



CATHY BARTON: banjo, hammered dulcimer, mountain dulcimer, autoharp, guitar, and vocals.

DAVE PARA: guitar, banjo, bones, and vocals.

CAROLINE PATON: vocals.

SANDY PATON: guitar and vocals.

ED TRICKETT: guitar and vocals.

SKIP GORMAN: fiddle.

DAVID PATON: concertina and vocals.

ROBIN PATON: vocals.

GORDON BOK: narration on "Quaker Benediction."

Recorded by Sandy Paton, with help from David Paton and Dave Para.

Notes by Cathy Barton, Dave Para, Caroline Paton and Sandy Paton.

Cover photograph by John W. McNeely.

Group photograph by Dina Birman.

Design by Walter Schwarz/Graphics Unlimited, Sharon, CT. 06069

INTRODUCTION

Christmas is a time of celebration and joy; it is also a time of reflection, reverence, and love. For this recording, we have chosen songs and melodies that express both aspects of the holiday season: the welcoming of the winter solstice and the celebration of the wondrous birth.

We've wanted to make this recording for a long time. Over the years, Cathy Barton and Dave Para have developed a unique repertoire of seasonal songs and tunes, and we have learned a number of unusual ones as well. The four of us love singing together and hope to do much more of it in the future. We were delighted that Ed Trickett and our sons, David and Robin, could join us on some of the songs. Many thanks, too, to Skip Gorman for his inspired fiddle accompaniments and to David Paton for his beautiful contributions on English concertina.

Our material has been drawn from a wide variety of sources, traditional and contemporary, American and European, ranging from the Shetland Islands to Alabama and Texas, from a lilting Spanish carol to a delightful ragtime tune learned from an old music box and rendered here by Dave Para's guitar (and banjo) with Cathy Barton's hammered dulcimer. A few of the songs and tunes may be familiar to you, but we trust that most of them will offer fresh alternatives for your holiday listening and music-making.

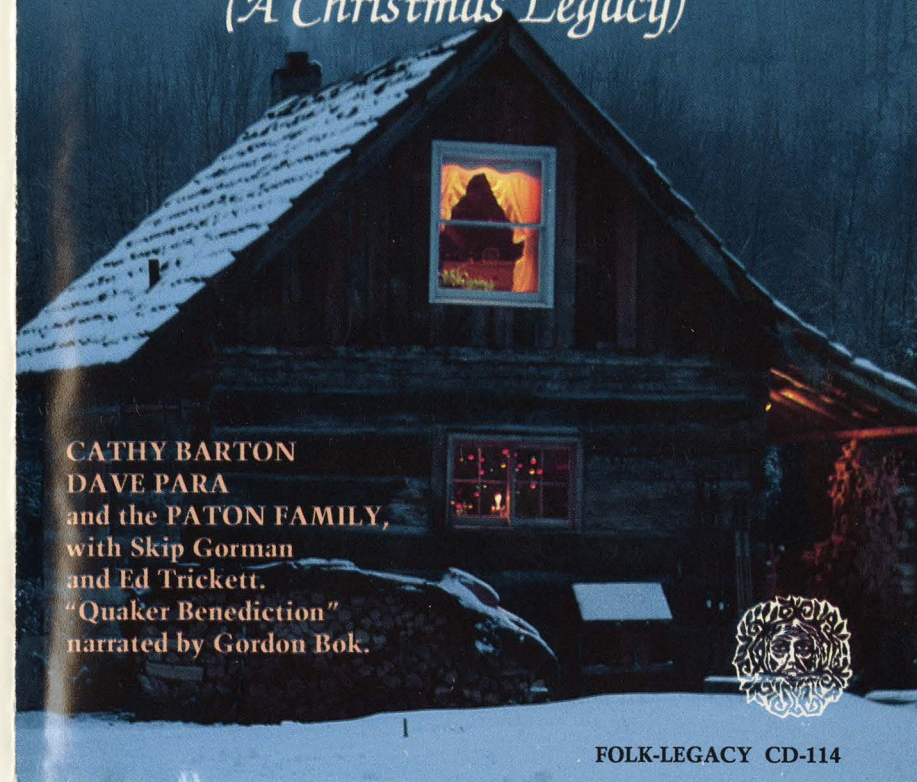
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We invite you to share them with us, and with your family and friends.

Folk-Legacy Records, Inc. CD-114

Sandy and Caroline Paton
Sharon, Connecticut, 1989

'Twas on a Night Like This (A Christmas Legacy)



CATHY BARTON
DAVE PARA
and the PATON FAMILY,
with Skip Gorman
and Ed Trickett.
"Quaker Benediction"
narrated by Gordon Bok.



FOLK-LEGACY CD-114

FOREWORD

Of all our seasonal festivals, Christmas is the best kept, which is partly why it carries such a complexity of meanings and why we eagerly anticipate its coming every year. Much of our Christmas folklore reaches back through centuries, and we carry it on yet, though sometimes unaware of some of its original intentions. We credit St. Francis with first democratizing Christmas, arousing in common people an affectionate devotion to a little baby, who, though God Incarnate, suffers the cold winter and the rough manger bed. The Christmas story is a celebration of simple humanity, and we therefore associate it with what we hold most dear: family, friends, brotherhood, peace.

Francis is also credited with awakening the "carol spirit" in the Christmas festival. For most adult Americans, Christmas carols comprise the strongest folksinging tradition we have left, and at Christmas we are folksingers all.

