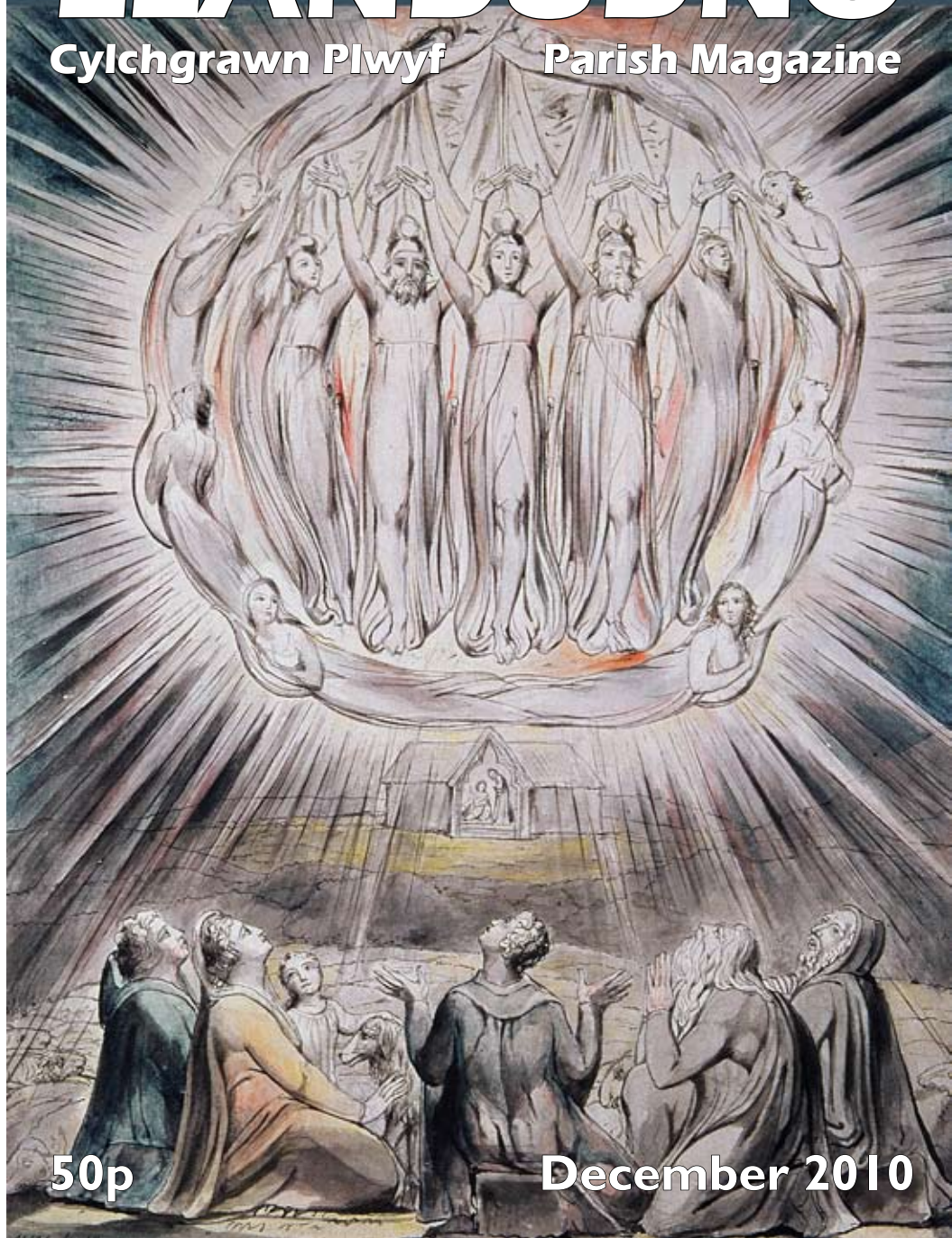


LLANDUDNO

Cylchgrawn Plwyf

Parish Magazine



50p

December 2010

Services

Holy Trinity Church, Mostyn Street

Sundays

- 8.00 am Holy Eucharist
- 10.30 am Sung Eucharist (1st, 3rd, 4th
& 5th Sundays)
- Matins followed by
shortened Eucharist (2nd
Sunday)
- 5.00 pm Evening Prayer
- 6.00 pm Exploring Worship - in
Church Hall (2nd Sunday
unless notified otherwise)

