

The Pimlott Foundation Presents

# L'enfance du Christ

by Hector Berlioz

Saturday 10th December 2016

Programme & Translation





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## COLCHESTER CLASSICS - WHERE CLASSICAL MUSIC MATTERS!



# Dear Friends

Welcome to Pimlott Foundation's special Christmas concert. We are delighted to return to St. Peter's Church, which offers an atmospheric setting for Berlioz' Oratorio.

This performance brings together the Pimlott Foundation Choir, comprising of local choral societies, Family Choir members and keen singers, who have been inspired and rehearsed by Chris Borrett, alongside professional soloists, and the London based Janus Ensemble, conducted by Michael Coleby.

We hope you will enjoy Berlioz' evocative music, which expresses so well, the feelings of the Biblical characters. L'enfance du Christ paints a vivid picture of the Holy Family's flight from their home- an experience still so painfully present in the world we live in today.

The Pimlott Foundation Team

.....

Hector Berlioz

## L'enfance du Christ

The Childhood of Christ

### A Sacred Trilogy

Part 1, Herod's Dream  
Part 2, The Flight into Egypt  
Part 3, The Arrival at Sais

There will a short interval at the end of Part 1.  
Mulled wine and mince pies will be served at the back of the church.



# Translation

## PREMIÈRE PARTIE: Le Songe d'Hérode

### LE RÉCITANT

Dans la crèche, en ce temps, Jésus venait de naître.  
Mais nul prodige encor ne l'avait fait connaître;  
Et déjà les puissants tremblaient,  
Déjà les faibles espéraient.  
Tous attendaient. ...  
Or apprenez, chrétiens, quel crime épouvantable

Au roi des Juifs alors suggéra la terreur,  
Et le céleste avis que, dans leur humble étable,  
Aux parents de Jésus envoya le Seigneur.

### SCÈNE 1

Une rue de Jérusalem. Un corps de garde.  
Soldats romains faisant une ronde de nuit.

### MARCHE NOCTURNE

#### UN CENTURION

Qui vient?

POLYDORUS le commandant de la patrouille Rome!

#### CENTURION

Avancez!

#### POLYDORUS

Halte!

#### CENTURION

Polydorus!

Je te croyais déjà, soldat, aux bords du Tibre!

#### POLYDORUS

J'y serais en effet si Gallus,  
Notre illustre préteur, m'eut enfin laissé libre;  
Mais il m'a sans raison  
Imposé pour prison  
Cette triste cité pour y voir ses folies  
Et d'un roitelet juif garder les insomnies.

#### CENTURION

Que fait Hérode?

#### POLYDORUS

Il rêve, il tremble,  
Il voit partout des traîtres, il assemble  
Son conseil chaque jour;  
Et du soir au matin  
Il faut sur lui veiller;  
Il nous obsède enfin.

#### CENTURION

Ridicule tyran!

Mais va, poursuis ta ronde.

## PART I: Herod's Dream

### NARRATOR

In the manger was born a child whose name was Jesus.  
No warning of his birth was given to the people;  
Yet alarm filled the hearts of kings,  
While it gave hope to the oppressed,  
New hope at last. ....  
Now hear the story told that cheers the hearts of Christians:  
King Herod's dreadful deed, children put to the sword,  
And how the Son of God was led away from danger  
By his parents' humble faith in the word of the Lord.

### SCENE 1

A street in Jerusalem. A Roman guard on night patrol.

### NIGHT MARCH

#### CENTURION

Who's there?

POLYDORUS, the patrol commander  
A Roman.

#### CENTURION

Forward march!

#### POLYDORUS

Halt there!

#### CENTURION

Polydorus!

You'd been sent back to Rome, I thought; but here you are still.

#### POLYDORUS

I'd have gone if I could, but then Gallus,  
Our illustrious commander, decided to keep me  
Here in this dismal place  
Where corruption and greed  
Drive a mad Jewish king to behave like a tyrant.  
At night he is sleepless, a prey to superstition.

#### CENTURION

What can you tell me?

#### POLYDORUS

He's nervous and fearful,  
He thinks he's at the mercy of innumerable  
Traitors and spies. His council meets every day.  
This is our weary task;  
we watch him night and day.

#### CENTURION

What a madman he is!

But go. You're still on duty.

POLYDORUS  
Il le faut bien. Adieu. Jupiter le confonde!

La patrouille se remet en marche et s'éloigne.

## SCENE 2

Intérieur du palais d'Hérode

### AIR D'HÉRODE

HÉRODE  
Toujours ce rêve! encor cet enfant  
Qui doit me détrôner.  
Et ne savoir que croire  
De ce présage menaçant  
Pour ma vie et ma gloire!

Ô misère des rois!  
Régner et ne pas vivre!  
A tous donner des lois,  
Et désirer de suivre  
Le chevrier au fond des bois!  
Ô nuit profonde  
Qui tient le monde  
Dans le repos plongé,  
A mon sein ravagé  
Donne la paix une heure,  
Et que ton voile emeure  
Mon front d'ennuis chargé! ...

O misère des rois, etc.

Effort stérile!  
Le sommeil fuit;  
Et ma plainte inutile  
Ne hâte point ton cours, interminable nuit.

## SCÈNE 3

POLYDORUS  
Seigneur!

HÉRODE  
Lâches, tremblez!  
Je sais tenir encore  
Une épée...

POLYDORUS  
Arrêtez!

HÉRODE (le reconnaissant)  
Ah! c'est toi, Polydore!  
Que viens-tu m'annoncer?

POLYDORUS  
Seigneur, les devins juifs  
Viennent de s'assembler  
Par vos ordres.

HÉRODE  
Enfin!

POLYDORUS  
Ils sont là.

POLYDORUS  
Indeed I am. Farewell. We must pray for his downfall.

The patrol resumes its march and leaves.

## SCENE 2

Inside Herod's palace.

### HEROD'S AIR

HEROD  
Again that nightmare! Again I see that child  
Whose coming seals my fate,  
Who's destined to dethrone me.  
Is there no end to my despair?  
Can a child overthrow me?

Who would envy a king,  
Who rules but has no freedom?  
A king makes laws for all,  
Yet would he not be happier  
Hunting the deer as evening falls?  
O night so tender,  
Let me surrender  
To your serene repose!  
Spare me my endless woes,  
Give me some hope of slumber,  
So 'mid the pain of numberless  
Cares my eyes may close.  
Will the night ease my woes?

Who would envy a king, etc.

My will is failing!  
Powerless to fight,  
Vain is my endless wailing,  
No sooner pass the hours, O never-ending night!

## SCENE 3

POLYDORUS  
My lord!

HEROD  
Stand back! Away!  
I still know how to handle  
A sword. ...

POLYDORUS  
Stay your hand!

HEROD (recognizing him)  
Ah, it's you, Polydorus!  
D'you have something to say?

POLYDORUS  
My lord, the Jewish soothsayers  
have come  
As you ordered.

HEROD  
Very well.

POLYDORUS  
They are here.

HÉRODE  
Qu'ils paraissent!

