

Conrad Susa  
Carols & Lullabies  
& other Christmas Music



PHILOVOX ENSEMBLE  
Jennifer Lester, director

**MUSIC FOR CHRISTMAS BY CONRAD SUSA  
and FIVE AMERICAN CAROLS**

**Philovox Ensemble of Boston, Jennifer Lester, Director**

Conrad Susa: CAROLS & LULLABIES, CHRISTMAS IN THE SOUTHWEST  
for Chorus, Harp, Guitar and Marimba

1	<i>iOh, mi Belén</i>	2:21	6	<i>Campana Sobre Campana</i>	2:12
2	<i>El Desembre Congelat</i>	1:32	7	<i>En Belén Tocan a Fuego</i>	2:35
3	<i>Alegría</i>	2:39	8	<i>El Noi de la Mare</i>	1:51
4	<i>A la Nanita Nana</i>	2:02	9	<i>Chiquirriquitin</i>	2:01
5	<i>Las Posadas</i>	1:30	10	<i>El Rorro</i>	2:43
11	Conrad Susa: SERENADE FOR CHRISTMAS NIGHT for Vibraphone, Harp and Organ				8:36

FIVE AMERICAN CAROLS for Chorus

12	George W. Chadwick: THIS IS THE MONTH	2:23
13	George W. Chadwick: A CHILD IS BORN IN BETHLEHEM	2:01
14	Fred Gramann: LULLABY FOR THE HOLY CHILD	2:42
15	David Ashley White: LOVE CAME DOWN AT CHRISTMAS	1:38
16	James Sclater: WHAT SWEETER MUSIC	4:11
17	Conrad Susa: A CHRISTMAS GARLAND for Chorus, Brass, Harp, Piano, Organ & Percussion	12:35

Total CD Time: 55:37

Conrad Susa (b. 193?) began composing music in 1955 when his composition teacher, Nicolai Lopatkikoff, convinced him that composing was "it." After graduating from Carnegie Institute of Technology *cum laude*, he became staff pianist with the Pittsburgh Symphony Orchestra under William Steinberg. Mr. Susa studied composition at Juilliard where he won a number of awards including a Ford Foundation Fellowship. His scores for theater, documentary films and television total more than one hundred and have been performed at major theaters and festivals. His first opera, *Transformations*, and his second, *Black River*, were commissioned and premiere by the Minnesota Opera Company. His opera, *Don Perlimplin*, was a joint commission from The San Francisco Opera and PEPSICO/Summer Fare. *The Dangerous Liaisons*, based on the famous French novel, was commissioned, premiered and televised by the San Francisco Opera in 1994. Mr. Susa is presently resident composer for the Old Globe Theater in San Diego and on the faculty of San Francisco Conservatory of Music. In spite of his infatuation with theater, he has managed to compose regularly for chorus, both sacred and secular. All of Conrad Susa's works are published exclusively by the E. C. Schirmer Music Company of Boston, Massachusetts.

**Carols and Lullabies, Christmas in the Southwest**

In 1992 Conrad Susa wrote the following about *Carols & Lullabies*:

*Four or five years ago, Philip Brunnelle suggested I write him a companion piece to Britten's A Ceremony of Carols. To a composer, this tempting offer was another way of asking 'How's about writing us a hit?' After several years of me writhing in doubt, a friend, Gary Holt, showed me a collection of traditional Spanish carols he had sung as a boy in Arizona. Excited, I juggled them around to form a narrative. I noted their many connections with Renaissance music along with their homey, artful simplicity. Finally, the overriding image of a Southwestern piñata party for the new baby led me to add guitar and marimba to Britten's harp and to compose connective music and totally re-conceive the carols.*

*In an often overlooked detail in the Christmas story, the New Baby bawls loudly as the shepherds leave in the final bars of Chiquirriquitin. (You may hear him in*

*your mind.) His parents now must dandle and soothe him to sleep. Tired themselves, they drift off as the angels hover about them in protective adoration.*

*Carols & Lullabies* was commissioned by and dedicated to Philip Brunelle and the Plymouth Music Series of Minnesota, who premiered the work on December 6, 1992 at Plymouth Congregational Church, Minneapolis. The work is also arranged for men's and women's chorus.