Weekdays

- 8.30 am Morning Prayer (Tue, Wed,
Thurs & Fri)
- 9.00 am Holy Eucharist (Wed)
- 11.00 am Holy Eucharist (Thurs &
major saints' days)
- Holy Eucharist in Welsh
(Sat)
- 5.00 pm Evening Prayer (Tue, Wed,
Thurs & Fri)

oOo

The Rector is in Holy Trinity church on most Saturday mornings from 11.30 - 12.00 to see parishioners on any matter – for confessions, spiritual guidance, the booking of baptisms or weddings etc.

St. Tudno's Church, Great Orme

- 9.00 am Morning Prayer (Sat)
- 11.00 am Open Air Service (Sun
from end of May to end of
September)
- On the first Sunday of
each month, the service is
followed by a shortened
Eucharist in the church.

The pattern of Sunday and Weekday services sometimes changes. Please check the calendar in each month's magazine and the weekly bulletin.



Plwyf Llandudno
Parish of Llandudno

© 2010 Rectorial Benefice of
Llandudno

Registered Charity 1131171
www.llandudno-parish.org.uk

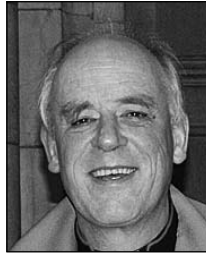
The deadline for copy for any edition is the 7th of the previous month. Please leave copy in box near pulpit in Holy Trinity Church or e-mail:

editor@llandudno-parish.org.uk

Copy may be on disk, printed or handwritten.

From the Rectory

What is the most important object in your daily life – the one thing you couldn't do without? For me it would be a toss-up between my diary and my keys! Without my diary I certainly wouldn't remember what I was supposed to be doing for much of the time, and that would make my life very difficult indeed. But on balance I think I would choose my keys. Without out them I couldn't get in to my house, couldn't drive my car, and couldn't access either of our churches. In short, normal life would be well nigh impossible! The more you think about it keys are an essential element in all our lives.



The main function of a key is to open up places which would be otherwise closed to us – to let us *in*, to give us access. On the other hand a key could also let us *out* if we were shut up in a locked room or in a prison cell!

At Evening Prayer in the days leading up to Christmas the Western Church traditionally uses some special antiphons (or refrains) which are said or sung at the beginning and at the end of the Magnificat (the Song of Mary). These are often called the '*Great O Antiphons*' because they all begin with the word 'O'. Each of them takes a phrase from the Old Testament and applies it to the Christ whose coming into the world we

are about to celebrate. The office of Evening Prayer in the recently published Church in Wales '*Daily Prayer*' has now made these antiphons part of the official liturgy of our church in Advent.

One of the most memorable of these antiphons is the one set for 20th December: '*O Key of David, Sceptre of the house of Israel, what you close none shall open, what you open none shall close: Come and lead forth from prison those who lie in chains, who dwell in darkness and the shadow of death.*'

This antiphon is based on a striking passage from the prophecy of Isaiah: '*And I will place on his shoulder the key of the house of David; he shall open, and none shall shut; and he shall shut, and none shall open.*' (Is 22:22) This passage refers to a certain Eliakim, an official in the royal household in Isaiah's time, who it seems, is being promoted to a position in which he will act with the authority of the king himself, the successor to the great King David. Symbolically speaking, he will have the keys to the kingdom.

But, the antiphon proclaims, for Christians it is the coming Christ who will properly fulfil this prophecy. He is the one who will truly 'have the keys to the Kingdom', who alone will open the doors to allow men and women access to that Kingdom. Looking at it from the

other angle, it is only he who will open the doors to the prison cell of our sin and darkness to lead us out into light and freedom.

