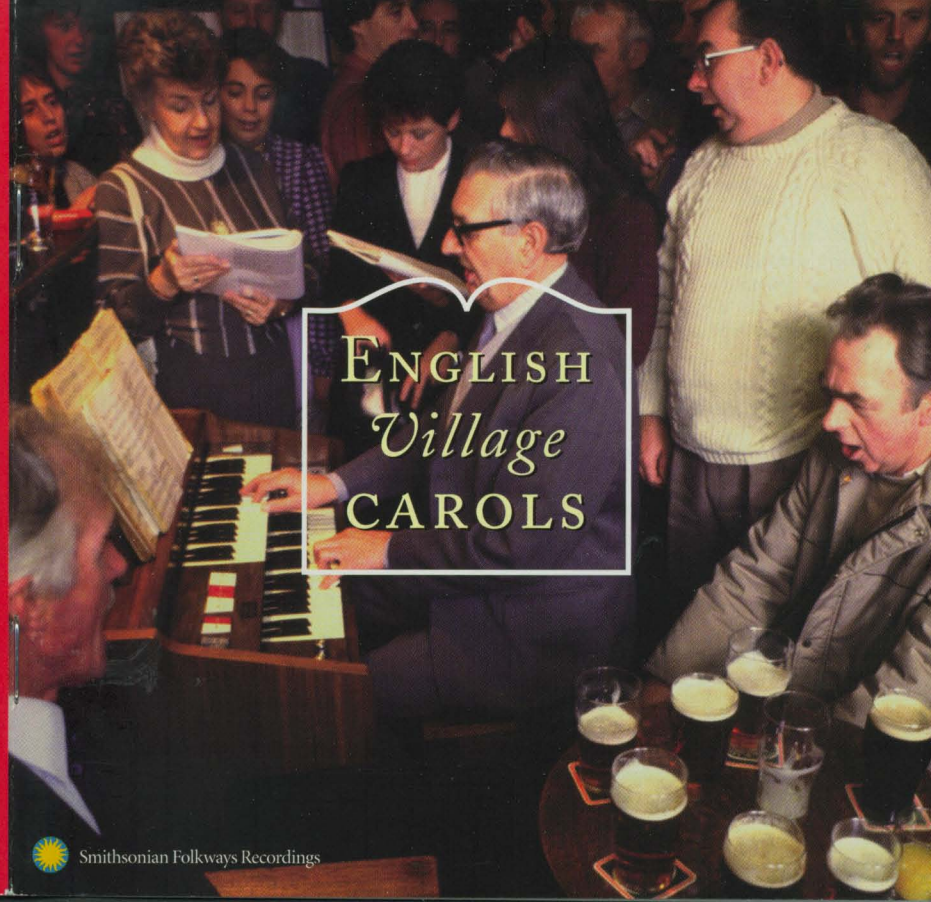




Smithsonian Folkways Recordings

Smithsonian Folkways Recordings, Center for Folklife and Cultural Heritage, 955 L'Enfant Plaza, Suite 7300
Smithsonian Institution, Washington DC 20560 © © 1999 Smithsonian Folkways Recordings



ENGLISH
Village
CAROLS



Smithsonian Folkways Recordings

ENGLISH *Village* CAROLS

Traditional Christmas Carolling from the Southern Pennines

Carollers from the Royal Hotel, Dungworth

AWAKE, ARISE, GOOD CHRISTIANS 3:46 1

PENTONVILLE 4:43 2

Carollers from the Black Bull, Ecclesfield

HARK, HARK! 3:07 3

HOW BEAUTIFUL UPON THE MOUNTAIN 2:21 4

Carollers from the Blue Ball Inn, Worrall

SWEET CHIMING BELLS 4:01 5

STAR OF BETHLEHEM 4:38 6

Carollers from the Fountain Inn, Ingbirchworth

PRODIGAL SON 3:35 7

FOSTER 4:10 8

Carollers from Castleton

HARK, HARK! 2:15 9

SHEPHERDS REJOICE 3:18 10

The Little John Singers from Hathersage

PEACE O'ER THE WORLD 2:29 11

HAIL SMILING MORN 2:34 12

Carollers from the Travellers Rest, Oughtibridge

13 MOUNT ZION 3:24

14 JACOB'S WELL 4:21

The Foolow Carollers

15 RAISE, CHRISTIANS, RAISE 1:52

16 MARSHALL 2:34

The Coal Aston Carollers

17 EXPECTATION 2:15

18 LO! THE EASTERN MAGI RISE 1:40

Beeston Methodist Carol Choir

19 ANGELS FROM THE REALMS 2:24

20 THREE HARKS 2:08

A Festival of Village Carols, Grenoside

21 THE CHRISTMAS TREE 5:08

22 MERRY CHRISTMAS 3:40

In the village pubs of small towns around Sheffield, England, enthusiastic singers continue a centuries-old tradition of secular Christmas carol singing. Older than the more familiar Victorian conception of carols, and excluded from the church services, these village carols are performed unaccompanied or with only a few instruments. Recorded live in the pubs, filled with the spontaneous joy of singers, the clinking of glasses, and murmur of the other patrons, these are a unique and beautiful form of holiday cheer and community expression. 71 minutes, photos, map, 28-page booklet.

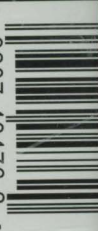


Smithsonian Folkways Recordings

Center for Folklife and Cultural Heritage | 955 L'Enfant Plaza, Suite 700 | Smithsonian Institution
Washington DC 20560-0953 | SFWR CD 40476 © © 1999 Smithsonian Folkways Recordings

CD 9628

0 9307-40476-2 0



ENGLISH *Village* CAROLS

Traditional Christmas Carolling from the Southern Pennines

- Carollers from the Royal Hotel, Dungworth* 1 AWAKE, ARISE, GOOD CHRISTIANS 3:46
2 PENTONVILLE 4:43
- Carollers from the Black Bull, Ecclesfield* 3 HARK, HARK! 3:07
4 HOW BEAUTIFUL UPON THE MOUNTAIN 2:21
- Carollers from the Blue Ball Inn, Worrall* 5 SWEET CHIMING BELLS 4:01
6 STAR OF BETHLEHEM 4:38
- Carollers from the Fountain Inn, Ingbirchworth* 7 PRODIGAL SON 3:35
8 FOSTER 4:10
- Carollers from Castleton* 9 HARK, HARK! 2:15
10 SHEPHERDS REJOICE 3:18
- The Little John Singers from Hathersage* 11 PEACE O'ER THE WORLD 2:29
12 HAIL SMILING MORN 2:34
- Carollers from the Travellers Rest, Oughtibridge* 13 MOUNT ZION 3:24
14 JACOB'S WELL 4:21
- The Foolow Carollers* 15 RAISE, CHRISTIANS, RAISE 1:52
16 MARSHALL 2:34
- The Coal Aston Carollers* 17 EXPECTATION 2:15
18 LO! THE EASTERN MAGI RISE 1:40
- Beeston Methodist Carol Choir* 19 ANGELS FROM THE REALMS 2:24
20 THREE HARKS 2:08
- A Festival of Village Carols, Grenoside* 21 THE CHRISTMAS TREE 5:08
22 MERRY CHRISTMAS 3:40

ENGLISH VILLAGE CAROLS

by Ian Russell

The carols on this recording are not the well-known ones you might hear at Christmas time played repeatedly over the airwaves or as background music in a shopping mall. Rather they represent a vigorous local tradition, quite distinct in style, performance practice, and repertoire, that continues in certain communities in England, especially those in the region of Sheffield on the south-east Pennine uplands. This tradition predates the popular Victorian conception of carols by well over a century, with its origins in the sacred music and psalmody of eighteenth-century English country churches. Its creators were not the musical elite of the salon or cathedral, but artisans and tradesmen, such as John Hall, a Sheffield blacksmith who died in the poorhouse in 1794, to whom is attributed "Hark, Hark"/"Good News," or Thomas Clark (1775-1859), the Canterbury shoemaker, who wrote "Mount Zion."