### 1 ¡Oh, mi Belén

¡Oh, mi Belén  
Llegó tu hora bien amada,  
¡Oh me Belén!  
La luz que irradias sincesar,  
es como un faro que nos guía  
en nuestra ruta, noche y día.  
¡Oh me Belén

*Oh, Bethlehem!*  
*Blest is the hour the Savior comes to you,*  
*Oh, Bethlehem!*  
*Light from your city shines so bright;*  
*Burns like a beacon guiding us safely*  
*straight on our way, in darkness and day.*  
*Oh, Bethlehem!*

### 2 El Desembre Congelat

El desembre congelat,  
Confús es retira.  
Abril de flors coronat,  
Tot el món admira,  
Quan en un jardí d'amor  
Neix una divina flor.  
D'una ro ro ro, D'una sa sa sa,  
D'una rosa bella fecunda y poncella.

*On December's frozen ground,*  
*Fear and doubt denying.*  
*April wears a flower crown,*  
*All the world admiring,*  
*From a garden filled with love*  
*Springs a blossom from above*  
*With a lovely flower,*  
*Comes the blessed hour.*

El primer Pare causá,  
La nit tenevrosa.  
Que a tot el mon ofusca,  
La vista penosa.  
Mes en una mitja nit,  
Brilla el so que nés eixit.  
D'una be be be, D'una lla lla lla,

*God the Father made the night,*  
*All in darkness shrouding.*  
*Hiding from all human sight*  
*Worry, fear and doubting.*  
*Shining through the midnight clear,*  
*Brightest light of all the year*  
*With a light so bright,*

D'una lla aurora que el cel enamora.

El més de maig ha florit,  
Sense ser encara,  
Un lliri blanc y polit,  
De fragancia rara.  
Que per tot el món se sent,  
De Llevant fins a Ponent,  
Tota sa sa sa, tota dul dul dul,  
Tota sa dul cura l olor amb ventura.

### 3 Alegría

Hacia Belén se encaminan  
María con su aman te esposo,  
Llevando en su compañía  
Un todo un Dios poderoso.

Alegría, alegría, alegría  
Alegría, alegría y placer!  
Que la Virgen va de paso  
Con su esposo hacia Belén

En cuanto Belén llegaron,  
Posada el punto pidieron,  
Nadie les quiso hospedar,  
Porque tan pobres les Vieron.

Alegría...

Los pajarillos del bosque  
Al pasar los esposos,  
Les cantaban melodías  
con sus trinos armoniosos,

Alegría...

*Heaven stands adoring.*

*Blooming at our humble feet,*  
*Winter's chill defying,*  
*Springs a lily pale and sweet,*  
*Fragrant and inspiring.*  
*All the world can feel its power,*  
*Shining in our darkest hour,*  
*All the sweetest fragrance,*  
*Bless us with your radiance.*

*Walking slowly unto Bethlehem,*  
*Holy Mary, with her husband;*  
*Traveling with them tho' in secret,*  
*Is the Savior of all nations.*

*Be happy, be happy,*  
*And filled with great pleasure!*  
*For the Virgin passes us on the way*  
*With her husband to Bethlehem.*

*When to Bethlehem they had traveled,*  
*They were searching for a haven,*  
*All the innkeepers refused them*  
*Dressed so poor and heavy laden.*

*As they see Mary and Joseph,*  
*All the songbirds of the forest*  
*Serenade them with their singing;*  
*Precious gifts come from the poorest.*

#### 4 A la Nanita Nana

A la nanita nana, nanita ea,  
Mi Jesús tiene sueño bendito nanita sea,  
Fuentecilla que corres cara y sonora,  
Ruisseñor q'en la selva, contando lloras,  
Callad mientras la cuna sebalancea.  
A la nanita nan, nanita ea, bendito  
sea, nanita ea.

#### 5 Las Posadas

¿Quieres que te quite, mi bien,  
de las pajas?  
¿Quieres que te adoren todos los  
pastores?

A la ruru, niño chiquito, ya está  
arrulladito el niño.

Mi querido Padre, mi Dios y señor,  
Que sufriste alegre del frío su rigor.

A la ruru...

#### 6 Campana sobre Campana

¡Campana sobre campana, y sobre  
campana una  
Asómate a la ventana, y verás al Niño  
en la cuna.

Belén, campanas de Belén que lo  
ángeles tocan ¿Que nuevas me traéis

Recogido tu rebaño, ¿A dónde vas  
pastor cito?

