



York & District Organists' Association

December 2015

The PipeLine

The Journal of the YDOA

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www.ydoa.co.uk



THE INCORPORATED
ASSOCIATION OF ORGANISTS

The York & District Organists' Association is affiliated to the Incorporated Association of Organists (IAO) and serves all who are interested in the organ and its music.

YDOA Presidents – Past and Present

	Founded in 1945	1977-8	Ruth Smith
1945-6	Edward Cuthbert Bairstow	1978-9	Maureen Murfitt-Swindells
1946-7	Reginald Shepherd Rose	1979-80	Geoffrey Hunter
1947-8	Archie W Sargent		1980s
1948-9	Francis Alan Jackson	1980-1	Robert Hall
1949-50	H Reginald Mason	1981-2	Michael Latham
	1950s	1982-3	Richard Crosby
1950-1	Frederick Waine	1983-4	Peter Maw
1951-2	Reginald Shepherd Rose	1984-5	Eric Grewer
1952-3	Edmund Stanley Walton	1985-7	David Templeman
1953-4	Benjamin Dawson	1987-8	Lloyd D Smith
1954-5	Benjamin Summerton	1988-9	Geoffrey Coffin
1955-6	W Allen Bean	1989-91	George Piling
1956-7	George James Stacey		1990s
1957-8	Joseph Samuel McElheran	1991-3	Douglas Heath
1958-9	Walter Hartley	1993-4	Nicholas Page
1959-60	Benjamin Dawson	1994-5	David Simpson
	1960s	1995-6	Alan Aspinall
1960-1	Bernard J Porter	1996-7	Peter Whitehead
1961-2	Ronald Perrin	1997-8	Maureen Murfitt-Swindells
1962-3	William Addamson	1998-9	Jean Pilling
1963-4	Alec C Cooper	1999-2000	Edmund Cooke
1964-5	Evelyne G Bowmer		2000s
1965-6	George L Baggaley	2000-1	Alfred Boddison
1966-7	Tom Ward	2001-2	Cynthia Wood
1967-8	Alec Brodie	2002-3	Edmund Cooke
1968-9	Michael Minns	2003-4	David Simpson
1969-70	Avena Helen Norfor	2004-5	Philip Paul
	1970s	2005-7	Philip Sangwine
1970-1	Lloyd D Smith	2007-9	Andrew Roberts
1971-2	Colin McGarritty	2009-2011	Adrian Crawford
1972-3	Michael Phipps		2010s
1973-4	Jack Judson	2011-13	Raymond Sturdy
1974-5	Alfred Alcock	2013-15	Nigel Holdsworth
1975-6	A Austin Winterbottom	2015- <i>present</i>	Joan Johnson
1976-7	Peter Whitehead		

Welcome to the December Edition!

And what a Bumper Edition this has turned out to be! So many YDOA matters, some sad news but also so many contributions by you, the members! And thank you to all of you who have told me what they liked about the new PipeLine and what they would like to see more of – all comments and future contributions gratefully received!

Several of you pointed out problems with the email address we published last time: pipelineeditor@YDOA.co.uk. Max has tried fixing the problems. But just in case any problems re-occur you can also contact me on

thepipelineeditor@yahoo.com



Now there remains only one thing to say:

**Merry Christmas
and a
Happy New Year!**

Yours,
Stephanie



Let it snow, let it snow, let it snow!

In the November Edition

YDOA Events.....	4
AGM Annual General Meeting.....	4
The Clarabella Duo Entertains.....	7
Upcoming YDOA Events.....	8
Upcoming Recitals & Concerts.....	9
Members' Pinboard.....	15
A Christmas Message.....	17
Geoffrey Milton Donald.....	18
Hidden Gems.....	22
Silent Night.....	24
Auntie Ada's Armchair.....	28
Photography for Organ Lovers.....	29
Crossword.....	32

YDOA Events

As promised in the last issue, here is the complete AGM Report by Renate Sangwine:



Secretary Renate Sangwine presenting her report at the AGM

Read out by R. Sangwine (secretary): proposed by Max Elliott, seconded by John Ridgeway-Wood; Cynthia Wood mentioned that it is D. Plaxton(David) and not R. Plaxton on the minutes as the independent examiner.

3. Report by the President (Nigel Holdsworth)

After all the activity and preparation to celebrate the Seventy Years of the YDOA, it was with great relief to me when we actually arrived at the 2014/2015 season. It does not seem like twelve months since I last addressed the AGM. So what celebrations have we celebrated?

We have ventured into publishing. We commissioned "Seven Pieces for Seven Decades", a superb commemorative album containing pieces by well-known names. We remain indebted to each and every one of the Composers and Subscribers, without whom, the project would not have succeeded in the way that it has. I hope that you have all bought yourself a copy. (Banks music shop remains open until 5.30).



Nigel Holdsworth giving his President's Report at the AGM

The year was tinged with sadness as we learnt of the death of Douglas Heath, Quentin Wilson and our immediate past president Ray Sturdy.

Ray's presidency was one of consolidation - he prepared the way for the successful seasons we've just enjoyed. Outwardly bouyant and encouraging, inwardly battling with what was to become inevitable. A long time ago, Ray followed me at Moorlands School in Leeds and I always valued the calm thoughtfulness of his friendship.

The September event took the association back to its roots at the focal point of the city, York Minster. At evensong on Tuesday 22nd September, we had time to sit and reflect in the

AGM Annual General Meeting

Central Methodist Church, York
24th October 2015: 11.30am

1. Apologies for absence

Alan Hardwick, Philip Meaden, Michael Harran, Adrian Crawford, Bob and Margaret Firth, Matthew Atherton, Andrew Roberts, Arnold Mahon: 28 people present.

2. Minutes of the 2014 AGM

We celebrated at our annual dinner, and what a bumper jubilee of a party that was. I felt that there was a real carnival atmosphere; fuelled no doubt by the liberal supply of party hats, poppers streamers, confetti, helium-filled balloons and a general departure from our usual measure of self-restraint. Gordon Stewart as guest speaker with his sparkling wit and critical insight gave us further food for thought coupled with humorous anecdotes by the score; all served up in his dry and ever so slightly censorious Caledonian delivery.

great space of the Minster - our Minster; each in our own way on the life of the association as it spanned the decades of the twentieth century. These were decades of great change; socially and culturally, within and without the activities of the church, with greater personal mobility and along with it the gift of time in which to occupy ourselves further at leisure. We owe an immense debt of gratitude to our founding fathers along with those who subsequently shouldered responsibilities and nurtured the continuing existence of the association. As we assembled afterwards on the altar flat It gave me great pleasure to pass on the invitation extended by Robert Sharpe for us all to adjourn to Number 1 Minster Court, one-time home to our First and Fourth Presidents, to enjoy a glass of wine whilst sampling the two house organs and continuing to enjoy the fellowship of each others company. Having a pipe organ both upstairs and downstairs in one's home is indeed a luxury. It is hoped that a full YDOA visit can be arranged to see, hear and play the instruments within the Minster and its close.



Many members have commented to me that they enjoy the variety of our current annual programme of events. I have to admit that the provision of a syllabus card showing all the dates and a summery of each event gives me the opportunity to plan my life around as many of them as possible. Long may we continue to come up with a feast of ideas for our activities which will satisfy by being both instructive and convivial.

The mainstay of each annual programme must surely be the visits we make to instruments large and small, but the vital element of the visit is surely: How we respond individually when we get there? There is always so much to be gained from listening: How does the instrument behave within the building? How different are the balance of sounds at the console from elsewhere? Which stops sound particularly well? Crucially - What is that piece being played? Could I play it?

As Organists, we have the control of so much sound at our fingertips. Controlled Sound is Music! (Uncontrolled sound is just noise). What a responsibility! The write up of each event in the PipeLine gives us the opportunity to relive the occasion (especially if we've missed it) and go ooh-ar at the photographs. What I find really useful is the list of the pieces that were played. This gives us all the opportunity to expand our repertoire and grow as musicians. When we've finished reading the PipeLine, we are within a click or two from Banks on-line, Amazon, and a host of other outlets, some of whom are free to download.

Do we borrow music from each other?

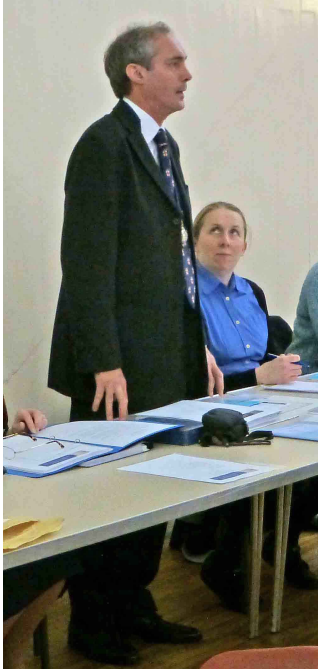
There are plenty of unusual items of repertoire to acquire if you browse through the music from Stephen Hartley. Arthritis now prevents him from playing the organ and he has made his whole collection available to us, with the proceeds going to the York Minster Fund. I record our thanks to Stephen for his generosity.

One of the objectives of the YDOA is to spread knowledge - education if you like or to turn it round, one of the great benefits of membership is learning – learning from each other, so - get the most out of your membership, attend the events, be a critical listener and a critical player.

I have really enjoyed my two years at the helm and I must really pay tribute to all the members of the committee as they work tirelessly on your behalf. I single out individuals at considerable risk, but especially, I wish to thank:

Bob and **Keith** who stand down this time after many years of service. Between them so many events have been quietly and efficiently organised.

