

CHRISTMAS AT THE CATHEDRAL OF ST. PHILIP, ATLANTA, GEORGIA

THE CATHEDRAL CHOIR & SCHOLA | DALE ADELMANN, DIRECTOR
PATRICK A. SCOTT AND JACK MITCHENER, ORGAN

Sidings of Comfort & Joy



GOTHIC



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Tidings of Comfort & Joy

1		Christmas Day (Choral Fantasy on Old Carols)	Gustav Holst	7:40
2		O come, all ye faithful	<i>arr.</i> Craig Phillips descant 4, J. Roland Middleton	7:00
3		Away in a manger	<i>arr.</i> Reginald Jacques	2:26
4		A Savior from on high	Stephen Paulus	3:50
5		What Child is this	<i>arr.</i> Paul Halley	4:07
6		In dulci jubilo	Robert Lucas Pearsall	3:16
7		Hark! the herald angels sing	<i>arr.</i> Craig Phillips	3:45
8		Sing lullaby	Herbert Howells	3:24
9		Away in a manger	<i>arr.</i> Peter Hallock	3:35
10		Adam lay ybounden	Frank Boles	2:08
11		O magnum mysterium	Morten Lauridsen	5:52
12		Gabriel's Message	<i>arr.</i> Craig Phillips	3:14
13		Comfort, comfort ye my people	Charles Beaudrot	2:07
14		There is no rose of such virtue	Howard Helvey	5:23
15		While shepherds watched their flocks by night	<i>arr.</i> Craig Phillips descant 2, C.S. Lang	3:08
16		I wonder as I wander	<i>arr.</i> Andrew Carter	3:42
17		Cradle Hymn	Kim André Arnesen	6:31
18		Joy to the world	<i>arr.</i> Craig Phillips	2:51
Total Time:				74:02



about the music

Tidings of comfort and joy from the Cathedral of St. Philip, Atlanta! This recording offers a glimpse of the sounds with which the season of Christmas is celebrated at the Cathedral of St. Philip in the hope that it will bring all who listen a deep sense of the peace and good.

Hear the first internationally available commercial recordings of several works by American composers, which have become beloved favorites at the Cathedral. These include the four congregational

carols commissioned from Craig Phillips for the Cathedral of St. Philip in 2006 by William Fred Scott in memory of his mother, Mary Andrews Scott. For these the cathedral choirs and organ are joined by members of the Atlanta Symphony Orchestra's brass section, who bring added festivity to Christmas Eve each year. Also receiving first such recordings are Charles Beaudrot's joyous setting of *Comfort, comfort ye my people*; Frank Boles' exuberant interpretation of the fifteenth-century

text *Adam lay ybounden*; Howard Helvey's expressive handling of *There is no rose of such virtue*; Craig Phillips' fresh take on the Basque Carol, *Gabriel's Message*; and this early version of the late Stephen Paulus' lullaby *A Savior from on high*. In addition, find a sampling of Cathedral of St. Philip favorites from the traditional repertory of carol arrangements, descants, and anthems by American, Canadian, English, and Norwegian composers. "*In dulci jubilo, let us our homage show...*"



the texts

1. Christmas Day (Choral Fantasy on Old Carols)

Gustav Holst (1874-1934)

MUSIC: based on *In dulci jubilo*; *God rest you merry, gentlemen*; Old Breton melody "Come, ye lofty"; *The First Nowell*

WORDS: 14th century German carol; 18th century English carols, *attr.* Rev. Archer Gurney (1820-1887)

Good Christian men, rejoice
With heart, and soul, and voice;
Give ye heed to what we say:
News! News!
Jesus Christ is born today:
Ox and ass before Him bow,
And He is in the manger now,
Christ is born today!

God rest you merry, gentlemen,
Let nothing you dismay,
Remember Christ our Savior
Was born on Christmas day,
to save us all from woe and sin,
When we were gone astray.
O tidings of comfort and joy!