*("A la nanita nana" is a cooing sound from  
mother to baby and has no translation.)*

*Blest be my baby Jesus, now go to sleep,  
Crystal fountain resounding clear and bright,  
Nightingale in the forest, weeping so sweet,  
Hush, while the child is sleeping, laid in a  
cradle.*

*Shall I have them open the stable before  
you?*

*Shall I bring the shepherds to praise and  
adore you?*

*A la ruru, my darling; see the boy is almost  
sleeping.*

*My beloved Father, my God and my savior,  
Happily you sleep through the harshness of  
winter.*

*Bell after bell is heard, gathering all who are  
able!*

*Come to the window and hear the word;  
you'll see a child in a cradle.*

*Oh, ring the bells of Bethlehem, what are  
the angels singing, what news do they  
bring?*

*Now that all your flock is gathered, tell me  
shepherd, what's the matter?*

Voy a llevar al portal requesón, manteca  
y vino.

Belén, companas...

Si aún las estrellas alumbran, ¿Pastor  
dónde quires er?

Voy al portal por si el Niño con Él me  
deja dormir.

Belén, companas...

Recogido tu rebaño, ¿A dónde vas  
pastorcito?

Voy a llevar al portal requesón,  
manteca y vino.

Belén, companas...

#### 7 En Belén Tocan a Fuego

En Belén tocan a fuego,  
Del portal salen las llamas.  
Porque dicen que ha nacido  
El Redentor del las almas.

Brincan y bailan los peces en el río,  
Brincan y bailan de vera Dios nacido.  
Brincan y bailan los peces en al agua,  
Brincan y bailan de ver nacida el alba.

En el portal de Belén  
Nació un clavel encarnado  
Que por redimir el mundo  
Se ha vuelto lirio morado.

Brincan y bailan...

*We shall carry to the manger cheese and  
wine and sweetest butter.*

*Stars in the heavens are shining,  
Shepherd, where will you go tonight?  
Run Quickly, run to the baby, watch him  
slumber so sweetly.*

*Now that all you flock is gathered, tell me  
shepherd, what's the matter?  
We shall carry to the manger cheese and  
wine and sweetest butter.*

*There's a fire in Bethlehem,  
In the stable see the flames!  
For they say that born of a Virgin  
From heaven to earth he came!*

*Fish in the river glisten and dance,  
Dance and leap to celebrate his birth.  
Fish in the river glisten and dance,  
Dance and leap to celebrate his birth.*

*In Bethlehem's humble stable,  
There's a lovely white carnation,  
It will grow into a purple Lily.  
Greet the Savior of the nations!*

*Virgin Mary, by the river*

La Virgen lava panales  
Y los tiende en el romero,  
Los pajarillos cantaban  
Y el agua se iba riendo.

Brincan y bailan...

### 8 El Noi de las Mare

¿Qué li darem a n'el Noi de la Mare?  
¿Qué li darem que li sápigra bo  
Li darem panses en unes balances,  
Li darem figues en un paneró.

¿Que li darem a n'el Noi de la Mare?  
¿Que le darem a l'hermos Infanto?  
Panses i figues anous i olives,  
Panses i fugues i mel i mató.

Tampatantam que les figues son verdes,  
Tampatantam que ja madurarán.  
Si no maduren día de Pasqua,  
Madurarán el día del Ram.

### 9 Chiquirriquitín

Ay, del chiquirriquitín,  
Metidito entre pajas,  
Ay, del chiquirriquitín  
Queridito del alma.

Por debajo del arco del portaliño  
Se descubre a María, José y el Niño.

Ay, del chiquirriquitín...

Entre el buey y la mula Dios ha nacido,

*Hangs Jesus' swaddling clothes,  
All the birds around her sing  
And the river flows rejoicing*

*What shall we give to the mother's child?  
What can we bring that will give him delight?  
Bring him raisins in kingly abundance,  
Bring him the offerings he richly deserves.*

*What shall we give to the mother's child?  
What shall we bring to the beautiful boy?  
Raisins and honey and olives and walnuts,  
Raisins and honey and figs that are ripe.*

*What shall we do if the figs do not ripen?  
What shall we do if the figs are still green?  
Gifts we offer the Child should be perfect;  
Mild for a baby, yet fit for a King.*

*Oh, in the manger,  
He is laid in a manger bed,  
Oh, in the manger,  
Follow us to the manger.*

*Find them all through the doorway, there in  
the stable,  
Mary and Joseph and Jesus, their holy baby.*

*Ox and mule are His guardians, sleeping  
beside him.  
In the poorest of stables humbly abiding.*

Y en un pobre pe se bre lo han recogido.