From the early nineteenth century this type of sacred music attracted much criticism on the grounds that it was frivolous and decadent. It was systematically denigrated and ousted from the official places of worship as a result of the reforming zeal of university-trained clerics from Oxford and Cambridge, who saw in its widespread appeal a threat to their authority. However, such was its popularity at grassroots level that the music was

given refuge by groups of carollers, who as singers and/or instrumentalists, kept and nurtured it as part of their Christmas celebrations in homes, pubs, and around their villages.

The most characteristic carols are those described as having "curly" or "repeating" tunes, which refer to melismata and fuguing sections respectively. A classic example of this kind of carol is "Pentonville." When they are performed to an accompaniment, such carols are distinguished by their "symphonies" or musical interludes between the verses. The singers generally perform in two parts—"firsts" and "seconds" (treble and bass)—which emphasises the contrapuntal nature of these carols. Gender is not necessarily the main criterion whereby singers select which part to sing; rather they decide according to their knowledge of the carol, how it is pitched and the balance of voices in the group.

The repertoire of village carol groups is eclectic and to a certain extent locally idiomatic. Among the carols are items that have no reference to the Christmas story but relate to other biblical narratives, such as "Jacob's Well" or the "Prodigal Son." A few, like "Hail Smiling Morn," are entirely secular in theme. This last, an example of a glee, sits alongside anthems ("How Beautiful on the Mountains"), parlour ballads ("The Mistletoe



CAROL COUNTRY AROUND SHEFFIELD

Scale
 2 miles
 4 kilometres

Legend:
 A625 Main roads
 County boundary
 Conurbation
 Worrall Village with local carols



Bough”), and Sunday school songs (“The Christmas Tree”), as well as settings of the ubiquitous “While Shepherds Watched” to popular common-metre hymn tunes, notably “Crimond,” “Lloyd,” “Belmont,” and “Amazing Grace” (“New Britain”). Other carols, like “Sweet Chiming Bells,” reflect the influence of the evangelical hymn-singing revival of the late nineteenth century, inspired in the United Kingdom by the Americans D. L. Moody and Ira D. Sankey.

Around Sheffield the most common performance setting is the pub. Singers (men and women) will gather weekly in a particular room or part of the pub, starting as early as mid-November and continuing as late as New Year’s Day. Thus, the season for Ecclesfield carollers who sing at the Black Bull begins on the Thursday evening following Armistice Day (11 November) and continues each Thursday up to Christmas, concluding on Christmas Day lunchtime. Other groups, such as those from Ingbirchworth and Hathersage, focus their singing occasions in the weeks before and after Christmas. The Castleton carollers by contrast have only one opportunity to sing, the Sunday evening before Christmas.

In some communities the village carol singing tradition is upheld by members of the local non-conformist chapel who perambulate their district performing at a series of locations. Both the Coal Aston and Beeston carollers tour on Christmas

Eve, while at Foolow, Christmas Day evening is the proper time. It used to be the custom in several villages to sing “through the night.” Typically a group would commence their tour at the stroke of midnight on Christmas Eve with “Old Christians” (“Christians Awake, Salute the Happy Morn” sung to “Stockport”) and conclude many hours and carols later with a rendition of the Doxology (“Praise God from whom all blessings flow”) at some auspicious landmark, such as the village cross, having sung outside virtually every home in the village. This was the pattern followed by the Foolow carollers up until 1981. Although chapel based, such groups consider themselves non-denominational and their outing a community affair.

Most groups are not formal choirs, in the sense that they do not have a conductor, rehearse, or sing from music scores, but they do have a loose hierarchical structure. Supported by a leading group of senior carollers, the leader or “striker” (a term originated from the action of striking a tuning fork) has the responsibility for deciding what to sing and for pitching it appropriately. The parts are unallocated in the sense that most singers sing the melody. Those who sing the other parts do so without compulsion, choosing freely when and what to sing and often moving between the parts to find the best or most comfortable fit for their voice. Membership of the group is defined solely by a willingness to participate and a knowledge of

the traditional repertoire and conventions.

In some traditions, the accompaniment to the carols is a key feature—from the simplicity of a solo fiddle, as at Foolow, to the complexity of an electronic organ, as at Dungworth. During field-work both brass and string ensembles have been recorded, as well as piano (Oughtibridge) and accordion. Instrumentalists demonstrate their virtuosity by playing a symphony between verses.

One itinerant band of carollers, the Big Set, who toured the district around Worrall every Christmas Day from the 1870s up until 1939, had the most elaborate accompaniment encountered—first and second violins with a bass part doubled by cello and double bass. The Big Set's versions, recorded in family manuscripts, were the basis of the renditions of the carols recorded at the Festivals of Village Carols in 1994 and 1996.

The Big Set was an all-male group, largely from two families, numbering about eight singers and five instrumentalists. Originally they sang in two parts, treble and bass; by 1900 they had added alto (sung by boys) and tenor parts, in line with the modern convention for four-part harmony. A remarkable photograph taken outside the Cock Inn in Oughtibridge about 1906 captures their likeness.

Sadly no sound recordings of the Big Set are known to exist, but it has been possible to ascertain their performance style from recordings of former members of the group. Essentially they played slowly and deliberately in strict tempo

(quarter note=c.60), using pauses and stresses for dramatic effect. This is significantly slower than the current practice. The instruments were played with great energy and attacking use of the bow, with scarcely any vibrato. The violins embellished and developed the melody to provide a polyphonic texture, transcending the tune rather than merely accompanying or reinforcing it. Similarly the basses emphasised the movement in their part. Sustained pedal notes were the exception. Rather they relished surging runs, accentuated arpeggios, or shone with their contributions to the melody. The band achieved its effects without using the classical dynamics of *piano*, *forte*, *crescendo*, *diminuendo*, etc.

One of the best descriptions of singing style contemporary with the Big Set comes from Eyam in Derbyshire around 1912. Doris E. Coates vividly remembered when, as a young girl living in a cottage in the square, she heard the Singers start their rounds on the stroke of midnight with "Christians Awake." The singing was extraordinary—robust, dramatic, declamatory, *molto voce*—and quite unlike anything she had heard in church or chapel. She compared it to an opera with each man performing his part as if he were singing a solo. Echoes of this style are apparent in the singing from Worrall, Ingbirchworth, and other locations represented on this recording.

The popularity of certain sets of words deserves some explanation. Up until 1820 the



THE BIG SET OUTSIDE THE COCK INN, OUGHTIBRIDGE, c.1906 © Village Carols Archives

Church of England decreed that all singing in church be restricted to metrical versions of the psalms. A few exceptions to this rule were allowed to cover the key episodes from the Gospels in hymns that paraphrased the scriptural text. The one chosen to recount the Nativity, "While Shepherds Watched," was by Nahum Tate, Poet Laureate, and was first published in 1700. It is thus not surprising that this privileged text, with its simple common-metre form (four lines of alternate eight and six syllables), should have become the most popular carol text, not just in the Sheffield region, but all over England.

Other texts that have achieved widespread popularity in the local carol repertoire owe their success in part to the rise of Methodism and other nonconformist sects in the early nineteenth century. Three examples are Charles Wesley's "Hark the Herald Angels Sing" (1739), James Montgomery's "Angels from the Realms of Glory" (1816), and the anonymous "Hark, Hark! What News." All were reproduced without attribution and sometimes edited, adapted, or paraphrased on broadsides. "Peace o'er the World" is just such an example, being a reworking of a few lines from Alexander Pope's extended poem "Messiah" (1712). Today the singers have little knowledge of such origins, which they perceive as irrelevant. Moreover, the oral nature of traditional usage has ensured that such sets of words are constantly being reworked to fit the associated melody.

