



American Canticle

DALE ADELMANN, DIRECTOR • DAVID FISHBURN AND PATRICK A. SCOTT, ORGAN
THE CATHEDRAL CHOIR AND SCHOLA • CATHEDRAL OF ST. PHILIP, ATLANTA, GEORGIA

GOTHIC



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1		Jubilate Deo ^{1,4,5}	Craig Phillips (b.1961)	4:25	9		Magnificat in F ^{1,3}	Harold Friedell (b.1905-1958)	5:13
		(<i>Cathedral of St. Philip, Atlanta</i>)			10		Nunc dimittis in F ^{1,3}		4:03
2		Magnificat ^{2,3}	Roland Martin (b.1955)	6:05	11		Nunc dimittis in D ^{2,3}	Leo Sowerby (1895-1968)	4:34
3		Nunc dimittis ^{2,3}		4:40	12		Te Deum ^{1,4,5}	Phillips	8:41
		(<i>St. Paul's Cathedral, Buffalo, in D</i>)					(<i>Cathedral of St. Philip, Atlanta</i>)		
4		Magnificat on Plainsong Themes ^{2,3}	Gerald Near (b.1942)	4:30	13		Beata es, Maria ²	plainsong antiphon	0:41
5		Nunc dimittis on Plainsong Themes ^{2,3}		3:13	14		Magnificat ^{2,4,6}	Martin	6:08
6		A Canticle of Praise ^{2,3}	Larry King (1932-1990)	2:39	15		Nunc dimittis ^{2,4,6}		4:28
7		Magnificat in B flat ^{2,3}	Howard Helvey (b.1968)	6:41			(<i>St. Paul's Cathedral, Buffalo, in E, for trebles</i>)		
8		Nunc dimittis in B flat ^{2,3}		3:46	16		Lord, you now have set your servant free ^{1,3,5}	Phillips	5:33
									Total: 75:26

¹ Cathedral Choir | ² Cathedral Schola | ³ David Fishburn, organ | ⁴ Patrick Scott, organ | ⁵ with brass and timpani | ⁶ Megan Brunning, soprano



American Canticle

From the time of Thomas Cranmer and his fellow English reformers, the *Book of Common Prayer's* Orders for Morning and Evening Prayer, commonly known as Matins and Evensong, have formed the foundation of Anglican worship. Epoch to epoch, political and religious turmoil precipitated many revisions to the Prayer Book, yet this foundation has never faltered. Even today Morning and Evening Prayer endure as stalwart liturgies undeniably Cranmer's in their design. They possess an elegant clarity of structure: a brief introduction and confession precedes recitations of scripture that culminate in a sequence of prayers and collects. Hymns or a homily may be added, but a single element of worship distinguishes the morning service from the evening. Each liturgy is characterized by its canticles.

Indeed, the canticle has been a centerpiece of Christian worship since the

Church's earliest days. Some are biblical texts adapted for liturgical use; others are old and venerated prayers that have weathered centuries of liturgical reform. Whatever their avenue into worship, history has, in the words of the *Book concerning Ceremonies to be used in the Church of England* (1540–43), ordained canticles "to move and stir people to the sweetness of God's word the which is there sung." Among these voices we hear some of Anglican music's crowning achievements. Service settings by William Byrd, Thomas Tallis, Orlando Gibbons, Thomas Tomkins, and others endure as cherished works of English sacred music. The likes of Henry Purcell, Maurice Greene, Charles Villiers Stanford, and Herbert Howells have endowed canticle composition with their own styles and sensibilities.

Composers such as these have vouchsafed the Anglican choral tradition

even as they forged new paradigms within it. A branch of this tradition flourishes in the Episcopal Church in the United States. The historic and modern texts of the Episcopal Prayer Book nourish the heritage of American canticle composition, which the present recording invites us to explore. Many of the works are heard here for the first time on commercial recording. All are vibrant illustrations of the American canticle.

Craig Phillips' *Jubilate Deo* opens *American Cantic* with a call to worship God, "for the Lord is gracious, his mercy is everlasting, and his truth endureth from generation to generation." (Being Psalm 100, the *Jubilate Deo*, is not

strictly speaking a canticle, but it functions as one following the second lesson at Matins.) However, Phillips' setting for chorus, brass, and organ transcends simple treatment of the text. The musical structure reveals the *Gloria Patri* to be the fulfillment of its call. By recapitulating the opening musical material at this very moment of the piece, Phillips transforms the doxology from the expected close of most any canticle into the act of worship the text demands. (*Jubilate Deo* was commissioned by longtime choir member John Stivarius and his wife Terri in honor of David Fishburn's twenty-fifth anniversary as associate organist of the Cathedral of St. Philip.)