#### SCÈNE 4

CHŒUR DE DEVINS  
Les sages de Judée,  
Ô roi, te reconnaissent  
Pour un prince savant et généreux;  
Ils te sont dévoués.  
Parle, qu'attends-tu d'eux?

HÉRODE  
Qu'ils veuillent m'éclairer,  
Est-il quelque remède  
Au souci dévorant  
Qui dès longtemps m'obsède?

DEVINS  
Quel est-il?

HÉRODE  
Chaque nuit,  
Le même songe m'épouvante;  
Toujours une voix grave et lente  
Me répète ces mots: «Ton heureux temps  
s'enfuit!  
Un enfant vient de naître  
Qui fera disparaître  
Ton trône et ton pouvoir.»  
Puis-je de vous savoir  
Si cette terreur qui m'accable  
Est fondée,  
Et comment ce danger redoutable  
Peut être détourné?

DEVINS  
Les esprits le sauront,  
Et par nous consultés  
Bientôt ils répondront.

Les devins font des évolutions cabalistiques  
et procèdent à la conjuration.

DEVINS  
La voix dit vrai, seigneur.  
Un enfant vient de naître  
Qui fera disparaître  
Ton trône et ton pouvoir.  
Mais nul ne peut savoir  
Ni son nom, ni sa race.

HÉRODE  
Que faut-il que je fasse?

DEVINS  
Tu tomberas, à moins que l'on ne satisfasse  
Les noirs esprits, et si, pour conjurer le sort,  
Des enfants nouveaux-nés tu n'ordonnes la  
mort.

HÉRODE  
Eh bien! par le fer qu'ils périssent!  
Je ne puis hésiter.  
Que dans Jérusalem,

HEROD  
Bring them in then.

#### SCENE 4

SOOTHSAYERS  
The wise men of Judea,  
O king, make their obeisance  
To their master and lord, their mighty king.  
You have but to command;  
Tell us, what may we do?

HEROD  
Here's what I need to know:  
Can anything be done  
To dispel the alarm  
That never ceases to plague me?

SOOTHSAYERS  
Tell us more.

HEROD  
Every night  
I have the same appalling nightmare,  
I hear the same portentous warning  
In the same solemn voice: "Your rule is at an  
end!  
For a child only just born  
Will destroy your great empire,  
Your kingdom and your throne."  
So what I need to know  
Is whether my constant alarm  
Is well founded.  
I must know how to conquer this danger.  
So tell me what to do.

SOOTHSAYERS  
We will call on the gods,  
They will know what this means,  
And soon they will reply.

The soothsayers perform their cabalistic  
movements and proceed to the incantation.

SOOTHSAYERS  
The dream is true, O king.  
For a child only just born  
Will destroy your great empire,  
Your kingdom and your throne.  
But who he is and where he is from  
No one can tell you.

HEROD  
Then what do you advise me?

SOOTHSAYERS  
Your fate is sealed unless you act on what  
the gods of Darkness demand. You must find  
every newborn child; Not one child must be  
spared, every one must be killed.

HEROD  
They will! By the sword may they perish!  
Give the order at once.  
Go out to every town,  
To Nazareth, to Bethlehem;



A Nazareth, à Bethléem,  
Sur tous les nouveaux-nés  
Mes coups s'appesantissent!  
Malgré les cris, malgré les pleurs  
De tant de mères éperdues,  
Des rivières de sang vont être répandues.  
Je serai sourd à ces douleurs.  
La beauté, la grâce, ni l'âge  
Ne feront faiblir mon courage:  
Il faut un terme à mes terreurs!

DEVINS

Oui! oui! par le fer qu'ils périssent!  
N'hésite pas.  
Que dans Jérusalem,  
A Nazareth, à Bethléem,  
Sur tous les nouveaux-nés  
Tes coups s'appesantissent!  
Oui, malgré les cris, malgré les pleurs  
De tant de mères éperdues,  
Les rivières de sang qui seront répandues,  
Demeure sourd à ces douleurs!  
Que rien n'ébranle ton courage!  
Et vous, pour attiser sa rage,  
Esprits, redoublez ses terreurs!

## SCÈNE 5

MARIE

O mon cher fils, donne cette herbe tendre  
A ces agneaux qui vers toi vont bêlant;  
Ils sont si doux! laisse, laisse-les prendre.  
Ne les fais pas languir, ô mon enfant.

MARIE, JOSEPH

Répands encor ces fleurs sur leur litière.  
Ils sont heureux de tes dons, cher enfant;  
Vois leur gaieté, vois leurs jeux, vois leur mère  
Tourner vers toi son regard caressant.

MARIE

Oh! sois béni, mon cher et tendre enfant!

JOSEPH

Oh! sois béni, divin enfant!

## SCÈNE 6

CHŒUR D'ANGES INVISIBLES

Joseph! Marie!  
Ecoutez-nous.

MARIE, JOSEPH

Esprits de vie,  
Est-ce bien vous?

ANGES

Il faut sauver ton fils  
Qu'un grand péril menace,  
Marie.

MARIE

O ciel, mon fils!

ANGES

Oui, vous devez partir  
Et de vos pas bien dérober la trace;

No infant shall be spared,  
No child escape the slaughter.  
Let mothers wail, let fathers cry,  
There'll be no mercy, no compassion.  
Blood will flow. No one can sway my  
determination.  
All newborn babes are doomed to die.  
Grace and beauty will not affect me,  
No appeal for mercy will deflect me.  
That cursed dream will I defy!

SOOTHSAYERS

Yes, yes! By the sword may they perish!  
Put them to death! Go out to every town,  
To Nazareth, to Bethlehem;  
No infant shall be spared,  
No child escape the slaughter. Let mothers  
wail, let fathers cry, There'll be no mercy, no  
compassion. There'll be rivers of blood in an  
orgy of slaughter. Let not a single one escape!  
No weeping mother will affect you.  
May all the powers enflame your murderous  
passion! If you falter, the nightmares and dreams  
will return!

## SCENE 5

MARY

O dearest child, see the kindness of nature!  
These gentle lambs show affection by bleating;  
They are so mild! Let them feed from your  
fingers,  
See that they are contented, O dearest child.

MARY, JOSEPH (together)

Lay out a bed of flowers around where they are  
resting. They take your gift with delight, dearest  
child. Watch them at play, see their games,  
skipping with joy! Now their mother reveals her  
love and devotion to you.

MARY

O may your sleep be blest, my child!

JOSEPH

O may your sleep be blest, my child!

## SCENE 6

ANGELS

Joseph! Mary!  
We call to you!

MARY

O heavenly spirits!  
We hear your voice.

ANGELS

O Mary, save your son.  
The holy child is in mortal danger.

MARY

O heaven! My son!

ANGELS

Yes, you must go at once,  
And leave no trace, so no one will pursue you;

Dès ce soir au désert vers l’Egypte il faut fuir.

MARIE, JOSEPH  
A vos ordres soumis, purs esprits de lumière,  
Avec Jésus au désert nous fuirons.  
Mais accordez à notre humble prière  
La prudence, la force, et nous le sauverons.

ANGES  
La puissance céleste  
Saura de vos pas écarter  
Toute rencontre funeste.

MARIE, JOSEPH  
En hâte, allons tout préparer.

