

THAMES
TELEVISION
presents

L'Enfance
Du Christ

A detailed black and white line drawing of a Gothic archway, featuring intricate tracery and pinnacles. The arch is supported by four small figures (putti) at its base. The entire design is symmetrical and serves as a decorative border for the text.

THAMES
TELEVISION
presents

L'Enfance Du Christ

A television interpretation of the Oratorio by Hector Berlioz

Translated and dramatised by Anthony Burgess

with

Anthony Rolfe Johnson Fiona Kimm William Shimell Richard Van Allan Benjamin Luxon

and

Members of the Royal Ballet Company

Choreographed by Wayne Eagling

and

The English Chamber Orchestra

Conductor Philip Ledger CBE

Chorus Master John Aldis

Produced by John Woods and Michael Waterhouse

L'Enfance Du Christ is to be transmitted on the ITV Network
on the evening of 30 December 1985.



'ENFANCE DU CHRIST IS A UNIQUE TELEVISION PRESENTATION OF A STORY WHICH SPRINGS FROM THE ROOTS OF CHRISTIAN CULTURE AND LEGEND.

In 1854, this traditional tale inspired Hector Berlioz to create a musical work of soaring power and passion. His oratorio follows the flight of the Holy Family from Bethlehem, their persecution by Herod and their arduous journey to safety in the Egyptian city of Sais. The well-loved narrative has also been a great source of inspiration to many generations of artists - from the painters of the Renaissance to those of the Victorian Orientalist and pre-Raphaelite period.

This 90-minute long production unites art and music in a dazzling *tour de force* of television technology. The paintings of Botticelli, Millais, Lear and Holman Hunt are remade to provide the settings for many scenes. Electronic techniques enable performers to move through the landscapes of the paintings; whole cities and entire back-grounds are created within the confines of the studio. It is a production of rich texture, brilliant colour and stunning visual style: a delight to the eye which complements the music of Berlioz to perfection.

L'Enfance Du Christ features some of the finest of Britain's dancers, musicians and singers. Members of the Royal Ballet, choreographed by Wayne Eagling, the English Chamber Orchestra and soloists from Covent Garden, Glyndebourne and the English National Opera bring their

internationally acknowledged talents to this imaginative interpretation.

Thames Television won Britain's first ever Prix Italia for Music with Benjamin Britten's oratorio, the *St Nicolas Cantata*. Now it has turned its attention to a Berlioz oratorio and has taken the bold step of commissioning novelist and librettist Anthony Burgess to produce the first fully dramatised version of the work for the screen.





UDIENCES THE WORLD OVER ARE FAMILIAR WITH 'THE SHEPHERDS' CHORUS', A HAUNTING MELODY TO BE FOUND IN THE REPERTOIRE OF MOST ORCHESTRAS AND CHORAL GROUPS.

The origins of both *L'Enfance Du Christ* and 'The Shepherds' Chorus', can be traced back to a social evening in 1850, at which Berlioz composed an impromptu theme.

'I take a piece of paper and scribble a few staves on which a four-part andantino for organ appears. It seems to have a rustic character and to suggest a mystical feeling, so I at once think of writing appropriate words for it. The organ piece disappears and becomes a chorus of shepherds in Bethlehem bidding farewell to the child Jesus and the Holy Family leaves for Egypt.'

From those few bars of organ music eventually grew a complete trilogy. Berlioz extended the work with an overture and a tenor solo. In November 1850, masquerading under an assumed name, he arranged a public performance. The reception was gratifying, one member of the audience being heard to remark, 'It has a real melody, which is remarkably rare nowadays. At all events, M Berlioz will never write music like that.'

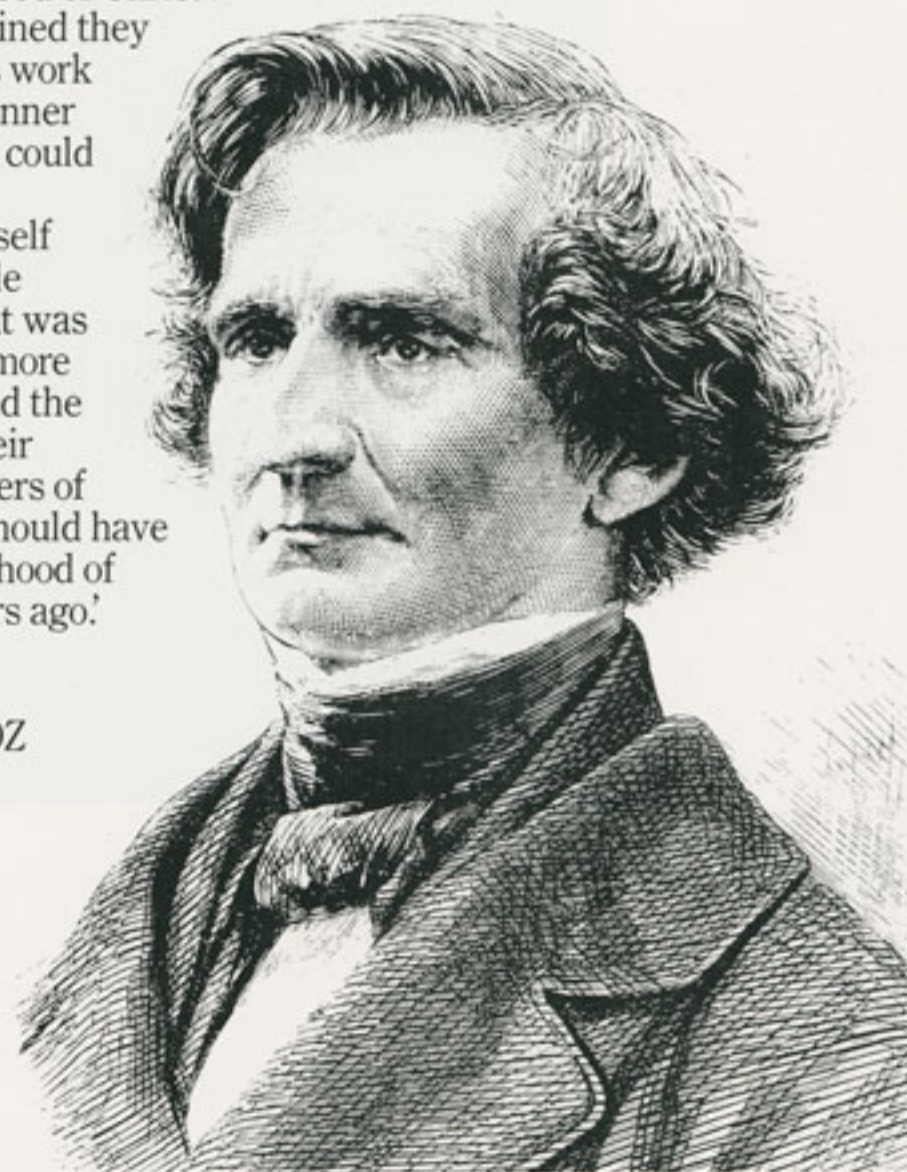
The success of this piece encouraged Berlioz to create a full oratorio. Anticipating adverse reaction, he wrote, 'I expect to lose some eight or nine hundred francs by it.' His fears proved groundless. Cosima Liszt ranked the premiere of *L'Enfance Du Christ*, as the work was now