Max, who over the past few years has raised the content of the PipeLine to an art form, creating in-house each month something which lies somewhere between a glossy quarterly and an academic journal. As Max commences his PhD research I publicly thank him for everything he has already given and that which, as Vice President Elect, he is about to bring to the YDOA.



Caption Competition?

And finally to **Joan** who has been my co-driver and support. It gives me great satisfaction to be able to hand over the Presidency (with the association in such good shape), to someone who has the skills and fresh ideas to take us forward if not for the next seventy years, at least for the next two!

As the YDOA regenerates, reforms, grows, develops and flourishes, this continual replenishing of the Presidency with fresh ideas is one of its greatest assets.

Two years at the helm has been a thrilling and challenging experience for me, and looking back - also: a plentiful sufficiency!

Thank you all.

4. Report by the Secretary

Renate talked about her first year as secretary for the YDOA. She thanked all the committee members for organising events throughout the year and highlighted the Annual Dinner at the Monk Bar Hotel with Gordon Stewart as guest speaker, the Spring outing to Roundhay's churches and the Summer outing to Filey's churches.

She said how great it is to see the association growing so well with membership into the 80's.

5. Report by the Treasurer (to approve the accounts for 2014 – 2015)

Cynthia Wood reported that some figures are more than normal due to new members paying their subscriptions before they are due. Unanimous: Proposed: David Billett; Seconded: Edmund Cooke.

6. Report by the Membership Secretary

81 members; membership is growing. Nigel thanked Helen for doing such a good job as Membership Secretary.

7. Election of Officers

Joan Johnson – President, Max Elliott – Vice President, Renate Sangwine – Secretary, Cynthia Wood – Treasurer, Helen Roberts – Membership Secretary, Philip Paul, Nigel Holdsworth, Phillip Sangwine, Robert Sharpe, John Ridgeway-Wood.

Unanimous election: proposed: Nigel Perry, seconded: David Simpson

8. New President's Report

Joan is looking forward to getting to know more members and the instruments they play. Joan explained the forthcoming events in the new blue calendar, a variety of events and trips for the 2015 and 2016 season.

9. Election of Independent Examiner

Mr. D. Plaxton; Unanimous: Proposed: John Ridgeway-Wood: Seconded: Peter Stott

10. New PipeLine Editor

Stephanie Holdsworth

The Clarabella Duo Entertains

The November YDOA Event took place on Saturday, 28th November 2015 at 14:00 at Central Methodist Church Hall, in the shape of a Lecture Recital on A Trio of York Composers, presented by the Clarabella Duo, also known as Organist Max Elliott (YDOA Vice-President) and Baritone Mark Wharfedale.

Through a mixture of slide shows, a talk given by Max Elliott and, of course, the musical examples performed by the Clarabella Duo, we gained an interesting insight into the Victorian music scene in York through pieces by Arthur Sample (1861 – 1940), the only City Organist York has ever had, Thomas William Hanforth (1867 – 1948), Joseph Philip Knight (1812 - 1887) and German-born Robert Werner Oberhoffer (1854 – 1916).

Arthur Sample's pieces presented were piano solo miniatures dedicated and named after women, about whom we, sadly, know virtually nothing. Pretty little pieces, charming in their character, but, as Max pointed out, not 'high-brow' – rather gentle entertainment for York's middle-class society.



Mark singing "Black Mask", Max accompanying on the piano, John Morley turning pages

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The lecture-concert was followed by tea, coffee, cakes (lovingly made by YDOA Membership secretary Helen Roberts) and biscuits being served together with a chance to socialise in comfort.

Further details on the Clarabella Duo and some recordings of previous events, including a performance of Artur Sample's "Black Mask" at Boston Spa Church can be found on YouTube and on

<http://tubamagna.wix.com/maximillianelliott>



The Clarabella Duo: Mark Wharfedale and Max Elliott

Hanforth's song "Buttercup Gold" and Knight's song "She wore a wreath of roses" tell romantic stories about endearing women while Oberhoffer's "Mazurk" showed very clear German influences, with almost military vigour.

Highlight of the concert was Arthur Sample's song "Black Mask", a dashing humoresque telling a romanticised tale of imaginary highwayman called The Black Mask.

In this concert Max, who is already well-known

in York as an excellent organist, has shown his considerably impressive soloistic and accompanist skills on Central Methodist's grand piano, a Bechstein and thus most apt for this kind of music, while Mark's rich Baritone voice captured the audience by bringing alive the decidedly romantic lyrics. The audience was even able to follow the lyrics displayed on the slides during the performance!



Helen and Joan getting a well-deserved biscuit after serving everyone else first!

Upcoming YDOA Events

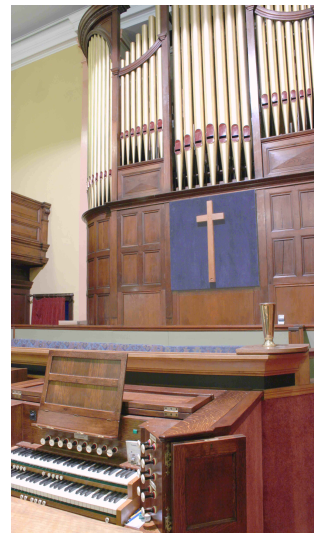
The next YDOA event is the **Social Evening and Quiz** held at Castlegate Masonic Lodge (YO1 9RN) opposite Fairfax House on Wednesday, 9th December 2015 at 19.30. YDOA member Ian Beilby has prepared a Quiz especially for this occasion. There is no charge to enter the Quiz; just come along and enjoy a relaxing and entertaining evening. Bring friends, wives, husbands, family – all welcome! There will be Prizes and a Raffle.



Will you be the Quiz Champion?

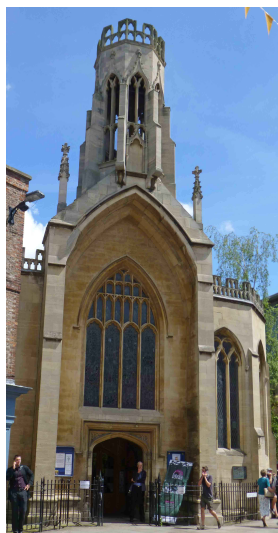
and free of charge for discount badge holders. At the Castlegate Lodge, go up the steps and knock on the door although someone is likely to be standing there to welcome you!

The Castlegate venue has a fully licensed bar for the sale of alcoholic and soft drinks. Parking is available nearby at the public Castle Car Park (Clifford's Tower) on Tower Street. Parking fee £2 flat rate after 6 p.m.



The Lewis Organ at the URC

In January you can look forward to the **Organ Concerts Series** held at **St Columba's URC** in Priory Street. Starting on 9th January 2016 for 6 consecutive Saturdays at 12.00 p.m. you can enjoy tuneful organ music played by Nigel Holdsworth, Nigel Ogden (BBC Radio 2's "The Organist Entertains"), Chris Newton, Alex Woodrow, Max Elliott and finally Simon Lindley who will complete the series with a "Last Noon of the Proms" concert - "Jerusalem", Elgar's Pomp & Circumstance No 1 and "Land of Hope and Glory" included! For details see the poster on page 14.

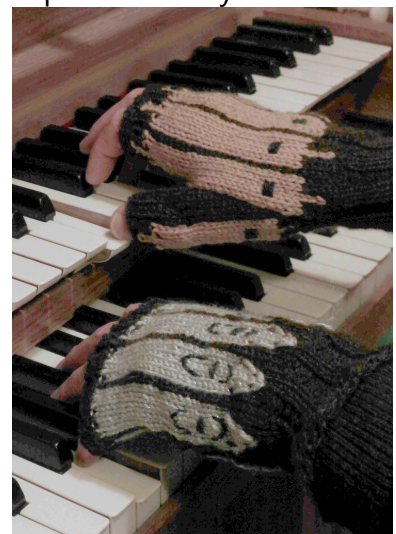


St Helen's Church

The YDOA Outreach Event at St Helen's Church, St Helen's Square on Saturday, 30th January 2016 at 14.00 encourages anyone interesting in playing the organ to come and have a go. YDOA members will be present to give support, guidance and encouragement.

Don't forget the YDOA Give-Away!

Just send in a photo of your console and a thermometer by 31st December 2015. The organist with the genuinely coldest console will win this pair of organ-themed glomits!



These wonderful Organ Glomits could be yours!!!