For the two of us, this tradition has been extended by commercial recordings of Christmas music. Every year, the records came out with the ornaments, stayed stacked by the hi-fi and were played over and over for weeks until we wistfully packed them away in January. They helped us keep the old favorites that we sang in church and school and told us something about their origins. These recordings also introduced us to the musical traditions of other cultures to which we as yet had no access. These records provided the earliest sources for some of the music here, and we sincerely hope we have added to that tradition.

We will remember 1989 affectionately for making this album, but also as the year in which we acquired our first house. These two are well related, as Christmas highlights the warmth of having a home to shelter your memories and share with family and friends. And, as Bob Coltman, of Chelmsford, Massachusetts, wrote us, "even your music sounds its best in a place you really love."

But, as Bob well knows, it is a special house in which we recorded this music before you. For more than 20 years, this house has welcomed musicians of many and great talents and given some of their music a home. This house in the Connecticut Berkshires is more than a recording studio, however. It's a real house where babies are born and raised, meals are cooked and shared, friends laugh and love, where real people live and bring integrity to their music. At this house, we have come to know its proprietors, Sandy and Caroline Paton, their sons, David and Robin, and to cherish them as friends and their music as inspiration. At this house we have found good friends in Skip Gorman and Ed Trickett, whom we're privileged to have contribute to this project. It is a house we love to visit and hate to leave. So, gratefully, we sing,

"God bless this house, from the bottom of our hearts."

And yours as well, dear listener.

Cathy Barton and Dave Para
Boonville, Missouri; 1989

'Twas On A Night Like This (A Christmas Legacy)

CD-114

1. Kentucky Wassail (<i>trad.: America; arr. Niles</i>)	2:54
2. Christmas Day in the Morning (<i>trad.: Shetland Islands</i>)	2:25
3. In the Bleak Midwinter (<i>Rossetti/Holst</i>)	4:33
4. Sweetly, the Little Bells Ring (<i>trad.: Germany</i>)	3:34
5. Sweet Lamb (<i>trad.: America</i>)	2:03
6. Infant Holy (<i>trad.: Poland; trans. E. M. G. Reed</i>)	2:48
7. Mary Had a Baby (<i>trad.: America</i>)	3:47
8. Holly Tree Carol (<i>Ritchie</i>)	2:18
9. Under the Mistletoe Bough (<i>p.d.</i>)	3:02
10. Every Star Shall Sing a Carol (<i>Carter</i>)	3:51
11. Dark December (<i>Miles</i>)	3:59
12. Last Month in the Year (<i>trad.: America; arr. Hall</i>)	2:03
13. 'Twas On a Night Like This (<i>trad.: Italy; adapt. Seeger</i>)	3:34
14. Silver Star Hornpipe (<i>trad.: Scotland/America</i>)	2:59
15. The Holly Bears a Berry/Oh, Come, Little Children (<i>trad.</i>)	3:42
16. Chocolate Burro (<i>trad.: Spain; trans. Ringwald</i>)	3:06
17. Skaters' Waltz/Christmas Hornpipe (<i>p.d./trad.: America</i>)	4:56
18. Here We Come A-Wassailing (<i>trad.: England</i>)	2:28
19. New Year Round (<i>Herrmann</i>)	1:55
20. Quaker Benediction (<i>p.d.</i>)	:27
21. Peace Round (<i>Ritchie</i>)	<u>1:37</u>
	62:01

A booklet containing complete texts of the songs on this compact disk, together with background information about all of the material recorded here, is available from Folk-Legacy. To obtain a copy, send \$1.00 to: Folk-Legacy Records, Inc. Box 1148 Sharon, CT 06069

Ask for a complete catalog of records, cassettes and CD's available from Folk-Legacy Records.

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'TWAS ON A NIGHT LIKE THIS (A Christmas Legacy)