ANGES  
Hosanna! Hosanna!

DEUXIÈME PARTIE: La Fuite en Egypte

OUVERTURE  
Les bergers se rassemblent devant l’ètable de  
Bethléem.

ADIEUX DES BERGERS A LA SAINTE  
FAMILLE

CHŒUR DES BERGERS  
Il s’en va loin de la terre  
Où dans l’étable il vit le jour.  
De son père et de sa mère  
Qu’il reste le constant amour!  
Qu’il grandisse, qu’il prospère  
Et qu’il soit bon père à son tour.

Oncques si, chez l’idolâtre  
Il vient à sentir le malheur,  
Fuyant la terre marâtre,  
Chez nous qu’il revienne au bonheur.  
Que la pauvreté du pâtre  
Reste toujours chère à son cœur.

Cher enfant, Dieu te bénisse!  
Dieu vous bénisse, heureux époux!  
Que jamais de l’injustice  
Vous ne puissiez sentir les coups.  
Qu’un bon ange vous avertisse  
Des dangers planant sur vous!

LE REPOS DE LA SAINTE FAMILLE

LE RÉCITANT  
Les pèlerins étant venus  
En un lieu de belle apparence,  
Où se trouvaient arbres touffus  
Et de l’eau pure en abondance  
Saint Joseph dit: «Arrêtez-vous  
Près de cette claire fontaine.  
Après si longue peine  
Reposons-nous.»

L’enfant Jésus dormait.  
Pour lors Sainte Marie,  
Arrêtant l’âne, répondit:  
«Voyez ce beau tapis d’herbe douce et fleurie,

Journey over the desert, leave for Egypt tonight!

MARY AND JOSEPH  
Your command we obey, heaven-sent angel  
voices. We will take flight into Egypt at once. First  
hear our prayer, we humbly beseech you, Give us  
wisdom and courage. Thus may Jesus be saved.

ANGELS  
The dominion of heaven  
Will guide you and keep you from harm.  
mischance will befall you.

MARY AND JOSEPH  
So now let us hasten to go.  
We must not delay, we must hasten to go.

ANGELS  
Hosanna! Hosanna!

PART II: The Flight into Egypt

OVERTURE  
The shepherds gather at the stable in  
Bethlehem.

THE SHEPHERDS’ FAREWELL TO THE HOLY FAMILY

CHORUS OF SHEPHERDS  
Hasten now to leave the manger  
Wherein your holy child was born.  
May you soon be free from danger,  
Escaping to a brighter dawn.  
There find shelter with a stranger,  
There be free from hatred and scorn!

When you heard the angels’ warning,  
You turned to God to lend his aid.  
In the hope of soon returning  
You trusted in God’s mercy and prayed.  
Now the child will grow in learning  
From his father his humble trade.

God be with you as you travel  
To seek a land where you are free!  
Friends and neighbours there will marvel  
How he alone our pain can see.  
May his mercy keep you from evil,  
So may all things ever be!

THE REPOSE OF THE HOLY FAMILY

NARRATOR  
Lonely and painful was the road  
Till the travellers rested in a shady place  
Where leafy trees and bushes stood  
And where the water flowed in abundance.  
Then said Joseph: “Here let us stay.  
Here the spring will cool and restore us.  
Our journey has been long,  
Repose will end our day.”

The baby Jesus slept...  
His mother, holy Mary,  
Halted their poor donkey and said:  
“See there the flowering meadow, green and  
plenteously blooming,



Le Seigneur pour mon fils au désert l'étendit.»

Puis s'étant assis sous l'ombrage  
De trois palmiers au vert feuillage,  
L'âne paissant,  
L'enfant dormant,  
Les sacrés voyageurs quelque temps  
sommeillèrent

Bercés par des songes heureux,  
Et les anges du ciel, à genoux autour d'eux,  
Le divin enfant adorèrent.

CHŒUR D'ANGES

Alleluia! Alleluia!

TROISIÈME PARTIE: L'Arrivée à Saïs

LE RÉCITANT

Depuis trois jours, malgré l'ardeur du vent,  
Ils cheminaient dans le sable mouvant.  
Le pauvre serviteur de la famille sainte,  
L'âne, dans le désert était déjà tombé;  
Et, bien avant de voir d'une cité l'enceinte,  
De fatigue et de soif son maître eût succombé  
Sans le secours de Dieu.  
Seule Sainte Marie  
Marchait calme et sereine, et de son doux  
enfant  
La blonde chevelure et la tête bénie  
Semblaient la ranimer sur son cœur reposant.  
Mais bientôt ses pas chancelèrent. ...  
Combien de fois les époux s'arrivèrent...  
Enfin pourtant, ils arrivèrent  
A Saïs, haletants,  
Et presque mourants.  
C'était une cité dès longtemps réunie  
A l'empire romain,  
Pleine de gens cruels, au visage hautain.  
Oyez combien dura la navrante agonie  
Des pèlerins cherchant un asile et du pain.

SCÈNE 1

L'intérieur de la ville de Saïs

DUO

MARIE

Dans cette ville immense  
Où le peuple en foule s'élance,  
Quelle rumeur!  
Joseph! J'ai peur! ...  
Je n'en puis plus... las!... Je suis morte...  
Allez frapper à cette porte.

JOSEPH

Ouvrez, ouvrez, secourez-nous!  
Laissez-nous reposer chez vous!  
Que l'hospitalité sainte soit accordée  
A la mère, a l'enfant. Hélas! de la Judée  
Nous arrivons à pied.

CHŒUR DE ROMAINS

Arrière, vils Hébreux!  
Les gens de Rome n'ont que faire  
De vagabonds et de lépreux!

See the Lord's wondrous work, fields and  
meadows  
outspread."

There the Holy Family rested.

On fresh green grass the donkey feasted.

Cooled by the shade

The baby slept,

While his parents at last closed their eyes; they  
were weary. Lulled gently by heavenly dreams.  
And the angels of heaven gathered round on  
their knees.

Praising God, they worshipped the holy child.

CHORUS

Alleluia! Alleluia!

PART III: The Arrival at Saïs

NARRATOR

For three long days they drove against the  
wind; The going was hard across the shifting  
sand. The wretched beast that carried all their  
scant possessions, Failing fast, its body spent,  
fell lifeless to the ground. Even his master  
flagged from hunger and exhaustion; Were it  
not for the Lord protecting him in need  
He surely would have died. Only Mary pressed  
onward, Serene, calm and determined,  
inspired to carry on By gazing at the godlike  
repose of her baby.  
His fair beauty gave courage and strength to  
her heart. Soon her pace too began to falter  
Their journey seemed to bring no hope of  
shelter. But then at last they came to a city  
Named Saïs. They were weak and near to  
death. The city for some years had been ruled  
by the Romans And bound by their laws.  
Fierce were the men who lived under oath to  
that cause. Now hear how piteous was the  
distress of the travellers As they approached  
the town and sought shelter and food.

SCENE I

Within the city of Saïs

DUO

MARY

City in ceaseless motion,  
All around is endless confusion.  
Oh, I'm afraid!  
What crowds! What noise!  
Joseph, I'm dying! O have pity!  
Try every door in this vast city.