Ay, del chiquirriquitín...

### 10 El Rorro

A la rururru, niño chiquito,  
Duermase yami Jesucito.  
Del elefante hasta el mosquito  
Guarden silencio, n le hagan ruido.

A la rururru, niño chiquito,  
Duermase ya mi Jesucito.  
Noche venturosa, noche de alegría,  
Bendita la dulce divina María.

A la rururru, niño chiquito,  
Duermase Ya mi Jesucito.  
Coros celestiales con su dulce acento,  
Canten la ventura de este nacimiento.

*Sleep my precious baby,  
Please go to sleep now my tiny Jesus,  
The buzzing bee and elephants that lumber;  
Be silent now, do not disturb His slumber.*

*Sleep my precious baby,  
Please go to sleep now my tiny Jesus,  
Night of blessing, night of rejoicing,  
Bless the sweet and holy Mary.*

*Sleep my precious baby,  
Please go to sleep now my tiny Jesus,  
Heavenly choirs with such sweet accents,  
Sing the joyful blessings the night has  
brought!*

### 11 Serenade for a Christmas Night

The *Serenade for a Christmas Night* is a meditation upon two ancient Christmas hymn, *Divinum misterium* ("Of the Father's Love Begotten") and *Vom Himmel hoch da komm ich her* ("From Heav'n Above to Earth I Come"). Its grave joy is leavened by flights of whimsy. My mind had rearranged Grünwald's "Angelic concert" and had added bad-boy cherubs colliding on moon-beams. They were trying to entertain the Child as his Mother dozed.

Originally for organ and vibraphone, a harp was added and the work reshaped in 1985. The work was commissioned by and is dedicated to my San Diego friend, William Copeland.

— Conrad Susa

**12 This is the Month** for SSAATTBB Chorus unaccompanied  
— George W. Chadwick.

George Whitfield Chadwick was born in Lowell, Mass. in 1854, and died in Boston in 1931. Having studied in Boston, Leipzig and Munich, he returned to Boston to become organist of Old South Church. At the same time he joined the faculty of New England Conservatory of Music, becoming its Director in 1897 and remaining there almost until his death. He was, and still is regarded highly among American composers of the early 20th century.

Both this work and the following one (*A Child Is Born*) are extracted from his oratorio *Noël—A Christmas Pastoral* for soli, chorus and full orchestra, first published by H. W. Gray in 1909.

This is the month, and this the happy morn.  
Wherein the Son of Heaven's eternal King,  
Of wedded maid and Virgin mother born,  
Our great redemption from above did bring;  
For so the holy sages once did sing,  
That He our deadly forfeit should release,  
And with His Father work as a perpetual peace,  
— John Milton

**13 A Child Is Born in Bethlehem** for SATB Chorus unaccompanied  
— George w. Chadwick

A child is born in Bethlehem; Rejoice, rejoice and sing Jerusalem,  
Within a manger he doth lie, Whose throne is set above the sky, Hallelujah!

His mother is the Virgin mild, And he, the Father's only child,  
The serpent's wound he beareth not, Yet takes our blood, and shares our lot,  
Hallelujah

On this most blessed Jubilee All glory, glory be, O God! to Thee,  
O holy Three, we Thee adore, this day henceforth for evermore. Hallelujah!  
— "from the Latin, 14th Cent."

**14 Lullaby for the Holy Child** for SATB Chorus and Organ  
— Fred Gramann

Fred Gramann (b. 1950) lives in Paris where he is Director of Music of The American Church in Paris. This piece was written in 1999 for the composer's son, Benjamin.

1. Hush! my dear, lie still and slumber;  
Holy angels guard thy bed!  
Heavenly blessings without number  
Gently falling on thy head.
2. Soft and easy is thy cradle;  
Coarse and hard thy Saviour lay,  
When his birthplace was a stable  
And his softest bed was hay.
3. Sleep, my babe; thy food and raiment,  
House and home, thy friends provide;  
All without thy care and payment,  
All thy wants are well supplied.