In Bethlehem, in Jewry,
This blessed Babe was born,
And laid within a manger
Upon that holy morn;
The which His Mother, Mary,
Did nothing take in scorn.
O tidings of comfort and joy!

Good Christian men, rejoice
With heart, and soul, and voice;
Now ye hear of endless bliss:
Joy! Joy!
Jesus Christ was born for this!
He hath oped the heav'nly door,
And man is blessed evermore.
Christ was born for this!

Come, ye lofty, come, ye lowly,
Let your songs of gladness ring;
In a stable lies the Holy,
In a manger rests the King:
See, in Mary's arms reposing,
Christ by highest heav'n adored:
Come, your circle round Him closing,
Pious hearts that love the Lord.

Come, ye poor, no pomp of station
Robes the Child your hearts adore:

He, the Lord of all salvation,
Shares your want, is weak and poor:
Oxen, round about behold them;
Rafters naked, cold and bare,
See the shepherds, God has told them
That the Prince of Life lies there.

Come, ye children, blithe and merry,
This one Child your model make;
Christmas holly, leaf, and berry,
All be prized for His dear sake;
Come, ye gentle hearts, and tender,
Come, ye spirits, keen and bold;
All in all your homage render,
Weak and mighty, young and old.

High above a star is shining,
And the Wise Men haste from far:
Come, glad hearts, and spirits pining:
For you all has risen the star.
Let us bring our poor oblations,
Thanks and love and faith and praise:
Come, ye people, come, ye nations,
All in all draw nigh to gaze.

Noel, noel, noel, noel,
Born is the King of Israel.

Now to the Lord sing praises,
All you within this place,
And with true love and brotherhood
Each other now embrace;
This holy tide of Christmas
All others doth deface.
O tidings of comfort and joy!

Good Christian men, rejoice
With heart and soul and voice;
Now ye need not fear the grave:
Peace! Peace!
Jesus Christ was born to save!
Calls you one and calls you all,
To gain His everlasting hall:
Christ was born to save!

2. **O come, all ye faithful** arr. Craig Phillips (b. 1961))

MUSIC: *Adeste fideles*, melody attr. John Francis Wade (1711-1786);

stanza 4 descant

by J. Roland Middleton

WORDS: John Francis Wade (1711-1786);

tr. Frederick Oakeley (1802-1880) and others

O come all ye faithful, joyful and triumphant,
O come ye, O come ye to Bethlehem;
Come, and behold him, born the King of angels;
O come, let us adore him, Christ, the Lord.

God from God, Light from Light eternal,
Lo! he abhors not the Virgin's womb;
Only begotten Son of the Father;
O come, let us adore him, Christ, the Lord.

Sing, choirs of angels, sing in exultation,
Sing, all ye citizens of heaven above;
Glory to God, glory in the highest;
O come, let us adore him, Christ, the Lord.

See how the shepherds, summoned to his cradle,
Leaving their flocks, draw nigh to gaze;
We too will thither bend our joyful footsteps;
O come, let us adore him, Christ, the Lord.

Child, for us sinners poor and in the manger,
We would embrace thee, with love and awe;
Who would not love thee, loving us so dearly?
O come, let us adore him, Christ, the Lord.

Yea, Lord, we greet thee, born this happy morning;
Jesus, to thee be glory given;
Word of the Father, now in flesh appearing;
O come, let us adore him, Christ, the Lord.

Cathedral Choir; Patrick A. Scott, *organ*;
Members of the Atlanta Symphony Brass, with *timpani*

3. **Away in a manger** Reginald Jacques (1894-1969)

MUSIC: Traditional Normandy tune

WORDS: Traditional 19th century American carol

Away in a manger, no crib for a bed,
The little Lord Jesus laid down his sweet head.
The stars in the bright sky looked down where he lay,
The little Lord Jesus asleep on the hay.

The cattle are lowing, the baby awakes,
But little Lord Jesus, no crying he makes.
I love thee, Lord Jesus! Look down from the sky,
And stay by my side until morning is nigh.

Be near me, Lord Jesus; I ask thee to stay
Close by me for ever, and love me, I pray.
Bless all the dear children in thy tender care,
And fit us for heaven, to live with thee there.