called, as the most important event of the season - 'The whole hall was stirred to the depths...in a word, Berlioz' work achieved a gigantic success.' The Empire's official newspaper echoed her sentiments - 'Berlioz garnered in one day the fruit of many years of struggle and patient labour.'

Berlioz himself surveyed his new found popularity with a dubious eye: '...the entire Press was favourable to me on the occasion of my latest work, 'The Childhood of Christ'.

Some people imagined they could detect in this work a change in my manner and style. Nothing could be more mistaken. The subject lent itself to a mild and simple kind of music. That was why they found it more accessible - that and the development of their own taste and powers of understanding. I should have written 'The Childhood of Christ' twenty years ago.'

HECTOR BERLIOZ
1803-1869





ANTHONY BURGESS WAS COMMISSIONED BY THAMES TELEVISION TO ADAPT THE BERLIOZ ORATORIO FOR THE SCREEN.

He is more qualified than most to undertake the television interpretation. He holds an eminent place in contemporary English literature; such novels as 'A Clockwork Orange' and 'Earthly Powers' have earned him an outstanding reputation as one of the most original and provocative post-war novelists. He is also an accomplished musician, having composed three symphonies and an opera called 'Blooms of Dublin', based on Joyce's 'Ulysses'.

His translations and adaptations are much acclaimed. His script for the Royal Shakespeare Company's production of 'Cyrano' attracted considerable critical praise and the English National Opera subsequently commissioned a full English libretto for their forthcoming production of 'Carmen'.

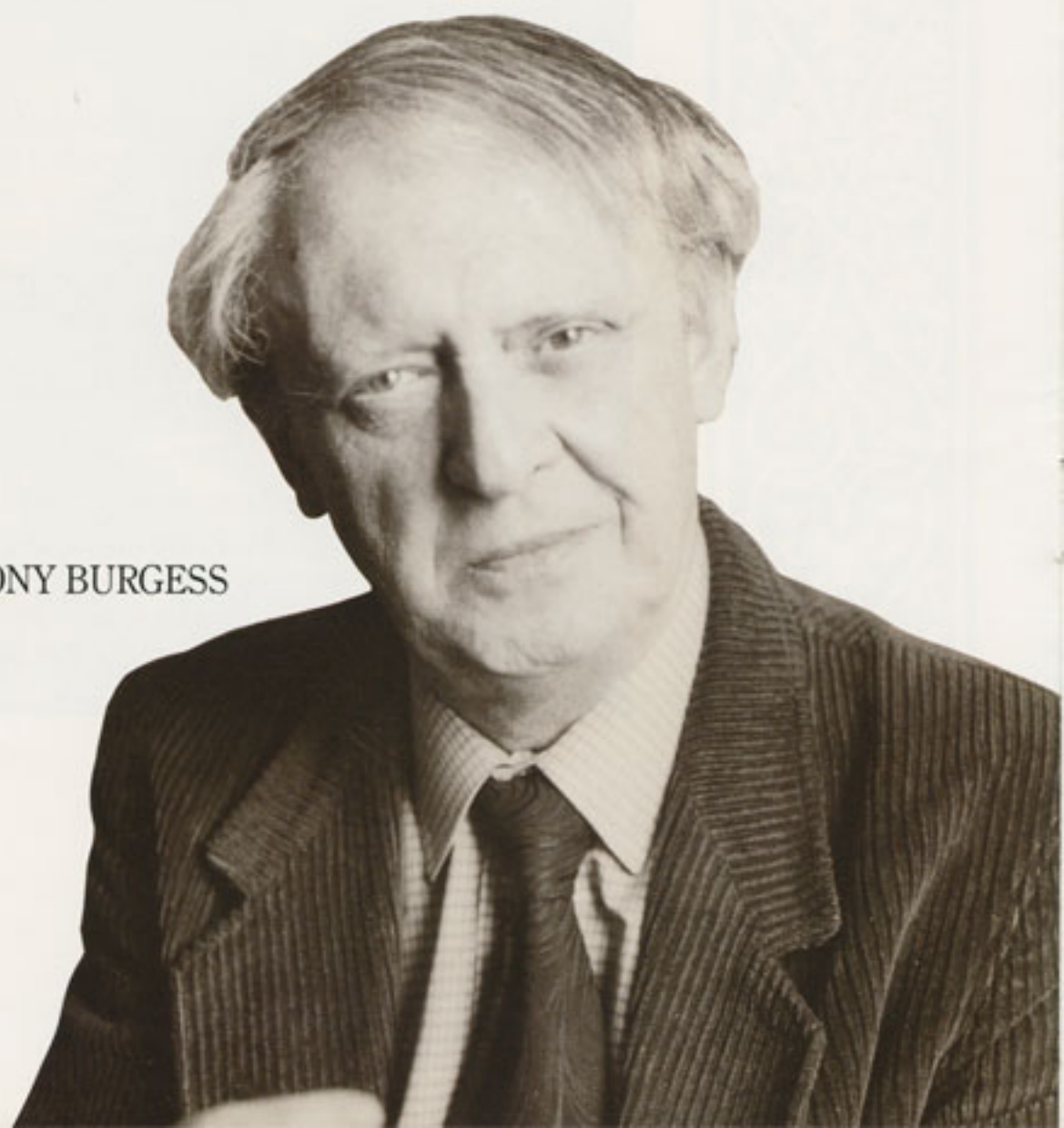
In much of his work, Burgess has drawn heavily on the Biblical tradition. He has written screenplays for the film 'Moses' and Franco Zeffirelli's six-hour epic 'Jesus of Nazareth'. His latest novel, 'The Kingdom of the Wicked', takes as its theme St Paul's journey to Damascus and the emergence of Christianity in the First Century AD.