Carol texts diffused in England demonstrate a level of consistency. For example, similar versions of "The Star of Bethlehem" ("Lo, the eastern magi rise") occur in Derbyshire and South Yorkshire as well as in the West Country. Other carols in local repertoires that have wider distributions include "Mortals Awake," "Behold the Grace Appears," and "Shepherds Rejoice." Such examples of consistency are not restricted to text. "The Star of Bethlehem" cited above is sung to the same melody in Padstow in Cornwall and in Coal Aston in Derbyshire. Another example is the tune for "Angels from the Realms of Glory," sung at Beeston in Nottinghamshire, as well as in Cornwall and South Yorkshire.

It is tempting to presume that the consistency of carol music results from the publication and distribution of music scores. There is, however, no evidence for this hypothesis. Unlike broadsides and chapbooks, printed hymnbooks with music scores were few and far between and prohibitively expensive before 1861. The widespread distribution of such tunes demands a more dynamic explanation—namely that carol tunes (and their parts) were committed to memory and passed on by oral means, supported in some instances by handwritten manuscripts. Evidence suggests that itinerant singing teachers and nonconformist clergy promulgated the tradition, which was supported by a migrant workforce of disbanded soldiers searching for employment in the wake of the

Napoleonic Wars and village labourers turned off the land as a result of the enclosure movement.

Contemporary carollers have an ambivalent attitude to the locally printed collections of carols with musical scores available for the last seventy years or so; they like to own them but rarely sing from them. This may suggest a lack of musical literacy or a preference to rely on memorisation, though attitudes vary from place to place. At Dungworth, the use of a score or a set of words denotes that a singer is unfamiliar with the repertoire. At Beeston, the Carol Choir requires that all words and parts be committed to memory as a prerequisite of membership. In other contexts, such as at Ecclesfield, carollers old and new constantly refer to a printed or photocopied set of the words as a matter of course. At Hathersage, the Little John Singers produce a specially printed songsheet and make it available whenever they sing in exchange for a donation to a nominated medical charity.

Meticulously transcribed family manuscripts are treasured and passed down within families. Surprisingly, most are never used as performance scores but kept for occasional reference and as family heirlooms. A few carol accompanists, such as Lol Loy or Sue Heritage, perform from manuscripts of their own making. These have been specially put together to suit the context in which they play, taking into account local variations and the pitch preferred by the performers. As a young

man, Douglas Walton (born 1920), whose father Sidney led a band of carollers similar to the Big Set around the Green Moor district near to Stocksbridge, was obliged by his father to copy out a carol in his own manuscript book every morning before going to work in the offices of the local steelworks.

While some carollers believe that each village has its own unique set of carols, it is simply not true. An analysis of most village repertoires reveals an ordered geographical distribution. Ecclesfield's repertoire can serve as an example. Firstly, one finds a small group of carols whose versions have been recorded across the country, for example, "How Beautiful upon the Mountain." Secondly, there is a large group that has regional currency, "Hark, Hark" ("Good News") being the most popular example. Thirdly, there is a small group whose origins lie in the immediate vicinity, and whose provenance is strictly local. "Voices of the Belfry Height," for example, was written in 1869 by two sons of the Vicar of Ecclesfield, Reverend Alfred Gatty; Reginald A. Gatty wrote the words, Alfred Scott Gatty wrote the music, and they called their carol "Christmas Voices."

Uniqueness does not lie in a repertoire *per se*, but in the context of performance of the carols, their provenance, their evolution in local tradition, and the manner of their performance. It is right and proper that local carollers should feel a sense of ownership for their carols, and it is

understandable that local pride should lead to the misconception that all their carols originated locally. Thus, incorrect attributions are frequently encountered. At Hathersage, for example, "A Song for the Time" is known as "Billy Bocking's Anthem," and he is said to be its originator, although when he lived is not known. Historical evidence, however, attributes it to the Gatty family of Ecclesfield mentioned above.

Despite the fact that the vernacular carol tradition has been the dominant form in the English countryside for the best part of two centuries or more, it has received scant recognition by scholars—a footnote here, a dismissive paragraph there. Writers on classical/art music rejected it because it broke their musical conventions. They looked instead to the mediaeval carol. Similarly church music historians ignored it because it was associated with the decadence of the unreformed eighteenth-century church. Even folk music scholars such as Cecil Sharp objected to it because he thought it too localised, too "composed," and too structured, with its part-singing and instrumental accompaniment. He argued that such group traditions did not fall within his definition of folk music. Recently this dismissal has been mitigated by some scholarly recognition of their significance and the inclusion of a small selection of these carols in *The New Oxford Book of Carols* (1992).

The strength of the carolling tradition around Sheffield is substantial; several thousand people

are estimated to be actively involved in its maintenance. Recent years have brought several changes and developments against a background of overall stability. On the negative side the number of venues conducive to carol singing have become fewer. Many modern pubs try to attract youth culture by playing recorded popular music at high volume so that there is no place for live singing. Other pubs have become restaurants rather than beer houses, putting off their local clientele, the "regulars," on which such traditions are founded. Furthermore pub interiors have been redesigned to remove small rooms and create one large bar area. This is a problem for singers, for it becomes impossible to sustain a singing session unless the majority present wish to participate.

Among positive developments, carolling at the locations that continue to welcome the tradition has become stronger than ever. Knowledge of the repertoire is extremely good and there is ample evidence of more confident part-singing than thirty years ago. Knowledge of the tradition is much more widespread, such that sessions regularly include singers who have travelled from another part of the country to participate. Their presence is welcomed rather than seen as an intrusion. Women are more actively involved in the pub sessions, in line with general trends in society. Arguably the most significant development has been in the local participants' pride, their self-esteem, and the way they value their tradition.

VILLAGE CAROLS FROM ENGLAND

Carollers from the Royal Hotel, Dungworth (recorded in 1995)

Carollers have been singing at the Royal Hotel as far back as anyone can remember and at least before 1900. Dungworth is a small upland village just six miles west of Sheffield city centre, situated above Damflask Reservoir in the Loxley Valley. These days on the Sunday lunchtimes (after 11 November) leading up to Christmas, there is invariably a long queue of singers waiting for the pub to open, and once inside it is "standing room only." People travel from far and near to be part of this unique feast of singing.

The session is extraordinary in many ways. Good order is kept, the local repertoire is extremely rich and varied, and the quality and power of the singing is such that it makes the hairs stand up on the back of your neck. There is no choir or formal organisation, just an ad hoc group of carol enthusiasts led by Neil Henderson, some of whom have been singing at the pub for forty years or more. For the last thirty years or so, the accompaniment has been provided by an electric organ. The current organist, Sue Heritage, leads the singing with great commitment and skill, and plays the symphonies with great delight. The singing is in two main parts with the fervour of the "firsts" (tune singers) being answered by the

robustness of the "seconds" (bass singers). Most of the regulars sing from memory without reference to words or music. At its heart theirs is an oral tradition, constantly evolving, passed down from generation to generation, with roots dating back over two hundred years or more.



THE THROG AT THE ROYAL HOTEL,
DUNGWORTH, 1995 © David Bocking

1 AWAKE, ARISE, GOOD CHRISTIANS

This well-loved local carol is a favourite in Stannington, Dungworth, Worrall, Oughtibridge, and Ecclesfield. Its lyrics serve as a reminder that several of these carols were written to be sung out of doors in the middle of a winter's night when most people would be tucked up in bed asleep. Oral tradition attributes it to William Mount of

Worrall, before 1880, who was the leader of the Big Set and played the cello. As an aid to memory, the carollers delight in assigning fanciful lyrics to the tunes of different symphonies, this one being "When the beer is on the table..." The carol has not been found outside the district.