So at Christmas we celebrate the coming of the 'Key of David'. As we worship the Christ Child let's allow Him to unlock the doors of our heart to let God's light and joy in. Let's allow him to open us up to all the gifts of Love that

He wishes to shower upon us. In the words of the antiphon let our prayer be: *'Come and lead forth from prison those who lie in chains, who dwell in darkness and the shadow of death'*.

On behalf of all of us at the Rectory may I wish you all a very joyful and blessed Christmas.

Fr John

News and Notices

Parish Magazine

From January 1st 2011 the managing of the Parish Magazines will be transferred from Mrs. June Dwyer to Mr. Vernon Morris. Mrs Dwyer is retiring from this position after eight loyal years of service. Details of payments from distributors and advertisers will appear in the January issue. Any enquiries please contact Vernon Morris on 10492 874571.

St. Tudno's

Carols by Candlelight will be on Sunday 19 December, with services at 3.00 pm and at 5.00 pm. There is no heating in the church but the welcome will be warm and we look forward to seeing you. The paths will be lit, weather permitting, but a torch may still be useful if you are attending the second service. During December and January the church

will be open weekends, Wednesdays and bank holidays, weather permitting. On Saturday 18 December we will be cleaning the church in preparation for Christmas, please come along at 10.00 am if you are able to help.

Christine Jones & Stephanie Searle

Sponsor-a-Slate for Christmas

There are just 150 slates left to be sponsored for St. Tudno's roof. For £10.00 per slate you can have your name, or that of someone whom you would like to remember, inscribed on a slate when the roof is replaced. If you would like to sponsor a slate in someone's name for Christmas, special Christmas gift certificates are now available from both churches, the parish Web site or me – but don't forget to return the Sponsor-a-Slate form to us.

Friends of St. Tudno's Christmas cards



Your Christmas Greetings



Over £120 has been donated to the Carpet Fund.

Mrs Joan E Jones sends all her friends at Holy Trinity Church, Mothers' Union and Parish Fellowship Christmas Greetings and wishes everyone a Happy and Peaceful New Year.

Charles and Wendy Lonsdale wish all their friends in the Parish a Very Happy and Peaceful Christmas.

Mrs Margaret Sawyer wishes everyone a Merry Christmas and a Happy New Year.

Angela and Doug Pritchard, David and Ben wish all their Church Family at Holy Trinity and St. Tudno's, a Very Happy Christmas and Peaceful New Year.

Denis and Barbara Cartwright wish all their friends a Happy Christmas and a Peaceful New Year.

Jean and Harold Griffith would like to wish all their friends a Happy Christmas and a Prosperous New Year.

With Christmas Greetings and Love to all our friends at Holy Trinity and St. Tudno's from **Betty and Peter Plunkett**.

Derek and Marlene Simpson wish everyone a Very Merry Christmas and a Happy New Year.

Tony and Jennifer Fossi wish their Church Family and Friends a Blessed Christmas and a Very Happy New Year.

Blessings to friends and Good Wishes for 2011 – **Joan Colligan**.

Christmas Greetings and Every Good Wish for the New Year – **Jane Allen**.

Dorothy and Ken Trent wish all members of the Coffee Team and Mothers' Union a Merry Christmas and a Happy New Year.

Andy and Maggie Leitch wish everyone a Blessed Christmas and a Peaceful New Year.

Eurig and Jen Jones wish you all a Very Merry Christmas and a Prosperous New Year.

Peggy Jones, Christine Jones and Mark Collins wish all their friends at Holy Trinity and St. Tudno's a Very Happy Christmas and New Year.

To our Church Family: Wishing you a happy and peaceful Christmas – **Gwilym & Sandra Davies and family**.

Rob and Shirley Georgeson wish everyone a Happy Christmas and a Peaceful New Year.

are still available from Stephanie, Vernon or me or from Peggy at Winter Warmers.