Defining his approach as primarily that of dramatist rather than translator, Burgess has chosen to render *L'Enfance Du Christ* in an English style which reflects the dramatic tensions inherent

in the music of Berlioz. Rather than portray Herod as an evil genius, Burgess highlights the poignancy of his predicament. He also underlines the terrifying plight of Joseph and Mary as they flee from the massacre of the innocents.

Although *L'Enfance Du Christ* is sung in French, the action is accompanied throughout by poetic subtitles in English, freely translated from the original.

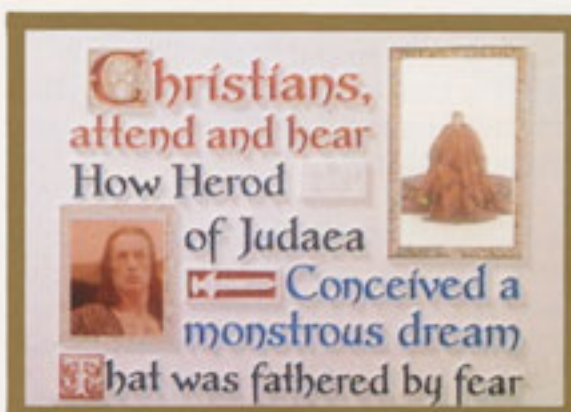
ANTHONY BURGESS



L'ENFANCE DU CHRIST

PART ONE

The opening scene begins in a timeless mist from which the Narrator emerges. He foretells the story we are about to see. Christ lies in the manger whilst Herod writhes on his bed, terrorised by dreams. Herod conceives a monstrous plan to rid himself of the child who threatens to overthrow him, but angels bring a message from God to speed the Holy Family from their humble stable.



The main story unfolds. Polydorus, Herod's adviser, is despatched from the Palace to seek the help of local soothsayers in Jerusalem. He encounters his old friend, the Centurion, and tells him of Herod's tantrums.



The Narrator leads us to Herod's Palace where we discover the King. Breaking from sleep, he sings of the child who torments him perpetually.

Polydorus interrupts his ravings and they descend to a lower chamber, where the soothsayers prepare their mysterious incantations. Herod asks to be rid of his obsessions. Out of the smoke and flames the soothsayers conjure an image of the

King's future. It confirms Herod's worst fears; the nameless child will sweep him from power. But he has one chance of survival - to kill all newborn boys.

The Narrator now leads us from this scene of horror to the peace of the stable. Mary and Joseph are preparing for sleep when a choir of angels appears to warn them of their peril. They must flee towards Egypt without delay.



PART TWO

Joseph and Mary make their way from Bethlehem towards the West. Shepherds on the hillside hear the news of their hurried departure and gather to wish them well on their travels.



The Holy Family crosses the Sea of Reeds to the desert lands of Egypt. They arrive at a welcome oasis.



PART THREE

The Narrator tells of the hardships the Holy Family endure on their journey. During a violent sandstorm, their donkey is lost to the wind and Joseph becomes worn with fatigue. Only Mary's spirit is undiminished. Her precious child inspires her to keep going.



Finally they arrive at the Gates of Sais. They knock at doors for help, but Romans and Egyptians alike spurn them. Their hopes rest on Joseph's last attempt — he knocks on the door of a poor, shabby house. An Ishmaelite, full of pity and concern at their ragged condition, takes them in and immediately organises his family and servants to see to their needs. Joseph tells him their names and, when the father learns that Joseph is also a carpenter, he looks forward to their working together and bringing up Jesus in the skills of their trade.



They all share in a supper, listening to the music of harp and flutes. The Holy Family is then led upstairs to bed and the Ishmaelite family chorus their blessings for a peaceful night.

The closing scene begins as the twelve-year-old Jesus runs into the courtyard. The Narrator tells how our Saviour, having been saved by an infidel, grew in wisdom and then returned to Palestine to begin his divine mission of redemption. The story concludes with the Narrator and the host of Christian believers who proclaim the majesty of the divine sacrifice and the promise of eternal life.





THE **C**AST

Anthony Rolfe Johnson
The Narrator

Fiona Kimm
Mary

William Shimell
Joseph

Richard Van Allan
Herod

Benjamin Luxon
The Father

David Thomas
Donald Stephenson
Jeremy Birchall
Alan Ewing
Paul Parfitt
Michael Pearce
Brindley Sherratt

Lawrence Wallington
Michael Clarke
Timothy Evans-Jones
Andrew Murgatroyd
Leigh Nixon
David Owen
Philip Salmon
Christina Cook
Joyce Jarvis
Vanessa Smith
Caroline Trevor
Wendy Verco
Suzanne Flowers
Carol Hall
Nicole Tibbels
Alison Truefitt
Angela Tunstall
Jill Washington

Polydorus
Centurion
Soothsayer
Soothsayer, Ishmaelite
Ishmaelite
Soothsayer, Shepherd, man of Sais
Soothsayer, Shepherd,
Roman householder
Shepherd, Ishmaelite
Shepherd, Soldier, man of Sais
Shepherd, Ishmaelite
Shepherd, Ishmaelite, Soldier
Shepherd, man of Sais
Shepherd, man of Sais
Shepherd, Egyptian householder,
Ishmaelite
Shepherdess, Ishmaelite
Shepherdess, woman of Sais
Angel, Shepherdess, woman of Sais
Shepherdess, woman of Sais
Angel, Ishmaelite
Ishmaelite mother
Ishmaelite
Shepherdess, woman of Sais
Ishmaelite dancer
Angel, Ishmaelite dancer
Ishmaelite, Shepherdess

and members of the
Royal Ballet Company

Anthony Dowson
Mark Freeman
Christina Parker
Jeremy Sheffield
Gail Taphouse
Nicola Tranah

THE FIRST PART: HEROD'S DREAM

NARRATOR
On that first Christmas day,
When love lay in a manger,
No trumpets had proclaimed
The coming of the stranger.
But a chill struck the kings of earth,
While in the meek, raising their heads,
Hope came to birth.
Christians, attend and hear
How Herod of Judaea
Conceived a monstrous dream
That was fathered by fear.
Hear how the heavenly word
Went winging to the manger,
Bearing danger as its theme -
And the child's parents heard.

SCENE 1: The Night Patrol

Jerusalem: Roman soldiers are on night patrol. They meet Polydorus, King Herod's emissary.

A CENTURION
Who's there?

POLYDORUS
A Roman.

CENTURION
Advance, friend.

POLYDORUS
Halt now!