CD-114



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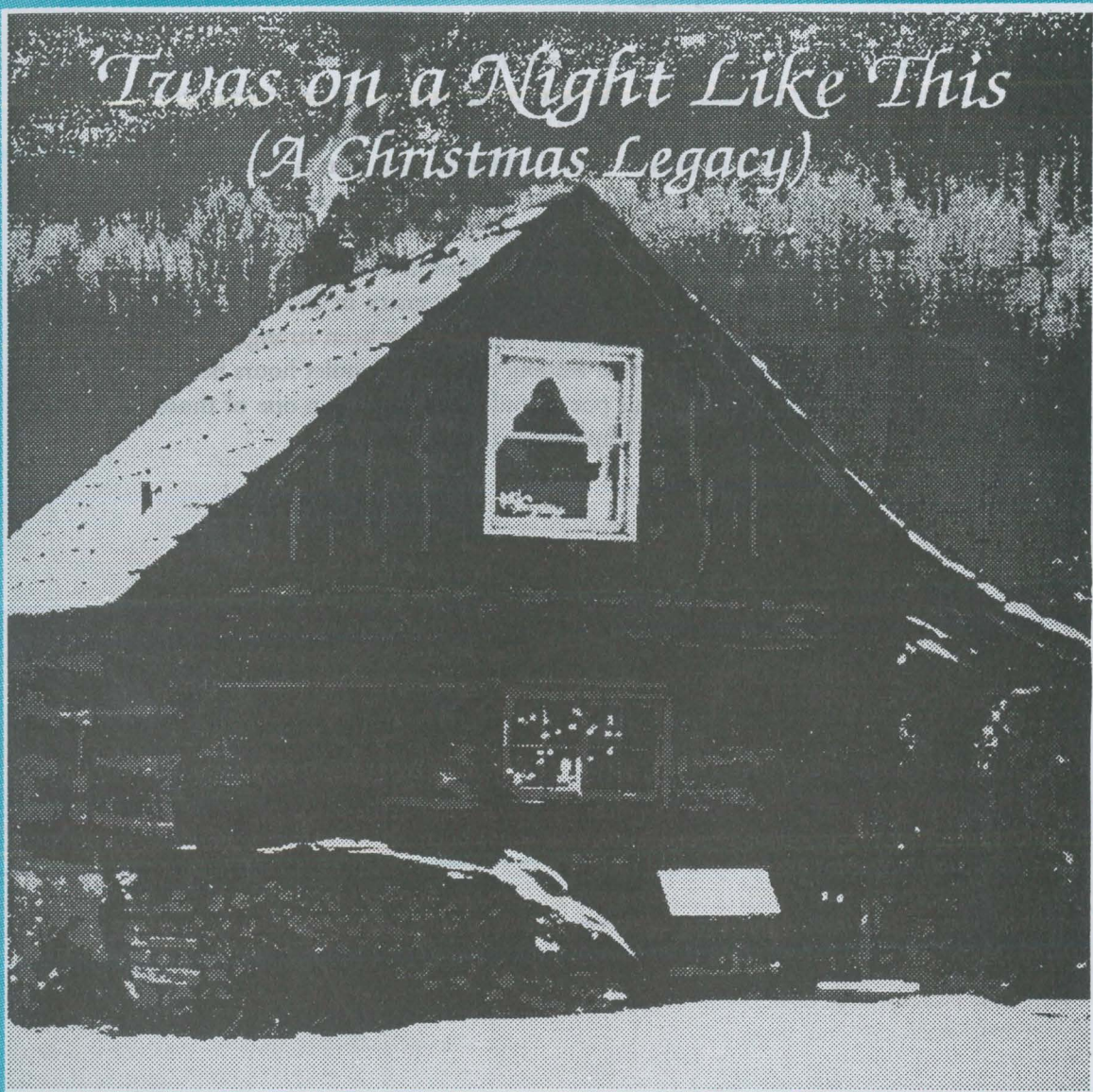
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*'Twas on a Night Like This
(A Christmas Legacy)*



FSI-114



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An apology to Howard Thurman

On page 13, you will see that we describe the lovely poem read by Gordon Bok as a "Quaker Benediction." We were misinformed; the poem was written by Howard Thurman (1900-1981), minister, theologian, author and civil rights leader. Thurman was born in Florida, and after a determined struggle to acquire an education, graduated from Morehouse College as valedictorian. He was ordained a Baptist minister in 1925 and eventually became the first African-American dean at Boston University. Later, he became dean of Rankin Chapel at Howard University in the District of Columbia. Dr. Martin Luther King, Jr., is said to have been strongly influenced by Thurman's writings, often reading them in the quiet hours before leading a civil rights march. This poem could well have been one of those readings; its message is of equal importance today.

Sandy Paton

'Twas on a Night Like This

(A Christmas Legacy)

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Sandy and
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Sharon, Connecticut 1989

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DAVE PARA: *guitar, banjo, bones, and vocals.*

CAROLINE PATON: *vocals.*

SANDY PATON: *guitar and vocals.*

ED TRICKETT: *guitar and vocals.*

SKIP GORMAN: *fiddle.*

DAVID PATON: *concertina and vocals.*

ROBIN PATON: *vocals.*

GORDON BOK: *narration on "Quaker Benediction"*

THE SONGS

KENTUCKY WASSAIL (*trad., arr. John Jacob Niles, ASCAP*) Published by G. Schirmer, Inc.
Side 1, Band 1.

I know this song from *Christmas Time with Fred Waring and the Pennsylvanians* (Decca DL8172), which, as far as I know, has always been in my parents' record cabinet. One of the first albums to come out in our house lately at Christmas is *Wassail! Wassail!* by the Christmas Revels (Revels 1082), directed by John Langstaff, and their version is just too much fun to pass up. Apparently, the song is an Appalachian version of an English wassail adapted by John Jacob Niles. [DP]

CATHY BARTON: banjo, lead vocal; DAVE PARA: guitar, lead vocal; CAROLINE PATON: vocal;
SANDY PATON: vocal; SKIP GORMAN: fiddle.

*Wassail, wassail all over the town,
Our cup is white and our ale is brown.
Our cup is made from the old oak tree
And our ale is made in Kentucky.
So, it's joy be to you and our jolly wassail.*

*Good man and good wife, are you within?
Pray lift the latch and let us come in.
We see you sitting by the food or the fire,
Not a-thinking of us in the mud and the mire.
So it's joy be to you and our jolly wassail.*

Wassail, wassail all over the town...

*There was an old maid and she lived in a house,
And she had for a pet a tiny wee mouse.
Oh, the house had a stove, and the house was warm,
And a little bit of liquor won't do no harm.
So, it's joy be to you and our jolly wassail.*

Wassail, wassail all over the town...

Oh, a man in York drank his sack() from a pail,
But all we ask is a wee wassail.
Oh, husband and wife, alack, we part;
God bless this house from the bottom of our heart.
So, it's joy be to you and our jolly wassail.*

Wassail, wassail all over the town...

*A dry wine imported to England from Spain in the 16th century.