2 PENTONVILLE

This setting of "While Shepherds Watched" rivals "Old Foster" in popularity in the carolling villages near Sheffield. It was well established in the area by 1833 and was sung at the Wesleyan Chapels of Carver Street and Ebenezer in Sheffield. The music is by William Marsh of Canterbury. It was formerly sung in Worrall and Wadsley to "Let all adore the Immortal King" and is currently sung to "Mortals Awake" in Thorpe Hesley. The Dungworth carollers warm to the musical humour of the symphony, with its suggestion of a fairground carousel, by discreetly bobbing up and down in time.

Carollers from the Black Bull, Ecclesfield (recorded in 1983)

The carollers from the Black Bull, Ecclesfield in South Yorkshire sing every Thursday evening in the pub during the six weeks before Christmas, as well as on Christmas Day at lunchtime. Ecclesfield is a large village on the northern boundary of Sheffield, just 4.5 miles from the centre and was formerly noted for its small-scale metal trades.

The singing is led by Ike Baxter (born 1909), supported by a group of senior carollers who occupy the "top table" in the concert room. They sing unaccompanied, with Ike pitching and choosing the sequence.

The carols are usually performed in two parts, treble (tune) and bass, with "best of order" always insisted upon. The original repertoire of local carols, numbering about twenty, has since World War II been supplemented by other carols from nearby Thorpe Hesley and Worrall, and these are now firmly established.

Their tradition is justifiably famous, having been featured in the U.K. and the U.S.A. on television and radio, and on record and tape. In 1993 they achieved an extraordinary accolade, a feature in the *New York Times*.



CAROLLERS AT THE BLACK BULL, ECCLESFIELD,
1995 © Don McPhee, The Guardian

3 HARK, HARK!

Ike generally starts the session with this, the most popular of the local carols sung in South Yorkshire. It is the only carol to be repeated during the evening, "Hark, Hark! for latecomers." It has been sung in the village for as long as anyone can remember. The music is attributed to John Hall of Sheffield Park, a blacksmith who died in the poorhouse in 1794, and it was probably included in his "Selection of Sacred Music on the Nativity" performed at the Hospital Chapel, Sheffield, 26 December 1792. The text appears in broadsheets and chapbooks from the early nineteenth century, but its author is unknown. In other villages the carol is variously called "Good News," "Oughtibridge," "Malin Bridge," "New Hark Hark," or "Swaine Hark" (after the village of Hoylandswaine). It is a classic fuguing tune with the treble and bass lines overlapping and answering each other as they rise to a climax before coming together in a most satisfying resolution. This carol, like a number of them, has a distinct coda. It is widespread and comes from another setting of the same carol text, known in Derbyshire as "Glad Tidings" or confusingly as "Hark, Hark."

4 HOW BEAUTIFUL UPON THE MOUNTAIN

This carol is greatly relished, and Ike always ensures that it is included in the session. It was written as an anthem by R.A. Smith, who was the Precentor of St George's Church, Edinburgh (c.

1827), with the words taken from Isaiah, chapter ii, verse 7, and a Hallelujah chorus. The carol is widespread in South Yorkshire and North Derbyshire, and it is also sung in Cornwall at Padstow.

Carollers from the Blue Ball Inn, Worrall (recorded in 1987)

The Pennine village of Worrall lies six miles north-west of Sheffield city centre in a rural setting 750 feet above sea level on the steep sided valley of the River Don. It is considered by many to be the centre for local carols. Not only was this village the venue from which came the legendary itinerant carol band, the Big Set, but four key carol collections originated from here (see below, Couldwell 1969, Worrall M.V.C. 1982, Russell 1994, Russell 1996).

The singing takes place in the back room of the Blue Ball every lunchtime on the Sundays after Remembrance Sunday (which is the one nearest to 11 November), on Christmas Eve, on Christmas Day, and, finally, on Boxing Day (Dec. 26). The room is usually packed with singers, thirty sitting and at least the same number standing; as others join in from outside in the corridor. It is the organist's job to choose the carols and to select their order. The pattern is to play through a verse of the chosen carol to give the singers time to get ready, take refreshment, and establish good order.

From 1982 to 1995, the organist was Lawrence "Lol" Loy (born 1919), who is a retired blacksmith



LOL LOY, ORGANIST, LEADS THE CAROLLING AT THE BLUE BALL © Brian Shuel

from Wragg's brickworks. He is steeped in the local tradition, as his father, Len, was a member of the Big Set. He wrote out his own carol manuscript as a youth, painstakingly copying it from that belonging to the former leader of the Big Set,

Duncan Colley. He takes proceedings at a brisk pace, as there are twenty-five or more carols to fit in and, with the inclusion of the symphony, some can last for five minutes or more.

5 SWEET CHIMING BELLS

According to Lol, this setting of "While Shepherds Watched" was introduced to Worrall in the late 1950s. It was widely popularised by the Salvation Army in a different version, "The bells ring out at Christmas time," with more or less the same chorus. Although it was included in a number of popular carol collections published around 1900, the composer is not known. At Beeston in Nottinghamshire, the carollers sing "O'er earthly plains those golden chimes of Christmas ring today" to a version of the same tune. The carol is widespread in England.

6 STAR OF BETHLEHEM

This carol is central to the Worrall tradition with its highly distinctive symphony. The music is attributed to T. Dungworth, a local composer from Sheffield, who also wrote another carol, "Portugal," and was active in the early 1800s. The words are by Henry Kirke White of Nottingham (1785–1806) and were first published in 1812. In 1826 there is a reference to it being sung in Sheffield Methodist chapels, namely Norfolk Street, Carver Street, Ebenezer, and Bridge-houses. In Stannington it is sometimes sung to "Hark! Hear ye not a cheerful sound."

Carollers from the Fountain Inn, Ingbirchworth (recorded in 1986)

In 1958 carol singing started at the Fountain Inn at Ingbirchworth, an upland Pennine village two miles north-west of the small town of Penistone. The man who led the Sunday lunchtime sessions for over thirty of the subsequent years was Cyril Latimer (1910–1990), a steel worker and a chorister at Penistone Parish Church. He and his friends built up the sessions at the "Rag and Louse," as the Fountain is affectionately known, until it was bursting at the seams. Cyril's carolling roots were Thurlstone, but he also included carols from Penistone and Hoylandswaine.

The predominantly male-voice singing has such power that visitors might be forgiven for



CYRIL LATIMER LEADS THE CAROLLING AT THE FOUNTAIN, INGBIRCHWORTH, 1988 © Derek Schofield

thinking that it is an off-duty choir. In fact, each session is completely informal without accompaniment or music scores, the carols being chosen and pitched by the leader or striker.

The carollers get together at lunchtime starting two Sundays before Christmas; they sing on Christmas Day, Boxing Day, and New Year's Day, plus the Sunday in between, as well as sorties to other venues such as the Keel Inn at Barnsley. They are noted for the number of settings of "While Shepherds Watched" that they sing; in Cyril's days there were as many as twelve in regular use. The current leader is Barry Bridgewater.

7 PRODIGAL SON

The "Prodigal Son" is well established in the carolling traditions of certain South Yorkshire villages. It was a favourite of Cyril Latimer's father. Like "How Beautiful upon the Mountain" it was written as an anthem, but the composer is not known. The text is taken from Luke, chapter xv, verses 18–19. It is known as the "Thorpe Anthem" at Thorpe Hesley and is also sung at Ecclesfield.