CENTURION
Polydorus!
I heard that you were back in Rome -
Home and beauty.

POLYDORUS
That's where I ought to be,
But dear Gallus, our illustrious prefect,
Recalled me to duty:
"Friend, you cannot be spared."
So I wear out my soul
In this rat-ridden hole
Where the night's full of mad screams -
The king and his bad dreams
That tear our sleep to slivers.

CENTURION
So Herod's mad, then?

POLYDORUS
He shudders, he shivers,
His only talk is treason.
He keeps calling for his council all day,
And the whole blessed night
I have to soothe his fright -
His reason's given way.

CENTURION
So his pain's growing worse -
And a Roman has to nurse him.

POLYDORUS
That's how it goes. Good night.
And may Jupiter curse him!

The patrol resumes its march and moves off into the distance.

SCENE 2: Herod's Aria

Herod's Bedchamber

Herod awakes from a nightmare.

HEROD
Those dreams still ride me -
A child, unnamed, unknown,
Who menaces my throne,
Lies whispering beside me.
He comes to slash me to the bone -
And no refuge can hide me.
Wretched fate of a king -
Law-making and peace-giving,
Denied one peaceful thing:
The lawless joy of living.
Happier than I
Shepherds who sleep beneath the sky.
Night winds her horn now
Over my kingdom
And sleep resumes her reign.
Sleep, still my aching brain,
Sleep, easy my anguished spirit,
Unfold your wings
And bear me from this prisonhouse of pain.
Let me not pray in vain.
O gentle chains, unchain me.
Wretched fate of a king -
Law-making and peace-giving,
Denied one peaceful thing:
The lawless joy of living.

Happier than I
Shepherds who sleep beneath the sky.

Repose is dead to me,
Phantoms affright.
Mocking voices have said to me:
"Make darkness speed its flight."
But endless is this night.

SCENE 3

Polydorus enters.

POLYDORUS
My lord!

HEROD
Treason — you strike!
I still know how to handle a sword!

POLYDORUS
But it's I —

HEROD
It's you, Polydorus.
Do you bring any news?

POLYDORUS
My lord, at your command,
The soothsayers wait on your orders.

HEROD
At last!

POLYDORUS
They're below.

HEROD
Lead me to them.

SCENE 4: Herod and the Soothsayers

In a lower chamber.

SOOTHSAYERS
We prophets of Judaea, great king,
Present due homage
To the might of your hand,
Your wisdom too.
We obey your command.
Tell us — what must we do?

HEROD
I seek to know the way
To cleanse each night and day
From the anguish and fear
That have so long defiled them.

SOOTHSAYERS
Let us hear.

HEROD
Every night
The selfsame nightmare comes to shock me,
The selfsame whispering voice to mock me
With these words in my ear:
"Your day of doom is near,
For a child who has no name
Comes to ravish your kingdom
And fill your days with fear."
Future events may lie hidden,
But my terrors foretell them.
Now — can you cast a spell to dispel them?
Come, speak — what can you do?

SOOTHSAYERS
We must humbly enquire
Of the spirits of earth,
Of air, water and fire.

The soothsayers begin their cabalistic rites conjuring the spirits in the flames.

SOOTHSAYERS
Your dream told truth, my lord.
For a child who has no name
Comes to ravish your kingdom
And seal your days in shame.
But none may know his name, or his race,
or his nation.

HEROD
Tell me — what must be done now?

SOOTHSAYERS
Death is your doom, O Lord,
Unless you can placate
The spirits below
And vow a vow devoutly sworn:
Every child newly born
Must be put to the sword.

HEROD
The sword! The sword!
By the sword the infants shall perish:
I shall feel no remorse.
Let slaughter take its course,
The blood come raining down
In every street of every town
So I retain my life and my crown.
In spite of tears,
In spite of pleas,
The wretched mothers on their bended knees,
Frothing rivers of infant blood
Shall drown each city,
While the smite of the steel
Drowns each scream for pity,
For only death will fill the ear.
Neither beauty, rank nor age
Shall strike the flint of my remorse.
With blood I'll buy release from fear!

Du Christ

SCENE 5: The stable at Bethlehem

Duet

MARY
My dearest son —
Take this grass of the meadow,
Take it and give it in greeting
To the lambs that come bleating,
Be thou the one
Sent by heaven to feed them.
Be their protector ever,
Ever-holy son.

MARY & JOSEPH
And scatter these petals around
Around the place where they seek their sleep.
They are so happy with each little gift —
See how they play and leap.
See their mother, who looks with love
At the child who cares for the sheep.
May God bless you, my son.
Sleep in safety, sleep.

SCENE 6: The choir of angels

ANGELS
Joseph! Mary!
Attend and hear!

MARY & JOSEPH
What are these voices
That hover near?

ANGELS
Protect the holy one,
Remove him from the danger that threatens.

MARY
Oh God, my son!

ANGELS
Fly with the dying night,
Say nothing of your flight.
Leave before first light
And in Egypt find your refuge.

MARY & JOSEPH
We will hasten to obey,
Holy messengers from heaven,
And seek safety the waste desert way.
First, though, we ask
That graces be given —
Prudence, wisdom and courage —
Till the end of our task.

ANGELS
May the Lord of the Light
Direct every footfall aright
Through the day and the dark night.

MARY & JOSEPH
We hasten to be on our way.
We haste to obey
And to be on our way.

ANGELS
Hosanna.

THE SECOND PART: THE FLIGHT INTO EGYPT

Overture

*The Shepherds gather before the
stable at Bethlehem.*

The Shepherds' Farewell

SHEPHERDS & WIVES
Now, too soon, he leaves the manger,
The crib where first he saw the day.
Father, mother, keep from danger
The child that danger drives away.
May the country of the stranger
Hold him safe, we hope and pray —
Hold him safe by night and by day.

Should the land where he is taken
Be wholly heathen, loathing the light,
And his youthful heart be shaken
By noisome sound or sayage sight,
May the tender vision waken
Of our homesteads, beckoning bright —
With a welcome, day and night.

Dearest child, dear father, dear mother,
May God protect you in the day,
And forbid the night to smother
That inner light that shows the way,
Till some friendly town or other
Smokes its welcome, bidding you stay.
Holy father, blessed mother,
Wings of angels keep at bay
All the ills that darken your way.

The Repose of the Holy Family

The Holy Family arrive at an oasis.

