of 2020 saw so many crowds around the world whose collective power reflects in many ways crowds like the one gathered in Jerusalem 2000 years ago. Patrick chose again to focus inwardly with his setting. The choir in unison sings the phrase “Blessed is he who comes”, swelling with energy as they go, as if the peak of the crowd energy will burst forward. Yet, before the crowd can lose itself, the soloist steps in to sing “in the name of God,” bringing us back to center. This simple gesture reminds us of the capacity we have together as people, and how remaining focused and centered as the crowds swell keeps us intentional and effective. The text ends with a celebration “Hosanna in the highest”, where Patrick lets the unison lines swell even more, passing them around to different sections, a comment on the energy that can grow among and through us.

## **Agnus Dei**

The “Agnus Dei” is the hopeful final moment in the work, and is to my ears the most Irish music in the piece. I think this is in part because of the ways in which Patrick plays with melody in the voices and the organ lines. Traditional Irish music has maintained a relationship to modalism (a formal/harmonic practice popular up through the early 17th century) by virtue of their music being primarily melodic. Melodic dominance is a defining feature of modalism. Each individual part lives in its own emotional world defined by the melodic content of that line. As such, the music doesn’t drive as much toward a finish line, but lives suspended in time, capable of experiencing emotion in many guises at once. When the work does find its finishing point, it feels like a breath rather than a conclusion. As an entire work, “The Mass” leans on and illuminates the time-altering expanses of modality, and in this culminating movement, it stands out. In it, Patrick reminds us that ends are a concept that we have created to measure time. To recognize the importance of the now, to live fully in each moment, is a gift that comes when we listen for the world around us in all its many, diverse energies and accept them as one.



### **The Resonance Collective Artistic Director Note**

I've had the pleasure of working with David Harris for over 10 years and during that time we've collaborated with hundreds of composers on the premieres of their music, So I wasn't surprised when he told me he wanted to premiere a new setting of the Catholic mass by Patrick Cassidy. But when he told me he wanted to make a studio album remotely, with each singer recording their part individually at home, I was skeptical.

For me, making music remotely feels like a lonely chore. It's all the challenging parts of ensemble singing without the direct camaraderie and joy. We recorded 3 to 4 songs like this every week for a year and a half making over 300 virtual choir recordings. So when it was time to record "The Mass," we were pros and I'm proud to say we learned how to make not just coherent recordings, but ones that captured some of the mystery and expressiveness of live performance. When we finally gathered together again after all those long months and sang "The Mass" in person, though, the piece was nearly unrecognizable to me.

Suddenly, the glacial lines that were so laborious when recording them by myself became meditative, the long phrases were supported and sustained by many singers on a part, the individual lines had context, depth and meaning, and I found myself in the middle of a contradiction common in choral music: on one hand I was a single voice, an independent melodic line riding on top of a sonic wave. On the other hand, I was an invisible mote inside a giant texture, one voice among dozens, one note in a much larger harmony. I didn't understand this during the recording process, it was only while being inside the piece itself, the full, complete, acoustic event, that I experienced a core truth embedded in musical performance: that while every sound I make is complete and whole by itself, it is also a very small contribution to something greater than the sum of its parts.

I can't think of a better metaphor for the beloved community, one like at First Church, that invites people from different backgrounds, lifestyles, and beliefs who align with the community's mission of interpersonal uplift, justice, and equality to bring their individual voices and contribute to a larger work that is also greater than the sum of its parts. I think this is what the Sufi poet Attar means when he declares "Unity in Diversity, that is oneness".

And this notion of community, of unity in diversity, ultimately reflects the very heart of what “The Mass” and “The liturgy” are about. You see, the word liturgy itself comes from the Ancient Greek Leitourgia which means “work for the people”. It is a literal translation of the two words “litos ergos” or “public service”.

The etymology of “The Mass” comes from the dismissal at the end of the rite “Ite, missa est” which means “Go, it has been sent.” The 9th Century text titled ‘The Divine Office’ explains the word as “a ‘sending’, that which sends us towards God”. May I suggest that this liturgical work is not contained within these walls, that to enact the liturgy is not a secret rite held up by the priesthood for those initiated into this particular belief structure, but rather that such a gathering is preparation for the work we will do when we walk out these doors and back into the world.

Such ‘sending forth’, is possible wherever people gather to realign themselves with each other in mutual uplift, whenever we collectively turn our focus inward with the intent of generating the seeds of external change. This work is a harnessing, a preparation for the sending when we take our newly recalibrated selves, as a people and turn towards the world with the intent of simply making it a better place.

Or, as the Irish proverb says, “It is in the shelter of one another that the people live”.

May the presentation of this work be such a public service, one that sends us into the world towards each other, and the great mystery between us.

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FIRST CONGREGATIONAL CHURCH  
*of Los Angeles*