CHRISTMAS DAY IN THE MORNING (*traditional*)
Side 1, Band 2.

This is a traditional tune from the Shetland Islands, where the title is spelled "Christmas Day Ida Moarnin." David Paton and Skip Gorman learned it from a recording of the great Shetland fiddler, Tom Anderson, and taught it to Dave Para and Cathy Barton just the day before we recorded it. We are told that it was traditionally played (naturally enough) on "Christmas Day in the Morning," a tradition we now carry on in our home. [SP]

CATHY BARTON: hammered dulcimer; DAVE PARA: guitar; SKIP GORMAN: fiddle; DAVID PATON: concertina.

IN THE BLEAK MIDWINTER (*Rossetti / Holst*)

Side 1, Band 3.

I first heard this lovely song at an Episcopalian Christmas Eve service we attended with my sister some years ago, and I was deeply moved by its detailed poetic images and the child-like expression of faith in the fourth verse. This melody is by Gustav Holst (1874-1934), but I have heard these words by Christina Rossetti (1830-1894) set to another tune. [CB]

CATHY BARTON: guitar, lead vocal; DAVE PARA: vocal; CAROLINE PATON: vocal; ED TRICKETT: guitar, vocal; SKIP GORMAN: fiddle.

*In the bleak midwinter,
Frosty wind made moan,
Earth stood hard as iron,
Water like a stone.
Snow had fallen, snow on snow,
Snow on snow,
In the bleak midwinter,
Long, long ago.*

*Heaven cannot hold him,
Nor earth sustain;
Heaven and earth shall flee away
When he comes to reign;
In the bleak midwinter
A stable place sufficed
Lord God almighty,
Jesus Christ.*

*Angels and archangels
May have gathered there,
Cherubim and seraphim
Thronged the air;
But his mother only,
In her maiden bliss,
Worshipped the beloved
With a kiss.*

*What can I give him,
Poor as I am?
If I were a shepherd,
I would bring a lamb;
If I were a wise man,
I would do my part;
What can I give him?
Give my heart.*

(repeat first verse)

SWEETLY, THE LITTLE BELLS RING (*traditional*)

Side 1, Band 4.

A traditional song, "Susser Die Glocken Nie Klingen" (literally: "Sweeter the Bells Never Rang"), well-loved in Germany, that I first heard on a recording of European Christmas carols when I was seven years old. The record has been lost for more than twenty years now, and the third part of the tune is from memory. I can't find *Christmas in the Old World* anywhere, and I have not heard the third part in any other rendition. I'm not sure whether the part is correct or modified by my imagination or inaccurate recollection. [CB]

CATHY BARTON: hammered dulcimer; DAVE PARA: guitar; SKIP GORMAN: fiddle; DAVID PATON: concertina.

SWEET LAMB (*traditional*)

Side 1, Band 5.

I learned this traditional song from Susie Shahn in London in 1958. Susie, in turn, had learned it from Peggy Seeger. It was collected in Texas, and can be found in the book by Peggy's mother, Ruth Crawford Seeger, *American Folk Songs for Christmas* (Doubleday, 1953). I sang it for Cathy Barton last year when we were making plans for this recording, and she liked it right away. (We find that we are often attracted to the same songs.) Originally, we had considered recording it as a duet, but one night there was

a dramatic storm with such strong wind gusts that we were unable to continue recording. During the ensuing free time, we sang around the dining-room table and the duet soon became a quartet. The harmonies we found were so satisfying that we decided to record it with all four of us. (Sandy says that he should thank Cathy for helping him find the tenor part he sings here, a harmony that had eluded him during the many years we sang the song prior to the night of the storm. In his words, "Cathy has a marvelous gift for finding just the right note that no one else is using.") What a joy it is to make music with Cathy Barton and Dave Para filling in all the gaps, both instrumental and vocal.

In looking again at the printed music, I realize that I have changed the melody of the last line. Well, so it goes... [CP]

CAROLINE PATON: lead vocal, CATHY BARTON, DAVE PARA, SANDY PATON: vocals.

*Mary and the baby,
Sweet lamb,
Mary and the baby,
Sweet lamb,
Mary and the baby,
Sweet lamb,
Mary and the baby,
Sweet lamb.*

*It's a God-sent baby...
Mary and the baby...
Oh, she rocked that baby...
Mary and the baby...
Oh, I love that baby...
Mary and the baby...*

INFANT HOLY (traditional; Polish) Translation by E. M. G. Reed.
Side 1, Band 6.

I heard this traditional Polish carol on a recording of Maddy Prior, *A Tapestry of Carols* (Musical Heritage Society). I also found it in *The Hymnal for Worship and Celebration* (Word Music Press) in the back of a pew in our church. [CB]

CATHY BARTON: plucked hammered dulcimer, lead vocal; DAVE PARA: guitar, vocal; CAROLINE PATON: vocal.

*Infant holy, infant lowly,
For his bed a cattle stall.
Oxen lowing, little knowing
Christ, the babe, is Lord of all.
Swift are winging angels singing,
Nowells ringing, tidings bringing.*

*Christ, the babe, is Lord of all;
Christ, the babe, is Lord of all.*

*Infant holy, infant lowly,
For his bed a cattle stall.
Oxen lowing, little knowing
Christ, the babe, is Lord of all.
Swift are winging angels singing,
Nowells ringing, tidings bringing.*

*Christ, the babe, is Lord of all;
Christ, the babe, is Lord of all.*

*Flocks were sleeping; shepherds keeping
Vigil till the morning new,
Saw the glory, heard the story,
Tidings of a gospel true.
Thus rejoicing, free from sorrow,
Praises voicing, greet the morrow.*

*Christ, the babe, was born for you,
Christ the babe, was born for you.*

MARY HAD A BABY (traditional)

Side I, Band 7.