NARRATOR
Joseph and Mary brought their child
To a green oasis
Flourishing in the wild,
Where palms spread wide welcoming wings
And rivulets sighed melodious murmurings.
Then said Joseph:
"Here let us stay,
Wash our weary limbs in the water's cool spray,
Faint after the endless desert way
And the burning day."
The child had gone to sleep.

Then, cool by the water's side,
Mary replied . . .
"Our God has spread a carpet
Woven of fresh and fragrant flowers.
He has made the desert blossom
Like a rose for my son.
This has he done
For my son."
Thus they slept and angels protected them:
Heaven's inn had not rejected them.
So as their donkey grazed his fill
And the child slumbered still,
By the cool rill they rested.
Dreams bore them to islands of ease,
And the angels came down and went
down on their knees.
Humbly they adored
Their eternal Lord.

ANGELS
Alleluia.

THE THIRD PART: THE ARRIVAL AT SAIS

NARRATOR
For three long days
They struggled through that land,
Torn by the wind
And blinded by the sand.
The donkey that had shared
The anguish of their journeying
Shed life's load,
Brayed his godspeed
And perished on the road.
Slow miles before they spied
The sign of any dwelling,
With fatigue beyond telling
Joseph would have died
If God had left his side.
Only Mary made no complaint,
Though faint
Almost to dying
With hunger, thirst and heat,
For, sweetly breathing at her breast,
The child Jesus took his rest.
She drew courage from his closeness
And grace from his face.
Yet even she, tired beyond all telling,
Felt courage fail her,
Miles from any dwelling.
They journeyed on
Till they came to Sais, worn and wan,
Faint of breath
And tired to death.
This Sais was a city
Long under the rule of Rome,
Hostile to strangers,
Quick with the rod and the goad.
It showed
No pity
To our wanderers, seeking a home.

SCENE 1: A Street in Sais

MARY
Thousands of dusty trampling feet,
Angry voices and faces in every street —
Crammed to the core
With noise, with heat,
Lead me no more,
I'm near to dying.
None heed our crying.
In God's name, knock at this door.

JOSEPH
Open the door!
Open your door!
I implore
In the name of pity,
Give of the store
Of your charity.
Open your door
To a mother and baby.
We have trudged from Judaea,
Seeking a refuge here.

ROMANS
Get out there, filthy Jew!
What has Rome to do
With such as you,
Lousy beggar, dirty Jew!

MARY
See how the blood from my feet
Makes red the street.

JOSEPH
Good sir —
How could you let a woman die?

MARY
And Jesus, my son — see him lie
Faint at my breast
Empty and dry.

JOSEPH
I'll try once more
And knock at another door.
Open the door
Open your door,
I implore
In the name of pity,
Give of the store
Of your charity.
Open your door
To a mother and baby.
We have trudged from Judaea,
Seeking a refuge here.

EGYPTIANS
You scum defile our doors.
Egypt abhors
The likes of you,
Filthy leper, lousy Jew.

JOSEPH

Good sir —
 Don't let a mother die.
 How can you see a baby lie
 Spent at the breast
 Empty and dry?
 Vicious, and sharp as a thorn,
 You may bar your door,
 Accept our scorn.
 But here's a dwelling,
 Cooled by sycamores,
 Could kindness hide indoors?
 I'll knock once more.
 Let me not call alone.
 Perhaps the tears in your voice
 May soften stone.

MARY

They'll curse us as before
 And bar the door,
 Mock at our crying,
 Letting us die.

MARY & JOSEPH

Open the door,
 Open your door!
 We implore
 In the name of pity,
 Give of the store
 Of your charity.
 Open your door
 To a mother and child.
 We have trudged from Judaea,
 Seeking a refuge here.

**SCENE 2: The Courtyard of
the Ishmaelites' house****THE FATHER**

Come in, come in,
 Come in and rest.
 My door is never closed
 To any who come
 Poor and distressed.
 Poor Hebrews, have no fear.
 Come in — welcome here.

Mary and Joseph enter.

THE FATHER

Great God, what has brought this sorrow?
 But your wounds will heal tomorrow,
 And straight away we bring you bread.
 Fetch milk that this child may be fed.
 Each to his healing duty,
 Servant, son and daughter.
 Bring in old wine, new bread, fresh fruit
 And basins of cool water.
 Some soothe each ache
 With ointments mild.
 I myself will go to make
 Ready a cradle for the child.

*The young Ishmaelites and their servants
 scatter about the house, carrying out
 the father's orders.*

THE FATHER

From your looks I can see
 All the pain you still suffer,
 But keep your courage.
 In this household we offer
 More than mere friendship.
 For the children of Israel and Ishmael are one.
 Our race first saw the day
 In the valleys of Lebanon.
 Now tell me who you are.

JOSEPH

This is my wife — she's Mary.
 Joseph's my name.
 Our little son is Jesus.

THE FATHER

Jesus! That's a fine name.
 Tell me, what kind of work you do for a living?
 Do you practise a trade?

JOSEPH

I'm a trained carpenter.

THE FATHER

Why, that's our work as well.
 Our meeting is a blessing.
 Let's work together in the trade;
 There's good money to be made,
 So let's make it.
 And when little Jesus has grown,
 He can copy all that we do
 And make the secrets of the craft his own,
 But learn obedience and wisdom too.

THE FAMILY

Everything's arranged, then.
 And when little Jesus has grown,
 He can do the work we do
 And learn wisdom and obedience too.

THE FATHER

To soothe these two whom we've befriended
 Let's see the evening ended
 With the eloquent sweetness of music —
 Magic plucked from the air.
 Let us quell the remnant of care
 With the well-tuned harp —
 And a softly breathed pair of flutes
 Brightly blended.

*The TRIO for two flutes and harp is
 performed by the young Ishmaelites
 to entertain the Holy family.*

THE FATHER

Is it tears then, young mother?
 Tears of gladness? Weep on.
 And now let sleep caress you.
 Go to your rest
 And may the blest
 Spirits bless you.
 Go, good father, to peace
 And sorrow's release.
 Horror and heartache will cease.

MARY & JOSEPH

Loving thanks, and good rest till
 tomorrow.
 The aloes of our sorrow
 Drip honey of release.
 Anguish departs.
 The sword of God's peace
 Stands guard on our hearts.
 Happiness surely starts.

SCENE 3: Epilogue**THE NARRATOR**

So it was in the dwelling of the heathen
 That our Saviour was saved.
 And so, for ten years, Mary and Joseph together
 Watched as that blessed boy
 Grew in strength and joy,
 His heavenly wisdom joined

To endless tenderness.
 Then, as heaven had planned,
 They sought again their native land
 So that he could begin
 His work, submissive to God's hand,
 Redeeming us from sin,
 Building us a blest abode.
 We too are saved:
 He has shown us the road.