Christine Jones, Secretary, Friends of St. Tudno's Church

Christmas Fayre

The Christmas Fayre on 20 November raised over £800. Thanks are due to all involved. See photographs this page.





After the service on Remembrance Sunday.



The new votive candle stand was dedicated in memory of Ronald Rowlands, lay reader in the Parish and PCC Secretary for over 25 years and his wife Effie, also Parish Secretary for over 20 years and Mothers' Union Enrolling Member.



From the Parish Registers

Holy Baptism

October 10th	Colette Murphy Olivia Martha Allen Murphy
October 17th	Jack Michael Copland
October 31st	Ellen Louise Stokes Catlin Ella Wild

Sidespersons

Dec 5th	William Maidlow Angela Pritchard Annabel Jones Ron Illidge	Stan Whittaker Adele Arrowsmith
Dec 12th	Dorothy Trent Mary Rees Terry Dewer Joyce Crosby	Christmas Eve Christmas Day Christmas Sunday: If you can help with any of these three Services please give your names to the Wardens
Dec 19th	Sandra Davies Doug Pritchard	Jan 2nd William Maidlow Angela Pritchard Marion Heald Judith Williams

Calendar for December

Sun 5th	Advent 2	Morning Services as usual.
	12.30 am	Holy Baptism.
	4.00 pm	Christingle Service
		No Evening Prayer
Mon 6th		MU/Fellowship Christmas Lunch at the Queens Hotel

Attendance Figures for October

		Weekday Eucharists to October 2nd	6
October 3rd	8.00 am	Holy Eucharist	13
Trinity 18	10.30 am	Sung Eucharist	72
	5.00 pm	Evening Prayer	11
October 9th		Holy Eucharist for Church Open Day	18
		Other weekday Eucharists	23
October 10th	8.00 am	Holy Eucharist	19
Trinity 19	10.30 am	Harvest Festival and Family Eucharist	110
	5.00 pm	Evening Prayer	4
	6.00 pm	Exploring Worship	30
October 12th	2.30 pm	Holy Eucharist for the Parish Fellowship	15
		Other weekday Eucharists	27
October 17th	8.00 am	Holy Eucharist	13
Trinity 20	10.30 am	Sung Eucharist	81
	5.00 pm	Evening Prayer	6
		Other weekday Eucharists	32
October 24th	8.00 am	Holy Eucharist	13
Last after Trinity	10.30 am	Sung Eucharist	82
Bible Sunday		No Evening Prayer	
		Other weekday Eucharists	20
October 31st	8.00 am	Holy Eucharist	18
All Saints	10.30 am	Sung Eucharist	78
Kingdom 1	5.00 pm	Evening Prayer	7

Prayers and Meditation for ...

... Advent

Saviour eternal,
 life of the world unending,
 light everlasting
 and our true redemption,

Rejoice

Taking our humanity
in your loving freedom,
you rescued our lost earth
and filled the world with joy.
By your first advent, justify us,
by your second, set us free:
that when the great light dawns
and you come as judge of all,
we may be robed in immortality
and ready, Lord, to follow
in your footsteps blest, wherever they may lead.



Salus Aeterna

... and **Christmas**

Lord, let me kneel before thy miracle,
- an infant in a stable
on a human mother's breast,
from all eternity, thine only begotten Son,
thy Word from before beginning,
God of God, Light of Light, Very God of Very God,
of his own choice, of thine own purpose,
made mortal man.

O Christ, let me kneel before the wonder of thy Glory
thus made manifest to all flesh;
to be made one with thy lowliness,
one with thine obedience,
one with thy majesty of love,
in a union that, by thy grace,
shall know no divorce
unto the ages of ages. Amen.



Eric Milner-White

While all things were in quiet silence, and night was in the midst of
her swift course, thine Almighty Word. O Lord, leaped down out of
thy royal throne, Alleluia.