I learned this African-American carol from a recording of the Robert Shaw Chorale (*Christmas Hymns and Carols*, Vol. 2, RCA Victor LM 1711) that was one of the few records my parents owned. I should explain that my father was in the Coast and Geodetic Survey and was transferred so frequently that my parents kept to an absolute minimum such fragile possessions as records. I realize now that I have rearranged the order of the verses to satisfy my own sense of chronology and, somewhere along the line, added the echoing "Oh, Lord" sung here by Caroline, Dave and Cathy. [SP]

SANDY PATON: guitar, lead vocal; CAROLINE PATON: vocal; CATHY BARTON: vocal; DAVE PARA: guitar, vocal.

Mary had a baby, oh Lord,
Mary had a baby, oh Lord,
Mary had a baby,
Mary had a baby,
Mary had a baby, oh Lord.

Where was he born, oh Lord?
Where was he born, oh Lord?
Where was he born,
Where was he born?
Where was he born, oh Lord?

He was borned in a manger, oh Lord,
Borned in a manger, oh Lord,
Borned in a manger,
Borned in a manger,
Borned in a manger, oh Lord.

What did she call him, oh Lord?
What did she call him, oh Lord?
What did she call him,
What did she call him?
What did she call him, oh Lord?

Well, she named him King Jesus, oh Lord,
She named him King Jesus, oh Lord,
She named him King Jesus,
Named him King Jesus,
She named him King Jesus, oh Lord.

(repeat first verse)

THE HOLLY TREE CAROL (Jean Ritchie, ASCAP) Published by Geordie Music Publishing, Inc.
Side 1, Band 8.

Jean Ritchie has a wonderful ability to write songs that sound much older than they are. Jean says that as a child she was fascinated by a holly tree that grew near her family's house, noticing that its blossoms were tiny and almost inconspicuous during the spring but that its moment of glory came during the fall and winter. The song can be found in Jean's book *Celebration of Life*, which is where I learned it, and it is on her recent album, *Kentucky Christmas Old and New* (Greenhays 717). [CB]

CATHY BARTON: autoharp, lead vocal; DAVE PARA: guitar, lead vocal; CAROLINE PATON: vocal; SANDY PATON: vocal; ED TRICKETT: vocal; SKIP GORMAN: fiddle.

In the spring of the year, a little holly tree
With dark leaves thorny and small.
She is neither so green as the beechen tree,
Nor as the oak tree tall.

O the spring flowers spring and the little birds sing,
Holly has nothing to say;
For she quietly blossoms in the sweet May time,
But her joy, joy, joy
We share, all men.
Her joy is a Christmas day.

*In the fall of the year the beech turns brown
And the oak stands naked and bare;
But holly goes dancing through a snow white field
With crimson lights in her hair.*

O the spring flowers spring...

*O hard is her heart and bitter is her bark
And cruel sharp her thorn,
But her berries red make our hearts all glad
On the day our Lord was born.*

O the spring flowers spring...

UNDER THE MISTLETOE BOUGH (p.d.)

Side 1, Band 9.

No one does the cakewalk at Christmas anymore. We have heard this tune only on *Original Music Box Favorites* (Pickwick 1032), a collection of Christmas melodies played on disc music boxes. Written by Will Heelan and J. Fred Helf, the song was part of a Broadway musical, *Mother Goose*. Heelan's lyrics, which are too eccentric even for our tastes, express little that is relevant to the season other than a vague preference for winter weather. The song seems to be an answer to a more popular vaudeville and show tune of the same period, "Under the Bamboo Tree." [DP]

DAVE PARA: guitar, banjo; CATHY BARTON: hammered dulcimer.

EVERY STAR SHALL SING A CAROL (Sydney Carter, ASCAP)

Side 1, Band 10.

This song is by Sydney Carter, the well-known English songwriter who gave us such lovely pieces as "Lord of the Dance" and "Julian of Norwich." We first heard this in England in 1988 and later learned it from *College Choruses at Christmas* (Clasnes Record Library). [CB]

DAVE PARA: guitar, lead vocal; CATHY BARTON: vocal; CAROLINE PATON: vocal; SANDY PATON: vocal; SKIP GORMAN: fiddle.

*Every star shall sing a carol,
Every creature, high or low.
Come and praise the King of Heaven
By whatever name you know.
God above, man below,
Holy is the name I know.*

*When the King of all creation
Had a cradle on the earth,
Holy was the human body,
Holy was the human birth.
God above, man below,
Holy is the name I know.*

*Who can say what other cradle,
High above the Milky Way,
Still may rock the King of Heaven
On another Christmas day?
God above, man below,
Holy is the name I know.*

*Every star and every planet,
Every creature, high or low,
Come and praise the King of Heaven
By whatever name you know.
God above, man below,
Holy is the name I know.*

DARK DECEMBER (Graeme Miles)

Side 2, Band 1.