THE NARRATOR AND CHOIR

My soul, what must be done?
 Shatter your human pride
 Before the mystery of the Son —
 God, but the brother by your side.
 And teach me wonder when I see
 The wonder of his sacrifice.
 The whole redemptive mystery
 Proclaims my worth and names the price
 That buys a place in paradise.

Amen

THE END



T

HE MAKING OF THE PROGRAMME:
ALTHOUGH WRITTEN AS AN
ORATORIO, *L'ENFANCE DU CHRIST*
IS PRESENTED IN OPERATIC FORM
ON TELEVISION.





Anthony Burgess has created a dramatic exposition of great intensity and beauty, providing a visual complement to Richard Bradford's excellent recording of Berlioz' music, which is to be issued on the first compact disc of the work.

Bringing it to the screen entailed drawing together members of many different disciplines to work in close collaboration during months of planning and research. The excellence of *L'Enfance Du Christ* — in artistic and technical terms — pays tribute to everyone who worked on the production — in particular, contributions made by production and graphic design, lighting and vision control, in a team led by Peter Le Page and Barry O'Riordan.

Berlioz himself once commented that his oratorio had been conceived as a series of tableaux 'in the manner of the old illuminated missals.' His remark is endorsed by the use of paintings as a reference for the visual identity and style of *L'Enfance Du Christ*.

The Near East of Biblical times and the peoples and incidents of religious myth are well-represented in the works of the Victorian Orientalists and pre-Raphaelites. Masterpieces from both schools have been used to provide settings for the extended instrumental interludes which punctuate the narrative. Their influence is reflected throughout the production in the costumes, graphic subtitles and the decorative designs which introduce each act.

The point of correct perspective in a landscape is decided. A three dimensional cross placed in the studio is used to position performers relative to the area viewed by the camera.



Performers are substituted for the cross and action takes place in the studio against the blue background necessitated by Ultimatte.

An existing painting is selected
and converted into a form of
artwork suitable for viewing
by a television camera.



Performers in the studio viewed by one camera
are combined with the landscape seen by another camera
to constitute a single image on the screen.

Ultimatte brings the Holy Land to life, blending existing paintings and specially designed backgrounds with performers to create breathtaking backdrops for the narrative.



hat makes *L'Enfance Du Christ* all the more remarkable is that works of art are actually brought to life. The device of Ultimatte has brought about this

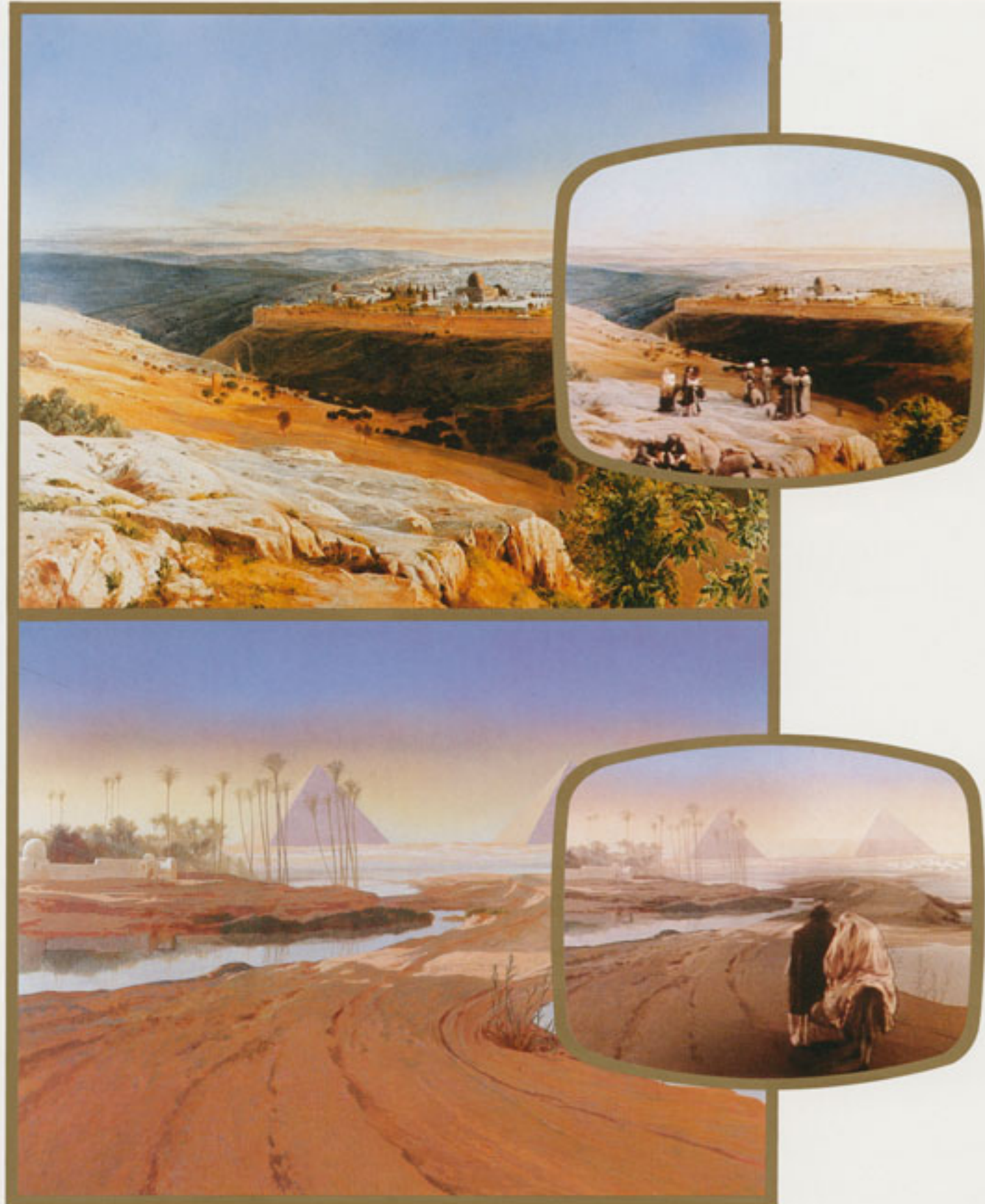
television *trompe l'oeil*. One of the most versatile electronic processes available to television technology today, it provides a means of blending objects or performers in a studio with any desired background. Studio sets, performers, projected backdrops, illustrations or drawings are all combined in a single harmonious image.