JOSEPH (knocking)

Open, I pray! Open your door!  
We are weak, we can do no more.  
Welcome a penniless stranger, pity the mother  
And comfort her child. From Judea have we  
come; Painful and hard the road!

VOICES (within)

Begone! Off, loathsome Jew!  
No Roman ever would consort  
With beggars and lepers such as you!

MARIE  
Mes pieds de sang teignent la terre!

JOSEPH  
Seigneur! ma femme est presque morte!

MARIE  
Jésus va mourir... c'en est fait:  
Mon sein tari n'a plus de lait.

JOSEPH  
Frappons encore à cette porte.

Oh! par pitié, secourez-nous!  
Laissez-nous reposer chez vous!  
Que l'hospitalité sainte soit accordée  
A la mère, à l'enfant. Hélas! de la Judée  
Nous arrivons à pied.

CHŒUR D'ÉGYPTIENS  
Arrière, vils Hébreux!  
Les gens d'Egypte n'ont que faire  
De vagabonds et de lépreux!

JOSEPH  
Seigneur! sauvez la mère!  
Marie expire ... c'en est fait ...  
Et son enfant n'a plus de lait.  
Votre maison, cruels, reste fermée!  
Vos cœurs sont durs. Sous la ramée  
De ces sycomores, l'on voit  
Tout à l'écart, un humble toit...  
Frappons encor...  
Mais qu'à ma voix unie  
Votre voix si douce, Marie,  
Tente aussi de les attendrir.

MARIE  
Hélas! nous aurons à souffrir  
Partout l'insulte et l'avanie.  
Je vais tomber...

JOSEPH  
Oh! par pitié,

MARIE, JOSEPH  
Oh! par pitié, secourez-nous!  
Laissez-nous reposer chez vous!  
Que l'hospitalité sainte soit accordée  
Aux parents (à la mère), à l'enfant. Hélas! de la  
Judée  
Nous arrivons à pied.

## SCÈNE 2

L'intérieur de la maison des Ismaélites

LE PÈRE DE FAMILLE  
Entrez, entrez, pauvres Hébreux:  
La porte n'est jamais fermée  
Chez nous, aux malheureux.

Joseph et Marie entrent.  
Grands Dieux! Quelle détresse!  
Qu'autour d'eux on s'empresse!

MARY  
See how my weary feet are bleeding!

JOSEPH  
Dear Lord, give her your aid, she's dying!

MARY  
The baby is weak; will he live?  
Sadly I have no milk to give.

JOSEPH  
Here's one more door, we must keep trying.  
(knocking)  
Pity, I pray! Open your door!  
We are weak, we can do no more.  
Welcome a penniless stranger, pity the mother  
And comfort her child. From Judea have we  
come;  
Painful and hard the road!

VOICES (within)  
Begone! Off, loathsome Jew!  
Egyptians never would consort  
With beggars and lepers such as you!

JOSEPH  
O Lord! Save the poor mother!  
Mary is frail, she may not live!  
Truly she has no milk to give.  
Your doors are firmly closed. You do reject us,  
You have no heart... Beneath the branches  
Of those shady palm trees I see  
All on its own a humble dwelling...  
I'll knock once more...  
This time with me, dear Mary,  
Your sweet voice will carry persuasion  
And will surely urge them to hear.

MARY  
So must we everywhere endure  
Humiliation and derision? This is the end...

JOSEPH  
Pity, I pray!

JOSEPH AND MARY (together)  
Pity, I pray! Open your door!  
We are weak, we can do no more.  
Welcome a penniless stranger, pity the parents  
And comfort their child. From Judea have we  
come;  
Painful and hard the road!

## SCENE 2

At the threshold of his house:

FATHER  
Come in, here you shall stay.  
Our door is never closed to those  
In distress. Welcome, I say.  
Poor Jews, come in, I pray.

Joseph and Mary enter.  
The interior of the Ishmaelites' house



Filles et fils et serviteurs  
Montrez la bonté de vos cœurs!  
Que de leurs pieds meurtris  
on lave les blessures!  
Donnez de l'eau, donnez du lait,  
des grappes mûres;  
Préparez à l'instant  
Une couchette pour l'enfant.

#### CHŒUR D'ISMAÉLITES

Que de leurs pieds meurtris on lave les  
blessures!  
Donnez de l'eau, donnez du lait, des grappes  
mûres; Préparez à l'instant  
Une couchette pour l'enfant.  
Le jeunes Ismaélites et leurs serviteurs  
se dispersent dans la maison,  
exécutant les ordres divers du Père de famille.

#### LE PÈRE DE FAMILLE

Sur vos traits fatigués la tristesse est  
empreinte;  
Ayez courage, nous ferons ce que nous  
pourrons  
Pour vous aider.  
Bannissez toute crainte;  
Les enfants d'Ismaël  
Sont frères de ceux d'Israël.  
Nous avons vu le jour au Liban, en Syrie.  
Comment vous nomme-t-on?

#### JOSEPH

Elle a pour nom Marie,  
Je m'appelle Joseph, et nous nommons  
l'enfant  
Jésus.

#### LE PÈRE DE FAMILLE

Jésus! quel nom charmant!  
Dites, que faites-vous pour gagner votre vie?  
Oui, quel est votre état?

#### JOSEPH

Moi, je suis charpentier.

#### LE PÈRE DE FAMILLE

Eh bien, c'est mon métier;  
Vous êtes mon compère.  
Ensemble nous travaillerons,  
Bien des deniers nous gagnerons.  
Laissez faire.  
Près de nous Jésus grandira,  
Puis bientôt il vous aidera  
Et la sagesse il apprendra.  
Laissez, laissez faire.

#### CHŒUR

Laissez, laissez faire.  
Près de nous Jésus grandira  
Puis bientôt il vous aidera,  
Et la sagesse il apprendra.

#### LE PÈRE DE FAMILLE

Pour bien finir cette soirée  
Et rejouer nos hôtes, employons  
La science sacrée,  
Le pouvoir des doux sons.

Great heavens! Such sore affliction!  
Give them care and attention. Come, sons  
and daughters, gather here, Show them they  
have nothing to fear.  
Bind up their wounded feet, relieve their pain  
and wash them. Bring milk and water, bread  
and precious fruit to refresh them. See that the  
baby has a bed.

#### CHORUS

Bind up their wounded feet, relieve their pain  
and wash them.  
Bring milk and water, fruit and bread,  
See that the baby has a bed.  
The young Ishmaelites  
and their servants  
scatter round the house,  
carrying out the father's various orders.

#### FATHER

Those sad features betray signs of bitter  
misfortune.  
But we will help you. We will do all we can  
To heal your troubled spirits.  
There is nothing to fear here;  
We are children of Ishmael,  
So we are kinsmen to you.  
We too have travelled far  
from our birthplace in Syria. So tell me, what  
are your names?

#### JOSEPH

The mother's name is Mary,  
And my own name is Joseph. We call the  
child  
Jesus.

#### FATHER

Jesus! A charming name!  
Tell me, I need to ask you, what is your  
profession? Yes, what trade do you do?

#### JOSEPH

Carpentry is my trade.