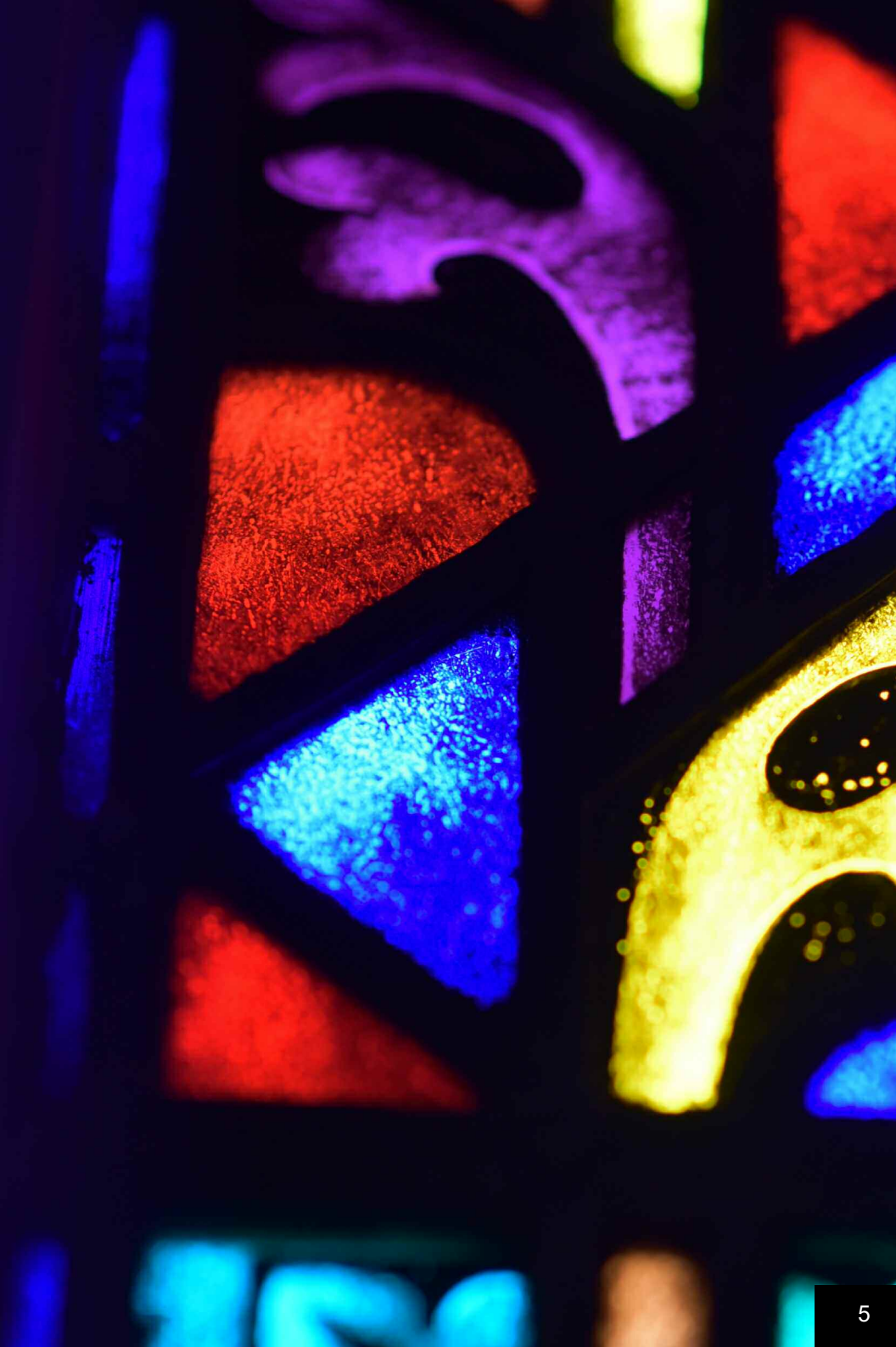


The *Magnificat* and *Nunc dimittis* of Roland Martin's *St. Paul's Cathedral, Buffalo*, in D service develop as an integrated single movement despite their liturgical separation. The canticles' melodies emphasize God's mercy through salvation as they evolve and transform over the music's course. Mercy is here a theme of necessary and appropriate emphasis for this service born out of tragedy. It was commissioned in memory of Linda Collens Wilson, who worked tirelessly with disadvantaged youth. She was murdered by a young and troubled neighbor. In response to this act of violence, Linda's husband Robert formed the nonprofit EPIC in order to help children escape cycles of violence and neglect. We might hear Martin's evening service in D as a musical reflection of the mercy EPIC seeks to infuse into the communities it serves.

Gerald Near's *Magnificat and Nunc dimittis on Plainsong Themes* is built on chants traditional to their respective canticles. The *Magnificat* relies on the German dialect of *tonus peregrinus*, notable for its opening ascending minor third. Near employs this and other segments of the plainsong as watchwords, connecting each voice to the chant melody while allowing the polyphonic texture to develop organically. *Tonus peregrinus* serves the *Magnificat* as seed and signpost of an otherwise free composition. By contrast, it is adherence to the chant and its liturgical form that animates Near's *Nunc dimittis*. The *Nunc* alternates between the Latin-texted antiphon *Lumen*, "To be a light to lighten the Gentiles, and to be the glory of thy people Israel," and the canticle's verses set to Tone VIII. The music proceeds in one- or two-voice texture accompanied by the organ. That is until its apogee, when *tutti* voices declaim *a cappella* the English text of the antiphon. Only here does Near's setting deviate from the overall liturgical form, powerfully concentrating the music toward the theological and liturgical significance of the antiphon's text.

The text of Larry King's *Canticle of Praise* is the American Prayer Book's adaptation of the canticle *Benedictus es, Domine*. In it, three young men are in the midst of punishment for refusing to worship the golden idol created by Nebuchadnezzar, King of Babylon. Instead, they boldly sing to God again and again, "Glory to you, Lord God of our fathers." The King of Babylon has the young men thrown into the fiery furnace. Nevertheless, the angel of the Lord protects the young men as the heat from the flames intensifies. In the prayer's repetitions of "Glory to you" and "We will praise you and highly exalt you forever," we can hear the young men's insistence on worshipping God. King's music is similarly resolute. Repetition emboldens his musical setting, allowing its listeners—and no less its singers—to remember God's miracle accomplished in saving the three youths from fiery punishment at the hands of Nebuchadnezzar.