Many scenes spring to mind. One of the most outstanding occurs at the end of the first act: within a gilded border, angels appear above the stable at Bethlehem, set on a starlit Botticelli hillside complete with ox, ass and sheep.

L'Enfance Du Christ provides an unparalleled demonstration of the capability of Ultimatte. The starting point was a series of detailed drawings, indicating the composition of every image on the screen. Paintings were selected and converted by graphic artists into a form of artwork and when necessary, figures or buildings within them removed.

At the time of recording, performers and sets were placed against a blue backdrop in the studio and electronically keyed into the landscapes, using Ultimatte. The events of *L'Enfance Du Christ* take place within them. Characters emerge from the landscapes into close-up and then pass onwards as the entire panorama of Biblical myth is laid before us.

The key to the illusion is the masterly application of perspective. If the eye is presented with a scene containing a definite horizontal plane, which it sees from a realistic point of view in the vertical plane, the mind will infer perspective. Add convincing movement and appropriate lighting and the illusion is complete.



Weeks of meticulous planning of the production, shot by shot, culminated in an intensive six day recording session at Thames Television's Teddington Studios.



The combination of elements from different sources is illustrated in this example from the programme, blending background, studio action and decorative graphics inset with separate images.



his complex effect was only achieved by the evolution of a method of synchronising visually the picture area viewed by a camera in the studio with that of the

landscape into which performers and sets were to be placed. A three-dimensional cross placed on the studio floor to represent a person was matched exactly with one scaled down and positioned to yield the correct perspective at a given point in the landscape.

Once the camera in the studio was locked with that viewing the landscape, the crosses were removed, performers and sets substituted and recording could begin. In actuality, action in the studio took place against the blue background required by Ultimatte; mixed with the landscape by electronic means, it appears to occur in the Near East of the New Testament.



A wide range of subtle lighting effects was required for *L'Enfance Du Christ* — from harsh noonday sun to soft, almost transparent moonlight — and a fine balance was achieved between requisite lighting for performers and sets, and that essential for the Ultimatte process to be effective. Ultimatte depends for its successful operation on the contrast between darkness and light. Its use demands the finest technical skills and judgement on the part of design, lighting and vision control staff.

The introduction of paintings to *L'Enfance Du Christ* posed a particular challenge. Special lighting was needed to reproduce the exact quality and direction of light in the original work. Lighting also added an extra dimension of realism to perspective in landscapes with shadows which move and change in intensity where appropriate.

Torchlight spilling into the night, moonlight piercing the gloom, brilliant pools of sunshine contrasting with shadows washing over walls and rocks... the density and texture of *L'Enfance Du Christ* is incomparable.

L'ENFANCE DU CHRIST

Anthony Rolfe Johnson — Tenor *The Narrator*

Acknowledged to be one of this country's leading singers, Anthony Rolfe Johnson has given recitals throughout Europe. He has sung regularly in America and Canada and appeared with the Chicago Symphony Orchestra under Solti and the Boston Symphony Orchestra under Ozawa. Conductors with whom he works include Rostropovich, Guilini, Tennstedt, Boulez, Haitink and Abbado.

Anthony Rolfe Johnson has also appeared with most of the major opera companies in Britain; operas in which he has played leading roles include 'Falstaff' at the Glyndebourne Festival, 'Eugene Onegin' and 'Tamerlano' for the Welsh National Opera, 'Don Giovanni', 'The Magic Flute', 'Cosi Fan Tutte', 'The Rape of Lucretia' and 'Gloriana' — amongst others — for the English National Opera.

Anthony Rolfe Johnson is also one of Britain's most distinguished Handel singers, acclaimed for his recordings of 'Acis and Galatea', 'Saul', 'Hercules', 'Jeptha', 'Alexander's Feast', 'Esther', 'Solomon', 'Semele' and 'The Messiah'.

His name is known throughout Europe following a series of successful engagements with the Netherlands Opera, (appearing as Lensky and Tito in 'La Clemenza di Tito'), the Zurich Opera and at La Scala, Milan. He has also sung at the Monnaie in Brussels and at the prestigious Aix-en-Provence Festival.

Fiona Kimm — Mezzo Soprano *Mary*

On leaving the Royal College of Music, Fiona Kimm joined the Chorus of the Royal Opera House, Covent Garden. In 1977, she came second in the Kathleen Ferrier Memorial Scholarship and in 1979, she sang Celia in 'La Fedelta Premiata' for Glyndebourne Touring Opera.

She became a Principal Mezzo with the English National Opera North in November 1979, singing Mercedes in 'Carmen' and Rosaline in 'The Mines of Sulphur'. She has appeared as Fyodor in 'Boris Godunov' for the English National Opera and Nicklausse in 'Tales of Hoffmann' for Opera North; and Dryade in 'Ariadne auf Naxos' for Glyndebourne. Her guest appearances include Hermia in 'A Midsummer Night's Dream' for Opera North and Orlofsky in 'Die Fledermaus' with English National Opera.

Fiona Kimm's work with the English National Opera also includes guest performances on their tour of the USA in Spring 1984, visiting major cities and appearing at the Metropolitan Opera, New York. Her international concert engagements include performances with the London Symphony Orchestra, the City of Birmingham Symphony Orchestra and the English Chamber Orchestra.

She has been regularly invited to sing at such eminent international events as the Berlioz Lyons Festival in France. Fiona Kimm has also made a television recording of 'The Sea Pictures' with the Bournemouth Symphony Orchestra.

William Shimell — Baritone *Joseph*

William Shimell studied at the Guildhall School of Music and worked with the English National Opera Studio before making his debut with the English National Opera in 1980 as Masetto in 'Don Giovanni'.

Since then he has played a variety of roles with the English National Opera, including Schaunard in 'La Boheme', Mercutio in 'Romeo and Juliet', Papageno in 'The Magic Flute' and Morales in 'Carmen'.

William Shimell now appears regularly with all the major opera houses in Britain; he has taken the part of Figaro and of Marcello in 'La Bohème' with Opera North; with Scottish Opera he has sung in 'L'Egisto'; and he made his debut at Glyndebourne singing Dandini in the 1983 touring performance of 'La Cenerentola'. He also took the part of the Count in the 1984 Festival performances of 'The Marriage of Figaro'. 1984 also saw William Shimell make his debut with the Welsh National Opera in the title role of 'Don Giovanni'.

