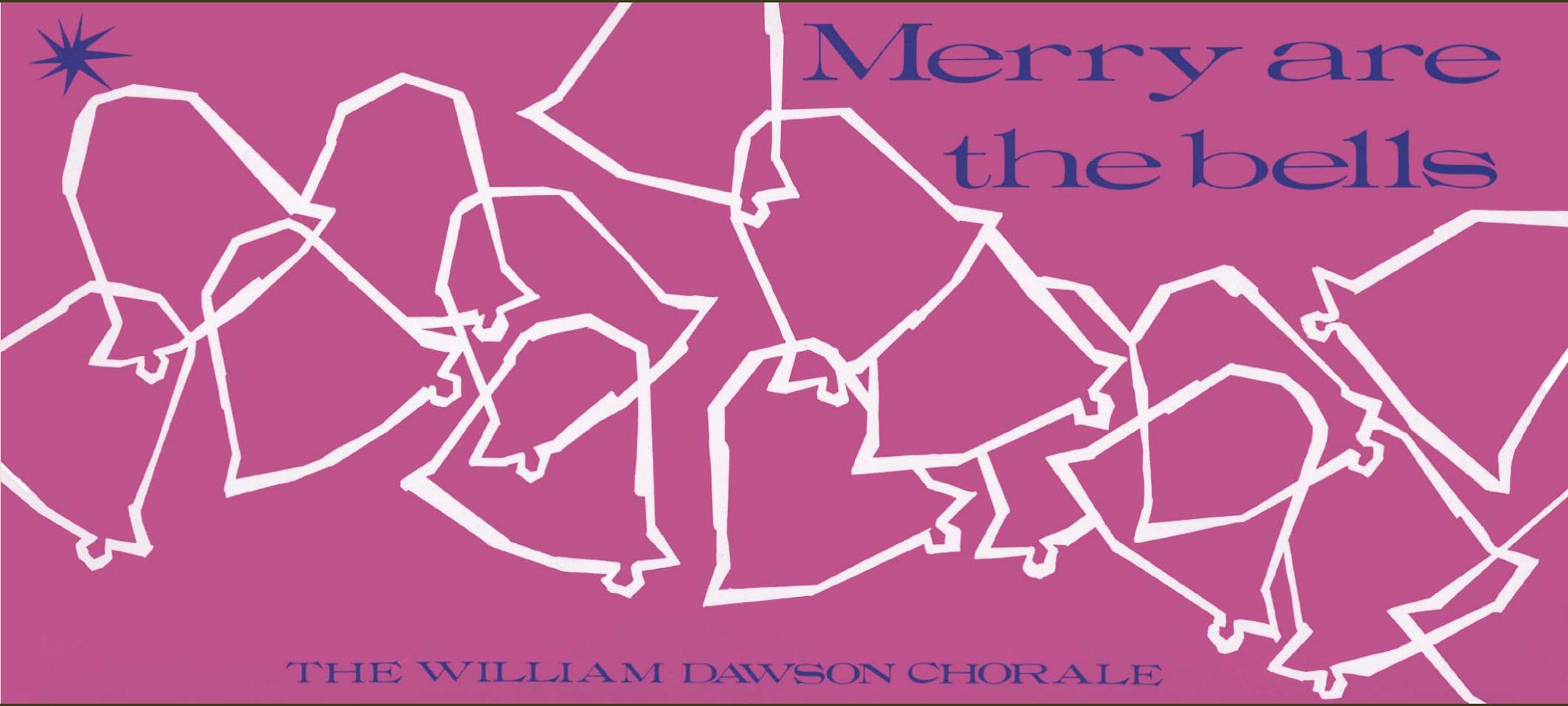


Merry are the bells



THE WILLIAM DAWSON CHORALE

...and more bears
RECORDINGS

"designed for repeated listening"



Merry are the bells

THE WILLIAM DAWSON CHORALE



1. Merry Are The Bells (McKay).....1:19
2. In A Cave (Franklin).....2:47
3. Lo, How A Rose E'er Blooming (Praetorius-Dawson).....2:11
4. Behold The Star (Dawson)4:13
5. Silent Night (Grüber-Dawson).....3:41
6. Mary Had A Baby (Dawson)3:12
7. Sleep, Little Lord Jesus (Pallma)2:28
8. Lit'l Boy Chile (Dawson).....5:14
9. In A Manger Lowly (Arr. Scholin)2:37
10. See Amid The Winter's Snow (Schroth).....3:43
11. Westminster Carol (Arr. Dawson)2:18
12. Here We Come A 'Wassailing (Arr. Dawson).....1:12

Original: SESAC R 2201/2202 © 1963



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Long ago on a starlit night above the city of David, a choir of angels sang the first Christmas carol: "*Glory to God in the highest and on earth, peace, good-will toward men.*" And on every Christmas since, men have raised their voices in songs of praise to the beauty and glory of the first Christmas Season. Here, in this album, The William Dawson Chorale offers a treasury of inspirational Christmas carols – tender, moving, stirring selections which again echo the joy and wonder that is Christmas.