Inspired by the evening canticle settings from Herbert Howells's *Collegium Regale* service, Howard Helvey's *Magnificat* and *Nunc dimittis* were written years apart. The former is the result of the first commission Helvey received



as a young composer. The latter is dedicated to Dr. David Kirby, a dear friend of the composer, a beloved teacher, and an accomplished musician who passed away suddenly in 2012. The *a cappella* choral texture—rare among modern settings of the *Nunc dimittis*—suits the solemnity of its dedication. The return to the *Magnificat's Gloria Patri* keeps the tradition of Howells and Stanford, who often saw fit to unify the service through a single doxology sung after each canticle. Yet, this change in character from the *Nunc* proper is poignantly joyful. It is a reminder of heaven, where, as the *Book concerning Ceremonies* describes, “is everlasting joy with continual laud and praise to God.”

The organ opens Harold Friedell's evening service in F with an exultant major third. This figure recurs to articulate the *Magnificat's* form and is the bud from which flowers much of the service's music. Each of the service's themes explores the interval, notably climaxing on the unison declamation “throughout all generations.” The organ gilds this moment in blistering and dissonant D flat a major third below the service's key of F. Intervallic exploration equally governs the *Nunc dimittis*. Its opening melody ascends that vital third of the *Magnificat's* formal expression and opening call. The third gives way to a tender transformation of the service's first vocal line, meandering

through the *Nunc dimittis* and *Gloria Patri*. Descending harmonic thirds complete the work, resolving the Amen to a final F major.

Leo Sowerby, dubbed Dean of American Church Musicians, was a faithful apologist for the best in church music. In his *Ideals in Church Music*, Sowerby describes church composers as part of “a sacred trust by their Divine Creator and who so nobly have striven to return to Him, in praise and thanksgiving, the best that lay in them to create.” And so he did, winning a Pulitzer Prize for his cantata *The Cantic of the Sun*. Sowerby's *Nunc dimittis in D* is perhaps more straightforward than his works for organ or orchestra. It is neither chromatically adventurous nor rhythmically complex. However, its every moment accords with the peace of Simeon's departure and is therefore a show of Sowerby's constant aim and greatest triumph. He always intended his sacred vocal music to heighten the text's expression such that God would be glorified.

Craig Phillips' *Te Deum* was commissioned by Friends of Cathedral Music at the Cathedral of St. Philip in recognition of Dr. Emile T. Fisher, who is one of the cathedral's long-standing and dedicated patrons of music. Both Phillips' *Te Deum* and *Jubilate Deo* exist in two versions—one for choir, brass, and organ, and another for choir and organ alone. The brass (heard on the present






recording) accord the music a sweeping exuberance, brightness, and festivity befitting these ancient poems of praise. Without the brass, however, Phillips' morning canticles relinquish none of their acuity. The choral-organ textures create for the texts an otherworldly atmosphere in which individual verses garner new musical nuance. The two works share a key, a cohesive musical style, and a commissioning institution. They are a matched set of canticles, in all but name the Morning Service of the Cathedral of St Philip.

The plainchant antiphon *Beata es Maria* (Blessed art thou, Mary) introduces Roland Martin's *Magnificat* and *Nunc dimittis in E*. Martin incorporates *Beata es Maria*, but not in the fantasy-like or formal ways of Gerald Near's service *On Plain-song Themes*. Instead, Martin's service in E focuses on the antiphon's central concept. Mary is the Blessed Virgin, blessed in the antiphon as she is by all generations. Blessing is manifested in the music by a motivic ascending whole tone. This motive, variously sung to the text "blessed," "holy," and "amen" reveals a cycle of blessing completed in the *Magnificat's Gloria Patri*. The intermingled *Beata es Maria* and Trinitarian text of the *Gloria Patri* elegantly depict Mary's role within God's plan. She, in her humility, magnifies the Lord; God magnifies her in His might. We praise God for his son born of Mary; we and all generations call her Blessed. (Roland Martin's *Magnificat and Nunc dimittis in E* was written for the Girls' Choir of St. Paul's Cathedral, Buffalo, where it was premiered prior to the choir's residencies at St. Mary's Cathedral, Edinburgh, and Bath Abbey.)

Craig Phillips' *Jubilate Deo* opens *American Canticle* with an invitation to worship; Phillips' *Lord, you now have set your servant free* (commissioned for the centennial of St. Luke's Episcopal Church, Atlanta) bids us go forth in peace. As the *Jubilate* enacts its own call to worship through the musical arrival of the *Gloria Patri*, so Phillips' setting of the modernized *Nunc dimittis* musically mirrors Simeon's own encounter with the Christ Child. From beginning to end, Phillips' setting intensifies through one long, expectant crescendo. Plodding quarter notes in the organ pedal and timpani undergird this trajectory and reflect Simeon's long life awaiting the consolation of Israel. Out of these musical features emanates the Amen. It is here, as in the *Book of Revelation*, the representation of Christ. Just as ends the life of Simeon, the Amen ushers the music—and *American Canticle*—to its heavenly close.

The canticles heard herewith arise out of great artistry and deep devotion. Their music connects our hearing to our history and quarries age-old texts for contemporary significance. It is service music—Anglican in heritage yet American in spirit. "It certainly may be joyous, brilliant on occasion, ecstatic even; it can be the perfect expression of spiritual power, majesty, and glory." Thus does Leo Sowerby hear possibility in sacred music. His words, teeming with worshipful purpose, reecho in the music of *American Canticle*.