Graeme Miles is an English songwriter with a marvelous knack for writing songs that sound traditional. We learned this gem from a fine recording of fourteen of his songs sung by the Wilson Family (*Horumarye, and other songs of Teeside and the Cleveland*s, Greenwich Village GVR 219, issued by Sweet Folk All Recordings, London, England) which was brought to our attention by Jonathan Parsons of Old Lyme, Connecticut, a knowledgeable collector of folk music recordings. Ed Trickett shares the lead here with Caroline, while the rest of us go from melody to harmony at various times. Follow the leader. [SP]

ED TRICKETT: lead vocal; **CAROLINE PATON:** lead vocal; **CATHY BARTON:** vocal; **DAVE PARA:** guitar, vocal; **SANDY PATON:** vocal; **DAVID PATON:** concertina.

*Oh, should we curse the winter
For being e'er so long,
When the trees are black and groaning
And every leaf is gone,
And from the silent blackthorn bush
There comes no small bird's song?*

*Oh, should we curse the winter?
Oh, should we curse the winter?
Oh, should we curse the winter,
And December most of all?*

*Oh, should we curse the winter
For being e'er so cold,
When the sheep together huddle
To keep warm in their fold,
When a man won't leave his fireside,
Unless that man is bold?*

Oh, should we curse the winter...

*Oh, should we curse the winter
For being e'er so bleak,
When a man turns up his collar
To warm his frozen cheek,
When he hurries through the ice-bound streets,
Through rain and sleet and squall?*

Oh, should we curse the winter...

*Oh, should we curse the winter
For being e'er so dark,
When the sun is late in rising
And early to depart,
When the biting, northern blizzard winds
Freeze our very hearts?*

Oh, should we curse the winter...

*No, we should not curse the winter
With its raging winds and storms.
Likewise, the cold and darkness
No one on earth should scorn.
For is winter not the season that
The Christ Child he was born?*

*No, we should not curse the winter,
We should not curse the winter,
No, we should not curse the winter,
And December least of all.*

LAST MONTH IN THE YEAR (trad.; arr. Vera Hall) Copyright 1960, by Ludlow Music, New York.
Side 2, Band 2.

We learned this African-American Christmas song from one of the finest traditional singers we have ever heard: Vera Hall of Livingston, Alabama. She recorded the song for Alan Lomax, who included it on the *Southern Journey* series of records produced on the Prestige label in 1960 (Volume 5, *Deep South - Sacred and Sinful*, Prestige International 25005). We urge you to find the record and listen to Vera Hall singing this song and telling the story of Jesus' birth to a group of children. It is one of the most beautiful field recordings we have ever heard. [SP]

CAROLINE PATON: vocal; SANDY PATON: vocal; ROBIN PATON: vocal.

*What month was Jesus born in?
Last month in the year.
What month was Jesus born in?
Last month in the year.*

*He was born in an ox's manger,
Last month in the year.
He was born in an ox's manger,
Last month in the year.*

*Oh, Lord, you got January, February,
March, oh Lord,
You got April, May and June, Lord,
You got July, August, September,
October and November,
You got the 25th day of December,
It's the last month in the year.*

Oh, Lord, you got January...

*I'm talkin' 'bout Mary's baby,
Last month in the year.
I'm talkin' 'bout Mary's baby,
Last month in the year.*

Oh, Lord, you got January...

'Twas on a Night Like This (traditional) Adapted with new words by Pete Seeger.
Side 2, Band 3.

Pete Seeger adapted and added to the traditional words of this song for his wonderful album of *Traditional Christmas Carols* (Folkways 32311). It is based on an Italian song, "The Bagpiper's Carol," and pertains to an old tradition in Naples in which shepherds come down from the Calabrian Mountains for a festive stay in that city during the Christmas celebration. The only translation we have seen gives one verse telling about the Star of Bethlehem, thus the song is also known as "The Star Carol." [DP]

DAVE PARA: guitar, lead vocal; CATHY BARTON: mountain dulcimer, vocal; CAROLINE PATON: vocal; SANDY PATON: vocal; DAVID PATON: concertina.

*'Twas on a night like this
A beautiful babe was born.
The shepherds gathered 'round
To guard him till the dawn.
Above them shone a star,
A star so wondrous white,
That, never since, in all these years
Have we seen one half so bright.*

*Oh, come with us tonight
And join us on our way,
For we have found that star again,
To greet a better day.
Although throughout our land
Men search the skies in vain,
If turned their glance within their hearts,
They would find that star again.*

*Shining so truly, shining so brightly,
Guiding their footsteps from afar.
It led them through the night,
A path to love and brotherhood,
By following its light.*

*Shining so truly, shining so brightly,
Guiding our footsteps from afar,
It leads us through the night,
A path to love and brotherhood,
By following its light.*

SILVER STAR HORNPIPE (traditional)
Side 2, Band 4.

Although it has an appropriate title, we know of no particular link between this tune and the Christmas season. The tune appears in some Scottish tune books. We learned it from R. P. Christeson's collection, *Old Time Fiddler's Repertory* (University of Missouri Press), and Christeson recorded it from his best source, the late Bob Walters, of Decatur, Nebraska. [DP]

CATHY BARTON: hammered dulcimer; DAVE PARA: guitar; SKIP GORMAN: fiddle; DAVID PATON: concertina.

THE HOLLY BEARS A BERRY/OH, COME, LITTLE CHILDREN (traditional)

Side 2, Band 5.