8 FOSTER

Of the several settings of "While Shepherds Watched" to be sung at Ingbirchworth, "Foster" is the most exhilarating. It is widely sung in South Yorkshire and is a great favourite. The music is by John Foster (1752–1822), a county coroner, of High Green House near Ecclesfield. It is known as "Old Foster" in villages such as Dungworth and

Stannington; it is called "Burdett" or "47th Psalm" in manuscripts. In Ecclesfield it is sung to "My God the Spring," whereas in Castleton in Derbyshire it goes by the name of "Prince of Orange" and is sung to "Hark the Glad Sound." It is included in most local collections as well as *The New Oxford Book of Carols*.

Carollers from Castleton (recorded in 1989)

Carolling at Castleton, a popular beauty spot in the Derbyshire Peak District, is not the grand affair that it is in some of the South Yorkshire villages, but the repertoire is second to none. It is not surprising therefore that the composer Ralph Vaughan Williams should have visited the village in 1908 expressly to hear the carols that were sung there.



BRIAN WOODALL CAROLLING AT THE GEORGE, CASTLETON, 1989 © Derek Schofield

The main occasion for carol singing is the Sunday evening before Christmas, first, rather formally, in the church or chapel and then, as a celebration, in the George Inn. Here the singing has been nurtured over the past thirty years or more by George Bramall and Brian Woodall.

At one time it seemed as if the Castleton carols might be lost. By the late 1970s only a handful of locals would gather in the back room of the George, and there would be scarcely any singing until after the tourists had gone home. In subsequent years, local pride has been restored and this trend has been reversed. Successful sessions with forty or more singers are now the norm. One reason for this change of fortune is the support given to the local carols by singers from outside the village, especially by those from Bradwell (the next village), as well as from further afield.

Although the Castleton singers share a number of local carols in common with their South Yorkshire neighbours, there are about twelve which are distinctly local to the village or the district of the Hope Valley. During the evening the choice of repertoire also includes well-known carols, such as "Good King Wenceslas," favourite traditional songs, such as "The Volunteer Organist," and always concludes with "Bless This House."

9 HARK, HARK!

Like the Ecclesfield "Hark, Hark!," its namesake from Castleton is also attributed to the Sheffield

blacksmith composer, John Hall (died 1794). In local manuscripts it is known as "Eastern Star" or "New Hark." It is sung here by three women—Betty Bramwell, Jessie Hall, and her sister Nellie Lampe—who, along with George Bramall and Brian Woodall, have been the stalwarts of the Castleton tradition for the past twenty years. A version of the carol is also known in the Stocksbridge area of South Yorkshire.

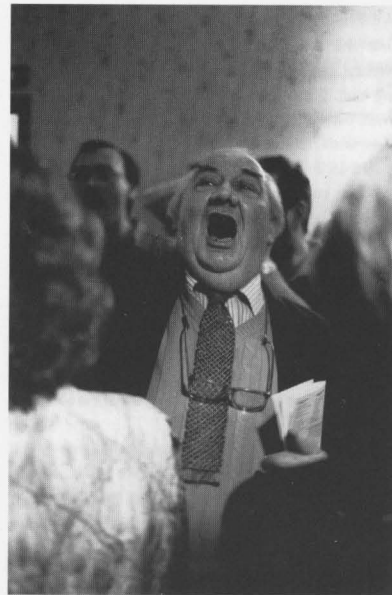
10 SHEPHERDS REJOICE

This is one of the best loved carols in the village and has only been found in this location. The tune is unattributed. Versions of the text are widespread on broadsides and in chapbooks, the first verse being the work of Isaac Watts (published 1706–1709).

The Little John Singers from Hathersage (recorded in 1992)

The Little John Singers from Hathersage start carol singing about a week before Christmas, visiting several of the local pubs on different evenings and performing for the local old people's home. They also meet informally on Boxing Day and New Year's Day.

They are a group of friends who got together over thirty years ago specifically to ensure that their local carolling tradition was kept up. Since that time they have produced a sheet with the words of thirty-one carols, which they sell every



ALBERT SCHOFIELD IN FINE VOICE AT THE HATHERSAGE INN, 1991 © Derek Schofield

Christmas to raise money for charity. It is their usual practice in pubs that a carol is chosen to be sung by calling out its number and if it is a request, a donation is sought.

They sing several well-known carols alongside the local favourites, which number about twenty. They have no music, their repertoire having been passed down by oral tradition. They perform unaccompanied in parts, always treble and bass, with occasional descant and perhaps tenor, if available, but no alto.

The carols are chosen and struck up by members of the leading group, which includes Judy Dawson, Len Capper, and Ken Percival. Over the years the singers have been in great demand in other parts of the Hope Valley, but now they restrict their activities to their own village.

11 PEACE O'ER THE WORLD

Also called 'Bradda Anthem' after nearby Bradwell, this is the best known local carol in the Hope Valley of Derbyshire. The tune is by Richard Furness of Eyam and Dore (1791-1857), and is also set to 'Awake, My Harp, My Lute and Cheerful Voice' at Dore near Sheffield. The text is based on words by Alexander Pope from "Messiah" (lines 19-40), which was first published in the *Spectator*, 14 May 1712. The third verse, however, is a modern addition by one of the carollers, Len Capper. Versions of the text are also found on nineteenth-century broadsides.

12 HAIL SMILING MORN

Versions of this stirring carol are widespread throughout South Yorkshire and North Derbyshire, as well as further afield. It was written by

Reginald Spofforth (1770-1827: 1810) of Southwell, Nottinghamshire. Although the lyrics are secular and do not refer to Christmas, it is easy to see how this most popular of tavern glees became identified with the feeling of exhilaration associated with Christmas morning in many rural communities.

Carollers from the Travellers Rest, Oughtibridge (track 13 recorded in 1992, track 14 recorded in 1991)

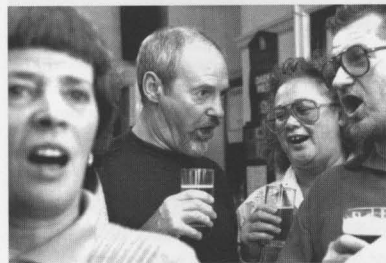
The carollers gather every Saturday night after 20 November in the taproom of their small wayside pub to perform their local carols. They are led by Roy Needham, who acts as MC, directing the singing and selecting the carols from a large flip chart at the front of the room. The village lies below Worrall on the valley bottom at an ancient crossing of the River Don, on the former main road to the Woodhead Pass, which crosses the Pennines hills to Manchester.

Roy's father, Bill, was a noted local singer who sang almost every Saturday evening at local pubs in the company of his sister Betty and her husband, John Dawson from Worrall. John had played for the carols at the Travellers until 1986, when he moved to Pateley Bridge. He was considered to be the foremost pianist in the district, being able to play by ear and pitch to suit the company.

Sue Heritage of Oughtibridge models her playing on that of John Dawson, from whom she took over as pianist. She has gone to a great deal

of trouble to ensure that her carol accompaniments are faithful to the local tradition, including the feature of the symphony whenever possible.

Such is the strength of their repertoire that the singers never manage to fit all their carols into a single session. Their impressive tradition has won them many admirers with features on BBC Radio 2, National Public Radio of America, and German State Radio (Cologne).



CLOSE HARMONY—OUGHTIBRIDGE CAROLLERS AT THE TRAVELLER'S REST, 1993 © David Boeking

13 MOUNT ZION

A great favourite in Oughtibridge, Worrall and Dungworth, this tune is by Thomas Clark, the Canterbury shoemaker, and is also known as "Providence" or "St Albans" (1805). The words are by Samuel Medley of Cheshunt, Hertfordshire (1782). The tune is known as "Christmas" in

Hathersage and Mosborough near Sheffield, where it is sung to "While Shepherds Watched." Versions of the tune, sometimes called "Octave Drop" or "Deep Drop" after the opening interval, are found in various parts of England. The source of the delightful symphony is not known, though it was played by the Big Set from the 1870s and is included in their manuscripts.