Upcoming Recitals & Concerts

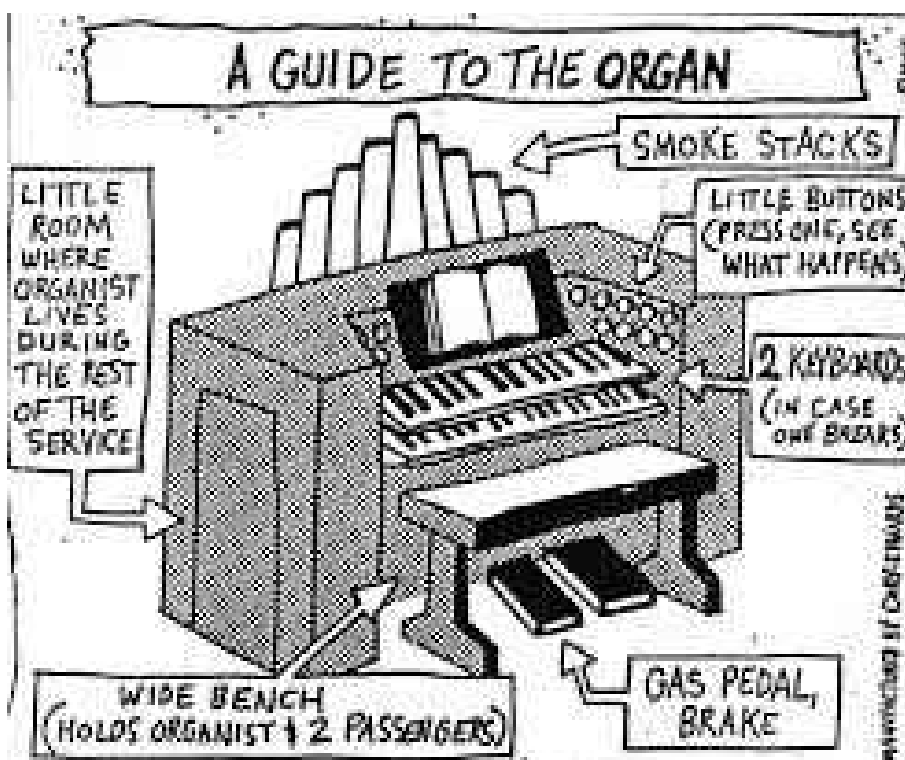
All concerts are listed in date order!

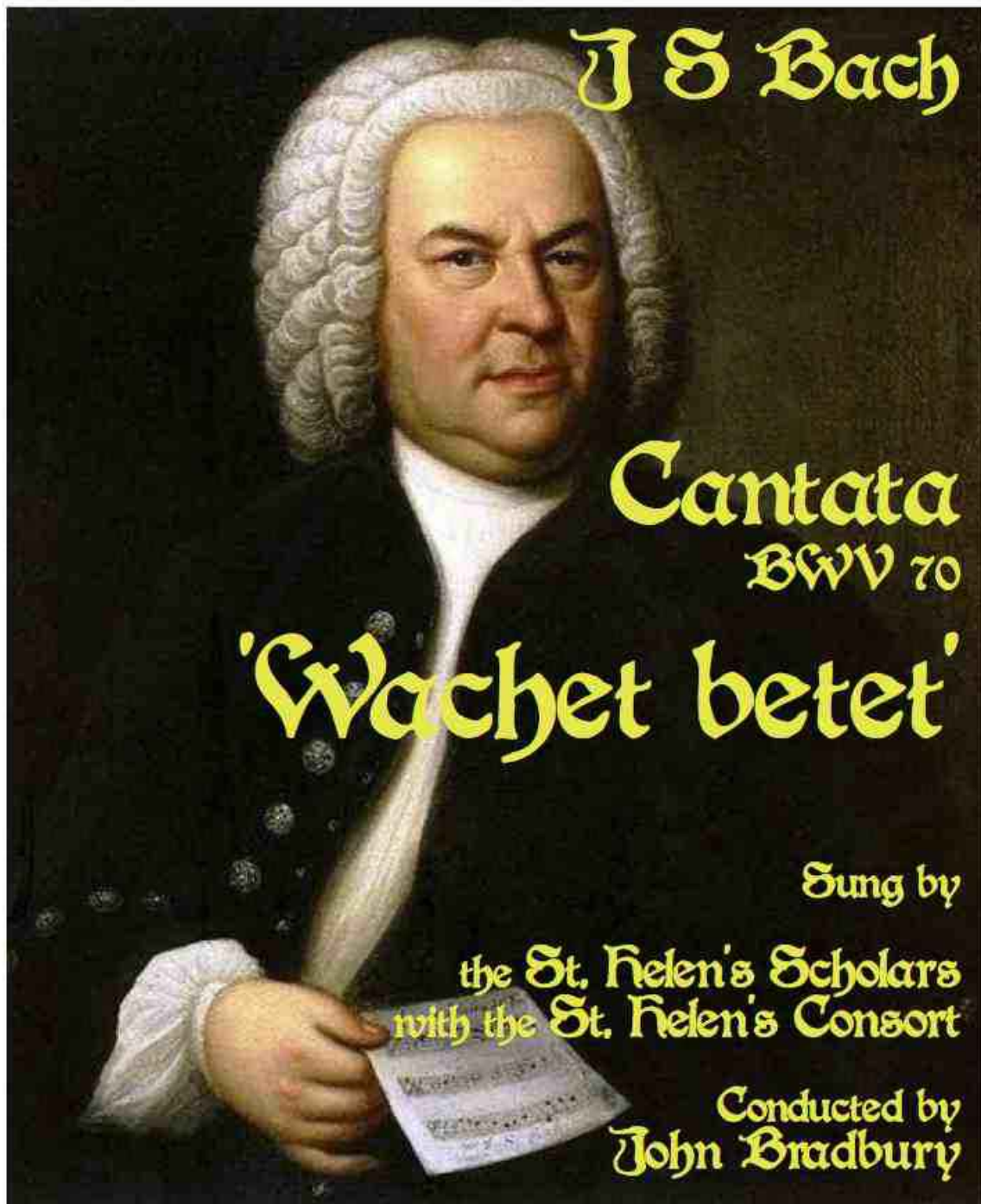
Date & Time	Location & Church	Organist	Further Information
Wed, 02/12/2015 13:00	Bradford <i>Cathedral</i>	Jon Payne <i>(Poole, Dorset)</i>	admission free
Thu, 03/12/2015 11:00	Fulneck <i>Moravian Church</i>	Simon Lindley <i>(Leeds Minster)</i>	admission free
Fri, 04/12/2015 12:30	Leeds <i>Minster</i>	Christopher Newton <i>(St Bartholomew's, Armley)</i>	admission free
Fri, 04/12/2015 12:30	Ilkley <i>St Margaret's Church</i>	Christopher Rathbone <i>(St Margaret's, Ilkley)</i>	admission free
Mon, 07/12/2015 13:05	Leeds <i>Town Hall</i>	David Houlder <i>(Leeds Minster)</i>	admission free
Please note change of date! Wed, 09/12/2015 12:30	Hull <i>City Hall</i>	Roger Fisher <i>(Organist Emeritus, Chester Cathedral)</i>	Organ Showcase admission £3.50
Wed, 09/12/2015 13:00	Bradford <i>Cathedral</i>	Alexander Woodrow & Jonathan Eyre <i>(Bradford Cathedral)</i>	admission free
Fri, 11/12/2015 12:30	Leeds <i>Minster</i>	Christopher Newton <i>(St Bartholomew's, Armley)</i>	admission free
Fri, 11/12/2015 13:00	Pontefract, <i>St Giles' Church</i>	Jonathan Eyre <i>(Bradford Cathedral)</i>	admission £3
Sun, 13/12/2015 14:30	Saltaire <i>Victoria Hall</i>	Nicholas Martin <i>(Concert Organist)</i>	admission £9
Mon, 14/12/2015 13:00	Huddersfield <i>Town Hall</i>	Nigel Ogden <i>(BBC Radio 2's "The Organist Entertains")</i>	admission £5
Mon, 14/12/2015 13:05	Leeds <i>Town Hall</i>	Simon Lindley <i>(Leeds Minster)</i> Choirs of Leeds Cathedral and Leeds Minster	admission free
Tue, 15/12/2015 13:00	Leeds <i>Mill Hill Chapel</i>	Anthony Norcliffe <i>(Mill Hill Chapel)</i>	Christmas Organ Music

Date & Time	Location & Church	Organist	Further Information
Tue, 15/12/2015 13:05	Leeds <i>Town Hall</i>	Simon Lindley] <i>(Leeds Minster)</i> The University of Huddersfield Brass Band	Seasonal Music including Audience Carols admission free
Thu, 17/12/2015 20:00	Sheffield <i>St Mark's, Broomhill</i>	Andrew Linn <i>(St Mark's, Broomhill)</i>	admission free
Fri, 18/12/2015 12:30	Leeds <i>Minster</i>	Christopher Newton <i>(St Bartholomew's, Armley)</i>	admission free
Fri, 18/12/2015 13:00	Pontefract <i>St Giles' Church</i>	Paul Dewhurst <i>(St Giles', Pontefract)</i>	Includes Audience Carols <i>admission £3</i>
Mon, 21/12/2015 13:00	Huddersfield <i>Town Hall</i>	Gordon Stewart <i>(Kirklees Borough Organist)</i> Huddersfield Boys' and Girls' Choirs and Adam Finchett, Percussion	admission £5
Tue, 22/12/2015 13:00	Leeds <i>Mill Hill Chapel</i>	Anthony Norcliffe <i>(Mill Hill Chapel, Leeds)</i>	admission free
Wed, 06/01/2016 12:30	Hull <i>City Hall</i>	John Scott Whiteley <i>(York Minster, Emeritus)</i>	admission £3.50
Fri, 08/01/2016 12:30	Ilkley <i>St Margaret's Church</i>	Paul Fisher <i>(Settle)</i>	admission free
Fri, 08/01/2016 13:15	Sheffield <i>Cathedral</i>	Hyang Hee Woo <i>(Royal Northern College of Music)</i>	admission free
Sat, 09/01/2016 12:00	York <i>St Columba's URC</i>	Nigel Holdsworth <i>(St Columba's URC)</i>	admission free
Mon, 11/01/2016 13:00	Huddersfield <i>Town Hall</i>	Gordon Stewart <i>(Kirklees Borough Organist)</i>	admission £5/ concession £3.50
Mon, 11/01/2016 13:05	Leeds <i>Town Hall</i>	Alan Horsey <i>(Hipperholme)</i>	admission free
Wed, 13/01/2016 13:00	Bradford <i>Cathedral</i>	James Lancelot <i>(Durham Cathedral)</i>	admission free
Sat, 16/01/2016 12:00	York <i>St Columba's URC</i>	Nigel Ogden <i>(BBC Radio 2's "The Organist Entertains")</i>	admission free
Mon, 18/01/2016 13:05	Leeds <i>Town Hall</i>	Gordon Stewart <i>(Kirklees Borough Organist)</i>	admission free