#### FATHER

That's my profession too!  
So you and I are partners.  
We'll work together side by side,  
Care for our families with pride  
And devotion.  
Here will Jesus prosper and grow,  
You will teach him all you know,  
On him the gift of truth bestow.  
He will thrive among us.

#### CHORUS

He will thrive among us.  
Here will Jesus prosper and grow,  
You will teach him all you know,  
On him the gift of truth bestow.

#### FATHER

To bring this day to a conclusion  
We offer entertainment for our guests,  
And a small celebration.  
With the beauty of sound  
My children will enrapture your ears. We invite

Prenez vos instruments, mes enfants; toute  
peine  
Cède à la flûte unie à la harpe thébaine.

TRIO pour deux flûtes et harpe, exécuté par  
les jeunes Ismaélites

LE PÈRE DE FAMILLE (s'adressant à Marie)  
Vous pleurez, jeune mère.  
Douce larmes, tant mieux!

Allez dormir, bon père,  
Bien reposez,  
Mal ne songez.  
Plus d'alarmes;  
Que les charmes  
De l'espoir du bonheur  
Rentrent en votre cœur.

MARIE, JOSEPH  
Adieu, merci, bon père,  
Déjà ma peine amère  
Semble s'enfuir,  
S'évanouir.  
Plus d'alarmes.  
Oui, les charmes  
De l'espoir du bonheur  
Rentrent en notre cœur.

CHŒUR  
Allez dormir, bon père,  
Doux enfant, tendre mère,  
Bien reposez,  
Mal ne songez.  
Plus d'alarmes;  
Que les charmes  
De l'espoir du bonheur  
Rentrent en votre cœur.

## ÉPILOGUE

LE RÉCITANT  
Ce fut ainsi que par un infidèle  
Fut sauvé le Sauveur.  
Pendant dix ans Marie, et Joseph avec elle  
Virent fleurir en lui la sublime douceur,  
La tendresse infinie  
A la sagesse unie.  
Puis enfin de retour  
Au lieu qui lui donna le jour  
Il voulut accomplir le divin sacrifice  
Qui racheta le genre humain  
De l'éternel supplice  
Et du salut lui fraya le chemin.

LE Récitant, CHŒUR  
Ô mon âme, pour toi que reste-t-il à faire,  
Qu'à briser ton orgueil devant un tel mystère!

Ô mon cœur, emplis-toi du grave et pur  
amour,  
Qui seul peut nous ouvrir le céleste séjour.

Amen.

you,  
Sure that the Theban harp and flute will  
delight you.

Trio for two flutes and harp, performed by the  
young Ishmaelites

FATHER (to Mary)  
I see tears, gentle Mary...  
You are weeping, for joy!

So take your rest, good father,  
May sweet repose  
Bring to a close  
All affliction;  
May affection  
And our love play their part  
Bringing hope to your heart.

MARY AND JOSEPH  
Accept our thanks, good father.  
We'll live and work together.  
Our Lord we bless,  
Free from distress  
And affliction.  
May affection  
And our love play their part  
Bringing hope to our heart.

CHORUS  
So take your rest, good father,  
Gentle child, tender mother.  
May sweet repose  
Bring to a close  
All affliction;  
May affection  
And your love play their part  
Bringing hope to your heart.

## EPILOGUE

NARRATOR  
And thus it was that by an unbeliever  
Our Saviour was saved.  
Ten years resided Mary and Joseph in Egypt.  
There did the holy child grow in wisdom and  
grace. For in him were combined  
The gifts of faith and kindness.  
It was safe to return At last to where the child  
was born. The supreme sacrifice was he  
destined to suffer.  
For it was written that the human race  
Would be delivered, And by his death be  
received into heaven.

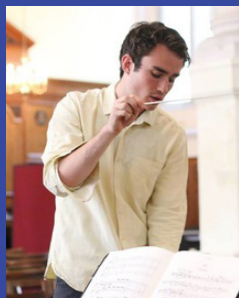
MYSTIC CHORUS  
O my spirit, bow low before so great a wonder!  
God will triumph and break the gates of hell  
asunder. O my heart, ever show a pure and  
noble love, And dwell at last in heaven with the  
angels above.

Amen.



## Michael Coleby

### Conductor



Michael Coleby has recently graduated from the University of Bristol with a degree in music. Formerly a cellist in the National Youth Orchestra Of Great Britain, Michael's passion for conducting flourished during his final year at Bristol University when he conducted the University Opera Society in a full scale production of Mozart's Magic Flute, under the guidance of Sir Roger Norrington.

Now based in London, Michael regularly attends orchestral rehearsals to gain knowledge whilst receiving tuition from Peter Stark and Barry Wordsworth. Furthermore, Michael is very excited about the prospect of creating a new project and committed to helping young composers whilst developing himself as a musician.

## Christopher Borrett

### Choral Director



Christopher has held the post of Director of Music at St Mary-le-Tower, Ipswich from 2015. In this time the choir has appeared on BBC 1's Songs of Praise and has broadcast a service on BBC Radio Suffolk. In addition to the five services a week, the choir tours annually, has recorded and given a world premiere of Ubi caritas by the Classic FM broadcaster and composer John Brunning, and has performed regular concerts including Vivaldi's Gloria in D, with James Bowman CBE.

In addition to his post at St Mary-le-Tower, Christopher enjoys a varied musical career, singing with some of the UK's leading ensembles such as the Marian Consort and the Dunedin Consort. He is also Musical Director of the Ipswich Chamber Choir, a singing teacher at Felsted School, a published composer and a freelance bass-baritone.

Christopher began his musical education at Ampleforth College in Yorkshire, followed Tewkesbury Abbey before becoming a choral scholar at New College, Oxford. After university Christopher was appointed a Gentleman of the Chapel Royal at Hampton Court Palace as well as gaining a place on the prestigious Monteverdi Choir Apprenticeship Scheme. After a year of touring with the choir and coaching from Sir John Eliot Gardiner, he continued to sing as a full member of the ensemble, participating in concerts ranging from Beethoven's Missa Solemnis in the Carnegie Hall in New York to Mozart's Mass in C minor at the Nobel Prize Concert in Stockholm.

As a soloist Christopher has performed with the Monteverdi Choir for HRH Prince of Wales. He has also sung with Schola Cantorum of Tewkesbury Abbey, Concerto Grosso Berlin and The Mahler Chamber Orchestra amongst others.

Christopher began his association with The Pimlott Foundation in 2010. He has led singing and composition workshops in schools in Suffolk and has conducted performances of Handel's Messiah, Purcell's Hail, Bright Cecilia, Charpentier's Messe de Minuit and J.S. Bach's Weihnachts Oratorium.





## Dominic Sedgwick

### Joseph



London-based baritone Dominic Sedgwick currently studies with Robert Dean on the prestigious Opera Course at the Guildhall School of Music and Drama.