Cathedral Schola

4. **A Savior from on high** Stephen Paulus (1949-2014)

WORDS: William Ballet, 17th century

O sweet was the song the Virgin sang
When she to Bethl'em Judah came,
And was delivered of a son,
And Jesus was his name.
Lullee, lully, lullo, lullaby.

"O sweet babe," sang she, "my son."
And so a Savior is born,
Who was given from on high
To visit us that were forlorn.
Lullee, lully, lullo, lullaby.

Cathedral Choir; Sarah Cauthen, *soprano*; Patrick A. Scott, *organ*



5. **What Child is this?** *arr. Paul Halley (b. 1952)*

MUSIC: *Greensleeves*, 16th century English melody

WORDS: William Chatterton Dix (1837-1898) and Luke 1: 28

Ave Maria. [Hail Mary.]

What Child is this, who laid to rest,
On Mary's lap is sleeping,
Whom angels greet with anthems sweet,
While shepherds watch are keeping?

Refrain:

This, this is Christ the King,
Whom shepherds guard and angels sing;
Haste, haste to bring him laud,
The babe, the son of Mary.

Why lies he in such mean estate
Where ox and ass are feeding?
Good Christian, fear: for sinners here
The silent Word is pleading. *Refrain*

So bring him incense, gold, and myrrh,
Come, peasant, king, to own him;
The King of kings salvation brings,
Let loving hearts enthrone him. *Refrain*

Cathedral Schola; Jack Mitchener, *organ*

6. **In dulci jubilo** *arr. Robert L. Pearsall (1795-1856)*

WORDS: Macaronic 14th century Latin-German carol,

English translation R.L. Pearsall

In dulci jubilo [In sweet rejoicing]
Let us our homage shew;
Our heart's joy reclineth
In praesepio [in the manger]
And like a bright star shineth,
Matris in gremio [in the mother's lap].
Alpha es et O [He is Alpha and Omega].

O Jesu parvule! [O tiny Jesus!]
I yearn for thee alway!
Hear me, I beseech thee,
O Puer optime! [O best of boys!]
My prayer let it reach thee,
O Princeps gloriae! [O Prince of Glory!]
Trahe me post te! [Draw me after thee!]

O Patris caritas [O love of the Father],
O Nati lenitas! [O gentleness of the Son!]
Deeply were we stained
Per nostra crimina [through our sins];
But thou hast for us gained
Coelorum gaudia [the joy of heaven].
O that we were there!

Ubi sunt gaudia [Where are joys],
If that they be not there?
There are angels singing
Nova cantica [new songs],
There the bells are ringing
In Regis curia [in the King's court]:
O that we were there!

Cathedral Schola

7. **Hark! the herald angels sing** *arr.* Craig Phillips (b. 1961)
MUSIC: *Mendelssohn*, Felix Mendelssohn (1809-1847)
WORDS: Charles Wesley (1707-1788), alt.

Hark! the herald angels sing
Glory to the newborn King!
Peace on earth and mercy mild,
God and sinners reconciled!
Joyful, all ye nations, rise,
Join the triumph of the skies;
With the angelic host proclaim
Christ is born in Bethlehem!
Hark! the herald angels sing
Glory to the newborn King!

Christ, by highest heaven adored;
Christ, the everlasting Lord;
Late in time behold him come,
Offspring of the Virgin's womb.
Veiled in flesh the Godhead see;
Hail the incarnate Deity.
Pleased as man with us to dwell;
Jesus, our Emmanuel!
Hark! the herald angels sing
Glory to the newborn King!

Mild he lays his glory by,
Born that we no more may die,
Born to raise us from the earth,
Born to give us second birth.
Risen with healing in his wings,
Light and life to all he brings,
Hail, the Sun of Righteousness!
Hail the heaven-born Prince of Peace!
Hark! the herald angels sing
Glory to the newborn King!