Robin Redbreast

I rarely manage to take photographs of birds but, robins being friendly, this one stayed still enough and close enough for me to snap it. I'm sure that there are bird watchers among our readers who could tell you far more about robins than I can but David Lack in his delightful book *The Life of the Robin* (4th Edition, 1965, published by Ebenezer Baylis & Son Ltd) has come to my assistance. Lack started studying robins in the 1930s by trapping them (apparently they will willingly hop into a cage trap) and putting coloured rings around their legs, so that he could then identify individual birds when he was watching them. Lack was one of the first people to study robins so closely and his own observations form a large part of the book.

The British robin (*Erithacus rubecula melophilus*) is a subspecies of the European robin and has in the past been called a 'ruddock', 'robinet' or 'redbreast'. In the fifteenth century it became popular to give human names to familiar species and the redbreast acquired the prefix 'robin' but 'robin redbreast' has now generally been shortened to robin.

The 'redbreast' part of the name is interesting, as the breast feathers may appear more orange than red. However, 'orange' as a colour did not occur in the English language until the 16th

century, when the colour was named for the fruit which was introduced at this time.

Robins are suggested to have originated in forests and to have followed larger animals, to feed on earthworms or insects unearthed by the animal. In Britain and Ireland, though apparently less so in continental Europe, this behaviour has been extended to gardeners and the robin is regarded as the gardener's friend. Robins will supplement their diet of invertebrates with some seeds and berries or other fruits and the birds are least shy during winter when their natural foods are in short supply and they will come for food put out in



gardens, though they prefer feeding on the ground to at a bird table.

Male and female robins both have red breasts, sing and hold territories and are much less friendly to other robins than they are to people. Indeed, much of a robin's time is taken up by acquiring and defending a territory, with singing, threatening displays (particularly with the red breast) and fighting (sometimes quite violent) all being involved in this. In spring, the song of a cock robin in possession of a territory also advertises his presence to potential mates and a hen will then move into a cock's territory.

Once the male and female robins pair up in spring, the pair will defend a single territory together and Lack found that the average size of territory for the robins he was observing was approximately 1½ acres. Robins will sing loudly from vantage points, or song posts, in their own territories but will often trespass into other territories for food.

The hen robin builds her cup-shaped nest in any convenient hollow or hole and when sitting on the nest her bright breast feathers are well hidden. The female incubates the eggs but both of the pair feed the fledglings and more than one brood may be raised in a season. Lack recorded a period of eight weeks between a nest being started and the young becoming independent but noted that a pair of robins may 'save time' by the female incubating the sec-

ond brood while the male is still feeding the first. The hen sings less after mating and both male and female become quiet and retiring when they moult in summer. The juveniles' red feathers appear after a late summer moult and by autumn the families disperse.

The larger proportion of hen robins migrate, or at least move away from the breeding territories but a number will stay in the area and hold their own territories over winter, while some robins migrate to the UK from the continent. However, an adult male is unlikely to move away from an established territory, though winter territories may be smaller than the breeding territories.

The robin's song is suggested to be at its best in winter but the birds are solitary and the song is used to maintain the territory. The robin in the photo was sitting on top a hawthorn bush in autumn and so this could be one of its territorial song posts.

A group of robins happily gathered together in the snow would seem to be a figment of the artist's imagination, so how did they come to be associated with Christmas? References on the Internet (eg 'Wikipedia') suggest that this was a Victorian innovation as postmen then wore a red uniform, which led to them being nicknamed 'robins'. The robin on the Christmas card was thus an emblem of the postman delivering the card.

Christine Jones

Great Hymns — In the Bleak Midwinter

Christmas card images and many Christmas hymns and carols are often very highly romanticised. Having spent a number of Christmases in the Near and Middle East, I can confirm that whilst it can be cold at night, snow is almost unheard of. Indeed, there is no Biblical reason to place the story of Jesus' birth in December. The current Christmas festival was decided upon much later and enforced to replace various mid-winter ceremonies amongst Roman and pagan European tribes. It was a convenient replacement for the drinking and eating rituals associated with the winter solstice and the worst weather of the year in the northern hemisphere.