This year he has performed the title role in Owen Wingrave for British Youth Opera's 2016 season, Duke Robert in Tchaikovsky's *Iolanta* and Junius The Rape of Lucretia for GSMD Opera. In 2017 he will create the role of Damyan in Julian Phillips' new opera *The Tale of Januarie*, commissioned by GSMD/ROH, before returning to Glyndebourne to cover Harlequin in their revival production of *Ariadne auf Naxos*. Previous operatic roles include Scherasmin Oberon with the LSSO; Falke *Die Fledermaus* for Opera Danube; Papageno *Die Zauberflöte* as a Longborough Festival Opera Young Artist; Count Almaviva *Le Nozze di Figaro* for Cambridge University Opera and the role of Benjamin Britten in Iain Burnside's 2013 production of *Journeying Boys*.

Dominic is a Britten Pears Young Artist, a 2015/16 and 2016/17 Drake Calleja Scholar and a winner of the Three Choirs Felicity Lott Competition. He was selected to perform in public masterclass with Joyce Didonato for her 2015 Barbican Spotlight, and has also worked in masterclass with, amongst others, Susan Bullock, Edith Wiens, Simon Keenlyside and Ann Murray. He is very grateful to the Worshipful Companies of Grocers and Goldsmiths for their generous support. In recital, Dominic has performed with the Guildhall Song Guild, making his Barbican Hall debut in 2015, and has previously performed for the Three Choirs Festival 2015, the London Song Festival and the Cadogan Hall's 'Chelsea Sketch Club Series' amongst other venues. He was recently a finalist in the Stuart Burrows International Voice Award.

Before starting his studies at GSMD, Dominic read Theology at Clare College, Cambridge where he held a choral scholarship. Opera's production of Schoenberg's *Moses und Aron* with performances at the Royal Opera House. For more information visit [www.helenbrucemezzo.com](http://www.helenbrucemezzo.com)

## Catrin Pryce-Jones

### Marie



Catrin Pryce-Jones is currently studying at the Royal Academy of Music under the tutelage of Lillian Watson and Jonathan Papp. She graduated in 2014 from the Royal Conservatoire of Scotland, where she studied violin and voice.

From an early age she competed in the famous Mrs Sunderland Festival, winning many classes, and was a member of the Yorkshire Youth Choir.

Following her studies at Chethams School of Music and Huddersfield New College, she spent four years at the Royal Conservatoire of Scotland. During her time there she sang as a member of Les Sirenes, the BBC Choir of the Year 2013, and was a regular member of the professional choir of St Mungo's Cathedral in Glasgow, where she sang a solo in the BBC televised Jubilee service attended by Her Majesty the Queen.

Whilst at the Royal Conservatoire of Scotland, Catrin was in demand as a soloist for both contemporary and early music, premiering many specially written contemporary compositions. As a member of the contemporary Said Ensemble, she performed in the Sound Festival, Aberdeen.

She has been a soloist with several Choral Societies including the Edinburgh Choral Union, Hutchesons' Choral Society and the Halifax Choral Society, with whom she sang Haydn's Nelson Mass, Handel's Messiah and Schubert's Mass in G.

In August 2016, Catrin performed the role of Adele in the opera 'Die Fledermaus', with the Winterbourne Opera Company, Salisbury.

Catrin is extremely grateful to the Dame Eva Turner Scholarship, Pimlott Foundation and Ian Mitchell Trust for their generous support during her studies.





## Jerome Knox Herod



Baritone Jerome Knox was born in Harrow, Middlesex and is the inaugural recipient of the Gleneagles Scholarship as he joins the Alexander Gibson Opera School at the Royal Conservatoire of Scotland studying with Scott Johnson. Previously, Jerome studied with Russell Smythe at the Royal College of Music is also a Classical studies graduate from the University of Edinburgh.

Operatic roles include the title role in Don Giovanni/Mozart (Hampstead Garden Opera), Leporello Don Giovanni (Euphonia, Rye Arts), Oreste Iphigénie en Tauride/ Gluck (Euphonia, Drayton Arms), Shaunard La bohème/ Puccini, (Magnetic Opera), Melisso Alcina/ Handel (Ryedale festival, National tour) Don Pomponio La Gazzetta/Rossini, Le Fauteuil L'enfant et les Sortilèges/Ravel and Sprecher Die Zauberflöte/Mozart (RCMIOS), Masetto Don Giovanni (Co-opera Co, London), Nick Shadow The Rake's Progress/Stravinsky, Somnus Semele/Handel, Badger and Harasta The Cunning Little Vixen/Janáček (Edinburgh Studio Opera). He also created the role of WH Auden in Journeying Boys/Iain Burnside at RCM. Jerome recently made his solo debut in the Royal Albert Hall and was a soloist at the Edinburgh Jazz festival.

Solo performances include Handel's Messiah, Vaughan Williams's Five Mystical Songs, Fauré's Requiem, Duruflé's Requiem, Puccini's Messa di Gloria, Haydn's Creation, Cäcilienmesse and Nelson Mass, Handel's Dixit Dominus, Bach's Johannes-Passion, Wachet auf and Weihnachtsoratorium. He has recently participated in masterclasses with Roderick Williams and Dame Anne Evans. Upcoming solo performances the role of Pallante in Handel's Agrippina at the RCS in January 2017. He also sings Handel's Messiah with the Dunedin Consort in Perth, Edinburgh, Glasgow and London in December 2016.

## Thomas Atkins Narrator



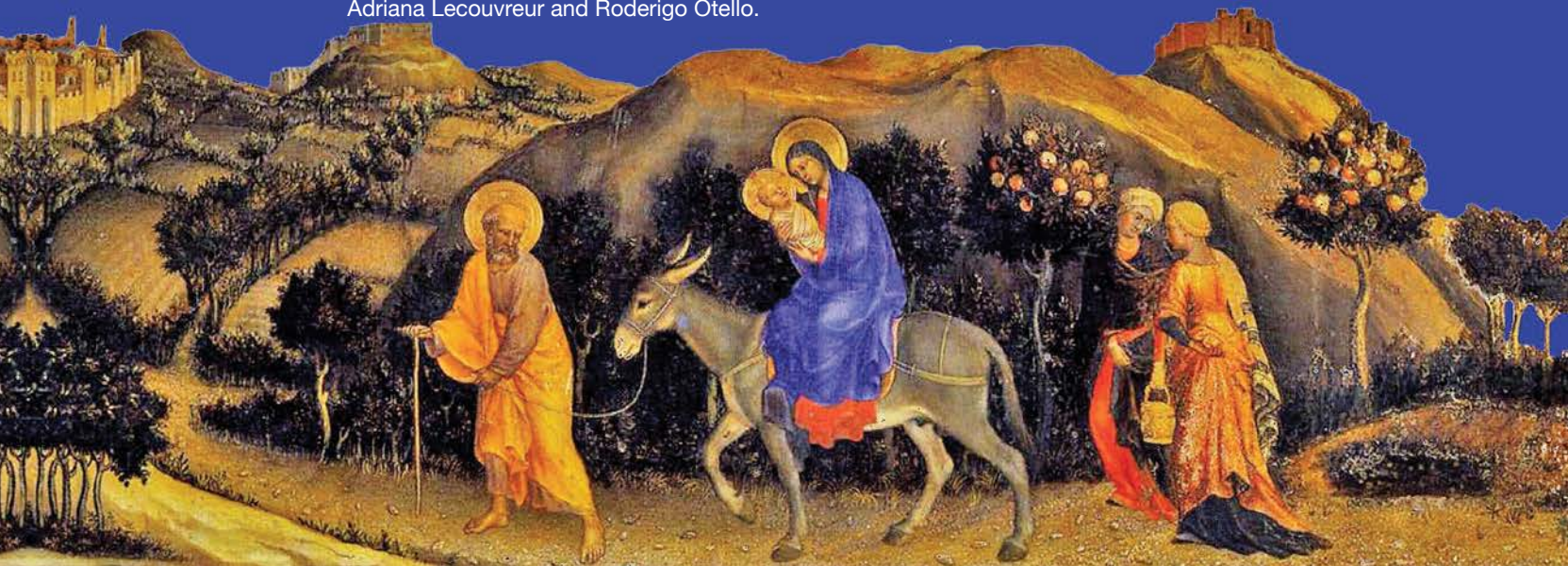
Thomas recently completed the Opera Course at the Guildhall School of Music & Drama, under the tutelage of Adrian Thompson. In 2013 he was awarded the New Zealand Arts Foundation Patronage Award. Recent concert performances include Soloist alongside Dame Kiri Te Kanawa at the 2014 Yakushiji Otobutai, Japan and Dritter Lakai in excerpts from Der Rosenkavalier with the London Symphony Orchestra conducted by Sir Mark Elder.