Caroline and I learned this song from a record we produced back in 1964: *Golden Ring, A Gathering of Friends for Making Music* (Folk-Legacy FSI-16). The song may be found in *Songs of All Time*, published by the Cooperative Recreation Service, Delaware, Ohio, in 1957, with a note that tells us it is "The St. Day Carol" and was taken from *The Cornish Song Book*. Again, I have inadvertently rearranged the order of the verses, apparently to satisfy my own sense of horticultural chronology. Caroline and I take turns singing the melody in this arrangement, so be careful if you are learning the song from this recording of it. [SP]

I've known "Oh, Come, Little Children" since my childhood. It was composed in the 18th century by Johann Abraham Peter Schulz, and is very popular in Germany today. We do it here as an instrumental. [CB]

SANDY PATON: guitar, lead vocal; CAROLINE PATON: lead vocal; CATHY BARTON: banjo, hammered dulcimer, vocal; DAVE PARA: guitar, vocal; DAVID PATON: concertina.

*Oh, the holly bears a berry
As white as the milk,
And Mary bore Jesus
Who was wrapped up in silk.*

*And Mary bore Jesus Christ,
Our Savior for to be,
And the first tree in the greenwood,
It was the holly.
Holly, holly,
And the first tree in the greenwood,
It was the holly.*

*Oh, the holly bears a berry
As green as the grass,
And Mary bore Jesus,
Who died on the cross.*

And Mary bore Jesus Christ...

*Oh, the holly bears a berry
As red as the blood,
And Mary bore Jesus,
For to do sinners good.*

And Mary bore Jesus Christ...

*Oh, the holly bears a berry
As black as the coal,
And Mary bore Jesus,
Who died for us all.*

And Mary bore Jesus Christ...

THE CHOCOLATE BURRO [HACIA BELEN] (traditional; Spanish) Translation by Roy Ringwald, Shawnee Press, Inc.

Side 2, Band 6.

Well-known among Spanish-speaking children on both sides of the Atlantic, this song is one of my favorites on the Robert Shaw Chorale recording (see note for "Mary Had a Baby"). The words move so quickly, however, especially in the refrains early in each verse, that even Cathy with her years of school Spanish could not articulate them. Fortunately, my mother, who has sung with a community women's chorus for as long as I can remember, lent us an English translation by Roy Ringwald (Shawnee Press, Inc.). [DP]

DAVE PARA: guitar, vocal; CATHY BARTON: guitar, vocal.

*In Bethlehem town, all merry and gay,
Ring-a-ling-a-ling-a-ling-a-ling,
Ring-a-ling-a-ling-a-ling-a-ling,
The chocolate burro comes today,
With boxes and bars for all who will pay.
Ring-a-ling-a-ling-a-ling-a-ling,
Ring-a-ling-a-ling-a-ling-a-ling,
He jingles his bells; do not delay.*

*Maria, Maria, come a-running, I say,
There's chocolate sweet for your baby today. (twice)*

*Good Mary, the maid, was sewing that day,
When she heard the ring-a-ling-a-ling-a-ling-a-ling,
Ring-a-ling-a-ling-a-ling-a-ling,
A-patching St. Joseph's coat of gray.
She didn't look up; her eyes did not stray
To the ring-a-ling-a-ling-a-ling-a-ling,
Ring-a-ling-a-ling-a-ling-a-ling,
She knew that for sweets she could not pay.*

*Maria, Maria, come a-running, I say,
Or the chocolate one will be going away. (twice)*

*Then into the bay, with a burst and a bray,
And a ring-a-ling-a-ling-a-ling-a-ling,
Ring-a-ling-a-ling-a-ling-a-ling,
The chocolate burro makes his way.
Right up to the crib, with all his display,
Ring-a-ling-a-ling-a-ling-a-ling,
Ring-a-ling-a-ling-a-ling-a-ling,
He kneels with the other beasts to pray.*

*Maria, Maria, come a-running, I say,
There's chocolate sweet for your baby today. (three times)*

SKATERS' WALTZ/CHRISTMAS HORNPIPE (p.d. / traditional)

Side 2, Band 7.

The "Skaters' Waltz" (*Les Patineurs*) which has echoed around us for years was written in 1882 (Op. 183) by French waltz king Emile Waldteufel (1837-1915). Our most direct sources are music box recordings and hearing Columbia, Missouri, fiddler Charlie Walden play it at area fiddle contests. "Christmas Hornpipe" came from the late Bob Beers, who noted that it was a popular rural dance tune during the holidays. [DP]

CATHY BARTON: hammered dulcimer; DAVE PARA: guitar, bones; SKIP GORMAN: fiddle.

HERE WE COME A-WASSAILING (traditional)

Side 2, Band 8.

The tradition of the wassailers, singing their way from house to house at midwinter, is an ancient one. In earlier days, to assure good fortune and increase in the coming year, the householder offered bread, cheese, or beer, an indication of sacrifice. Later, the singers might carry with them a wooden bowl, decorated with holly and ivy, in which a few coins would be dropped in return for the good luck wishes conveyed by their song. The word "wassail" derives from the Middle English word "wassayl," which came from the Old Norse "ves heill," meaning "be in good health."

We learned this version, reminiscent of the more familiar one, from the Watsons' Topic recording, *Frost and Fire* (12T136), a splendid record of ceremonial seasonal songs issued in 1965. A. L. Lloyd, in the liner note, points out that its melody is "a member of a vast and ancient tune family, scattered across Europe as far as the Balkans, usually associated with the rites of midwinter." [SP]

CAROLINE PATON: lead vocal; SANDY PATON, ROBIN PATON, CATHY BARTON, DAVE PARA: vocals; DAVID PATON: concertina, vocal.