Cathedral Choir; Jack Mitchener, *organ*;
Members of the Atlanta Symphony Brass, with *timpani*

8. **Sing lullaby** Herbert Howells (1892-1983)
WORDS: Frederick William Harvey (1888-1957)

Sing lullaby, sing lullaby,
While snow doth gently fall,
Sing lullaby to Jesus born
In an oxen stall.

Sing lullaby to Jesus born
Now in Bethlehem,
The naked blackthorn's growing
To weave his diadem.

Sing lullaby, sing lullaby,
While thickly snow doth fall,
Sing lullaby to Jesus,
The Saviour of all.

Cathedral Schola

9. **Away in a manger** *arr.* Peter Hallock (1924-2014)
MUSIC: *Cradle Song*, melody William James Kirkpatrick (1838-1921)
WORDS: Traditional 19th century American Carol

Away in a manger, no crib for His bed
The little Lord Jesus laid down His sweet head
The stars in the bright sky looked down where He lay
The little Lord Jesus asleep on the hay.

The cattle are lowing, the baby awakes,
But little Lord Jesus, no crying He makes
I love Thee, Lord Jesus! Look down from the sky
And stay by my side until morning is nigh.

Be near me, Lord Jesus, I ask Thee to stay
Close by me forever and love me I pray
Bless all the dear children in Thy tender care
And fit us for heaven to live with Thee there. Amen.

Cathedral Choir; Jack Mitchener, *organ*



10. **Adam lay ybounden**

WORDS: Anonymous 15th century

Adam lay ybounden,
Bounden in a bond:
Four thousand winter
Thought he not too long.

And all was for an apple,
An apple that he took,
As clerkes finden
Written in their book.

Ne had the apple taken been,
The apple taken been,
Ne had never our lady
A-been heavnè queen.

Blessed be the time
That apple taken was.
Therefore we moun singen
Deo gracias! [Thanks be to God!]

Frank W. Boles (b. 1955)

Cathedral Schola; Patrick A. Scott, *organ*

11. **O magnum mysterium**

WORDS: ancient Latin responsorial chant
from the service of Matins for Christmas

*O magnum mysterium
et admirabile sacramentum,
ut animalia viderent Dominum
natum jacentem in praesepio.
O beata Virgo, cuius viscera
meruerunt portare
Dominum Jesum Christum.
Alleluia.*

O great mystery
and wondrous sacrament,
that animals should see the newborn Lord
lying in their manger!
Blessed is the Virgin whose womb
was worthy to bear
the Lord Jesus Christ.
Alleluia.

Morten Lauridsen (b. 1943)

Cathedral Choir

12. **Gabriel's Message** *arr. Craig Phillips (b. 1961)*

MUSIC: Basque carol based on c.13th century Latin hymn

"Angelus ad virginem"

WORDS: Basque carol, paraphrase by Sabine Baring-Gould (1834-1924)

The angel Gabriel from heaven came,
His wings as drifted snow, his eyes as flame;
"All hail," said he, "thou lowly maiden Mary,
Most highly favored lady," Gloria!

"For know a blessed Mother thou shalt be,
All generations laud and honor thee,
Thy Son shall be Emmanuel, by seers foretold,
Most highly favored lady," Gloria!

Then gentle Mary meekly bowed her head,
"To me be as it pleaseth God," she said,
"My soul shall laud and magnify his holy Name."
Most highly favored lady, Gloria!

Of her, Emmanuel, the Christ, was born
In Bethlehem, all on a Christmas morn,
And Christian folk throughout the world will ever say
"Most highly favored lady," Gloria!

Cathedral Schola; Patrick A. Scott, *organ*

13. **Comfort, comfort ye my people** *Charles Beaudrot (b. 1951)*

MUSIC: melody by Claude Goudimel (1510-1572)

WORDS: Johann G. Olearius (1611-1684), translation
by Catherine Winkworth (1827-1878)

Comfort, comfort ye my people,
Speak ye peace, thus saith our God;
Comfort those who sit in darkness
Mourning 'neath their sorrows' load.
Speak ye to Jerusalem
Of the peace that waits for them;
Tell her that her sins I cover,
And her warfare now is over.