14 JACOB'S WELL

"Jacob's Well" has been part of the local carol repertoire for as long as anyone knows, even though the story (curious and apocryphal) is unrelated to Christmas. The singers in the pubs identify strongly with the sentiment of the last line, "Come drink and thirst no more." The words are attributed to Hugh Bourne (before 1800), who was the founder of the Primitive Methodists. It was published on broadsheets and in chapbooks (e.g., Walters 1847). The music is by James Leach of Wardle, Lancashire (1762-1798), from "Advent." Versions of the carol are found elsewhere in England, for example, in Gloucestershire (Davies and Palmer 1996).

The Foolow Carollers (recorded in 1994)

Carolling at Foolow is a transitory event in that there is only the one occasion for singing, on Christmas Day itself in the evening. Thirty years ago there had been three occasions: Christmas Eve, starting at midnight with "Christians Awake" and

singing through the night; Christmas afternoon, visiting Wardlow and Wardlow Mires to sing; and Christmas evening, singing around the village.

The night sing had included a visit to several outlying farms, usually in adverse weather conditions, as well as a tour of the village itself. At night the singing always took place outside the dwellings visited, on the basis of one carol per household. By contrast, during the afternoon and evening tours, the singers were frequently invited indoors and obliged with more than one carol. Brian Armit, the current leader of the group, once counted the number of carols sung during the three expeditions, tallying a phenomenal 170 within the 24 hours of Christmas Day. The afternoon sing was curtailed in about 1970; the night sing came to an end in 1982.

It is no coincidence that the night sings finished the year of Emily Redfearn's death (1889–1983). She had been a tower of strength to the carols as the senior caroller for many years. Such was the respect afforded her that she was known affectionately as “Auntie Emily” in the village. She was also the key person in the Wesleyan Reform Chapel and entertained visiting preachers.

The Foolow tradition includes not only a rich and extensive repertoire but also one in which there are several carols exclusive to the village. Several of these, like the two below, have local origins. Throughout their recorded history, the carollers have been accompanied by string players, usually solo violinists.



CAROLLING AT FOLOW—CHRISTMAS DAY 1957
© Village Carols Archives

15 RAISE, CHRISTIANS, RAISE

This carol is unique to Foolow. The music is by George Dawson (1840–1898), a leather worker from the nearby village of Eyam. It is called “Shepherds” in the Redfearn Manuscript from the village. The source of the words is not known.

16 MARSHALL

Like the last this carol has only been recorded in Foolow, where it is a great favourite. The music is by George Maltby, who was a leadminer in the village, and a copy in his own hand called “Maltby” (c.1820) is included in the Brightmore Manuscripts. The words are by Henry Kirke White of Nottingham (1812). It is also known as “Old Marshall” or “Star of Bethlehem.” The words are set to a different tune in South Yorkshire.

The Coal Aston Carollers

(recorded in 1995)

The Coal Aston Carollers from North-East Derbyshire sing around their village every Christmas Eve. They are mostly members of the local Methodist Church. They sing unaccompanied, in four parts, and their repertoire includes twelve “Coal Aston” carols with occasional additions from nearby Norton, but rarely do they sing any of the well-known standards.

The village of Coal Aston has been enveloped since World War II by the suburban sprawl of Dronfield, which is just a mile south of the Sheffield boundary. Hence the task of performing the carols at every house or even on every street corner has become impractical, and instead the carollers’ route is confined to old friends and senior members of the chapel. Before World War II the tour was spread over three days—Christmas Eve, Christmas Day, and New Year’s Eve—and they had an accordion accompaniment provided by Maurice Reaney. Then they would visit Norton and Greenhill (now parts of Sheffield) and even Povey, a hamlet in the Moss Valley, singing at many of the local farms on the way.

The leader of the group is Marjorie Lock, but other senior members also take the lead on occasion. In 1951 there was a real concern that the carols might be lost, especially as they had only ever been handed down by word of mouth. An appeal was placed in the Sheffield newspaper *The Star*,

and due to the enthusiasm of Hedley Hartley, the choirmaster, and the skill of Vincent Bradley, a music teacher from Gleadless County School, a set of transcriptions were made.

The Coal Aston repertoire forms a delightful set of village carols, and they have often been featured on the local radio.



COAL ASTON CAROLLERS
© Peter Brook

17 EXPECTATION

This setting of “While Shepherds Watched” is central to the tradition in Coal Aston. The music is by S. L. Armitage. A version is published in the *Primitive Methodist Hymnal* (1889), as Additional Tune, no. 308. It is known by the Salvation Army as “Grimsby,” having been learnt from fishermen at Grimsby before 1893. It is also sung at Foolow and Mastin Moor, in Derbyshire.

18 LO! THE EASTERN MAGI RISE

Arguably the Coal Aston Carollers' favourite carol. The music is by Samuel Stanley of Birmingham and dates from 1802–1805. The lyrics are by Jehoiada Brewer and were written while he was a Congregational minister in Sheffield between 1783 and 1798. It is also sung at Poolsbrook in Derbyshire and Padstow in Cornwall (Worden 1971). In Thorpe Hesley and Green Moor in South Yorkshire and Mastin Moor in Derbyshire the words are sung to the tune "Eastern Star," which is not to be confused with John Hall's tune of the same name sung at Castleton.

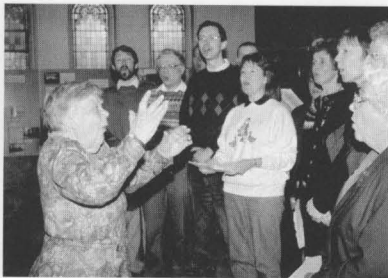
Beeston Methodist Carol Choir

(recorded in 1997)

Beeston, three miles south-west of Nottingham, is a small town once famous for lacemaking which now includes two large factories, one specialising in pharmaceuticals, the other in electronics.

The choir was formed about 1870 by the men of the chapel to sing carols in the streets of Beeston and district at Christmas time. The money that was collected was given to the Benevolent Society. From the first the choir specialised in singing the local carols of the district, many of which were reputed to have been brought by Yorkshire weavers or stockings who settled in Nottinghamshire in the early nineteenth century.

The carols have only recently been transcribed; for over 100 years the melodies and har-



MARGARET COOPER CONDUCTS BEESTON METHODIST CAROL CHOIR, 1997 © Peter Brook

monies were passed down from one generation to another by oral tradition. In the beginning the choir consisted of about twenty men. The training was very rigorous, and only the best were allowed to take part. In the early days the Choir sang outside the homes of their own members, and these ranged from Meadow Lane in Chilwell, through the Park District and the central parts of Beeston, to the newer districts by the railway.

During World War I many of the members were called to the forces, and it was decided to invite women to join the choir. The rapid expansion of Beeston during the period between the Wars made the problem of singing to all the members a very difficult one. With regret, some of the old districts had to be omitted in preference to the newer and more easily reached areas. The

Carol Choir is conducted by its most senior member, Margaret Cooper (born 1914), who joined the Choir in 1930.

19 ANGELS FROM THE REALMS

Of all the versions of this carol, this setting has the widest distribution. The words are by James Montgomery and were first published in Sheffield in his journal *Iris* in 1816. The music is by William Matthews (c. 1820) of St Mary's Gate, Nottingham, and was published by the composer as "Angels from the Realms of Glory: A Christmas Anthem." Versions of the same tune are found in South Yorkshire at Worrall and Dungworth (Russell 1996) and in the West Country (Dunstan 1929).

