

# O Holy Night: The Carol That Still Stops Us in Our Tracks

*By Andy Brierley, In-touch Editor*

Unlike the ancient hymns of Advent or the folk-like carols collected in English villages, O Holy Night began its life in an unlikely place: the imagination of a French wine merchant. Placide Cappeau was born in 1808 in the small town of Roquemaure, the son of a cooper, and was expected to follow his father into the family trade. But an accident in childhood changed the course of his life: aged eight the young Cappeau was accidentally shot by a friend while playing with a gun, and the resulting injury led to the amputation of Cappeau's hand. With the financial support of the friend's family, he was able to pursue an academic education instead, discovering a talent for literature and the arts. He trained in law, returned home as a merchant of wines and spirits, and wrote poetry on the side. Cappeau was not especially religious; he was a poet by instinct, a businessman by necessity and, as time would show, not always aligned with the Church. Yet when his parish priest asked him in 1847 to write a Christmas poem, he accepted, and something in the nativity story stirred him.

The poem he produced, *Minuit, Chrétiens* (Midnight, Christians), was then set to music by Adolphe Adam, a composer known more for opera houses than parish choirs. It was, in almost every respect, an unconventional pairing, but the carol became instantly popular among congregations. So much so that church authorities grew suspicious – Its operatic flair raised eyebrows, and Cappeau's later political views did not help. For a time, the carol was discouraged by church leaders, but people refused to stop singing it.

When the hymn travelled across the Atlantic, it found new life through a Unitarian minister named John Sullivan Dwight. Dwight was an abolitionist, and when he read the French text, he saw at once the power of its proclamation:

*“Chains shall He break, for the slave is our brother,  
And in His name all oppression shall cease.”*

These are extraordinary lines. At a time when the United States was torn apart by slavery, O Holy Night became more than a carol; it proclaimed a truth older than any nation: that every person is made in the image of God, and that in Christ, no human being can rightly be held as property.

Today it is easy to sentimentalise Christmas. The soft lights, the gentle scenes of the stable, the familiarity of the story, can lull us into thinking the Gospel is merely comforting. O Holy Night reminds us that Christ's coming is actually profoundly disruptive. He is born into a world of inequity and violence, a world which is not ready to receive Him. The child in the manger grows into the teacher who announces good news to the poor, release to the captives, and freedom for the oppressed. The hymn simply says aloud what the Gospel itself insists upon.

One of the lesser-known stories connected to O Holy Night comes from the Franco-Prussian War, when, as legend has it, a soldier climbed out of his trench on Christmas Eve and began to sing Minuit, Chrétiens across the battlefield. The fighting paused. Another soldier answered with Stille Nacht. For a brief time, enemies listened across the divide. Whether or not the accounts are apocryphal, they speak to something true: that sacred music has the power to interrupt fear, soften bitterness, and remind us, even fleetingly, of the humanity of those we would rather avoid.

We live in a world that knows its own divisions only too well. Political tension, mistrust across communities, conflicts both near and far. These things shape the atmosphere we breathe. Into all this, O Holy Night offers a different posture. It calls us to kneel, not in defeat, but in humility. To remember that the birth of Christ is not an escape from the world as it is, but God's refusal to abandon it.

For many listeners, this is the most arresting moment in the whole carol. Not so much a poetic turn of phrase as a command, sung softly at first, then with gathering force:

*Fall on your knees; O hear the Angel voices!*

Few hymns ask quite so much of us. It is an instruction that cuts through sentiment and goes straight to posture: surrender, awe, humility. That call to kneel is about revelation, it reminds us that the Incarnation is not something to admire from a distance, it is something before which we simply cannot remain standing. When God becomes human, fragile, dependent, held in the arms of another, the only honest response is to bow in wonder.

Yet kneeling does more than honour Christ; it changes us. In choosing to bend low, we recognise our need, our limits, and our hope. The One who appears in

Bethlehem does not diminish humanity, He dignifies it. He draws near not to overwhelm, but to restore. Worship, then, becomes the place where we rediscover who we really are: loved, known, and called to live differently. To fall on our knees is to say yes to that calling, to let Christ remake our priorities, soften our anger, and interrupt the quiet cynicism that crowds so easily into our hearts. It is to open ourselves once more to grace, and to the costly love that the Christmas story puts so tenderly before us.

Every year we return to this hymn, not because of tradition alone, but because it speaks to something we still need: wonder, justice, humility, and hope. We hear it in shopping centres and on radios, but it is in church that the words take on their fullest meaning. For it is here, gathered as the people of God, that we dare to believe the story again: that God has entered the world, not as an idea or an aspiration, but as a child.

So when we sing O Holy Night this year, whether confidently or tentatively, on key or otherwise, perhaps we might pause long enough to hear its deeper invitation. To fall on our knees, to listen again for the angel voices, and to let the hope of that extraordinary holy night shape the ordinary days that follow.