Date & Time	Location & Church	Organist	Further Information
Tue, 19/01/2016 13:15	Leeds Crossgates Methodist Church	Geoffrey Dunn (Central Methodist Church, Morley)	admission £4
Wed, 20/01/2016 13:00	Bradford Cathedral	Steven Maxson (Grimsby Minster)	admission free
Fri, 22/01/2016 13:10	Doncaster Minster	Paul Bowen (Concert Organist)	admission free
Sat, 23/01/2016 12:00	York St Columba's URC	Christopher Newton (St Bartholomew's, Armley)	admission free
Mon, 25/01/2016 13:00	Huddersfield Town Hall	Daniel Moulton (Concert Organist)	admission £5
Mon, 25/01/2016 13:05	Leeds Town Hall	Simon Lindley (Leeds City Organist)	admission free
Mon, 25/01/2016 20:00	Ranmoor St John's Church	Simon Russel (St Mary's, Nantwich)	admission free
Wed, 27/01/2016 13:00	Bradford Cathedral	David Davies (Exeter Cathedral)	admission free
Sat, 30/01/2016 12:00	York St Columba's URC	Alexander Woodrow (Bradford Cathedral)	admission free

Remember to send in your Organ Event to be published in the next PipeLine!





St. Helen's Church, York
Sunday 6th December
at 6.00 pm

This will form part of the evening service for the Second Sunday of Advent. Please do join us.



ORGAN SCHOLARSHIP

**APPLICATIONS FOR THE UNIVERSITY OF HULL
ORGAN SCHOLARSHIP ARE OPEN ANNUALLY.**

Award: £2,000 per year

**Eligibility: available to music students with organ as the
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**Duties include: recitals, official occasions, directing the University
Chapel Choir and assisting the Director of Music at Beverley Minster**

**For more details about Beverley Minster, including the organ
specification, visit www.beverleyminster.org.uk**

**For more information about this and our other scholarships
(choral, harp, string), including instructions for how to apply for
either scholarship, visit:**

<http://uniof Hull.info/music-scholarshipsandbursaries>

Deadline: 15 January 2016

St Columba's Church, Priory Street

Organ Concerts

Saturdays, 12.00 noon



9 January 2016
Nigel Holdsworth
(St Columba's Church)

16 January 2016
Nigel Ogden
(BBC R2 "The Organist Entertains")



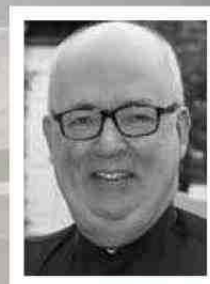
23 January 2016
Chris Newton
(St Bartholomew's Church, Armley)

30 January 2016
Alex Woodrow
(Bradford Cathedral)



6 February 2016
Maximillian Elliott
(Organ Scholar, St Olave's Church)

13 February 2016
Simon Lindley
Last Night of the Proms
(Leeds City Organist)



Admission Free – Retiring Collection

Street Level Access and Lift

Refreshments available before and after the concert

www.organrecitals.com

Members' Pinboard

Remember, this is **YOUR AREA!** Share your jokes, stories, questions or simply get in touch with each other! All contributions are welcome, no contribution too small!



YDOA Membership Secretary Helen:

What is your pet hate?



(By the way – this is the console of “Mildred” at the URC, where Nigel normally plays...!)

Mine is filthy keyboards and stops!



On my holiday travels I have encountered some shockers and on occasion declined to play them.

I regularly clean all the organs that I play and the moral of this little tale is: Always carry a pack of baby wipes for the organ and some gel for your hands!

I am sure if a bacteriology swab was taken from many keyboards, it would grow some very interesting bugs!

We are all told by our teachers that we need to keep practising our Scales and Arpeggios.

Does anyone have any suggestions how to make that more fun???

Member of the Month:

Joan Johnson

In three short sentences introduce yourself

I am a native of Lancaster. After reading music at Leeds University I had several teaching appointments, the last one as a piano teacher at Barnard Castle School. I was also organist at Barnard Castle Parish Church from 1981 to 2012.

What sparked your interest in organs? Do you play the organ yourself? When/how did you start to learn?

No-one else in my family was musical, but I started learning the piano when I was nine. As a teenager I used to go along the music section in the library and one day I came across this book on organs. And I used to draw quite a lot then, so I was fascinated by all the shapes of organ pipes and began to draw them, and cases, too.

One day in the Musical Opinion I saw an advert for a crematorium organist and thought: "That's a job I could do" - play the organ. So I asked Mr Wills, organist at the Wesleyan Church (a former pupil of Dr Dixon) for lessons. After a year he said: "You had better ask the Old Man for lessons." By then I had joined the Organists' Association, possibly as the youngest member.

What is your favourite piece of music?

I enjoy music from a wide range of composers, especially those of the Baroque Era, but I am also very fond of Elgar. If I had to choose an organ piece it would be the E flat Fugue known as the St Anne BWV 552 by JS Bach. That final pedal entry at the end is just ...

When did you join the YDOA?

While researching material for a book on Dr Dixon I came to York several times. Around 2006 I thought it would be a good idea to join the YDOA and meet people with links to Dr Dixon. Adrian Crawford was one of the first people I met, making me very welcome.

What is your favourite local instrument?

Here in York Holy Trinity Micklegate is one of my favourite instruments. In Lancaster, the old Cathedral organ, recently restored by Willis and near where I live Durham Cathedral is a magnificent instrument.

What is your favourite local (organ) event?

I always enjoy the Annual Dinner, recitals or events like at Nigel Perry's. It is difficult to pick out a favourite.

What do you like best about the YDOA?

I find the York Association so vibrant, friendly and I enjoy the variety of meetings.

What would you like the YDOA to do which it currently does not?

I am an HLR for the ABRSM and through contact with other representatives I hope to encourage young musicians to come along to the Open Console Day at St Helen's in January.

What is the most exciting thing you have done/ experienced?

I played organs in the Czech Republic, even before the "Wall" came down, but the most exciting thing in my life was the publication of the book on the Life and Works of Dr J H R Dixon.



A Christmas Message from the President

Unlike the Queen, who in her Christmas Message to the Nation reflects on the past year, I am just beginning my term of office as YDOA President.

I would like to take this opportunity of thanking Nigel for his unstinting work throughout his Presidency, especially for making the publication of "Seven Pieces for Seven Decades" a reality.

One of my aims throughout the coming year, is to increase the membership of the Association by encouraging people of all ages to be inspired by the "King of Instruments", either through playing or listening. I am aware that more people are designing and constructing their own instruments, which presents another opportunity to inspire others.

I look forward to becoming more acquainted with members through exchanging ideas and sharing their experiences of the organ world.

In the coming year there are recitals, social meetings and visits. This month we have a Social with a difference in the form of a quiz and in March our Annual Dinner. In January there is an Organ Recital by Alex Woodrow (of Bradford Cathedral) at the St Columba's URC, Priory Street, followed by an Outreach Event at St Helen's. Please invite anyone in the church you attend, family members and friends to come along. This is followed by another recital in February at St Barnabas'. Trips have been arranged to visit and play organs in Harrogate, Skipton and further afield to Tyneside.

By this time next year I will be in a position to reflect on my first year as President.

Christmas Greetings

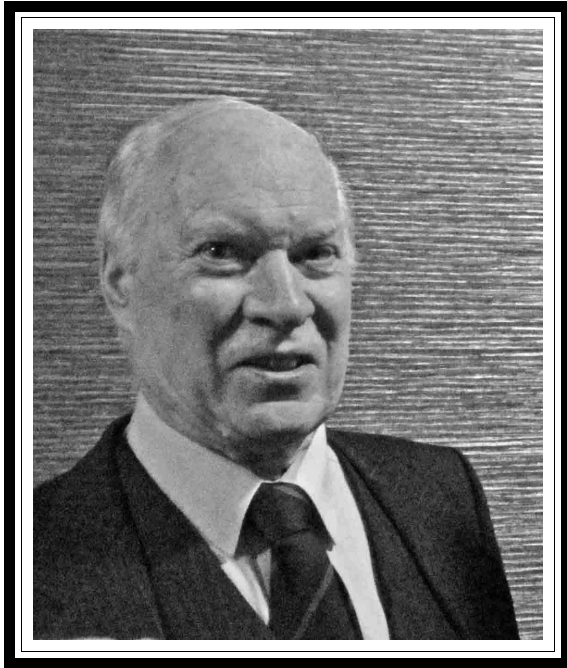
and

All Good Wishes

for the New Year

Joan Johnson, YDOA President





Geoffrey Milton Donald

born 26th March 1938, Hartlepool
 died 30th October 2015, York

Tribute by Nigel Holdsworth read out during the Memorial Service at Holy Trinity, Micklegate on 18th November 2015 at 14.00

Justorum animae in manu Dei sunt.