20 THREE HARKS

This carol is central to the tradition of several villages south of Sheffield. The composer of the music is not known. The words are by Charles Wesley (1739). The third verse of the Beeston version follows Charles Wesley's revised text of 1743. Versions are sung at Foolow and Coal Aston in Derbyshire, at Gotham in Nottinghamshire, and at Hungarton in Leicestershire. It is often the case that the carollers have adopted a title for their carol which originated as a nickname (see also "Marshall" and "Foster").

A Festival of Village Carols, Grenoside

(track 21 recorded in 1996, track 22 recorded in 1994)

The biannual Festival of Village Carols is a celebration of the remarkable carol singing traditions that flourish in the villages around Sheffield and beyond. To date three festivals have been held—in 1994, 1996, and 1998. They have provided a forum for learning some of the local carols as well as an opportunity to hear and join in with carol singers from villages further afield.

The versions of the carols chosen are from Worrall, where there existed until recently a tradition of instrumental accompaniment. The parts for the carols are mostly transcribed from six manuscripts (dating from 1873 to 1896) from the Mount and Dawson families that were used by the legendary Big Set.



FESTIVAL OF VILLAGE CAROLS, 1996—IAN RUSSELL EXHORTS THE BASSES © Peter Brook

It is an extraordinarily rich tradition of carols, and the accompaniments together with the symphonies reveal the intricate and exciting music, both sacred and secular, that such village bands were capable of creating in the late eighteenth, nineteenth, and early twentieth centuries.

All the festivals to date have been great successes, sold out well before the date with over 400 participants on each occasion. The festivals took place in Grenoside Community Centre and were organised by a committee of experienced carollers directed by Ian Russell.

21 THE CHRISTMAS TREE

Charlie Fretwell (born in Dungworth in 1923) has been a highly respected soloist for the carols for over thirty years. It was his rendition of this carol that was taken up and popularised by the English folk group, the Spinners, in the 1970s. In South Yorkshire this carol is a great favourite as a solo, and it was a noted part of the Big Set's repertoire. The stringed accompaniment here is based on their version (Russell 1996). The *Sheffield Independent* of 26 December 1906 gives an eye witness account of a performance: "One old gentleman with a mellow bass voice acted as soloist and his singing of 'Love at Home' and a local composition on 'Santa Clause Man,' for the edification of the youngsters, won much favourable comment." It was actually composed by an American, William B. Bradbury, and published in 1867.

22 MERRY CHRISTMAS

The version of this favourite local carol follows the parts written out for the Big Set transcribed from the Mount-Dawson Manuscripts (see Russell 1994). It is closely associated with members of the Mount family of Worrall, who led the Big Set. There are different versions from other parts of the country, for example in Somerset (Somerset F.W.I. 1967), "The Singers Make Bold." The carol is often reserved for the finale to a session.

The tracks on this CD are taken from the following source recordings. Each is available as a cassette (or CD) and book set from:

Village Carols, Bridge House, Unstone, Sheffield
S18 4AF, UK

A Song for the Time: Village Carols from the Black Bull, Ecclesfield, vcoo1

Arise, Rejoice and Sing! Village Carols from the Blue Ball Inn, Worrall, vcoo2

While Shepherds Watched: Village Carols from the Fountain, Ingbyrchworth, vcoo3

The Bells of Paradise: Village Carols from Castleton in the Derbyshire Peak, vcoo4

Peace o'er the World: Village Carols from Hathersage in the Peak District, vcoo5

To Celebrate Christmas: Village Carols from the Travellers Rest, Oughtibridge, vcoo6

On This Delightful Morn: Village Carols from Foolow in the Peak District, vcoo7

Come Sing for the Season: Village Carols from Coal Aston in Derbyshire, vcoo8

Hark, Hark! What News: Village Carols from the Royal Hotel, Dungworth, vcoo9 (CD)

Brightest and Best: Village Carols from Beeston in Nottinghamshire, vco10 (CD)

There are also the recordings published from the Festival of Village Carols in 1994 and 1996:

A Festival of Village Carols, vcf101 CD or cassette

A Festival of Village Carols 1996, vcf102 CD only

Village Carols is a non-profit organisation that records and promotes local carol singing traditions. Its principal activities take two main forms. The first is fieldwork: interviewing carol singers about their traditions and recording the actual performances (preferably, in correct context). Second is documentary research: investigating record offices, libraries and archives for relevant references to local singing and music manuscripts.

Organising the Collection

Hundreds of tape recordings and manuscripts are steadily being indexed and organised into a usable, publically accessible archive. The recordings of the carols are being copied and the copies placed in the National Sound Archive (British Library) and in the Archives of Cultural Tradition at the University of Sheffield. Local carol singing traditions are promoted largely through the production of the cassette and book series. There are currently ten sets plus the festival books and recordings.



LOL LOY, ORGANIST, LEADS THE BASSES AT THE BLUE BALL © Brian Shuel

CAROL COLLECTIONS

Ashman, Gordon & Isabella, eds. *West Gallery Harmony: Carols and Celebrations*. Crediton, Devon: West Gallery Music Association, 1998.

Couldwell, John, ed. *Ye Old Christmas Carols*. Worrall: Bradfield Evening Institute Choral Society, [1969].

Court, Glyn. *Carols of the Westcountry*. Tiverton, Devon: Westcountry Books, 1996.

Davies, Gwilym and Roy Palmer, eds. *Let Us Be Merry: Traditional Christmas Songs and Carols from Gloucestershire, Leicestershire, and Lancashire*. Glos.: Green Branch, 1996.

Dunstan, Ralph, ed. *The Cornish Song Book*, 2 vols, 1929. Reprinted Padstow: Lodenek Press, 1974.

Goddard, Walter, ed. *Walter Goddard's Collection of the Old Favourite Christmas Tunes*, Hillsborough: Goddard, c.1928, price 6d. Reprinted as *Goddard's Collection of the Old Favourite Christmas Tunes*. Hillsborough: Goddard, c.1946, price one shilling.

Goodison, Jack, ed. *Jack Goodison's Collection of Local and Traditional Carols*. Stannington: published by the editor, [1992].

Keyte, Hugh and Andrew Parrott. *The New Oxford Book of Carols*. Oxford, New York: Oxford University Press, 1992.

Kirkwood, James. *A Christmas Book: A Compilation of Carols and Recipes, Old and New from Areas around Sheffield*. Sheffield: Sheffield Chorale, 1984.

Russell, Ian, ed. *A Festival of Village Carols: Sixteen Carols from the Mount-Dawson Manuscripts, Worrall*. Unstone: Village Carols, 1994.

Russell, Ian, ed. *A Festival of Village Carols: A Second Collection of Carols from the Mount-Dawson MSS*. Unstone: Village Carols, 1996.

Somerset Federation of Women's Institutes. *Carols from Somerset*. Somerset: Somerset FWI, 1967.

Worden, John. *Strike Sound: A Collection of Padstow Carols*. Padstow: Lodenek Press, 1971.

Worrall Male Voice Choir. *The Joy of Christmas*. Worrall: the Choir, 1982.

FURTHER READING & LISTENING

Reading

Gammon, Vic. "Babylonian Performances: The Rise and Suppression of Popular Church Music 1670–1860." In *Popular Culture and Class Conflict*, edited by Eileen Yeo and Stephen Yeo. Brighton: Harvester Press, 1981, pp.62–88.

Julian, John. *A Dictionary of Hymnology*, 2 vols. 1892. Revised edition. 1907 Reprinted New York: Dover, 1957.

Lightwood, James T. *Hymn-Tunes and their Story*. London: Charles H. Kelly, 1905.