Bethlehem is about six miles to the south of Jerusalem and at an altitude of about 2400 feet above sea level. Above a certain altitude, Galilean hills do experience frosts from about mid-November to the end of January each year. But snow is very unusual, as you might expect at a latitude on a level with Algiers in North Africa.

'In the bleak midwinter' is amongst the most romantic images of the nativity as exist, but that is hardly surprising for a poem by a poet of our most romantic age. Christina Georgina Rossetti was born in London in 1830. She had two brothers and a sister. Dante Gabriel Rossetti would become an influential

artist and poet, William Michael Rossetti and Maria Francesca Rossetti would both become successful writers. Their father, Gabriele Rossetti, was an Italian poet and a refugee from Naples; their mother, Frances Polidori, was the sister of Lord Byron's friend and physician, John William Polidori, author of *The Vampyre*.

In the 1840s, her family faced severe financial difficulties due to the deterioration of her father's physical and mental health. When she was 14, Christina suffered a nervous breakdown and left school. Bouts of depression and related illness followed. During this period she, her mother, and her sister became deeply interested in the Anglo-Catholic movement that had developed in the Church of England. Religious devotion came to play a major role in her life. In her late teens, Christina became engaged to the painter James Collinson, who was, like her brothers Dante and William, one of the founding members of the avant-garde artistic group, the Pre-Raphaelite Brotherhood. The engagement was broken when he reverted to Catholicism. Later she became involved with the linguist Charles Cayley, but declined to marry him, also, ostensibly perhaps, for religious reasons.

Christina Rossetti sat for several of Dante Rossetti's most famous paint-

ings. In 1848, she was the model for the Virgin Mary in his first completed oil painting, *The Girlhood of Mary Virgin*, which was the first work to be inscribed with the initials 'PRB', later revealed to signify the Pre-Raphaelite Brotherhood. The following year she modelled again for his depiction of the Annunciation, *Ecce Ancilla Domini*.

She began writing at the age of seven, and published her first poem, which appeared in the *Athenaeum*, when she was 18. She contributed to the literary magazine, *The Germ*, published by the Pre-Raphaelites from January - April 1850, and it was also edited by her brother William. Her most famous collection, *Goblin Market and Other Poems*, appeared in 1862, when she was 31. The title poem from this book is one of her best known works. She was a volunteer worker from 1859 to 1870 at the St. Mary Magdalene 'house of charity' in Highgate, a refuge for former prostitutes and it is suggested *Goblin Market* may have been inspired by the 'fallen women' she came to know.

Christina maintained a very large circle of friends and correspondents and continued to write and publish for the rest of her life, primarily focusing on devotional writing and children's poetry. In 1892, she wrote *The Face of the Deep*, a book of devotional prose, and oversaw the production of a new and enlarged edition of *Sing-Song* (1883).

In the later decades of her life, Christina Rossetti suffered from Graves' disease

(a cause of hyperthyroidism), suffering a nearly fatal attack in the early 1870s. In 1893, she developed breast cancer and though the tumour was removed, she suffered a recurrence and died in 1894. She was buried in Highgate Cemetery and is remembered by a feast day in the liturgical calendar of April 27.

Her poem 'In the Bleak Midwinter' was first published in 1872 in an American magazine called *Scribner's Weekly*. It was later published posthumously in her *Poetic Works* in 1904.

Stanza one describes the [supposed] physical circumstances of the Incarnation in Bethlehem:

*In the bleak mid-winter
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 mid-winter,
Long ago.*

Stanza two contrasts Christ's first and second comings:

*Our God, heaven cannot hold him
Nor earth sustain;
Heaven and earth shall flee away
When he comes to reign:
In the bleak mid-winter
A stable place sufficed
The Lord God Almighty
Jesus Christ.*

The third stanza dwells on Christ's birth and describes the simple surroundings, in a humble stable and

watched by beasts of burden:

*Enough for him, whom Cherubim
Worship night and day,
A breastful of milk,
And a mangerful of hay;
Enough for him, whom Angels
Fall down before,
The ox and ass and camel
Which adore.*

Christina Rossetti achieves another contrast in the fourth stanza, this time between the incorporeal angels attendant at Christ's birth with Mary's ability to render Jesus physical affection.