Jeremiah Cawley, D.M.A.



the choral texts

Jubilate Deo

track 1

Psalm 100

Book of Common Prayer and Gloria Patri

O be joyful in the Lord, all ye lands; serve the Lord with gladness and come before his presence with a song. Be ye sure that the Lord he is God; it is he that hath made us and not we ourselves; we are his people and the sheep of his pasture. O go your way into his gates with thanksgiving and into his courts with praise; be thankful unto him and speak good of his Name. For the Lord is gracious; his mercy is everlasting; and his truth endureth from generation to generation. Glory be to the Father and to the Son and to the Holy Ghost; as it was in the beginning, is now and ever shall be, world without end. Amen.


Magnificat (The Song of Mary)

tracks 2, 4, 7, 9, 14

Luke 1:46-55 and Gloria Patri

Book of Common Prayer (English, 1662)

My soul doth magnify the Lord, and my spirit hath rejoiced in God my Savior. For he hath regarded the lowliness of his handmaiden. For behold from henceforth all generations shall call me blessed. For he that is mighty hath magnified me, and holy is his Name. And his mercy is on them that fear him throughout all generations. He hath showed strength with his arm; he hath scattered the proud in the imagination of their hearts. He hath put down the mighty from their seat, and hath exalted the humble and meek. He hath filled the hungry with good things, and the rich he hath sent empty away. He remembering his mercy hath holpen his servant Israel, as he promised to our forefathers, Abra-



ham and his seed for ever. Glory be to the Father, and to the Son, and to the Holy Ghost: as it was in the beginning, is now, and ever shall be, world without end. Amen.

Nunc dimittis (The Song of Simeon)

tracks 3, 5, 8, 10, 11, 15

Luke 2:29-32

Book of Common Prayer (English, 1662)

Lord, now lettest thou thy servant depart in peace, according to thy word; for mine eyes have seen thy salvation, which thou hast prepared before the face of all people, to be a light to lighten the Gentiles, and to be the glory of thy people Israel. Glory be to the Father, and to the Son, and to the Holy Ghost: as it was in the beginning, is now, and ever shall be, world without end. Amen.

A Canticle of Praise (Benedictus es, Domine)

track 6

Daniel 3:52-56 and Gloria Patri (Song of the Three Young Men)

Book of Common Prayer (American, 1979)

Glory to you, Lord God of our fathers; you are worthy of praise; glory to you. Glory to you for the radiance of your holy name; we will praise you and highly exalt you forever. Glory to you in the splendor of your temple; on the throne of your majesty, glory to you. Glory to you, seated between the cherubim; we will praise you and highly exalt you forever. Glory to you, beholding the depths; in the high vault of heaven, glory to you. Glory to you, Father, Son and Holy Spirit; we will praise you and highly exalt you forever.

Te Deum

track 12

Attrib. Nicetus, Bishop of Remsiana
Book of Common Prayer (English, 1662)

We praise thee, O God, we acknowledge thee to be the Lord. All the earth doth worship thee, the Father everlasting. To thee all Angels cry aloud, the Heavens and all the Powers therein. To thee Cherubin and Seraphin continually do cry: Holy, holy, holy, Lord God of Sabaoth; heaven and earth are full of the majesty of thy glory. The glorious company of the apostles praise thee. The goodly fellowship of the prophets praise thee. The noble army of martyrs praise thee. The holy Church throughout all the world doth acknowledge thee, the Father, of an infinite majesty, thine honorable, true and only Son, also the Holy Ghost the Comforter. Thou art the King of glory, O Christ. Thou art the everlasting Son of the Father. When thou tookest upon thee to deliver man, thou didst not abhor the virgin's womb. When thou hadst overcome the sharpness of death, thou didst open the kingdom of heaven to all believers. Thou sittest at the right hand of God, in the glory of the Father. We believe that thou shalt come to be our judge. We therefore pray thee, help thy servants, whom thou hast redeemed with thy precious blood. Make them to be numbered with thy saints in glory everlasting. O Lord, save thy people: and bless thine heritage. Govern them: and lift them up forever. Day by day we magnify thee; and we worship thy Name ever world without end. Vouchsafe, O Lord, to keep us this day without sin. O Lord, have mercy upon us. O Lord, let thy mercy lighten upon us: as our trust is in thee. O Lord, in thee have I trusted: let me never be confounded.

Beata es, Maria

track 13

Ancient plainchant (Ancient Latin prayer)
*Beata es, Virgo Maria, quae credidisti Domino;
perficientur in te, quae dicta sunt tibi a Domino.
Alleluia.*

Blessed art thou, O Virgin Mary, who didst believe the Lord;
what the Lord said to thee shall be fulfilled in thee.
Alleluia.