Hark, the voice of one that crieth
In the desert far and near,
Calling us to new repentance
Since the kingdom now is here.
Oh, that warning cry obey!
Now prepare for God a way;
Let the valleys rise to meet him
And the hills bow down to greet him.

Make ye straight what long was crooked,
Make the rougher places plain;
Let your hearts be true and humble,
As befits his holy reign.
For the glory of the Lord
Now o'er earth is shed abroad;
And all flesh shall see the token
That the word is never broken.

Cathedral Choir; Christina Smith, *flute*; Carlisle Dent, *tambourine*





14. **There is no rose** Howard Helvey (b. 1968)
WORDS: Luke 1:28, 42; 15th century traditional Latin prayer

There is no rose of such virtue
As is the rose that bare Jesu;
Alleluia.

For in this rose containéd was
Heaven and earth in little space;
Res miranda [Wonderful thing].

By that rose we may well see
That he is God in persons three;
Pari forma [Equal in form].

The angels sungen the shepherds to:
Gloria in excelsis Deo:
Gaudeamus [Let us rejoice!].

Leave we all this worldly mirth,
And follow we this joyful birth;
Transeamus [Let us journey].

Cathedral Choir

15. **While shepherds watched their flocks** arr. Craig Phillips (b. 1961)
MUSIC: *Winchester Old*, melody from *The Whole Booke of Psalmes*, 1592;
stanza 2 descant by Craig Sellar Lang (1891-1971)
WORDS: Nahum Tate (1625-1715))

While shepherds watched their flocks by night,
All seated on the ground,
The angel of the Lord came down,
And glory shone around.

“Fear not,” said he, for mighty dread
Had seized their troubled mind;
“Glad tidings of great joy I bring
To you and all mankind.

“To you in David’s town, this day
Is born of David’s line
The Savior, who is Christ the Lord;
And this shall be the sign:

“The heavenly Babe you there shall find
To human view displayed,
All meanly wrapped in swathing bands,
And in a manger laid.”

Thus spake the seraph, and forthwith
Appeared a shining throng
Of angels praising God, who thus
Addressed their joyful song:

“All glory be to God on high
And on the earth be peace;
Good will henceforth from heaven to men
Begin and never cease.”

Cathedral Choir; Patrick A. Scott, *organ*;
Members of the Atlanta Symphony Brass, with *timpani*



16. **I wonder as I wander**

arr. Andrew Carter (b. 1939)

MUSIC AND WORDS: John Jacob Niles (1892-1980)
based on an Appalachian folk carol

I wonder as I wander, out under the sky,
How Jesus the Savior did come for to die
For poor ornery people like you and like I.
I wonder as I wander, out under the sky.

When Mary birthed Jesus all in a cow's stall,
Came wise men and farmers and shepherds and all.
But high from God's heaven a star's light did fall,
And the promise of ages it then did recall.

If Jesus had wanted for any wee thing,
A star in the sky, or a bird on the wing,
Or all of God's creatures in heaven for to sing,
He surely could have it, for he was the King.

Cathedral Schola; Scarlett Reece, *soprano*

17. **Cradle Hymn**

Kim André Arnesen (b. 1980)

WORDS: Isaac Watts (1674-1748)

Hush my dear, lie still and slumber,
Holy angels guard thy bed!
Heavenly blessings without number
Gently falling on thy head.

See the kindly shepherds round Him,
Telling wonders from the sky!
When they sought Him, there they found Him,
With His Virgin mother by.

See the lovely babe a-dressing;
Lovely infant, how He smiled!
When He wept, the mother's blessing
Soothed and hush'd the holy child.

May'st thou live to know and fear Him,
Trust and love Him all thy days;
Then go dwell forever near Him,
See His face, and sing His praise!

Cathedral Schola; Jack Mitchener, *organ*

18. **Joy to the world!**

arr. Craig Phillips (b. 1961)

MUSIC: *Antioch*, George Frideric Handel (1685-1750);

set by Lowell Mason (1792-1872)

WORDS: Isaac Watts (1674-1748) alt.