The origin of some of the brightest and happiest secular carols can often be traced to early Yuletide customs. *Merry Are The Bells*, the title tune, refers to the ringing of bells on Christmas Day, while *Here We Come A'Wassailing* harks back to the Anglo-Saxon tradition of toasting "*Waes-Hael*" (Be in Health) to the Lord. In a religious nature, every country has its composed Christmas carols as well as its legendary airs. The beautiful, latter-day American composition, *In The Cave*, is in the style of one of the oldest carol forms – the pastoral or shepherd's carol.

Another selection in this category, and more of a legendary air, is the French Noel, *Westminster Carol*, also known as *Angels We Have Heard On High*. Songs in praise of the Virgin Mary also form an important part of the Christmas carol repertory. Many of these date back to the 12th and 13th centuries. Of the two heard here, *Lo, How A Rose E'er Blooming* is the oldest, being a musical gem of the 17th century, while the simple, expressive *Mary Had A Baby*, is of recent origin and more nearly resembles a cradle song. The deepfelt *Sleep Little Lord Jesus* best exemplifies the lullaby or cradle song, thought by many to be the oldest type of Christmas devotion put to music.



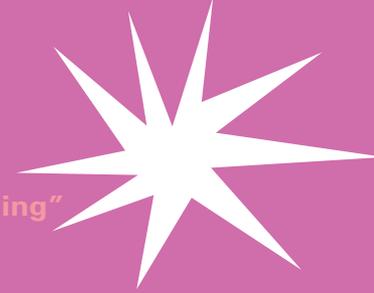
Hymns play an important part in the Christmas celebration and two joyous ones presented here are the spiritual-like *Behold The Star* and the happy *See Amid The Winter's Snow*. It was on a snowy winter's day in 1818 that a schoolmaster-organist named Franz Grüber composed a song that was destined to become perhaps the most popular of Christmas selections ...*Silent Night*. And if the melody of *In A Manger Lowly* also seems very familiar, it should be, since it's the same tune as the legendary carol, *Good King Wenceslas*. Some of the most expressive Christmas songs are found in the collections of American Negro spirituals; one of them, *Lit'l Boy Chile* heard here, proves once again how lovely Christmas music has been a lasting heritage to people throughout the world.

William Dawson, one of America's outstanding musicians, is an internationally known choral director and former director of the world-famous Tuskegee Institute Choir. He has conducted various choral groups in the United States and overseas, both on tours and appearances on radio and television.

ORIGINAL LINER NOTES

...and more bears RECORDINGS

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For the very first time you now can acquire – exclusively through ...AND MORE BEARS – the PT Master Recording catalog, formerly known as 'SESAC Transcribed Library'. Extensive parts of this catalog will be available worldwide for downloading through the regular channels and platforms, as well as CD-on-demand albums.

The most important point for music lovers and collectors is the material's exclusiveness: the music was unavailable elsewhere.

The musicians and band-leaders were given studio time to record exclusive sessions of extra songs. Successful artists liked SESAC because it meant some extra money. From the very beginning, the repertoire was only available on a loan basis for radio stations – every month the stations were given 40 cm transcription discs (later LP-sized discs) that were delivered with complete text information for the radio presenters. For DJs, SESAC transcriptions meant interesting and rare material for their audiences. And the sound quality is brilliant, as the recordings took place in some of America's best studios, and outstanding arrangers worked on these sessions.

These recordings were initially produced for SESAC, America's second-oldest copyright society. The library was active from the late 1940s until the early '80s. The rights to the recordings were owned exclusively by the heirs of the SESAC founder and, with a few exceptions, have never been used for vinyl recordings... much less CD.

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- Extensive classical repertoire with symphony orchestras.
- 1950s material in categories like Swing, Lounge, Country, Folk, Barbershop, Choir, Cowboy Music, Southern Gospel, Hawaiian, Latin, Marching Bands, Polkas among others.

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