Thomas was a finalist in the Guildhall School of Music & Drama "Gold Medal" in 2015 and is the recipient of the Guildhall School of Music & Drama award, the Sheila Prior Prize, the Phoebe Patrick Award and the Vianden International Summer School Award, all from the 2012 IFAC Australian Singing Competition. Roles include Pastore (Cover) in Monteverdi's Orfeo (Royal Opera); Tenor Solo: Anamchara - Songs of Friendship Pippa Murphy & Alexander McCall Smith (Scottish Opera); Don Ottavio (cover) Don Giovanni (New Zealand Opera); Arlecchino (Cover) in Jonathan Dove's The Adventures of Pinocchio (Guildhall School of Music & Drama), Corrado Il Corsaro (New Zealand School of Music); Ferrando Così Fan Tutte (Opera in a Days Bay Garden); Oronte Alcina (Opera in a Days Bay Garden); Borsa (cover) Rigoletto (NZO); Don José Carmen (New Zealand Choral Federation) and Lysander: A Midsummer Night's Dream (New Zealand School of Music). Concert engagements include Tippett's A Child of Our Time, Mozart's Requiem, Dubois' Seven Last Words of Christ, Vaughan Williams' Mass in G Minor, Handel's Messiah and guest appearances at Nelson's Opera in the Park.

Thomas gratefully acknowledges the financial support of the Kiri Te Kanawa Foundation. Thomas was a 2013/14 Freemasons Dame Malvina Major Emerging Artist with NZ Opera.

Recent engagements include Florindo in Wolf Ferrari's Le Donne Curiose and Male Chorus The Rape of Lucretia (Guildhall School of Music), Concerts with Kiri te Kanawa in Japan, Lampwick The Adventures of Pinocchio in Cambridge, Verdi Requiem at Walthamstow Town Hall (Forest Philharmonic), Pinkerton Madama Butterfly with Grimeborn Festival, Opera Galas in Budapest, Mozart Requiem in Switzerland and Rossini Stabat Mater in Milton Keynes.

Thomas joins the Jette Parker Young Artists Programme at the Royal Opera House, Covent Garden for the 2016/2017 season, where his roles include Pilade Oreste, Faninal's Major Domo Der Rosenkavalier, Poisson Adriana Lecouvreur and Roderigo Otello.





## Richard Moore

### Polydorus / Le Pere



Bass-Baritone Richard Moore grew up in Suffolk and studied with Peter Wilson at the Royal Northern College of Music. He is a BBC Introducing Classical Artist.

Recent appearances on the opera stage include Frank Murrant/Street Scene (RNCM Opera), Bricoleur/Louise (Buxton Festival Opera) and Mago Cristiano/Rinaldo (Longborough Festival Opera). Richard will return to Buxton in 2017 as a chorister and also to sing the role of Il Medico in Verdi's Macbeth.

Richard keeps a busy schedule as a recitalist and concert soloist across the UK. Recent performances include Rossini Petite Messe Solennelle, Vaughan Williams Songs of Travel with the Chiltern Sinfonia and MacMillan Seven Last Words from the Cross with the BBC Philharmonic Orchestra. He also maintains a close relationship with St Martin in the Fields, most recently appearing as a soloist in Handel Messiah, Vaughan Williams Fastasia on Carols, and Bach Cantata 153. He is a founder member of Dame Emma Kirkby's Dowland Works and performs with the group at venues such as Dartington Hall and Holywell Music Room, Oxford.

Richard started singing as boy chorister at St John's College Cambridge under Christopher Robinson CBE. After a degree in Music and Spanish at the University of Sussex he spent a year living in Chile and Georgia. Upon returning to the UK he held positions at Gloucester Cathedral, Chelmsford Cathedral and St Martin in the Fields before starting his post graduate studies at the RNCM. He was the winner of the President's Prize at the 2015 Bromsgrove International Young Musicians Competition, the 2nd Prize at the 2015 AESS National English Song Competition and is the winner of multiple prizes at the RNCM.

Plans include Beriloz L'enfance du Christ with the Janus Ensemble, Monteverdi Vespere de 1610, a recital in Hereford Cathedral, appearances with Dowland Works across the UK and extra chorus at Opera North and La Monnaie, Brussels.

He is very grateful for the generous support of The James Caird Trust, The D'Oyly Carte Charitable Trust, The Francis Higgins Award, The Pimlott Foundation and his Grandfather - Dr Richard Moore.

## Zachary Kleanthous

### Centurion



Zachary is a 21 year old Tenor who studies singing with Roderick Earle. He began singing three years ago after watching his friends perform with a local choir.

In 2014, he was both Tendring Young Musician and Colchester Singer of the Year. From 2013 – 2015, Zachary held a Young Singers Award from the University of Essex Choir and in 2015 won the Ian and Mary Cook Award for the most talented young singer under 24 years old. During his time with the choir he performed Britten's War Requiem at the Royal Albert Hall with the Royal Choral Society and Bryn Terfel, to commemorate the 100th anniversary of the outbreak of the Great War.

In 2015, Zachary was a soloist with St Botolph's Music Society as part of Colchester's annual Hervey Benham Memorial Concert and also performed alongside Mark Padmore at the Roman River Festival. Zachary is a member of Colchester Chamber Choir, Psalmody and has also performed with the early music duo Pellingman's Saraband, as part of the Suffolk Villages Festival.

Zachary enjoys creating modern performing editions of early music, as an assistant to Peter Holman. Some of his editions have been performed by groups such as The Parley of Instruments and Colchester Chamber Choir and at this year's Cambridge Early Music Summer School at Jesus College, Cambridge.





