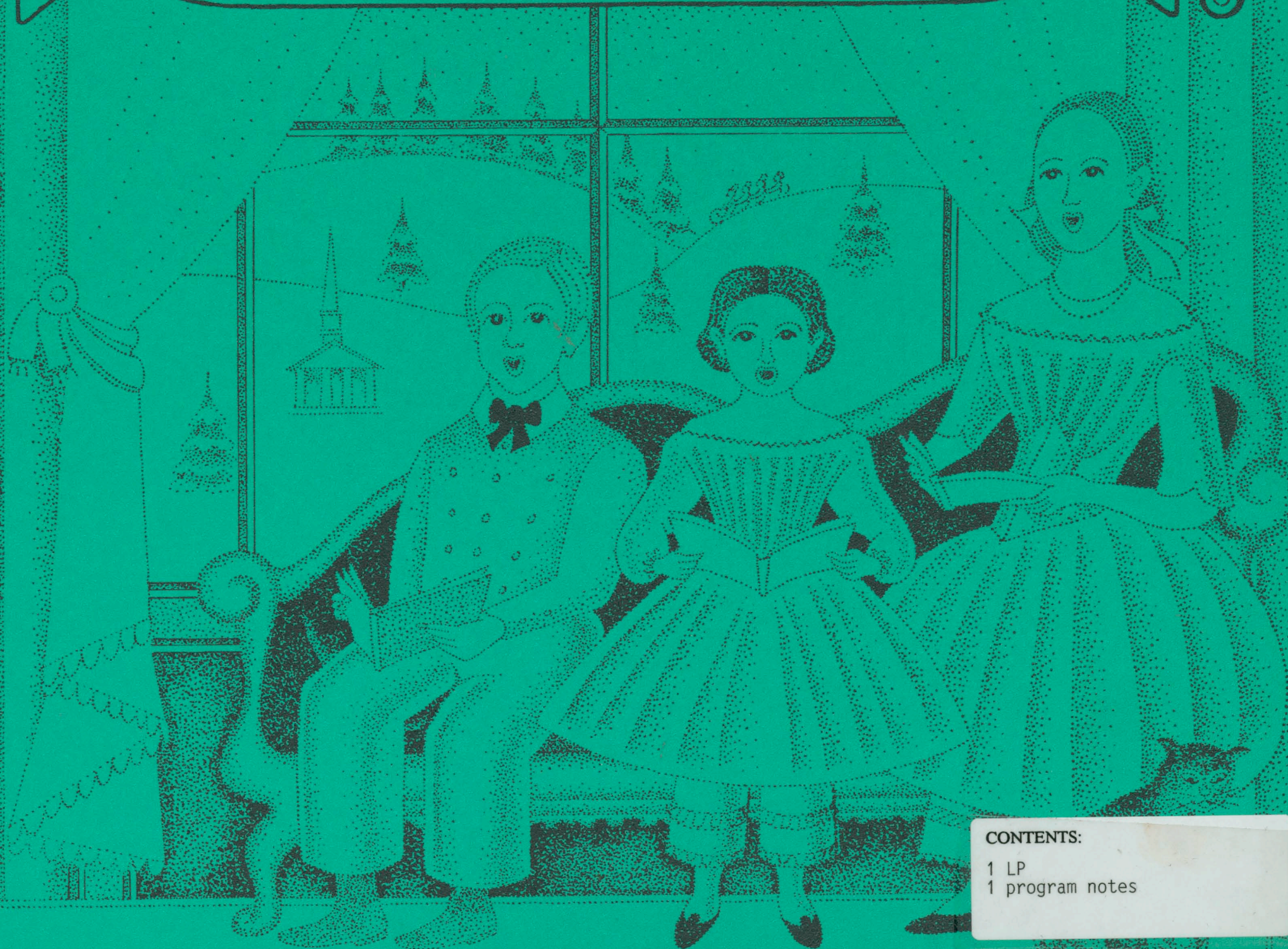


FOLKWAYS FC 7502

# CHRISTMAS CAROLS

SUNG BY ANDREW ROWAN SUMMERS  
*with Dulcimer*



CONTENTS:

1 LP  
1 program notes

University of Alberta Library



0 1620 1140 5196

ARK, THE HERALD ANGELS SING • LULLY, LULLAY THOU TINY LITTLE CHILD •  
THE FIRST NOWELL • WHAT CHILD IS THIS? (GREENSLEEVES) • AWAY IN A MA  
L YE FAITHFUL (ADESTE, FIDELES) • SILENT NIGHT, HOLY NIGHT • GOD REST YOU MER

• • • GOOD KING WENCESLAS

M  
2110  
C555  
1956  
c.2  
MUSIC LP



# CHRISTMAS CAROLS

HARK, THE HERALD ANGELS SING  
LULLY, LULLAY THOU TINY LITTLE CHILD  
THE FIRST NOWELL  
WHAT CHILD IS THIS? (GREENSLEEVES)  
AWAY IN A MANGER  
O COME ALL YE FAITHFUL (ADESTE, FIDELES)  
SILENT NIGHT, HOLY NIGHT  
GOD REST YOU MERRY, GENTLEMEN  
GOOD KING WENCESLAS

Descriptive Notes are inside pocket  
Library of Congress Catalogue Card No. R58-712  
©1966 FOLKWAYS RECORDS & SERVICE Corp.  
701 Seventh Ave., New York City



M  
2110  
C555  
1956  
c.2  
MUSIC LP

# CHRISTMAS CAROLS

SUNG BY ANDREW ROWAN SUMMERS  
with Dukimer

Most of these Carols which Andrew Rowan Summers has chosen to record are widely known and sung in the English language. The Dulcimer, as accompaniment, seems especially appropriate since its essentially lively and gay syncopations in the plucked strings gives to the songs that quality of unrestrained joy and brotherhood which was the original intent of the old carols. They are all sung in the style and spirit of Folk Music although some are not of folk origin. However, the earliest and best of our Carols were folk in origin, and the best and most worthy of the newer and consciously-composed ones were written with the folk examples firmly in mind. Originally, the word "carol" meant not only "to sing" but also "to dance" (see notes to "Lully, Lullay" below); and for this reason many of the early carols were frowned upon and suppressed as being too secular, earthy and vulgar.

In the strictest sense, the word "Carol" designates a popular religious song intended to be an important part of the Christian Festivities of Christmas. There is a distinct kinship between the earlier English carols and similar French songs as evidenced by the frequent recurrence in them of the refrain "Nowell", a variant of the French "Noel", meaning "birthday". Although carols were widely popular on the European continent during the Middle Ages, they are especially associated with the English tradition. Carols reached the height of their popularity under the reign of the Tudors. They were so universally loved and known and used that in 1525, when Henry the VIII lay seriously ill, an ordinance was passed specifically prohibiting "carols, bells, or merrymaking." Thomas Tysdale, in 1562, was granted a special license to publish "certayne goodly Carowles to be songe to the glorie of God." The Puritans, in their general onslaught on the observance of Christmas when holly and ivy (both with ancient and well-established meanings in pagan mythology) were made seditious badges, attempted to abolish them. But with the Restoration, carols returned with renewed vigour and popularity which has continued to our time. Almost always joyful and gay, the carol, from ancient times, has sought to impart the feelings of love, brotherhood, and "peace on earth" which the birth of Christ symbolizes.

Other Christmas Carols recorded by Andrew Rowan Summers: in Folkways FP 61 "Hymns & Carols" -- "The Cherry-Tree Carol" (etc.) also in Folkways album FP 44 "The Lady Gay."