*Reprise:*  
Hush! my dear, lie still and slumber;  
Holy angels guard thy bed!  
Heavenly blessings without number  
Gently falling on thy head.  
— Isaac Watts (1674–1748)

**15 Love Came Down at Christmas** for SATB Chorus unaccompanied  
— David Ashley White

David Ashley White (b. 1944) lives and works in Houston, Texas where he is Director of and Professor of Composition and Theory at the University of Houston's Moores School of Music.

1. Love came down at Christmas,  
love all lovely, love divine;  
love was born at Christmas:  
star and angel gave the sign.
2. Worship we the Godhead,  
love incarnate, love divine;  
worship we our Jesus,  
but wherewith for sacred sign?
3. Love shall be our token;  
love be yours and love be mine,  
love to God and neighbor,  
love for plea and gift and sign.

— Christina Rossetti (1830–1894), alt.

**16 What Sweeter Music Can We Bring?** for SATB Chorus a cappella

James Sclater (b. 1943) is currently Professor of Music at Mississippi College in Clinton, Mississippi, where he was named Humanities Professor of the year in 1998. He is also a clarinetist with the Mississippi Symphony Orchestra and the Mississippi Opera.

1. What sweeter music can we bring  
Than a carol, for to sing  
The birth of this our heavenly King?  
Awake the voice! Awake the string:

We see him come, and know him ours,  
Who with his sunshine and his showers  
Turns all the patient ground to flowers.

2. Dark and dull night night, fly hence  
away,  
And give the honour to this day,  
That sees December turned to May,  
If we may ask the reason say:

We see him come...

3. The darling of the world is come,  
And fit it is we find a room  
To welcome him. The nobler part  
Of all the house here is the heart:

We see him come...

4. Which we will give him, and bequeath  
This holly and this ivy wreath,  
To do him honour who's our King,  
And Lord of all this revelling:

We see him come...

—Robert Herrick (1591–1674)

**17 A Christmas Garland** for SATB Chorus, Brass, Percussion, Harp,  
Piano and Organ — Conrad Susa

Maurice Casey's request for a medley of carols for his Cantari Singers with orchestra and audience participation activated an old desire to write such a piece. But what would connect the carols? The answer came in early October of 1988 as I watched my dear friend Nikos Kafkalis leave this world. He had hoped to live until Christmas.

A glittering orchestral ritornello with cries of "Noël" garlands the verses of "God rest ye merry," in which the angels announce the principal message of comfort and joy. The orchestra dances into "The Holly and the Ivy" but the chorus sings "I Saw Three Ships," asking "what was in those ships all three?" The answer according to an old legend is given by the men: "We Three Kings." Arriving at the manger the Kings find the Child being soothed by "the Coventry Carol." The audience, awestruck at first, joins the choral adorations with "O Come, all ye Faithful." Celebration breaks out in "Joy to the World," humorously deconstructed to show its relationship to several of Handel's works. The ritornello with its "Noëls," now all embracing and triumphant, concludes the work.

*A Christmas Garland*, in its original version for SATB Chorus and orchestra was commissioned by and is dedicated to the Cantari Singers, Maurice Casey, Music Director, who first performed it in Weigel Hall, Columbus, Ohio on December 18, 1988.

The present version featuring brass and organ with harp, piano and percussion was commissioned by the San Francisco Symphony Chorus, Vance George, Director in 1990.

— Conrad Susa

Noël, Noël! From God our heavenly Father a blessed angel came  
And unto certain shepherds brought tidings of the same.  
How that in Bethlehem was born the Son of God by name.  
O tidings of comfort and joy!

Now to the Lord sing praises, all you in this place,  
And with true love and brotherhood each other now embrace,  
This holy tide of Christmas is drawing on apace;  
O tidings of comfort and joy!

God rest ye merry, gentlemen, let nothing you dismay,  
For Jesus Christ our Saviour was born on Christmas Day;  
To save us all from Satan's pow'r when we were gone astray,  
O tidings of comfort and joy! Noël, Noël!

I saw three ships come sailing in, on Christmas Day, on Christmas Day,  
I saw three ships come sailing in, on Christmas Day in the morning.  
And what was in those ships all three, and what was in those all ships all three?

We three Kings of Orient are; Bearing gifts we traverse afar.  
Field and fountain, moor and mountain, Following yonder star.  
O, star of wonder, star of night, Star with royal beauty bright,  
Westward leading, still proceeding, Guide us to thy perfect light.