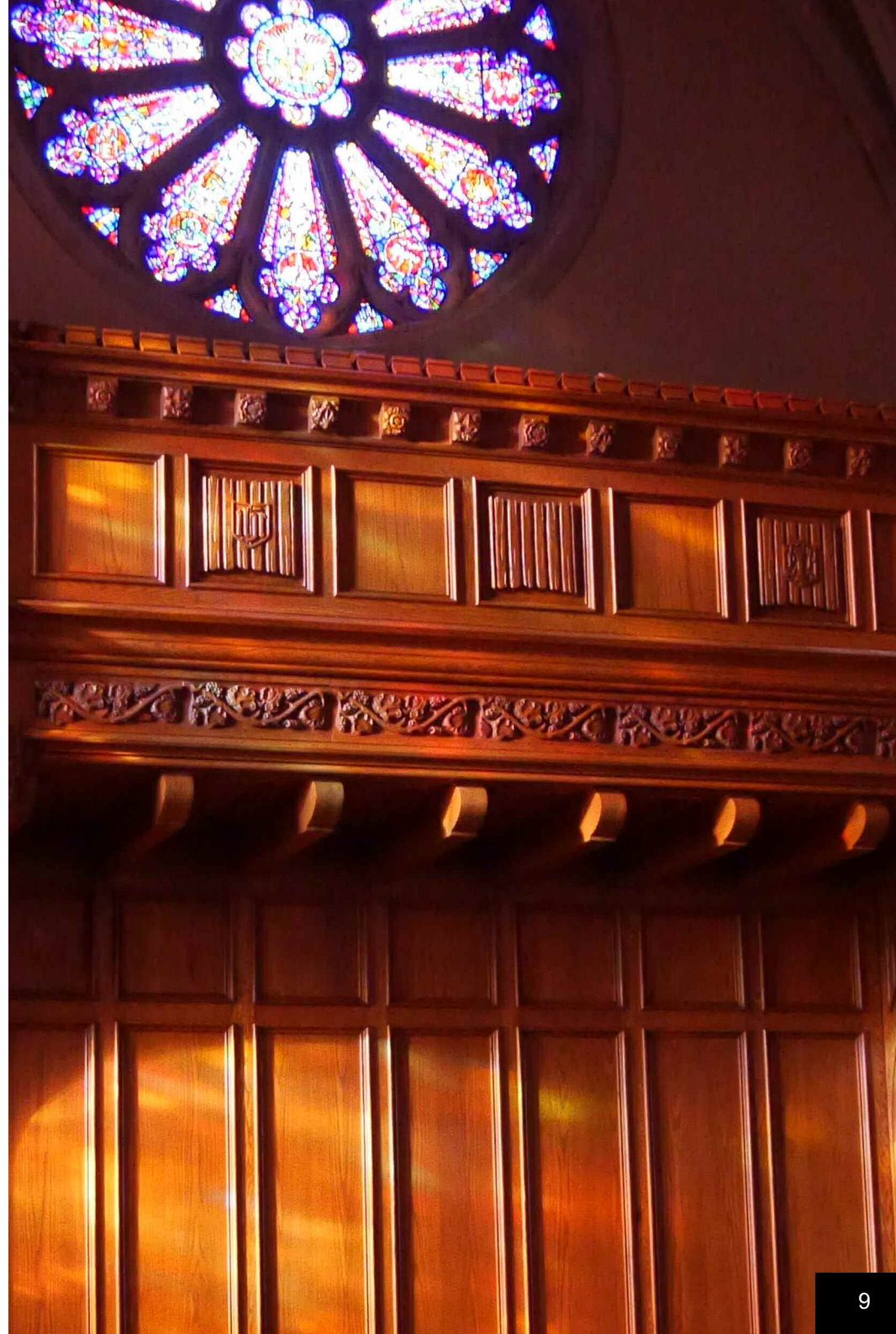
Lord, you now have set your servant free

(Nunc dimittis, The Song of Simeon)

track 16

Luke 2:29-32 and Gloria Patri
Book of Common Prayer (American, 1979)

Lord, you now have set your servant free, to go in peace as you have promised;
for these eyes of mine have seen the Savior, whom you have prepared for all
the world to see: a light to enlighten the nations, and the glory of your people
Israel. Glory to the Father, and to the Son, and to the Holy Spirit: as it was in
the beginning, is now, and will be for ever, world without end. Amen.



the artists

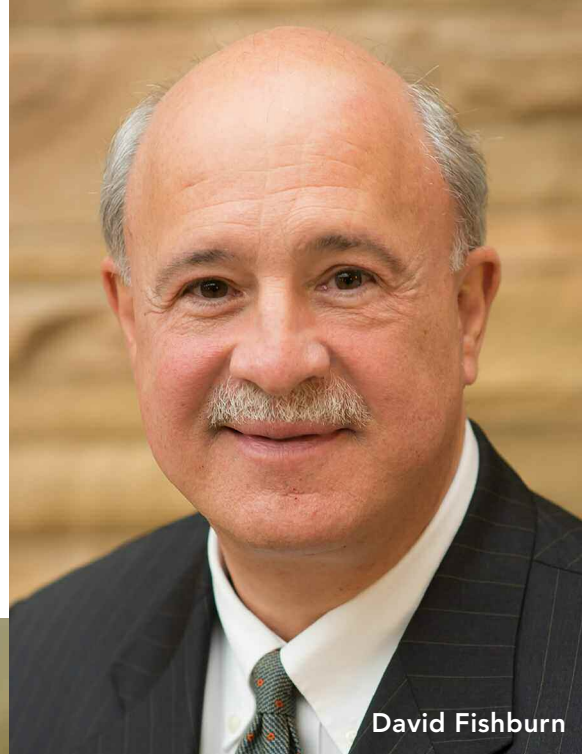
The Cathedral Choir is an auditioned ensemble that takes primary responsibility for the musical leadership of the Cathedral's 11:15 a.m. Sunday Eucharist, as well as its annual *Requiem Eucharist* on All Saints' Sunday, Homeless Requiem, Advent Lessons and Carols, and the Cathedral's televised Christmas Eve broadcast. The Choir's repertoire ranges from plainsong and Tallis to Spirituals and premières of anthems and canticles by living composers. The Cathedral Choir has sung daily services as choir-in-residence at St. Paul's Cathedral, London; Westminster Abbey; Canterbury Cathedral; Coventry Cathedral; and St. Patrick's Cathedral, Dublin; among others. In addition to its liturgical duties, the Choir sings an annual concert of major sacred choral works, typically with orchestra.

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.