The souls of the righteous are in the hand of God.

'An all round musician and a thoroughly likeable fellow'.

Originating from Hartlepool, Geoffrey started out on his his musical career on a secure and firm footing with lessons from Alfred Peacock at All Saints Church Stranton. This proved to be an auspicious start. Alfred Peacock, by day the Superintendent Registrar of Hartlepool Borough Council, who died last year at the age of 99 counted amongst his many pupils:-

- Terry Atkinson - Hexham Abbey
- Daniel Cook - Westminster Abbey
- Peter Robinson - Sydney Opera House
- Adrian Crawford - Holy Trinity Micklegate York

Attending West Hartlepool Grammar School, Geoffrey's first organist's post was to the conveniently situated Belle Vue Congregational Church with its two manual Harrison instrument. (This co-incidentally was the first post of Adrian Crawford mentioned a few moments ago).



*With members of the YPS in Kent
 Photo: Peter Biglin*

As a young man learning to play the organ, he would naturally be drawn towards Durham Cathedral where the organist was the legendary Conrad Eden. Geoffrey was convinced that there is a best seat for listening to the sound of the organ in Durham Cathedral. This was proved a couple of years ago when the IAO congress was in Durham and Geoffrey made a bee-line for his best seat. It turned out to be the Dean's stall and yes, it is certainly an ideal place to hear the sound of the magnificent organ, but it is also extremely uncomfortable when occupied for any length of time.

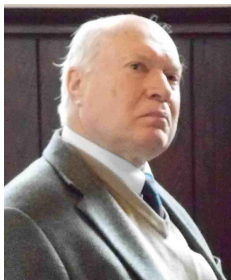


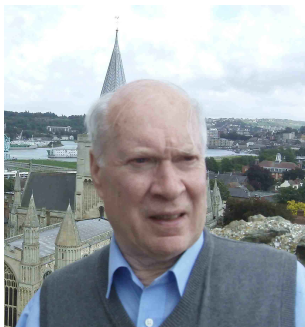
Photo: N Holdsworth

After leaving school, Geoffrey moves south in 1956 with a place to study Chemistry and Physics at King's College, at the University of London. Geoffrey continued his organ studies at St James' Church Muswell Hill with

H A Bate (another legendary teacher) at the same time as H.A.Bate's daughter, the international concert organist - Jennifer Bate.

What experiences London must have offered. Geoffrey meets the young organist Colin Goulden who was at that time assisting at both All Souls Langham Place and All Saints Margaret Street. (These two churches demonstrating both ends of the full spectrum of Anglican churchmanship).

Many an evening hour was spent playing and listening to those superb instruments. Colin



*On the top of
Rochester Castle in
September
Photo: Carole Smith*

Goulden went on to be the youngest-ever president of the Organ Club.

At this time too, Geoffrey meets the highly influential Lady Susi Jeans along with another celebrated resident of Muswell Hill - Felix Aprahamian.

Geoffrey sang too. London in the 1950's as now abounded with choirs, ensembles, and choral societies of every size, shape, tradition and standard. To a keen and enthusiastic young man with Geoffrey's talents and personality, you would have had a job not to sing.

Graduating from King's in 1959 with a BSc - and the decision of which path to take. To pursue a career, or to settle down with marriage and family life. The latter opportunity certainly presented itself, but the time was not right and Geoffrey saw and seized an opportunity. He travelled to America, to Rochester, New York State where he remained for six years working for Kodak. He was involved in a number of projects including the development of digital photography which at that time was quite at the cutting edge of technology.

One particular assignment stands out from the rest. Through being involved with a choral society, Geoffrey was asked to meet someone at the airport.

'Someone coming to give an organ recital. He's an Englishman, from York, name of Jackson - Francis Jackson!'

On return to England, Geoffrey taught at Eton for a short time before being appointed as a house master at Cranleigh School; where he taught physics and inspiring at least two generations of pupils, stayed until his retirement.

Cranleigh is rated highly, even by the Tatler. It had four housemasters at this time. They were all bachelors and quietly but seriously competitive. They took turns in cooking increasingly elaborate meals for each other and it was here that Geoffrey perfected his cooking skills. These were to surface quite unexpectedly much later.

Geoffrey instigated an annual expedition during the summer holidays to Iceland, with exploration of, and tented accommodation upon a glacier.

This was a popular success and was repeated for many years. Eventually the school became co-ed and embraced far too many safety rules so these adventures (greatly to Geoffrey's chagrin) had to be discontinued.

Being a housemaster can never be a part time occupation - it becomes your Life and for so many years, Cranleigh was Geoff's life. He was without question, an outstanding physics teacher and this is echoed by some of the comments left on the school's website during the last few weeks:

'He was a wonderful, inspirational teacher'.

'A lovely man - A great loss'.

'A gentle man who lived to teach'.

'Easy going and humorous'.

'I wished I had got to know him better'.

.....These honest testimonials speak volumes.

Geoffrey laboured long and gave freely to Cranleigh. His knowledge of clocks took him onto the school roof where he is photographed alongside the clock-turret after restoring its inner mechanism. He made a planetarium along with many unusual and memorable demonstrations which made his physics lessons come alive.



*Photo: N
Holdsworth*



Geoffrey at Cranleigh School
 Photo: Cranleigh School facebook

He was a major driving force of the 2009 restoration of the school chapel, made possible through the generosity of an Old Cranleighian. He collaborated with Noel Mander the London based organ builder, designing and steering through to completion the construction of the new chapel organ, which was completed in 2010. This is very much a teaching instrument, which as well as providing accompaniment to the choir and leading the hymns, easily holds its own as a recital instrument with its colourful and thrilling sound. Of particular note is the inclusion of a classical French Cornet stop along with a most unusual device of Geoffrey's design, making possible performance in an authentic, historic manner.

Throughout his life, Geoffrey was an active member of the London Organ Club, taking part in tours both at home and overseas; visiting instruments not usually open to the casual visitor. In retirement, Geoffrey was a regular delegate on the European Musical Tours run by Philip Carter. Destinations ranged from Croatia to Madrid and it was part way through the first course at a restaurant in Carcassonne that upon hearing another delegate rhapsodise about the cuisine, led Geoffrey to get out his pen and jot down in both an instant and a flourish, a fool-proof recipe for a rich French onion soup. This impromptu demonstration was all the more unexpected as it lies some way out of his usual character.



Photo: N Holdsworth

Having stated earlier quite clearly that Geoffrey had taken organ lessons from a young age and had later been an active member of the London music scene; it is a further insight into his modest nature that very few of his friends, certainly very few from the last twenty five years acquaintance, have ever heard him play! This is notwithstanding the fact that he had installed an impressive electronic instrument in his apartment at Ouse Lea. The very few who can bear witness to those rare and privileged moments when Geoffrey sat on the organ bench, report that he played well, extremely well indeed.

Geoffrey was a prolific writer. From his pen flowed dozens of articles showing the extent of his knowledge of so many subjects. These touch upon his family history (written for the Hartlepool 'then and now' archive), buildings both under threat of demolition and otherwise, travel and of course, music. They are articulate and coupled with a plain-speaking, Jargon-free, no-nonsense style that draws you into the article and leaves the reader wanting to know more.

Geoffrey created so many articles which are in innumerable journals, libraries and archives throughout England, there's probably a few more still to be tracked down in the USA!

Geoffrey regularly attended the Tuesday lectures given by the York Philosophical Society. Once again, he had a preferred choice of seat; (close to the gangway on the right-hand side about half way up the raked auditorium). That too is in an excellent acoustic position.



In Halifax with the YPS this year
 Photo: John Harper

I would try occasionally to tempt him with the glass of wine and opportunity to meet the speaker in the lodge afterwards; but he always declined politely and once let-on that he had a further meeting to attend - shyly admitting that it was the second half of the quiz at the Bay Horse, which was on his way home. Picture him standing quietly at the end of the bar, inwardly knowing most of the answers.



With Gareth Foster at Powerscourt Falls

Photo: John Harper

Geoffrey held membership of a great deal of associations. I can list only a few of them:-

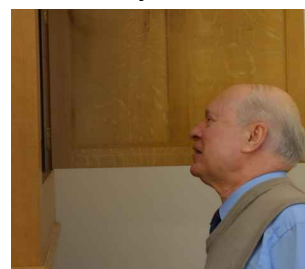
- York Civic Trust
- York and District Organists Association
- Alumni of King's College University of London
- The Institute of Physics
- Yorkshire Architectural and Archaeological Society
- The Organ Club
- British Institute of Organ Studies

Melvin Hughes their secretary writes:

Geoffrey Donald had been a member (of BIOS) since 1989. He was regular supporter of BIOS Conferences, both Residential and Day events and BIOS Members have commented that he was always friendly, and that they enjoyed discussing the organs, performances and presentations with him. He had also contributed generously to the recent appeal made by BIOS for financial support for the National Pipe Organ Register.



Photo: N Holdsworth



Geoffrey viewing Nigel Perry's organ. Photo: J Jones

One society I was surprised to find that he hadn't joined was the Prayer Book Society although he was certainly fully in sympathy with its ideals. When I thought about this, I should not have been so surprised. I can't see Geoffrey taking a political stance. Can you?