## SIDE I, Band 1: HARK THE HERALD ANGELS SING:

Lyrics: Charles Wesley - (1707-1788)  
Music: Felix Mendelssohn - (1809-1847)

A Calvinist, Whitefield, changed Wesley's original first lines which were "Hark, how all the welkin rings. Glory to the King of Kings." The hymn was constantly changed and altered down to about the time of "Mendelssohn's birth, and by that time it was universally being used for the Christmas Service. Wesley's original lyrics were almost never used. At the beginning of the twentieth century a publisher attempted to revive the original poem but it was very unpopular and the Hymnal failed. It is not unusual today to find both versions in Hymnals. Although Wesley himself had borrowed from both George Herbert and Isaac Watts because of new religious conventions, he was irritated with the treatment that his hymns received, and pled that when published in other versions his original be printed in the margins or footnotes so that he might "no longer be accountable either for the nonsense or for the doggerel of other men."

The tune is an adaptation by Mendelssohn of the second chorus of his "Festgesang" for male chorus and orchestra (about 1840). When Mendelssohn heard the English translation he wrote his publishers that he believed the piece would be popular both with singers and audiences alike if the proper words were found, but that it would NEVER do to sacred words. The proper words were soon found and they were especially appropriate since they reflect and heighten the wonderfully jubilant music of his "Festgesang"

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

Christ, by highest heaven adored;  
Christ, the everlasting Lord;  
Come, Desire of Nations, come,  
Fix in us Thy humble home.

Vetted in flesh the God-head see;  
Hail th' Incarnate Deity,  
Pleased as man with man to dwell:  
Jesus, our Emmanuel,  
Hark! the herald angels sing,  
"Glory to the new-born King!"

Hail, the heaven-born Prince of Peace!  
Hail, the Sun of Righteousness:  
Light and life to all He brings,  
Risen with healing in His wings;  
Mild he lays His glory by.  
Born that man no more may die,  
Born to raise the sons of earth,  
Born to give them second birth;  
Hark! the herald angels sing,  
"Glory to the new-born King!"

SIDE I, Band 2: "LULLY, LULLAY, THOU TINY  
LITTLE CHILD":  
(The Coventry Carol)

Lyrics: Robert Croo (1534)  
Tune: Traditional English

The tune, in the Dorian mode, (which is unusual for Carols,) dates certainly from the 16th Century and possibly earlier. It was published in 1825 in Sharp's famous book "A Dissertation on the Pageants, or Dramatic Mysteries, Anciently Performed at Coventry" This book was and is of greatest importance for the early history of the English Theatre. The words, as we know them, were mostly the work of Robert Croo, his version of the "Pageant of the Shearman and Tailors", one of the Coventry plays or Dramatic Mysteries, being the one that has come down to us fairly well preserved. The song, as here recorded, was sung by the Women of Bethlehem just preceding the entrance of Herod's Roman Soldiers to carry out the Slaughter of the Innocents.

Lully, lullay, thou tiny little Child,  
By, by, lully, lullay:  
Lullay, thou little tiny Child,  
By, by, lully, lullay.

O, sisters too, how may we do,  
For to preserve this day;  
This poor Youngling for whom we do sing,  
By, by, lully, lullay?

Herod, the king, in his raging,  
Charged he hath this day  
His men of might, in his own sight,  
All young children to stay.

Then woe is me, poor Child, for Thee,  
And ever mourn and say,  
For Thy parting, neither say nor sing,  
By, by, lully, lullay.

SIDE I, Band 3: THE FIRST NOWELL:

Traditional

This carol goes back to the Seventeenth Century. The

present words were published in "Christmas Carols, Ancient and Modern" in 1833, but there are earlier published versions with variants. The word "Nowell" comes from the French "Noel" which in turn is traceable back to the Latin *natalis* (meaning birthday).

The first Nowell, the angel did say,  
Was to certain poor shepherds in fields as they lay;  
In fields where they lay keeping their sheep,  
On a cold winter's night that was so deep.

REFRAIN:

Nowell, Nowell, Nowell, Nowell,  
Born is the King of Israel.

They looked up and saw a star  
Shining in the east, beyond them far,  
And to the earth it gave great light,  
And so it continued both day and night.