Dale Adelman was named Canon for Music at the Cathedral of St. Philip in 2009, having served previously as Director of Music of All Saints', Beverly Hills; St. Paul's Cathedral, Buffalo; and the Buffalo Philharmonic Chorus. He has conducted choral festivals and workshops across the United States, often under the auspices of the Royal School of Church Music in America and the American Guild of Organists. He was a Fulbright Scholar at the University of Cambridge, England. There he remained to complete a Ph.D. specializing in the revival of Anglican choral worship, became the first North American to sing in the Choir of St. John's College, and served as Musical Director of *The Gentlemen of St. John's*. He is a past president of the Association of Anglican Musicians and served terms as editor and consulting editor of its *Journal*. He holds organ performance degrees from the University of Michigan and the Yale Institute of Sacred Music & School of Music at Yale, and studied for a year at Albert-Ludwigs-Universität in Freiburg, Germany.



Dale Adelman



David Fishburn

David Fishburn, Associate Organist-Choirmaster, has earned a reputation as one of the Episcopal Church's most gifted service players by his sensitive accompanying of the Cathedral's choral services for more than thirty years. He previously served other parishes in Atlanta, Lancaster and Philadelphia. He is a graduate of Elizabethtown College in Pennsylvania, and completed additional organ study with Dr. Robert Clippinger in Harrisburg. He has performed with the Cathedral choirs in Washington, DC; San Antonio; New York City; Los Angeles; and Charleston; as well as in England at Westminster Abbey; St. Paul's Cathedral; the cathedrals in York, Canterbury, Coventry, Winchester; and at St. Patrick's Cathedral in Dublin, Ireland.



Patrick A. Scott

Patrick A. Scott, Assistant Organist-Choirmaster since 2014, serves as one of the cathedral's organists' and directs the cathedral's chorister program. He is one of the leading organists of his generation having won the first prize and the Audience Prize in the 2014 American Guild of Organists' National Competition in Organ Improvisation. A native of Picayune, Mississippi, he holds a 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 both a Master of Music and a Doctor of Musical Arts in Organ Performance and Sacred Music from the University of Texas at Austin. He has presented recitals, workshops, hymn festivals, and master-classes for chapters and conventions of the American Guild of Organists and the Organ Historical Society. An active recitalist and accompanist, Dr. Scott has appeared in concert and with choirs throughout the United States, as well as in France, Scotland, England, and Ireland. He has previously served churches in North Carolina, Texas, and Alabama.

Members of the Atlanta Symphony Orchestra Brass and Percussion sections

Michael Myers, *trumpet* Susan Welty, *French horn* Brian Hecht, *trombone II*
 Stuart Stephenson, *trumpet* Nathan Zgonc, *trombone I* Mark Yancich, *timpani*



Cathedral Choir and Schola

Soprano

Carolyn Alexander
 Carol Baker*
 Casey Bechtold*
 Jenny Benoit*
 Megan Brunning*
 Claudia Corriere*
 Julia Cox*
 Rebecca Harris
 Catherine Jachthuber
 Ruth Marley*
 Noel Morris
 Maggie Paul*
 Deanna Queen*
 Marjorie Singley-Hall

Tenor

Jeremiah Cawley*
 Alex Costello*
 Carlisle Dent
 Eric Dickerson
 George Galloway
 Del King*
 Ted Park*
 Fred Rose*
 Bill Roth*
 John C. Stivarius, Jr.*
 Michael Vandergriff
 Kevin J. Wickware*

Bass

Charles Beaudrot
 Josh Borden*
 Timothy Eachus*
 Timothy Gunter*
 Malvern Hill, Sr.
 Bill Jachthuber
 Stephen McCool*
 Bob McNeill
 Philip Moody*
 Ron Peters
 Sam Polk*
 Arthur M. Vinson

Alto

Amy Chastain*
 Pamela Cunningham
 Adrienne Hill*
 Marion Hopkins
 Susan McDaniel*
 Anne Peters
 Brenda Pruitt*
 Samantha Puckett*
 Robert Torre*
 Ellen Wilson*

* denotes members of Cathedral Schola

Participation in the recording by members of the Atlanta Symphony Orchestra brass and percussion sections is made possible by a generous gift from Friends of Cathedral Music at The Cathedral of St. Philip. This recording is made possible in part by a gift made in memory of Virginia "Ginny" Rather.

the organ specifications

Solo (Enclosed) Manual IV – 6”

8 Violon Cello	73 pipes
8 Cello Célèste	61 pipes
4 Flute Harmonique	61 pipes
8 Major Trumpet (14”)	61 pipes
8 Tuba	61 pipes
8 English Horn	61 pipes
8 French Horn	61 pipes
(3 octaves)	37 pipes
8 Bombarde	73 pipes

Solo 16’

Solo 4’

Solo Unison Off

Positiv on Solo

Celestial on Solo

Tremulant

Great (Exposed) Manual II – 3”

16 Violon	61 pipes
8 Prinzipal	61 pipes
8 Spitzflöte	61 pipes
8 Holz Gedackt	61 pipes
4 Oktav	61 pipes
4 Rohrflöte	61 pipes
2 Super Octave	61 pipes
2 Blockflöte	61 pipes
IV Scharf	244 pipes
IV-VI Fourniture	294 pipes
8 Major Trumpet Solo	

Great 4’

Great Unison Off

Positiv on Great

Celestial on Great

Swell (Enclosed) Manual III – 4”