His methods were more of gentle persuasion and practical encouragement. Along with membership, he was also a benefactor of many projects and schemes that were dear to his heart. During the last two years he worked tirelessly to instigate a scheme which would relocate the redundant instrument from St Michael-le-Belfrey into St Lawrence' Church. Many hours ticked by as I held one end of the tape measure for him. Measurements were taken and then it was back to Ouse Lea to create a further report for the church warden and the organ builder. Time and again Geoffrey's ingenuity and enthusiasm came to the fore with a solution to a tricky problem.

- A man of Science
- A man of Inventiveness and Ingenuity
- A man of Letters
- A man of Art and Culture
- A man of Generosity
- A man of Kindness and great Compassion

The world is richer for his presence - and so much the poorer for his departure.

'Thy book of toil is read, the long day closes'.
Geoffrey Milton Donald: Rest in peace.

(I would like to thank everybody who contributed so generously photos for this article. Geoffrey was liked by many but very few photos exist of him.)



Memorial Service, Holy Trinity Micklegate

Hidden Gems

by YDOA Member John Jones

I wonder how many of our institutions contain hidden musical gems?

Fellow YDOA member Nigel Perry came across the scale for a rank of Gedackt 8ft pipes by the organ builder Nicolaus Manderscheidt (1580 – 1662) whilst on a visit to the Netherlands. Pipes to this scale in oak can now be found as part of Nigel’s house organ.

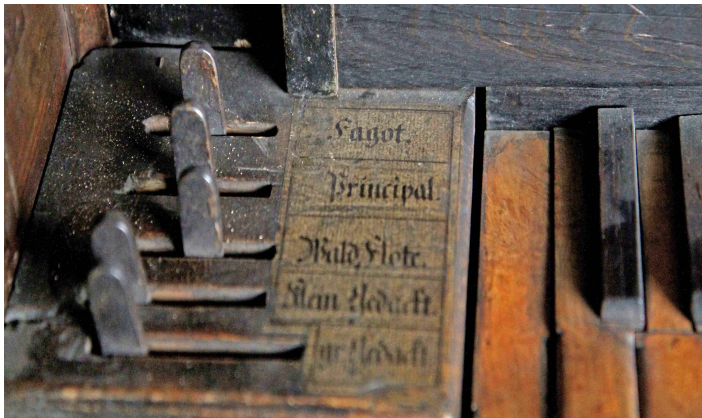
Further searches revealed a Manderscheidt organ in Liverpool. Several emails and phone calls lead us to a set of industrial buildings in the old Dockland area of Liverpool.

The Manderscheidt organ is part of The Rushworth & Dreaper Collection now cared for by National Museums Liverpool.

The instrument was built by Nicolaus Manderscheidt, Nuremberg in 1644 for the Gangolfskirche in Bamberg Bavaria. It was used to accompany choral singing in the church and for processional services, when it was carried through the streets of Bamberg, by four bearers.



Nigel Perry's house organ



The Stops

Photo: John Jones

The Bamberg State Archives show various payments for repairs, but the organ became unplayable during the early 1890s, through damage to the bellows and the disappearance of some twenty pipes believed to have been stolen by the Sacristans assistant!

The instrument was rediscovered in 1923 and was purchased by the Dutch collector Paul de Wit. It was subsequently purchased by William Rushworth (1870-1944) on behalf of the firm of Rushworth and Dreaper in 1923 for the sum of £65!

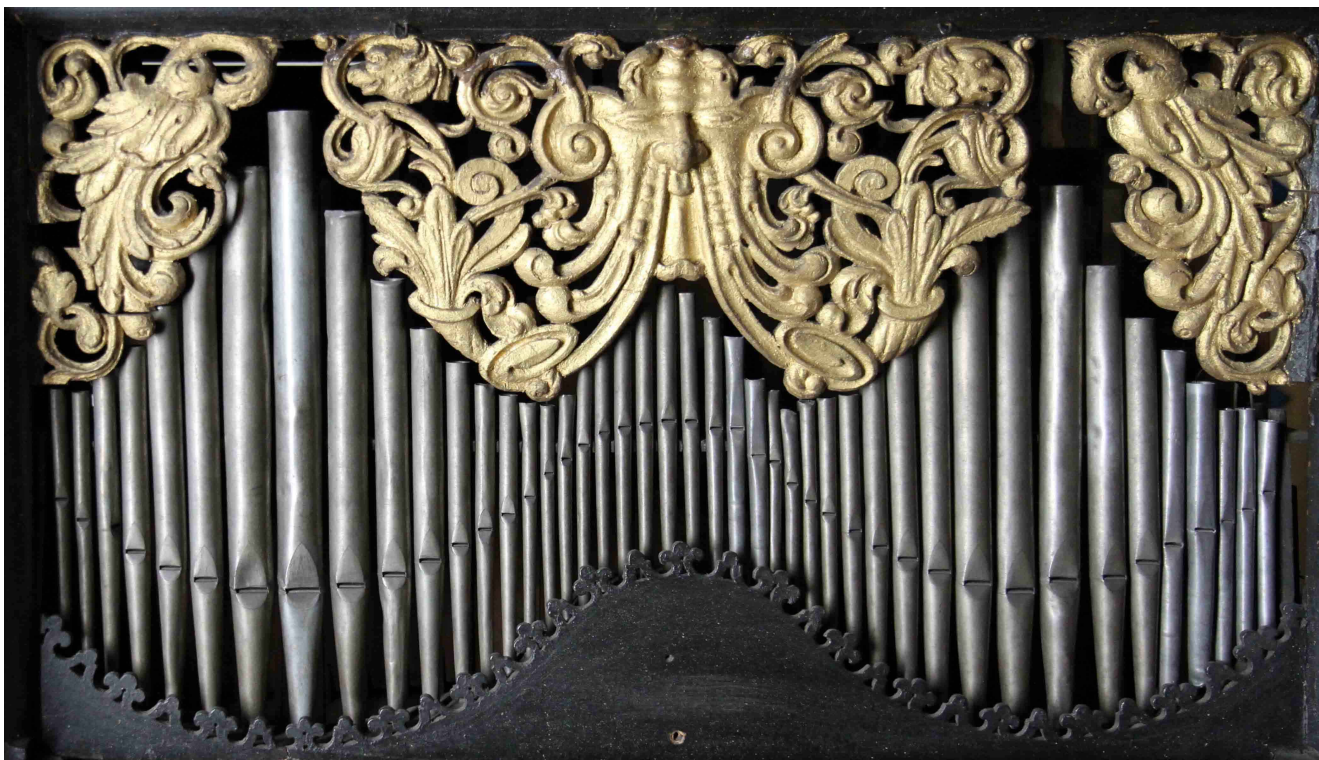
Specification

- Gross Gedackt 8
- Klein Gedackt 4
- Waldflöte 2
- Principal 1½
- Fagot 8



Nigel Perry and the Manderscheidt Organ, Liverpool

Photo: John Jones

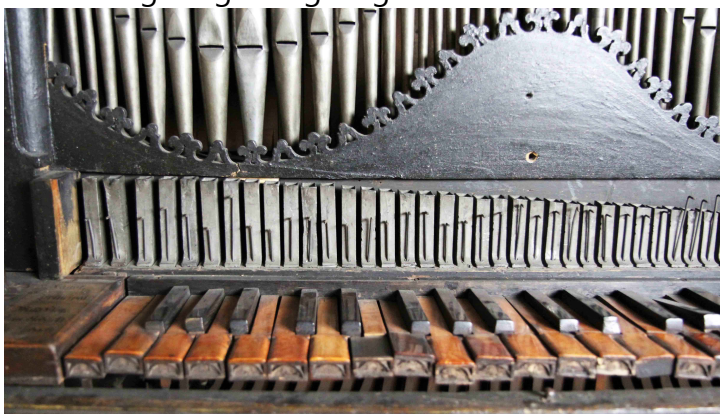


Undulating curves and beautiful carvings

Photo: John Jones

Liverpool Museums & Galleries purchased the Rushworth Collection in 1967. The collection contains many and varied instruments, but several items are of interest to organ buffs in addition to the Manderscheidt instrument. They include a chamber organ made by John Snetzler in 1767, a bottle organ by Johann Eisleben and a Robert Hope-Jones organ console, made for St Michael and All Angels in Stourport-on-Severn in 1897.

We are grateful to Pauline Rushton, Curator, Decorative Art at National Museums Liverpool for arranging our visit and to David Moffat, Assistant Curator, for setting up the instrument, suitable lighting and giving of his time.



Keyboard and above, resonators and tuning wires of the Fagot 8' stop.

Photo: John Jones



Nigel Perry operating the bellows of the Manderscheidt organ

Photo: John Jones

References:

PAULINE RUSHTON (ed.): **Catalogue of European Musical Instruments in Liverpool Museum**. Liverpool: National Museums & Galleries on Merseyside, 1994

Silent Night

by YDOA member Arnold Mahon

One of the most loved Christmas Carols of which we all know the story of its origins. Words written and music with guitar accompaniment composed one Christmas Eve at the last minute because it had just been discovered that the organ was unusable due to mice making a meal of the bellows. Well, not quite true.