Joy to the world! the Lord is come;
Let earth receive her King;
Let every heart prepare him room,
And heaven and nature sing.

Joy to the world! the Savior reigns;
Let us our songs employ,
While fields and floods, rocks, hills and plains,
Repeat the sounding joy.

No more let sins and sorrows grow,
Nor thorns infest the ground;
He comes to make his blessings flow
Far as the curse is found.

He rules the world with truth and grace,
And makes the nations prove
The glories of his righteousness,
And wonders of his love.

Cathedral Choir; Jack Mitchener, *organ*;
Members of the Atlanta Symphony Brass, with *timpani*

the artists

THE CATHEDRAL CHOIR takes primary responsibility for the musical leadership of the 11:15 a.m. Sunday Eucharist at the Cathedral of St. Philip, as well as its annual *Requiem Eucharist* on All Saints' Sunday, Homeless Requiem, Advent Lessons and Carols, and the Cathedral's televised Christmas Eve broadcast. The Choir's repertoire ranges from plainsong and Tudor/Renaissance music to Spirituals and premières of anthems and canticles by living composers. Together with the Cathedral Schola, the Cathedral Choir has recorded two prior discs for Gothic Records, *Into the House and Gate of Heaven* (2014) and *American Canticle* (2016), and has served as choir-in-residence at many of England's greatest houses of worship, including St. Paul's Cathedral, London; the cathedrals of Canterbury, Durham, Salisbury, and York; and at Westminster Abbey.

THE CATHEDRAL SCHOLA is selected from the ranks of the Cathedral Choir and carries primary responsibility for singing the Cathedral's weekly service of Choral Evensong on Sundays from September to mid-May. Occasionally Evensong is replaced by other fully choral services, including an annual Christmas Festival of Nine Lessons and Carols; *A Meditation on the Passion of Christ, with Carols*; and choral masses in celebration of major feast days. In addition to its liturgical duties, the Schola regularly performs major sacred choral works in concert, and it has collaborated on numerous occasions with the Atlanta Baroque Orchestra.





DALE ADELMANN was named Canon for Music at the Cathedral of St. Philip in 2009, having served previously as director of music for All Saints', Beverly Hills; the Buffalo Philharmonic Chorus; St. Paul's Cathedral, Buffalo; and the Gentlemen of St. John's College, Cambridge. Over the years he has earned a reputation as one of America's leading interpreters of the Anglican-Episcopal choral tradition by conducting choral festivals and workshops across the United States, directing his choirs in-residence in the great cathedrals and abbeys of the UK, releasing multiple recordings, and conducting baroque and modern orchestras in dozens of major sacred works. His choral arrangements are published by Paraclete Press and Trinitas, and reviewers hailed his book on the re-

vival of Anglican choral worship as "essential reading" for Anglican church historians and musicians alike. In 2018 he was made a Fellow of the Royal School of Church Music in recognition of his scholarly and practical contributions to Anglican music, and he is a past president of the Association of Anglican Musicians. Punctuated by a year of study in Freiburg, Germany, Dr. Adelmann holds degrees from the University of Michigan (BMus), the Yale Institute of Sacred Music (MMus), and the University of Cambridge (PhD), where he became the first North American to sing in the renowned Choir of St. John's College.

PATRICK A. SCOTT, Organist and Associate Choirmaster, joined the staff at the Cathedral of St. Philip in September 2014. In addition to serving as one of the Cathedral's organists, he directs its RSCM-affiliated Chorister program. One of the leading organists of his generation, he won First Prize and the Audience Prize in the 2014 American Guild of Organists' National Competition in Organ Improvisation. A na-



tive of Picayune, Mississippi, he holds the Bachelor of Music degree in Organ Performance from Birmingham-Southern College where he studied with Dr. James Cook. As a student of Drs. Judith and Gerre Hancock, Patrick earned the Master of Music in Organ Performance and Sacred Music and the Doctor of Musical Arts in Organ Performance from the University of Texas at Austin. He has presented recitals, workshops, hymn festivals, and masterclasses for chapters and conventions of the American Guild of Organists, the Royal School of Church Music, and the Organ Historical Society. An active recitalist and accompanist, his appearances in concert and with choirs have taken him throughout the United States, as well as France, Scotland, England, and Ireland. He previously served churches in North Carolina, Texas, and Alabama.