MacDermott, K. H. *The Old Church Gallery Minstrels*. London, 1948.

Routley, Erik. *The English Carol*. London: Herbert Jenkins, 1958.

Russell, Ian. "Queuing to Carol," *Natural History* (New York) 12:58–65 (1990).

Studwell, William E. *Christmas Carols: A Reference Guide*. New York and London: Garland, 1985.

Temperley, Nicholas. *The Music of the English Parish Church*, 2 vols. Cambridge: Cambridge University Press, 1979.

Walters, G. *A Good Christmas Box*. Dudley: G. Walters, 1847. Reprint edition, M. and J. Raven, eds. Wolverhampton: Wolverhampton Folk Song Club, 1967.

Listening

A People's Carol: A Christmas Singing Tradition Recorded in South Yorkshire Pubs, 12-inch L.P., LEE4065, Leader, 1974, 8-page booklet by Ian Russell.

"Rouse Rouse": *Traditional Christmas Carols from Padstow in Cornwall*, cassette VT117, Veteran Tapes, 1988.

Village Carols cassettes and CDs, see above.

CREDITS

Compiled, annotated, and produced by Ian Russell.

Tracks 1, 2, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, & 20 recorded by Ian Russell.

Tracks 3 & 4 recorded by John Leonard of the BBC.

Tracks 21 & 22 recorded by Nigel Bewley of the British Library National Sound Archive and arranged by Ian Russell.

Post production by Nigel Bewley at the British Library National Sound Archive.

Cover photo by Brian Shuel.

Sound supervision by Pete Reiniger

Production supervised by Anthony Seeger and Atesh Sonneborn

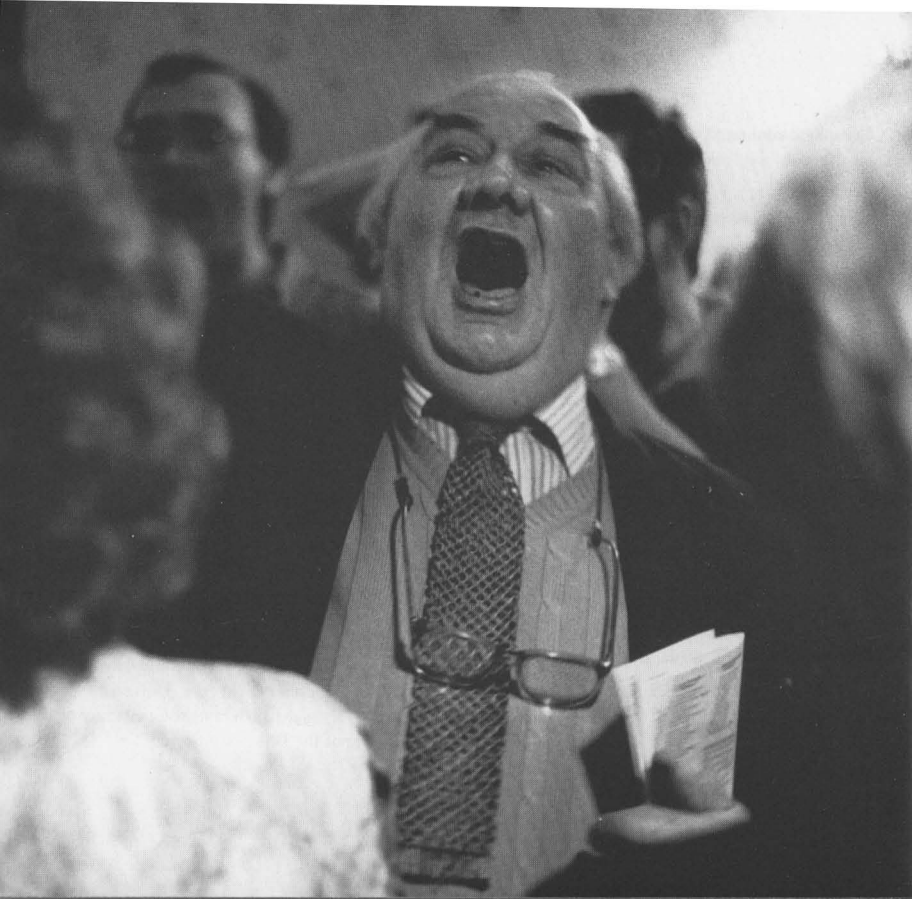
Production coordinated by Mary Monseur and Stephanie Smith

Editorial assistance by Peter Seitel

Design by Visual Dialogue, Boston, MA

Additional Smithsonian Folkways staff: Heather Berthold, financial officer; Carla Borden, editing; Lee Michael Demsey, fulfillment; Kevin Doran, licensing; Brenda Dunlap, marketing director; Matt Levine, fulfillment; Michael Maloney, product manager; Jeff Place, archivist; Ronnie Simpkins, fulfillment.

IAN RUSSELL was born in Aberdeen in 1947, lives in Derbyshire, is the principal of an elementary school, and directs Village Carols. His doctorate was based on the singing traditions of West Sheffield (Leeds University, 1977). During the past thirty years he has conducted extensive fieldwork in South Yorkshire and North Derbyshire and has researched, broadcast, made films, lectured and written on folksong, traditional drama, folk dance, and traditional humour both at home and in the USA. He edited the *Folk Music Journal* from 1980 to 1993; directed the highly successful Festivals of Village Carols at Grenoside, Sheffield, in 1994, 1996 and 1998; and convened the international conference at the University of Sheffield in July 1998 to celebrate the centenary of the founding of the Folk Song Society.



ABOUT SMITHSONIAN FOLKWAYS

Folkways Records was founded by Moses Asch in 1948 to document music, spoken word, instruction, and sounds from around the world. In the ensuing decades, New York City-based Folkways became one of the largest independent record labels in the world, reaching a total of nearly 2,200 albums that were always kept in print.

The Smithsonian Institution acquired Folkways from the Moses Asch estate in 1987 to ensure that the sounds and genius of the artists would be preserved for future generations. All Folkways recordings are available on high-quality audio cassettes or by special order on CD. Each recording is packed in a special box along with the original LP liner notes.

Smithsonian Folkways Recordings was formed to continue the Folkways tradition of releasing significant recordings with high-quality documentation. It produces new titles, reissues of historic recordings from Folkways and other record labels, and in collaboration with other companies also produces instructional videotapes and recordings to accompany published books, and other educational projects.

The Smithsonian Folkways, Folkways, Cook, Paredon, Monitor, Fast Folk, and Dyer-Bennet record labels are administered by the Smithsonian Institution's Center for Folklife and Cultural

Heritage. They are one of the means through which the Center supports the work of traditional artists and expresses its commitment to cultural diversity, education, and increased understanding.

You can find Smithsonian Folkways Recordings at your local record store. Smithsonian Folkways, Folkways, Cook, Paredon, Monitor, Fast Folk, and Dyer-Bennet recordings are all available through:

Smithsonian Folkways Mail Order

955 L'Enfant Plaza, Suite 7300

Washington, DC 20560-0953

phone (202) 287-7298, fax (202) 287-7299

orders only 1 (800) 410-9815

(Discover, MasterCard, Visa, and American Express accepted)

For further information about all the labels distributed through the Center, please consult our Internet site (www.si.edu/folkways), which includes information about recent releases, our catalogue, and a database of the approximately 35,000 tracks from the more than 2,300 available recordings (click on *database search*). Or request a printed catalogue by writing to: Catalogue, Smithsonian Folkways Recordings, 955 L'Enfant Plaza, sw, Suite 7300, Smithsonian Institution, Washington, DC 20560-0953, USA. Or use our catalogue request phone: (202) 287-3262, or e-mail folkways@aol.com