Autograph of the oldest extant score, in Joseph Mohr's hand, c.1820, only discovered in 1995

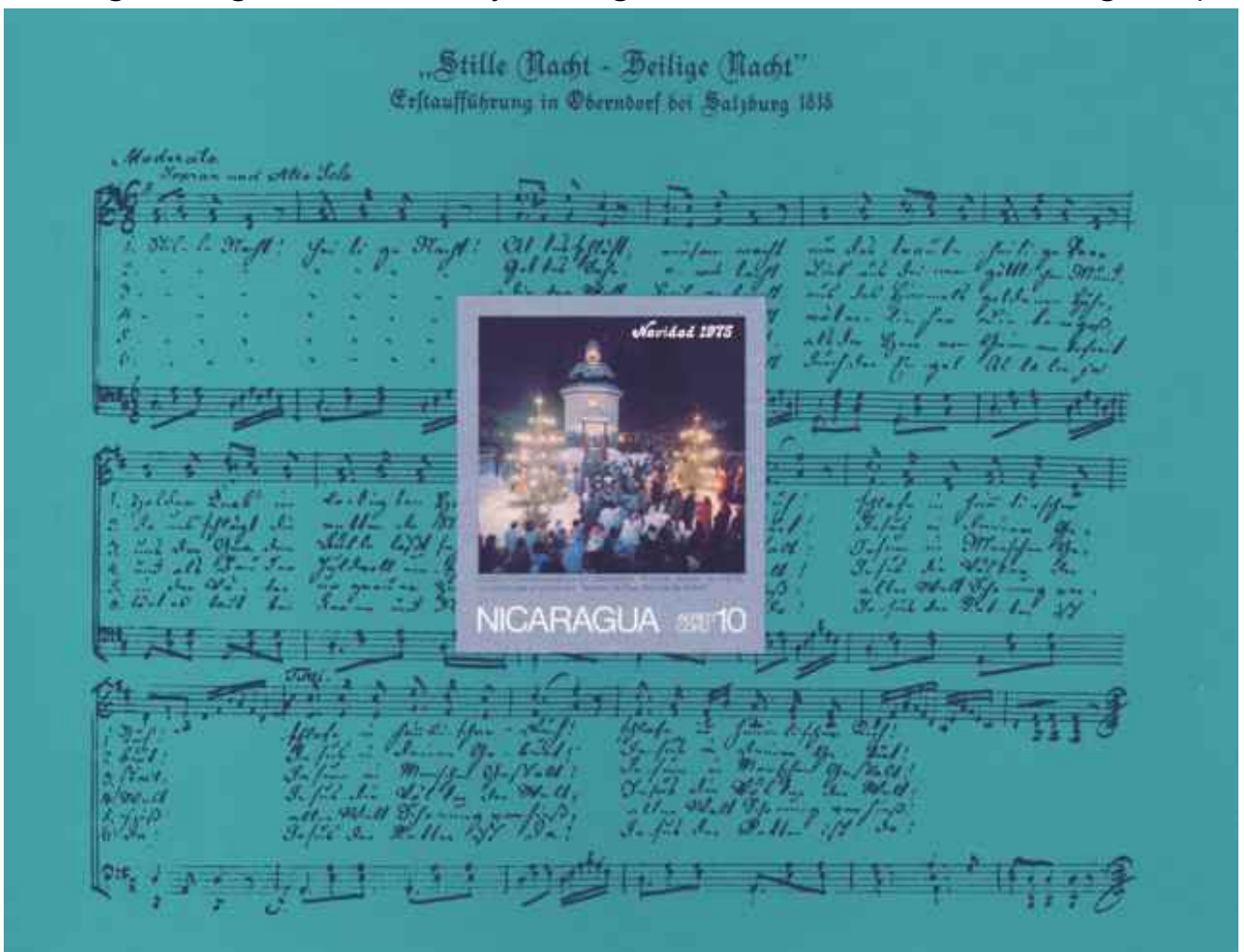
My wife and I had a wonderful short-break in Salzburg in the spring of 2007 (avoiding anything to do with *that* musical) and a must do was to visit Oberndorf, a large village about 12 miles north and place of origin of this carol.

In 1818, when Silent Night was sung for the first time, St. Nikola Church was fortunate in having both a talented poet curate, Joseph Mohr (1792-1848) and organist, Franz Xaver Gruber (1787-1863). The old organ ceased to function shortly before Christmas (but the origin of the problem is not to be found in any surviving documents) so Fr. Mohr asked his organist if he would compose a melody for two solo voices and choir with guitar accompaniment to his own words.



Silent Night 130th Anniversary Austrian stamp

The above autograph, taken from the very informative booklet we obtained from the associated information bureau at the site in Oberndorf, shows there were originally six verses with guitar part underneath. The key is D major. At the very bottom are some underlined words, unfortunately not translated in the booklet but mentioned as giving the date of 1816. From this it was surmised that the words had in fact been written two years earlier, so the priest was not working to a tight deadline, only the organist. At the carol's first hearing Joseph





Stained glass windows,

Mohr played the guitar and sang the top part whilst Franz Gruber sang the lower part with the four-part church choir repeating the final four bars of each verse. Another manuscript dated 1836 is in the key of Eb major, the usually used key ever since, as is the reduction to three verses, these corresponding to verses 1, 2 and 6 of the original carol.

The above is yet another version; there are at least seven authenticated as being in Gruber's hand. This is still in the key of D but with the four bar choir part added at the end plus a final bar of accompaniment. Also, for those who read music, note the change



Commemorative Chapel, Oberndorf



150th anniversary special envelope, stamps and postmark



on the last stave - in the 4th bar the 3rd melody note is not a quaver, as previously, but two semiquavers; a little twiddly bit for the choir.

The stamp depicts the annually held Christmas Eve service at the Mohr-Gruber commemorative chapel built between 1924-37 on the site of the original St. Nikola Church, demolished between 1906-13.



The inside of this rather small chapel, (hence, shown on the stamp, the mass of people gathered outside), is very tastefully presented as a shrine to Mohr and Gruber.

The six Christmas stamps of St. Vincent in 1979 show the three verses of Silent Night and the repeat words originally to be sung by the choir. The ascending values of the stamps place the words in the correct order of singing whilst the pictorial designs also convey their message.



180th Anniversary special envelope and stamp

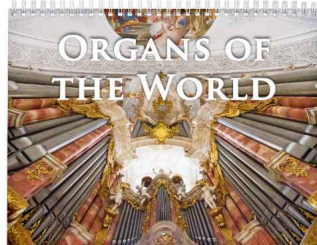
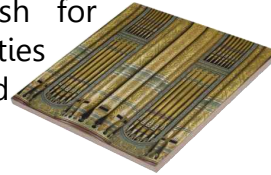
These stamps were the work of the renowned British stamp designer Jennifer Toombs.

Auntie Ada's Armchair

Christmas Time is also time for finding presents for your organist friends and family. But what do you give to adults who have practically everything? (Un)fortunately there aren't many suppliers of organists' gifts. Here are some ideas (from the serious to the "tongue-in-cheek") which I have come across in my own searches – from the enviable to the embarrassing...

Pipe Organ Neck Ties from www.zazzle.co.uk

100% Polyester with silky finish for around £25 for single-sided printed ties and around £35 for double-sided printed ties.



The same website also offers other organist gift ideas ranging

from mugs to calendars, from pet clothing to jig saws, from ceramic wall tiles to tea pots.



Organ mugs are also available from www.redbubble.com for about £10.



I also found these most fetching organ-themed flip-flops at www.cafepress.co.uk for £13.



On Amazon I discovered these organ pipe bird feeders for the princely sum of £23.

Going further afield and if you don't mind a longer shipping time, you can get organ cuff links at the aptly named website www.pipelinepress.com



A bit closer to home from www.musicroom.com or Banks' Music in Lendal: umbrellas at £14, 4-melody cake servers for £11 and much more



– but beware – this removable manuscript tape may not match your size of score...



(Please note that I am not promoting or endorsing any products!)

Photography for Organ Lovers

Last month we discovered how light levels can be extremely deceptive and often more disadvantageous than immediately apparent.. The conclusion of this is that churches, however bright and airy they may appear, must be treated as a place which is much darker than it seems. So, what are your options?

1. Flash
2. No flash, longer exposure times and higher ISO settings (I'll explain these terms later).

Flash

Flash sounds like the obvious option. Nevertheless, you will find that it is usually only of very limited help – it does not go very far and only really illuminates a very small area properly.

Advantages of Flash:

- Light in dark places
- Always available (as long as your battery lasts)

Disadvantages of Flash:

- Flash only works properly in a small area about 2m away from the camera.
- Areas closer will be over-exposed and experience "white-out".
- Areas beyond will be extremely dark or pitch-black depending on light levels.
- Shiny surfaces will reflect the flash light and create unwanted white patches of light.
- People looking into the light directly will get "red eyes".
- A built-in flash is head-on. Any shadows will be harsh and unsightly.
- A built-in flash will only ever be a compromise at the best of times!



Flash works best at about 2m, but does not illuminate anything beyond that – and there are reflections as well as red eyes!



Photo in our back alley showing the limited reach/ effectiveness of my flash. The door was about 2m away from me!

How to test the Reach of your Flash:

- In dark conditions choose a fence or wall where it is easy to measure distances.
- Take a picture of the wall/ fence with flash.
- Look at the resulting photo and measure out in which area the flash works best.
- You may like to do the same again with a friend, placing him/her in the area you identified as ideal for flash. See how that works with people – you may find that the best distance for a person is slightly different from that of an object!

No Flash

If you do not use your flash you will need to make it easier for your camera to cope. Think of light like pouring liquid into a bottle. A lot of light corresponds to a bottle with a wide neck – it takes very little time of fill that bottle with water. Little light is like a bottle with a narrow neck which takes longer to fill while your hands starts to shake holding the heavy bottle for a long time. The time it takes for light to make a photo in your camera is called **exposure time**. The amount of light necessary to make a photo (the size of the neck of the bottle) is called **ISO value**. This gives two priorities when not using flash:

1. Increasing the ISO value (to allow more of the light to be effective and thus reducing the exposure time).
2. Keeping your camera still (during the longer exposure time).