# The Choir

**Soprano**  
Daniela Bechly  
Jane Belshaw  
Sabrina Bloomfield  
Libby Cotton  
Charlotte De Mille  
Bryony Diss  
Maureen Garratt  
Wendy Hildreth  
Viola Jones  
Camilla Keeble  
Barbara Murray  
Frances Palmer  
Molly Papps  
Gill Phillips  
Catherine Pickering  
Cathy Press  
Evie Press  
Louise Purser

Susannah Robirosa  
Charlotte Scott- Barrett  
Marian Stephens  
Naomi Tamblyn

## Alto

Jessica Bond  
Alice Butler  
Anna Cordon  
Pat Foley  
Dorrie Giles  
Margaret Harvey  
Sarah Kafala  
Clare Newton  
Jane Reason  
Helen Thorne  
Jessica Wallis  
Molly Whitehead

## Tenor

Martin Favell  
Pippa Holme  
Zachary Kleanthous  
William Lupton  
Jonathan Palmer  
Bridget Petherick  
Andrew Tann  
Moirá Usher  
Anthea Wilkinson  
Hugh Waldock

## Bass

Nick Feldman  
Andrew Hinchley  
Andrew Holland  
David Pryor  
Liam Self

# The Janus Ensemble

## Violin I

Venetia Jollands  
Courtenay Cleary  
Samuel Staples  
Hatty Haynes  
Georgia Hannant  
Patrycja Mynarska

## Violin II

Leidy Sinclair  
Sam Alberman  
Charlotte Amherst  
Anna Caban  
Nic Hughes

## Viola

Alex McFarlane  
Hannah Gardiner  
Lizzie Boyce

## Cello

Leo Melvin  
Rachel Kay  
Maddie Cutter

## Double Bass

Jack Maran-Hewetson  
Jonny Brewer

## Flute / Piccolo

Daniel Shao  
Laura Davies

## Oboe / Cor Anglais

Amy Roberts  
Eleanor Tinlin

## Clarinet

Kimón Parry  
Abi Heath

## Bassoon

Michael Elderkin  
Tom Hickman

## Horn

Jonathan Farey  
Jess Goff

## Trombone

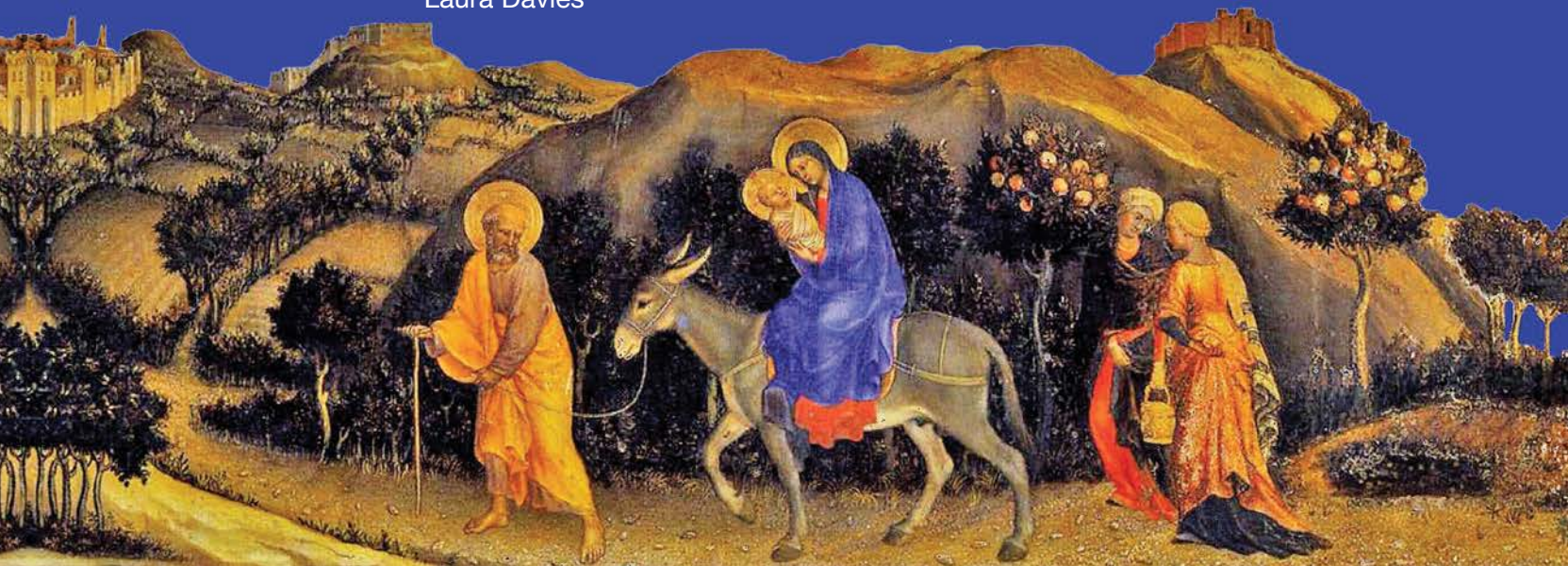
Neven Derrien  
Jamie Pimenta  
Barney Medland

## Harp

Oliver Wass

## Timpani

Merlin Jones





# The Pimlott Foundation



**The Pimlott Foundation was established 2007 in memory of Steven Pimlott, inspired by his versatility, passion and love of music making.**

The Foundation's aim is to bring together aspiring performers with professionals and promote concerts and live events in buildings of historic interest while also delivering an educational programme which supports performing arts in the local area.

**The Pimlott Foundation team are:**

Daniela Bechly, Founder & Trustee  
Helen Thorne, Education Co-ordinator & Trustee  
Dr Philip Murray, Treasurer  
Emma Wallis, Event Co-ordinator  
Katie Kennedy, Design & Marketing

## Thank You

**L'enfance du Christ would not have been possible without the help of the following people & places. Thank you!**

Roman River Music  
Brian Bolton & team (lighting)  
Liz Leatherdale  
Bernice Watts  
Dave Lacey

Inga Goldsmith  
Andy Whalley  
Charlotte Amherst  
Colchester Arts Centre  
Pat Foley

Nayland School  
Sophie Wall  
Toby Bull, Headteacher at  
Bishop William Ward School  
Richard Harrison

## Future Events

We hope you have enjoyed L'enfance du Christ and would like to join us for future Pimlott events. You can stay up to date with the Pimlott Foundation at our website, [www.pimlottfoundation.org](http://www.pimlottfoundation.org) & signing up to our email newsletter.

Monday 12 December, L'enfance du Christ workshop with Richard Moore, Stanway School  
Sunday 5 March, Tetra – early music concert. Oldhouse Barn, Great Horkesley  
Monday 6 March, Tetra – early music workshop  
Sunday 7 May, Young Musicians concert, Oldhouse Barn, Great Horkesley  
Sunday 9 July, Summer Concert, Oldhouse Barn, Great Horkesley  
Sunday 10 September, Beethoven 9th Symphony, with Lavenham Sinfonia, Lavenham Church

*Dates subject to change. Please check [www.pimlottfoundation.org](http://www.pimlottfoundation.org) for details.*

## Funders

Tonights performance would not have been possible without the kind support of our funders:



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ENGLAND**





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ingagoldsmith@yahoo.co.uk



## footnote\*

Daniela Bechly - Reflexologist  
trained at the London School of Reflexology

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