JACK MITCHENER serves as Organist and Artist-in-Residence at the Cathedral of St. Philip, Atlanta, and is Professor of Organ, University Organist, Chairman of the Keyboard Department and Director of the Townsend-McAfee Institute of Church Music in the Townsend School of Music at Mercer University, Macon, Georgia. Dr. Mitchener has performed extensively throughout Europe and Asia in venues as diverse as the Cathedral of Notre Dame in Paris to the Cultural Centre in Hong Kong. In North America he has performed for conventions of the AGO, OHS, and the Association of Anglican Musicians as well as most other denominational organizations. He has recorded numerous CDs (as soloist and collaborator) and is represented by Penny Lorenz Concert Artists. He is a former professor at the Oberlin Conservatory of Music, the University of North Carolina School of the Arts, Salem College, and the Colgate Rochester Crozer Divinity School. He holds a DMA, two master's degrees and two Performer's Certificates from the Eastman School of Music as well as the *Prix de Virtuosité*, *Prix d'Excellence*, and *Médaille d'or* from the National Conservatory in Rueil-Malmaison, France where he studied with Marie-Claire Alain. He was a national MTNA winner and a top prize-winner in the Dublin International Organ Competition. He served several years as President of the Board of Trustees of the Moravian Music Foundation and is the current Dean of the Atlanta chapter of the American Guild of Organists.



THE CATHEDRAL OF ST. PHILIP'S
AEOLIAN-SKINNER ORGAN, 1962 (OPUS 1399)
WAS USED FOR THIS RECORDING.

CATHEDRAL CHOIR AND SCHOLA

Soprano	Tenor
Carol Baker*	Leslie Boyette*
Casey Bechtold*	Carlisle Dent
Carolyn Bender	Eric Dickerson
Sarah Cauthen*	Kirby Eicholtz*
Julia Cox*	George Galloway
Catherine Jachthuber	Del King*
Sandy Land	Cory Klose*
Ruth Marley*	Ted Park*
Tory McKenna*	Joe Redd*
Scarlett Reece*	Fred Rose*
Marjorie Singley-Hall	Bill Roth*
Elizabeth Swanson*	Joel Trekell*
	Michael Vandergriff
Alto	Bass
Susan Carlisle*	Harris Allen
Amy Chastain*	Josh Borden*
Pamela Cunningham	Patrick Dover*
Marion Hopkins*	Timothy Gunter*
Susan McDaniel*	Bill Jachthuber
Marian Palmore	Stephen McCool*
Anne Peters	Bob McNeill*
Brenda Pruitt*	Brandon Odom*
Samantha Puckett*	Ron Peters
Suzanne Swann	Sam Polk*
Beth Talbert	Arthur M. Vinson

* denotes members of Cathedral Schola

MEMBERS OF THE ATLANTA SYMPHONY ORCHESTRA

Christina Smith, <i>flute</i>	Susan Welty, <i>French horn</i>
Stuart Stephenson, <i>trumpet</i>	Jason Robins, <i>trombone</i>
Anderson Romero, <i>trumpet</i>	Brian Hecht, <i>trombone</i>

Jeff Kershner, *timpani*
Carlisle Dent, *tambourine*

credits

Fidings of Comfort & Joy

CHRISTMAS AT THE CATHEDRAL OF ST. PHILIP, ATLANTA
THE CATHEDRAL CHOIR AND SCHOLA

RECORDING DATES: JANUARY 17-19, 2019
AT THE CATHEDRAL OF ST. PHILIP, ATLANTA, GEORGIA

DALE ADELMANN, DIRECTOR
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