*Here we come a-wassailing,
Among the leaves so green.
Here we come a-wandering, so fairly to be seen.
Now it's winter time, strangers travel far and near,
And we wish you, send you, a happy New Year.*

*Bud and blossom, bud and blossom, bud and bloom and bear,
So we may have plenty of apples all next year.
Baskets full and barrels full, and bushels, bags, and all,
And the cider running out of every gutter hole.*

Here we come a-wassailing...

*Down here in the muddy lane, there sits an old red fox,
Starving and a-shivering and licking his old chops.
Bring us out your table and set it, if you please,
And give us hungry wassailers a bit of bread and cheese.*

Here we come a-wassailing...

*I've got a little purse and it's made of leather skin;
A little silver sixpence would line it well within.
Now it's winter time, strangers travel far and near,
And we wish you, send you, a happy New Year.*

Here we come a-wassailing...

RING IN THE NEW YEAR [NEW YEAR ROUND] (*Alix Herrmann; Copyright 1977*)

Side 2, Band 9.

Alix Herrmann wrote this joyous round back in 1977 and we learned it from her mother, Lani, soon after. We've been singing it annually ever since. [SP]

DAVE PARA: guitar, vocal; CATHY BARTON, CAROLINE PATON, SANDY PATON: vocals.

*Ring it in, ring in the New Year,
Ring it in, ring in the New Year.*

*Peace and love throughout the New Year,
Peace and love throughout the New Year.*

*Bells are ringing, bells are ringing,
Bells are ringing, bells are ringing.*

*Joy, joy, joy,
Joy, joy, joy.*

QUAKER BENEDICTION (*p.d.*) Narrated by Gordon Bok

Side 2, Band 10.

Cathy and Dave tell me that they first heard this read at the First Baptist Church in Columbia, Missouri, a couple of years ago, and were told that it was of Quaker origin. We know nothing more about it, but we all feel that it beautifully expresses a very important thought. We are grateful to Gordon Bok for taking some time out from his own recording session at Folk-Legacy to add his "melliflence" to this one. [SP]

*When the song of the angel is stilled,
When the star in the sky is gone,
When the kings and princes are home,
When the shepherds are back with their flocks,
The work of Christmas begins:
 To find the lost,
 To heal the broken,
 To feed the hungry,
 To release the prisoner,
 To rebuild the nations,
 To bring peace among brothers,
 To make music in the heart.*

THE PEACE ROUND (*Jean Ritchie, ASCAP*) Published by Geordie Music Publishing, Inc.

Side 2, Band 11.

We learned this from Jean Ritchie's book *Celebration of Life*. Jean seems to have borrowed the melody from the English round "Hey Ho, Nobody Home." A simple expression of our constant wish: Peace to all. [CB]

CATHY BARTON: mountain dulcimer, vocal; DAVE PARA: guitar, vocal; CAROLINE PATON, SANDY PATON: vocals.

*Oh, what a goodly thing,
If the children of all men
Could dwell together
In peace.*

'Twas on a Night Like This

(A Christmas Legacy)

FSI-114

SIDE 1

1. Kentucky Wassail (<i>trad.: America; arr. Niles</i>)	2:54
2. Christmas Day in the Morning (<i>trad.: Shetland Islands</i>)	2:25
3. In the Bleak Midwinter (<i>Rossetti/Holst</i>)	4:33
4. Sweetly, the Little Bells Ring (<i>trad.: Germany</i>)	3:34
5. Sweet Lamb (<i>trad.: America</i>)	2:03
6. Infant Holy (<i>trad.: Poland; trans. E. M. G. Reed</i>)	2:48
7. Mary Had a Baby (<i>trad.: America</i>)	3:47
8. Holly Tree Carol (<i>Ritchie</i>)	2:18
9. Under the Mistletoe Bough (<i>p.d.</i>)	3:02
10. Every Star Shall Sing a Carol (<i>Carter</i>)	<u>3:51</u>
	31:15

SIDE 2

11. Dark December (<i>Miles</i>)	3:59
12. Last Month in the Year (<i>trad.: Italy; adapt. Seeger</i>)	2:03
13. 'Twas On a Night Like This (<i>trad.: Italy; adapt. Seeger</i>)	3:34
14. Silver Star Hornpipe (<i>trad.: Scotland/America</i>)	2:59
15. The Holly Bears a Berry/Oh, Come, Little Children (<i>trad.</i>)	3:42
16. Chocolate Burr (<i>trad.: Spain; trans. Ringwald</i>)	3:06
17. Skaters' Waltz/Christmas Hornpipe (<i>p.d./trad.: America</i>)	4:56
18. Here We Come A-Wassailing (<i>trad.: England</i>)	2:28
19. New Year Round (<i>Herrmann</i>)	1:55
20. Quaker Benediction (<i>p.d.</i>)	:27
21. Peace Round (<i>Ritchie</i>)	<u>1:37</u>
	30:46

CATHY BARTON: *banjo, hammered dulcimer, mountain dulcimer, autoharp, guitar and vocals*

DAVE PARA: *guitar, banjo, bones and vocals*

CAROLINE PATON: *vocals*

SANDY PATON: *guitar and vocals*

ED TRICKETT: *guitar and vocals*

SKIP GORMAN: *fiddle*

DAVID PATON: *concertina and vocals*

ROBIN PATON: *vocals*

GORDON BOK: *narration on "Quaker Benediction"*

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