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

The final stanza may be the most well known and loved:

*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;
Yet what I can I give Him—
Give my heart.*

The first and most well-known setting of the poem to music was by Gustav Holst in 1906. Holst was born Gustavus Theodor von Holst at Cheltenham to a family of Swedish extraction (by way of Latvia and Russia). Holst's father, Adolph von Holst, was organist and choirmaster at All Saints' Church in Pittville, Cheltenham. Holst's mother, Clara von Holst, was a singer who bore two sons, Gustavus and Emil. She died in 1882 when Gustavus was eight. Adolph von Holst was eventually remarried to Mary Thorley Stone in 1885: she gave birth to two further sons, Matthias Ralph and Evelyn Thorley.

A frail child whose early recollections were musical, Holst was taught to play piano and violin, and began composing when he was about 12. He also started trombone when his father thought this might improve his son's asthma. He was educated at Cheltenham Grammar School for Boys. Holst attended the Royal College of Music in London, initially paid for by his father and later on a scholarship, studying under Charles Villiers Stanford. There in 1895 he met fellow student and lifelong friend Ralph Vaughan Williams. It was that year when Holst wrote his first opera. RVW's music was mainly quite different from Holst's, but his praise for Holst's work was abundant and he later

Ralph V. Williams	Head	M	28	✓	Music Teacher	Open Account	Down Ampney, Wiltshire
Gustavus T. Von Holst	Waiter	S	26	✓	Trombone Player	Do.	Gloucestershire, Cheltenham

Evidence that Ralph Vaughan Williams and Gustav Holst were friends can be seen from this census return from 1901 where Gustavus T Von Holst, shortly to be married and described as a 'Trombone Player', was a guest in 'Music Teacher' Ralph V William's home.

shared an interest with Holst teaching the English vocal and choral tradition. The two friends played their compositions to each other whilst working upon them.

Holst had hoped to support his composing career as a pianist, but stricken from adolescence with a neuritis that increasingly affected the movement of his right hand, he eventually gave up the piano for the trombone, upon which he earned his living. In 1901, Holst married Isabel Harrison, a member of the Hammersmith Socialist Choir.

When RVW accepted the commission to musically edit the *English Hymnal*. (published 1906) The lyric for the hymn 'In the Bleak Midwinter' had been chosen for the publication but RVW was unable to select an existing tune because of the poem's irregular meter and he asked his friend Holst to write a tune.

At around the same time (1905), Holst had been appointed Director of Music at St. Paul's Girls' School in Hammersmith, London. In 1907, Holst also became Director of Music at Morley College. These were the most important of his teaching posts, and he retained both until the end of his working life. Around 1912, Holst became interested in astrology and this became the inspiration for 'The Planets', his most famous work. The piece was composed over 1914-1916, much of it composed at his family home at Thaxted. Wartime restrictions prevented a full performance.

Never enjoying robust health, Holst was unfit for military service though he eventually became Musical Organiser of the YMCA's operations in the Near East, having dropped the 'von'. He returned home in 1919 to rave reviews of 'The Planets' and other works.

This was the pinnacle of his career. Holst's later years were dogged with ill-health though he continued composing and made very early electrical recordings, some of which are available to this day. He died after a risky operation in 1934 and was buried at Chichester Cathedral.

Holst's tune was called *Cranham* after the Gloucestershire village, and though very beautiful, it was just about simple enough for congregations get to grip with the irregular meter of the words. It was only five years after *Cranham* was published that, in the eyes of many, an even better tune was composed by Dr Harold Darke.