16 Cor-de-Nuit	61 pipes
8 Geigen Prinzipal	61 pipes
8 Rohrflöte	61 pipes
8 Viole de Gambe	61 pipes
8 Viole Celeste	61 pipes
8 Flauto Dolce	61 pipes
8 Flauto Celeste	61 pipes
4 Prestant	61 pipes
4 Gemshorn	61 pipes
4 Flute Harmonique	61 pipes
2 Octavin	61 pipes
IV Plein Jeu	244 pipes
III Acuta	183 pipes
16 Hautbois	61 pipes
8 Trompette	61 pipes
8 Hautbois	12 pipes
4 Clarion	61 pipes

Swell 16’

Swell 4’

Swell Unison Off

Celestial on Swell

Positiv on Swell

Tremulant

Positiv (Exposed) Floating – 3”

8 Pommer Gedackt	61 pipes
4 Koppel Flöte	61 pipes
2-2/3 Nasat	61 pipes
2 Octav	61 pipes
1-3/5 Terz	61 pipes
1-1/3 Larigot	61 pipes
1 Siffelöte	61 pipes
III Cymbel	183 pipes

Cymbelstern

Tremulant

Choir (Enclosed) Manual I – 4”

16 Gemshorn	61 pipes
8 English Diapason	61 pipes
8 Klein-Erzähler	61 pipes
8 Erzähler Celeste (tc)	49 pipes
4 Octave	61 pipes
2 Fifteenth	61 pipes
IV Mixture	244 pipes
16 Dulzian	61 pipes
8 Tuba	Solo
8 Petite Trompette	61 pipes
8 Cromorne	61 pipes
4 Chalumeau	61 pipes

Choir 16’

Choir 4’

Choir Unison Off

Positiv on Choir

Celestial on Choir

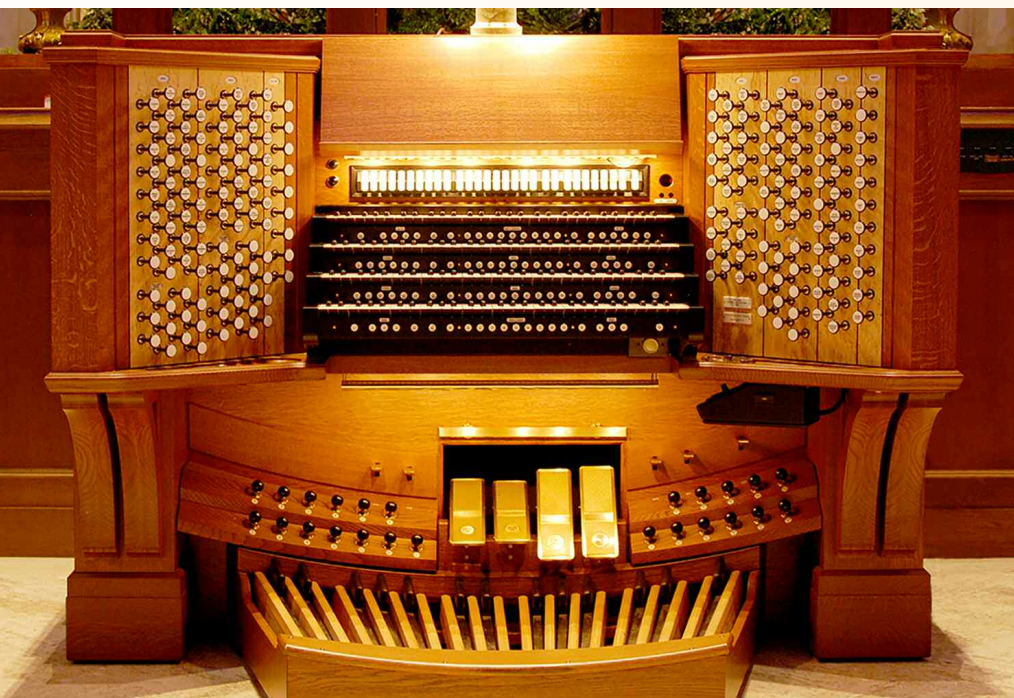
Tremulant

Celestial (Enclosed) Floating – 4”

8 Viole Sourdine	61 pipes
8 Schwebung (tc)	49 pipes
8 Spillflöte (tc)	49 pipes
8 Flute Conique	61 pipes
8 Flute Celeste (tc)	49 pipes
4 Spillflöte	12 pipes
4 Erzähler	61 pipes
8 Menschenstimme	61 pipes
8 Orlo	61 pipes