Born a King on Bethlehem's plain, Gold I bring to crown him again,  
King forever, ceasing never, Over us all to reign.

Frankincense to offer have I, Incense owns a Deity nigh,  
Pray'r and praising, all men raising, Worship him God most high.

Myrrh is mine, its bitter perfume breaths a life of gathering gloom;  
Sorrowing, sighing, bleeding, dying, Sealed in a stone cold tomb.

Glorious now behold him arise, King and god and sacrifice,  
Alleluia, alleluia, earth to the heav'ns replies.

O, star of wonder, star of night, Star with royal beauty bright,  
Westward leading, still proceeding, Guide us to thy perfect light.

Lully, lullay, thou little tiny child, By, by, lully, lullay!  
This poor youngling For whom we do sing, lully, lullay!

O Come let us adore him. O come!

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, O come let us adore him,  
O come let us adore him, Christ, the Lord!

Sing, choirs of angels, sing in exultation,  
Sing all ye citizens of heav'n above!  
Glory to God, all glory in the highest,  
O come let us adore him, O come let us adore him,  
O come let us adore him, Christ, the Lord!

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

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

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

Noël, Noël!

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Recorded February 4 and 6, 2001 at The Church of the Redeemer, Chestnut Hill,  
Newton, MA, and March 11, 2001 at The Church of the Advent, Boston, MA.  
Recording engineer: Antonio Oliart;  
Production, editing and mastering: Robert Schuneman, Arsis Audio, Boston.





Photo: Susan Wilson

JENNIFER LESTER, founder and Music Director of the Philovox Ensemble, is among the outstanding organist-choirmasters of her generation. Associate Music Director of the Boston Archdiocesan Choir School (The Boston Boy Choir) and Music Director of the Seraphim Singers, Ms. Lester has become known for creative programming and advocacy of new music. Active as both recitalist and organ accompanist, she has performed in the leading New England organ concert series, and has accompanied The Providence Singers, the Holden Consort and The Back Bay Chorale. A Fulbright Scholar, Ms. Lester studied organ in Vienna at the Academy of Music; she was awarded the Bachelor of Music Degree with Honors from the New England Conservatory of Music, and the Master of Music degree in conducting from Yale University.

**PHILOVOX ENSEMBLE**  
**Jennifer Lester, Director**

**Soprano**

Elizabeth Brant <sup>7</sup>  
 Emily Browder  
 Beth Canterbury  
 Kelly Hopkins <sup>8</sup>  
 Mary Ann Lanier  
 Ginger Green

**Alto**

Liza Wirtz  
 Molly Jo Bessey  
 Dianna Daly <sup>8</sup>  
 Jessica Hanf <sup>7, 14</sup>  
 Catherine Playoust  
 Latitia Stevens

**Tenor**

Michael Burgo <sup>7</sup>  
 James DeSelms  
 Craig Hanson <sup>5</sup>  
 Sam Martinborough  
 Sujay Pathak  
 David Scott <sup>8</sup>  
 William Hudson

**Bass**

Marc DeMille  
 Aaron Engebret <sup>3, 5, 8</sup>  
 Elliott Gyger  
 David Howse <sup>3, 5</sup>  
 Tim Macri <sup>5</sup>  
 Eric Westby

**Trumpets**

Jesse Levine  
 Dana Russian  
 Greg Whitaker

**Horns**

John Aubrey  
 Ellen Michaud-Martins

**Trombones**

Peter Cirelli  
 Denis Lambert  
 Gabriel Langfur

**Percussion**

Craig McNutt  
 Robert Schulz

**Timpani**

John Grimes+

**Vibraphone**

Robert Schulz

**Piano/Celeste**

Kevin Galie

**Organ**

Mark Dwyer

**Harp**

Martha Moor

**Guitar**

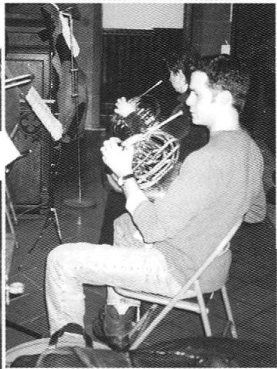
William Buonocore

**Marimba**

Craig McNutt

\*=soloist (track number)

+ =leader,



Sessions at Church of the Redeemer, Chestnut Hill, MA

Left-hand page:  
*A Christmas Garland*

Right-hand page:  
*Carols and Lullabies*

Photos: John Grimes