Increasing the ISO value is usually done in the quick or main menu of your camera. Some cameras even have a special button for this function in which case it is labelled "ISO". If you don't know how to change the ISO value, look up in your instruction book how to do that.

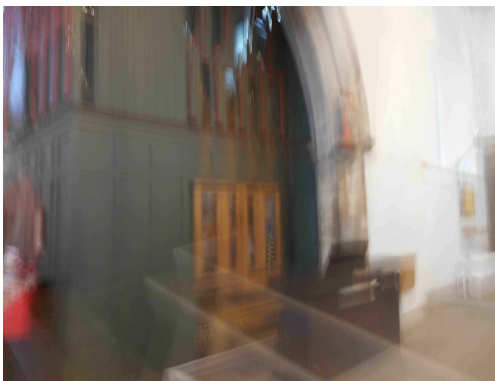


This photo was taken with highest ISO value in very dark conditions and it is VERY grainy. You can also see how the colours fade and lose their definition.

Which ISO values should I choose? You need to go for a high value, such as 800, 1600 or higher, if your camera allows it. There are no absolutes, but if you get the chance, try it out. Sometimes the very high ISO values have severe disadvantages. For example on my own cameras, both the little snapshot as well as the SLR, produce very grainy pictures with the highest ISO values and the colours lose their definition.

As another example have a look at my picture of Helen (Member's Pinboard) which was taken in the gloomy bar area at the YDOA dinner party. But why did I choose an ISO value which produces these problems? The reasons were to find a workable balance between long exposure times (which risk people being blurred through their natural movements) and capturing the scene at all!

So, if you can, try out your camera first. How grainy are the photos at the highest ISO values? If you use a lower ISO value, how easily are people blurred because they move?



A classic shaken picture!

Remember that if you only take pictures of static items, such as organs, you may want to choose a high ISO value which still gives you good picture quality!

Coping with long exposure times are an inevitable task when not using a flash. We all know what it looks like normally when you switch off the flash and simply take a picture in dark conditions: The photo is shaken – sometimes even to the extent that it becomes pretty unrecognisable! So, what can you do?

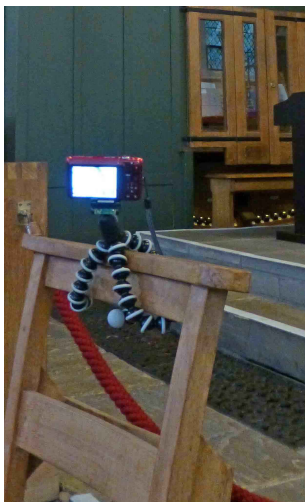
The answer is: keep the camera still!

Holding the Camera Still

Human beings are always in motion and photographs are merciless in showing even the slightest bit. This means that if you want to hold your camera still in dark conditions, you may need to use props and aids. So, here are some tips to help you:

Level 1 onwards:

- **Hold your camera correctly!** It's so tempting to hold your camera with one hand on each side and your elbows tucked in. While it seems intuitive, it also is prone to 'body shake'. Instead, use your left hand to hold the camera (preferably from underneath, resting the camera on your hand) so that the right hand is free to press the shutter button without moving your camera!
- Stand with your legs slightly apart for a steady posture, breathe in, **breathe out**, press the shutter button. This is a simple little trick, but really helps. Our muscles are less strained when we have exhaled and thus are less liable to shake a photo!
- **Lean the camera on a fixed object!** That can be anything from a pillar, pew backs, lecterns to altar rails or chairs/tables. Just make sure that what you are placing the camera on does not obscure your view!



Camera held by a gorilla grip clamped to a chair and using the self-timer

Level 2 onwards:

- Use the **self-timer!** When you have steadied your camera on a fixed object you can avoid further shakes which may happen as you press the shutter button by using the self-timer.
- You may also have a **tripod** or a **gorilla grip**. Smaller/cheaper tripods are a good prop, but they are not as steady as you may think. So, use a self-timer with them, too!

Level 3: You are likely to use a tripod on a regular basis. Use a lower ISO number and a long exposure time. That will ensure good quality. Depending on the quality of your lens you should also not have any problems using a fairly low f-stop.

If you are considering buying a tripod, you'll get what you pay for. A good tripod will set you back from a couple of hundred pounds onwards. Try out before you buy: How steady is it when extended? How easy is it to set up? How heavy/bulky is it to carry? Is it practical for your regular needs?



Steadying your camera - easy when you have a big lens to hold on to!



Steadying a small camera



...but take care not to obscure the lens!!!

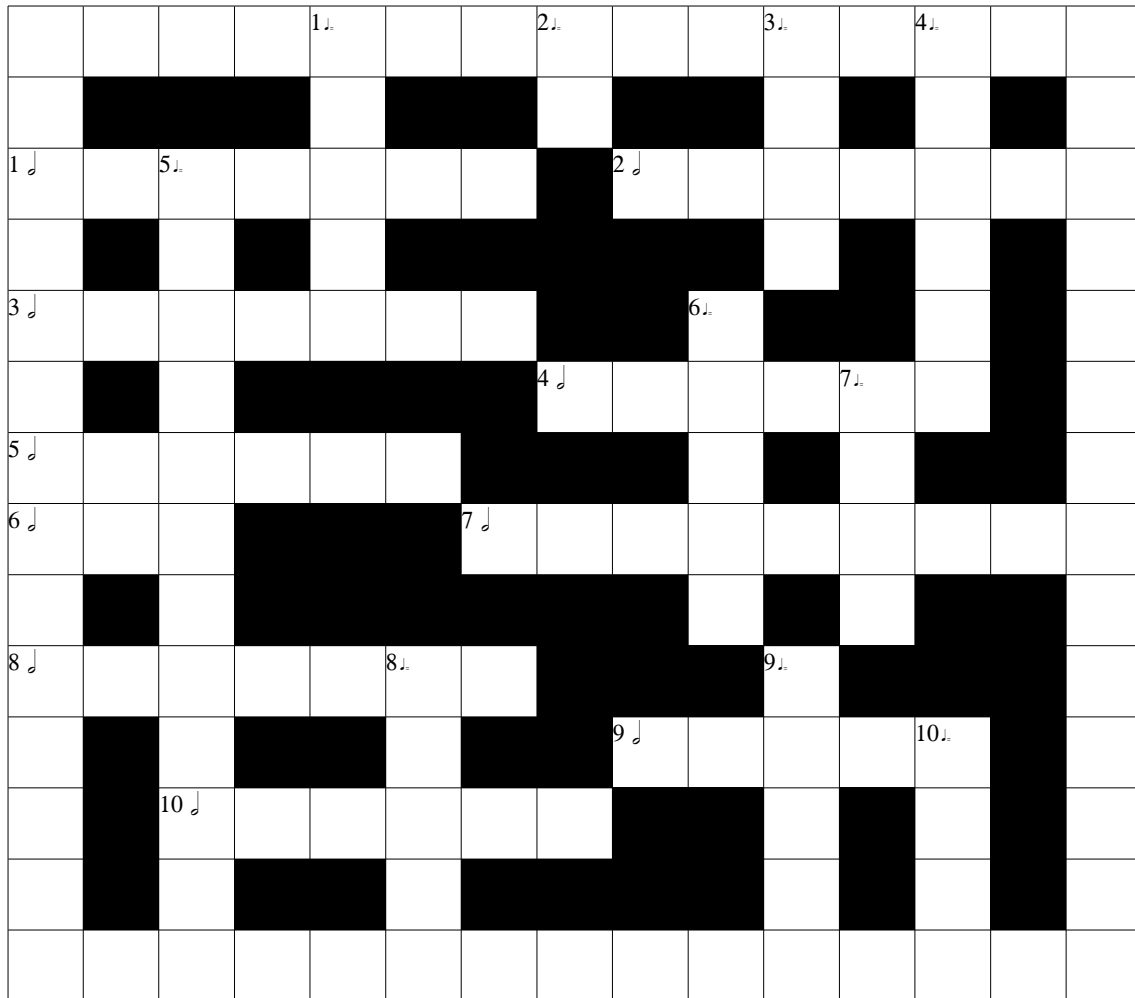


Use some steady furniture



or a pillar as a tripod.

Crossword



Vertical:

- 1. Person doing stupid things
- 2. Animal at the crib
- 3. Found on the extremities of a tree
- 4. Season before Christmas
- 5. Essential item on Christmas TV
- 6. Singing in company
- 7. Type of voice
- 8. Hymn or song in Christmastide
- 9. What we all should be doing at Christmas (but not always do)
- 10. Essential requirement for a 'typical' Christmas, but often not there

Horizontal:

- 1. Male title, no longer commonly used
- 2. Most famous as a set of 7
- 3. Where you expect your Panto to take place
- 4. Dreaded action often performed on left-over Christmas turkey
- 5. Poor sleeping facility for a very special baby
- 6. Animal at the crib
- 7. Important celebration in December
- 8. What needs to be done with a defunct but needed item
- 9. Famous college from where a Carol Service is broadcast
- 10. Needed to power your Christmas lights

The fields around the edge, starting at the top left corner and proceeding clockwise, give the first lines of a famous Christmas Carol.