(REFRAIN)

And by the light of that same star  
Three wisemen came from country far;  
To seek for a King was their intent,  
And to follow the star wherever it went.

(REFRAIN)

This star drew night to the northwest,  
O'er Bethlehem it took it rest;  
And there it did both stop and stay,  
Right over the place where Jesus lay.

(REFRAIN)

Then entered in those wisemen three,  
Full reverently upon the knee,  
And offered there, in His presence,  
Their gold and myrrh and frankincense.

(REFRAIN)

Then let us all with one accord  
Sing praises to our heavenly Lord;  
That hath made heaven and earth of naught,  
And with His blood mankind bought.

(REFRAIN)

SIDE I, Band 4: WHAT CHILD IS THIS?:

Lyrics: William Dix (1837-1898)

Tune: Greensleeves, an Old English Melody

William C. Dix was a young business man, an insurance salesman with a genius for writing hymns. These words are from his Christmas Carol "The Manger Throne". He was especially famous for his Easter and Christmas hymns.

The tune is that of Greensleeves, an ancient English ballad which is twice referred to by Shakespeare, and which is probably more popular today and known to many more millions of people than ever before in its long, long life.



What Child is this,  
Who, laid to rest,  
On Mary's lap lies 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:  
This, this is Christ the King,  
The Babe, the Son of Mary.

Why lies he in such mean estate  
Where ox and ass are feeding?  
Good Christians, 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)

#### SIDE II, Band 1: AWAY IN A MANGER:

For many generations this famous carol was attributed to Martin Luther, who was supposed to have written it for his children. At any rate, much has been done to cast doubt on the authorship of the words, and now it is safest to use an "Anonymous" attribution. Although the tune of the original version is beautiful and graceful (again attributed to Carl Mueller) and very well known, it is here sung to the tune of "Flow gently, sweet Afton" by Alexander Hume (1800-59) which is probably even better known, and is the way Andrew Summers learned it as a child.

Away in a manger, no crib for His bed,  
The little Lord Jesus laid down His sweet head.  
The stars in the sky looked down where He lay,  
The little Lord Jesus, asleep in 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 cradle till morning is nigh.

#### SIDE II, Band 2: O COME, ALL YE FAITHFUL:

Latin Hymn

Not much is known for certainty about the ancient Latin Hymn from which this song was translated in about 1750. The Englishman, John Francis Wade, lived near Douai, in France, and made his living copying ancient plainchant and other music for the use of a large colony of English Catholics who centered around the famous college there. These manu-

scripts are dated 1746 to 1760. No one knows whether he was copying literally the lines from the old Latin Hymn or whether they are his own invention, and the same might be said for the tune. It is not open to question, however, that the tune and the words began to be used together, in the services of the Roman Catholic Church, in the early part of the 18th Century. "Adeste, Fideles" was a favorite Christmas summons in the service of the Catholic Church, just as "O Come, All Ye Faithful" is preferred by the Protestant denominations.

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;

REFRAIN:  
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,  
O sing, all ye citizens of heaven above!  
Glory to God, all Glory in the highest;

(REFRAIN)

Yeah, Lord, we greet Thee, born this happy morning,  
Jesus, to Thee all glory be giv'n;  
Word of the Father, now in flesh appearing;

(REFRAIN)

#### SIDE II, Band 3: SILENT NIGHT, HOLY NIGHT:

Lyrics: Josef Mohr - (1792-1848)  
Music: Franz X. Gruber - (1787-1863)

This Mid-Twentieth Century Carol came into being as the result of an accident, or, more properly, an emergency. The organ at St. Nicholas', in Obendorf, Upper Austria, got out of order just before the Christmas Season, and to take care of the situation, Mohr, an assistant priest, wrote these verses and asked Gruber, the organist, to make a setting of them for use at Christmas-time. The original setting called for guitar accompaniment, with two soloists and choir. The "accident" of its survival arose from Mohr and Gruber having sung it to the craftsman, (himself a musician,) who came to repair the organ. He found it as moving and beautiful as we do, and as the result of his singing it everywhere throughout his travels, plying his trade, it became famous and beloved.