The English composer and organist, Harold Edwin Darke, was born in London in 1888. He received his formal training at the Royal College of Music in London, where he studied composition with Stanford and organ with Sir Walter Parratt, and at Oxford. He served as professor for organ at the Royal College of Music from 1919 to 1969.

Harold Darke had a world-wide reputation as one of the finest organists of his era. His first organist job was at Emmanuel Church, West Hampstead from 1906 to 1911. Subsequently he served

as organist at St. James, Paddington. He became organist at St Michael's Cornhill (London) in 1916, and stayed there until 1966, leaving only briefly from 1941 to 1945 to deputise for Boris Ord as Director of Music at King's College, Cambridge during World War II.

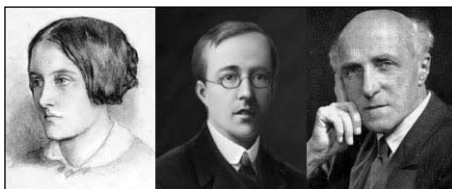
During his fifty years at St. Michael's, his weekly recitals, which included the entire organ works of Bach, made him a city institution. In 1919 he founded the Saint Michael's Singers and remained its conductor until 1966. In his choral festivals he presented not only established masterworks, but championed the music of contemporary composers. Darke's numerous compositions are mostly, but by no means exclusively, choral and organ works. They are generally serious and reflective in character. In 1966 he was made Commander of the Order of the British Empire. He died in Cambridge in 1976.

Fortuitously, *Cranham* and Darke's setting are not competitors. Whilst *Cranham* is a hymn tune suitable for congregational singing, Darke's is more complicated and is in reality a Christmas anthem (like many other non-traditional 'carols'). In 2008 Harold Darke's setting was named the best Christmas carol in a poll of some of the world's leading choirmasters and choral experts.

Darke's anthem had soprano and tenor solos and it completely omitted the fourth stanza. As published by Stainer and Bell in 1911, it was squeamish at

the tenor soloist's 'A breastful of milk' in the third stanza and substituted 'A heart full of mirth' though many performances today, including those from King's College, revert to the original words. Some hymnals using *Cranham* also drop the fourth stanza. Others drop the third. Occasionally very minor changes crop up but the original remains generally unscathed.

Both tunes are very similar, the first lines having identical rhythm. I once heard the hymn/carol sung to both the tunes, the stanzas alternating and at least one CD compilation features both Holst's and Darke's settings. There is another setting from the same era, by Thomas B Strong. Benjamin Britten included a setting for chorus in his work 'A Boy Was Born'. Eric Thiman wrote a setting for solo voice and piano. Bob Chilcott, at one time a member of The King's Singers, wrote a choral setting entitled 'Mid-winter'. Another setting for choir with tenor and soprano soloists, with a distinctive organ accompaniment, was composed by Robert C L Watson in 1996.



Christina Rossetti (from a portrait by her brother Dante), Gustav Holst, Harold Darke. Photographs of an older Christina Rossetti exist but are not flattering – she apparently highly disliked them.

Coffee Time

SOLVE the cryptic clues **OR** the Sudoku puzzle on this page. Complete the form, detach page and hand into an editor or warden. Correct solutions for this and previous months in 2010 will be entered into a **prize draw** at Christmas.

Christmas Cryptics (*thanks and courtesy Barbara Cartwright*).

1. The lamb bleats here (6)
2. Meat for graduate and a criminal (5)
3. News of Italian returning before bell sounds (7)
4. The silent decoration (6)
5. Adores to row back to the boats (8)
6. Satan becomes a jolly man (5)
7. Praise a former disorderly lot (5)
8. Express unhappiness about the French toboggan (6)
9. Tradesman - an unlikely companion for Carroll's walrus (9)
10. Poor Limey circles posh car with festive cheer (7)

SUDOKU

Put your cryptic solutions below

		1	9	7				
	3				8	7		
						5		9
			2		7			
	5				9	3		
6							9	5
8						1	3	
2	6	3		1			4	
		9		8	2			

1
2
3
4
5
6
7
8
9
10
Name
Tel