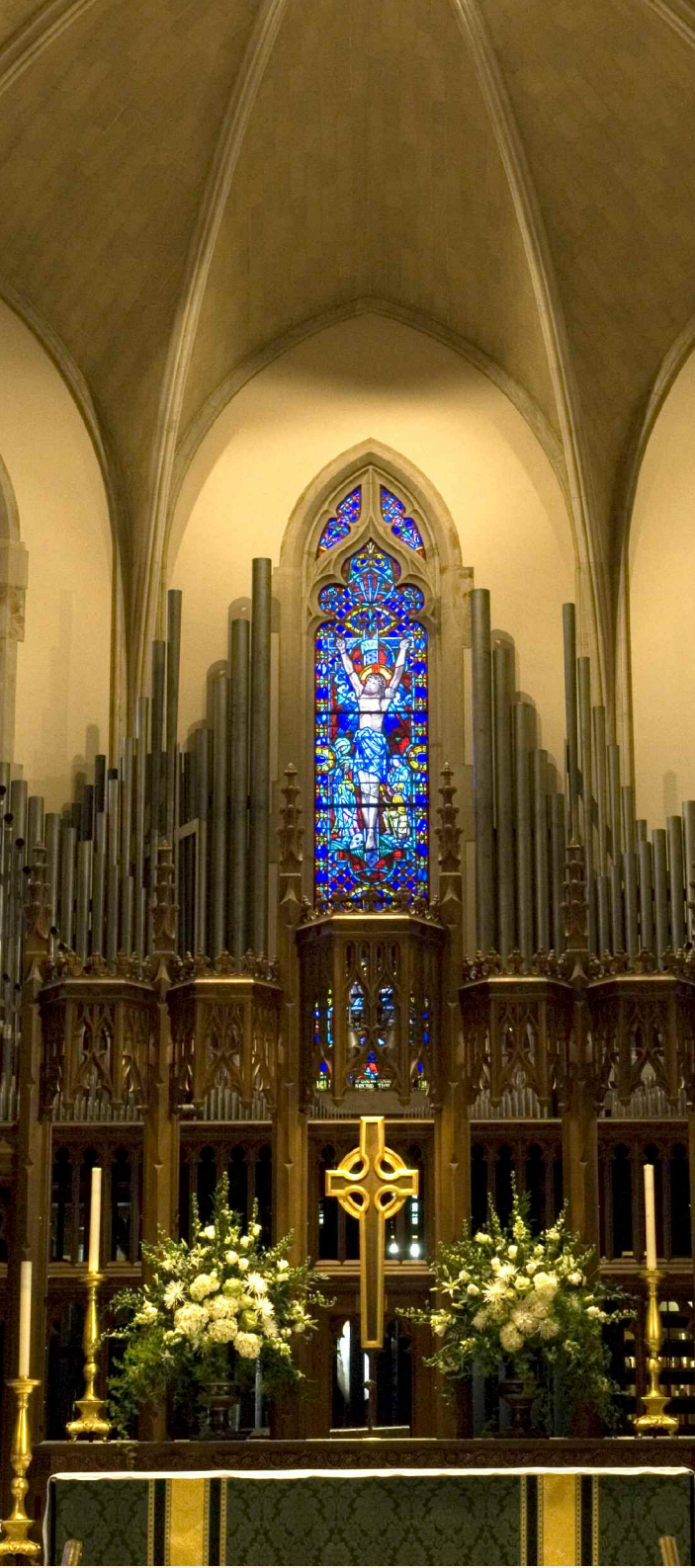
Celestial 4’

Tremulant



The Cathedral of St. Philip | Atlanta, Georgia

Specifications of the Aeolian-Skinner Organ | Op. 1399, 1962,
tonal revisions & additions 1992, 2011, Schoenstein & Co. console



Pedal – 4" except where noted

32	Contra Bourdon (5")	12 pipes
16	Contra Bass	32 pipes
16	Violon	Great
16	Bourdon	32 pipes
16	Gemshorn	Choir
16	Cor-de-Nuit	Swell
16	Contre Flute	Celestial
8	Octave	32 pipes
8	Bourdon	12 pipes
8	Gemshorn	32 pipes
8	Cor-de-Nuit	Swell
8	Viole Sourdine	Celestial
4	Choral Bass	32 pipes
4	Nachthorn	32 pipes
4	Gemshorn	12 pipes
2	Waldflöte	32 pipes
IV	Mixture	128 pipes
32	Contra Posaune (3")	32 pipes
16	Major Trumpet	Solo
16	Posaune (3")	12 pipes
16	Dulzian	Choir
16	Hautbois	Swell
8	Trumpet (3")	12 pipes
8	Petite Trompette	Choir
8	Hautbois	Swell
8	Cromorne	Choir
4	Clarion (3")	12 pipes
4	Petite Trompette	Choir
4	Hautbois	Swell

Couplers

Great to Pedal 8'
Swell to Pedal 8'
Choir to Pedal 8'
Solo to Pedal 8'
Positiv to Pedal 8'
Celestial to Pedal 8'
Great to Pedal 4'
Swell to Pedal 4'
Choir to Pedal 4'
Solo to Pedal 4'
Swell to Great 16'
Swell to Great 8'
Swell to Great 4'
Choir to Great 16'
Choir to Great 8'
Choir to Great 4'
Solo to Great 16'
Solo to Great 8'
Solo to Great 4'
Swell to Choir 16'
Swell to Choir 8'
Swell to Choir 4'
Solo to Swell 8'
Solo to Swell 4'
Solo to Choir 16'
Solo to Choir 8'
Solo to Choir 4'

Pedal Tutti: Choir 8'

Great/Choir Transfer

Mechanicals

256 Memory Levels
Sequencer – Next and Previous
thumb and toe pistons
Record/Playback

Thumb Pistons

General	1-20 and cancel
Pedal	1-6 and cancel
Great	1-9 and cancel
Swell	1-9 and cancel
Choir & Positiv	1-9 and cancel
Solo & Celestial	1-9 and cancel

Reversible Thumb Pistons

Solo to Pedal
Swell to Pedal
Great to Pedal
Choir to Pedal
Positiv to Pedal

Swell to Great
Choir to Great

Swell to Choir

Full Organ

Toe Pistons

General 1-12 (duplicated)

Contra Posaune 32' (reversible)
Contra Bourdon 32' (reversible)

Pedal 1-6 (duplicated)

Great to Pedal (reversible)
Swell to Pedal (reversible)
Choir to Pedal (reversible)

Full Organ (reversible)

AMERICAN CANTICLE

THE CATHEDRAL CHOIR AND SCHOLA

Recorded February 24-27, 2016 at the
Cathedral of St. Philip, Atlanta, Georgia

Dale Adelman, director
David Fishburn and Patrick A. Scott, organ

Members of the Atlanta Symphony Orchestra
brass and percussion sections

Aeolian-Skinner organ, 1962 (Opus 1399)

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