Silent night, holy night,  
All is calm, all is bright  
Round yon Virgin Mother and Child.  
Holy Infant so tender and mild,  
Sleep in heavenly peace,  
Sleep in heavenly peace.

Silent night, holy night,  
Shepherd's quake at the sight,

Glories stream from heaven afar.  
Heavenly hosts sing alleluia;  
Christ the Saviour is born!  
Christ the Saviour is born!

Silent night, holy night,  
Guiding star, lend thy light!  
See the eastern wisemen bring  
Gifts and homage to our King!  
Christ the Saviour is here,  
Christ the Saviour is here.

Silent night, holy night,  
Wondrous star, lend thy light!  
With the angels let us sing  
Alleluia to our King!  
Christ the Saviour is here,  
Christ the Saviour is here.

SIDE II, Band 4: GOD REST YOU MERRY,  
GENTLEMEN:

Both words and music of this traditional English  
Carol date back well over two and a half centuries.  
It was not at all unusual in Pre-Elizabethan days,  
and later, to find very gay words set to tunes in the  
minor mode (Dorian) but here it is strange that, to  
modern ears, the Dorian mode is the one that seems  
best to fit the wonderfully jubilant words.

God rest you merry, gentlemen,  
Let nothing you dismay,  
Remember Christ our Saviour  
Was born on Christmas Day;  
To save us all from Satan's power  
When we were gone astray.

REFRAIN:  
O tidings of comfort and joy,  
Comfort and joy;  
O tidings of comfort and joy!

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!

(REFRAIN)

"Fear not then", said the angel,  
"Let nothing you afright,  
This day is born a Saviour  
Of a pure Virgin bright,  
To free all those who trust in Him  
From Satan's power and might."

(REFRAIN)

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!

(REFRAIN)

SIDE II, Band 5: GOOD KING WENCESLAS:

Lyrics: John Mason Neale (1818-66)  
Tune: 15th - 16th Century

Originally associated with the Gothic Springtime  
Carol "Tempus adest floridum" (or "Spring has  
now unwrapped the flowers"). There are those who  
protest that the original is by far the most beautiful  
and appropriate of the two. But "Good King Wen-  
ceslas" is now a flourishing part of our Christmas  
Carol heritage, and it is hardly worthwhile to re-  
mind ourselves that St. Wenceslas was only a duke  
of Bohemia since Neale's little fable is harmlessly  
resolute.

Good King Wenceslas looked out,  
On the feast of Stephen,  
When the snow lay round about,  
Deep and crisp and even.  
Brightly shone the moon that night,  
Though the frost was cruel,  
When a poor man came in sight,  
Gath'ring winter fuel.

"Hither, page, and stand by me,  
If thou knowst it telling,  
Yonder peasant, who is he?  
Where and what his-dwelling?"  
"Sire, he lives a good league hence,  
Underneath the mountain,  
Right against the forest fence,  
By Saint Agnes' fountain."

"Bring me flesh, and bring me wine,  
Bring me pine logs hither:  
Thou and I shall see him dine,  
When we bear them thither."  
Page and Monarch, forth they went,  
Forth they went together;  
Through the rude wind's wild lament  
And the bitter weather.

"Sire, the night is darker now,  
And the wind grows stronger;  
Fails my heart, I know not how;  
I can go no longer,"  
"Mark my footsteps, my good page,  
Tread thou in them boldly;  
Thou shalt find the winter's rage  
Freeze thy blood less coldly."

In his master's steps he trod,  
Where the snow lay dinted;  
Heat was in the very sod  
Which the Saint had printed.  
Therefore, Christian men, be sure,  
Wealth or rank possessing,  
Ye who now will bless the poor,  
Shall yourselves find blessing.