William Shimell also has a wide concert repertoire and makes regular appearances at the South Bank in London. His recent concert engagements include a performance of Janacek's 'Glagolitic Mass' with the London Philharmonic Orchestra, conducted by Tennstedt, and Bach's 'St Matthew Passion' with the Scottish Chamber Orchestra.

Richard Van Allan — Bass *Herod*

A member of the English National Opera Company, Richard Van Allan began his opera career at Glyndebourne where he made his debut in 'The Magic Flute'. His roles at Glyndebourne include Leporello in 'Don Giovanni', Trulove in Stravinsky's 'The Rake's Progress' and Melibee in Haydn's 'La Fedelta Premiata'.

He made his Covent Garden debut in 1971; his appearances there include such roles as Pizarro in 'Fidelio', Colline in 'La Bohème' and Cecil in 'Maria Stuarda' with Joan Sutherland. At the London Coliseum, he has appeared in the title role of Don Giovanni, as Boris Godunov in the production of Mussorgsky's opera and Sparafucile in 'Rigoletto'.

Richard Van Allan's performances have been enjoyed by audiences of the Welsh National Opera and the Scottish Opera. His engagements abroad include appearances in Buenos Aires, Paris, Miami and San Diego. The concert platform has witnessed his performances in Beethoven's 'Ninth Symphony', the Bruckner 'Mass in F Minor', the Dvorak 'Te Deum' with the Philharmonia Orchestra and Stravinsky's 'Le Rossignol' with the BBC Scottish Orchestra.

Benjamin Luxon — Baritone *The Father*

Benjamin Luxon studied at the Guildhall School of Music where he won the School's Gold Medal. He went on to become a prize-winner at the International Competition in Munich. He has developed a versatile career, working with major orchestras both in the UK and abroad, and is now established as one of Britain's most popular singers for opera, concerts and Lieder.

Benjamin Luxon regularly appears at both Covent Garden and Glyndebourne Festival Opera. His appearances at Covent Garden include the title role in 'Eugene Onegin', Wolfram in 'Tannhauser', Marcello in 'La Bohème' and Falke in a new production of 'Die Fledermaus' televised throughout Western Europe and the USA.

He has sung three major Mozart roles in new Peter Hall productions at Glyndebourne — Don Giovanni, Papageno and the Count in 'Figaro'. He is a regular guest at the Frankfurt and Holland Opera Companies and has appeared in various productions at the Metropolitan Opera, New York. In 1980, he sang for the first time in the title role in 'Wozzeck' for the Scottish Opera at the Edinburgh Festival; and he appeared in 'Don Carlos' at the newly re-formed Brussels Opera in 1982.

Philip Ledger CBE
Conductor

Philip Ledger was educated at King's College, Cambridge; and when he was appointed Master of the Music at Chelmsford Cathedral, he became the youngest cathedral organist in the country. Subsequently, he took up the post of Director of Music at the University of East Anglia, where he was also Dean of the School of Fine Arts and Music.

Ledger was Director of Music at King's College, Cambridge, from 1974 to 1982 when he became Principal of the Royal Scottish Academy of Music and Drama. He is an Artistic Director of the Aldeburgh Festival. His long and valued association with the English Chamber Orchestra dates back to the earliest days of the Orchestra when, as a keyboard player, he took part in the first performances of many of Benjamin Britten's works. Since then, Philip Ledger has often worked with the Orchestra as conductor and director at the harpsichord.

He has recorded with Dame Janet Baker, Robert Tear, Benjamin Britten, Paul Tortelier and Pinchas Zukerman. He has also conducted major tours in Switzerland, Belgium, Sweden, Japan, the United States and Australia. In 1985 he was made a Commander of the Order of the British Empire in the New Year Honours List.

Wayne Eagling
Choreographer

Long clean lines and fluency put Canadian born Wayne Eagling in a class of his own among the young dancers in the Royal Ballet Company corps de ballet, and he was soon dancing solo roles after graduating in 1969. In 1972 came his first created role: the Brother in Kenneth MacMillan's 'Triad'. Later in the same year he was given a leading role in 'Requiem Canticles'. In September 1972 he became a Soloist, since when he has danced leading roles in two Balanchine ballets: 'The Four Temperaments' and 'Agon'. In 1974 he was chosen to succeed Anthony Dowell as Des Grieux in MacMillan's full length 'Manon', dancing the role in London and New York. In 1975 he was promoted to Principal.

His created roles include Hot House Rag in 'Elite Syncopation', a Neophyte in 'Rituals', the Dark Angel in 'Orpheus', Ariel in 'The Tempest' and Woyzeck in 'Different Drummer'.

In 1981, with Robert Jude and Ross MacGibbon, he published 'The Company We Keep', a photographic look at behind the scenes of The Royal Ballet. At Sadler's Wells Theatre in 1984, The Royal Ballet School presented 'R. B. Sque' created by Eagling for a Gala in aid of Amnesty International. On 26 July 1985, The Royal Ballet premiered 'Frankenstein, the Modern Prometheus' a one-act ballet by Eagling.

English Chamber Orchestra
Principal Conductor: Jeffrey Tate
Leader: José-Luis Garcia

The English Chamber Orchestra is recognised worldwide as an example of Britain's finest musicianship. Since 1960, the Orchestra has performed at nearly 300 concert venues outside the United Kingdom, including Australia, Canada, Hong Kong, India, Israel, Japan, South America, Mexico, New Zealand, the United States and the West Indies. In this country, the English Chamber Orchestra gives concerts at all the major festivals and appears at the principal concert halls in London.

Highlights of the Orchestra's history to date include the inaugural concerts in London's Queen Elizabeth Hall and the Snape Maltings Concert Hall, both occasions in the presence of Her Majesty the Queen. And in 1981, the ECO was privileged to take part in the wedding ceremony of the Prince and Princess of Wales.

The Orchestra has made many special partnerships with some of the world's greatest artists, notably those with the late Benjamin Britten, Daniel Barenboim, Raymond Leppard and Murray Perahia. Recently another such close friendship has flourished with Jeffrey Tate, who was appointed the Orchestra's first ever Principal Conductor earlier this year, as part of the English Chamber Orchestra's 25th anniversary celebrations.

Director	<i>John Woods</i>
Producers	<i>John Woods and Michael Waterhouse</i>
Executive Producer	<i>Catherine Freeman</i>
Associate Producer	<i>Lester Clark</i>
Production Assistant	<i>Helen Stephens</i>
Casting Director	<i>Elizabeth Sadler</i>
Music Executive	<i>Joy Sharpen</i>
Production Designers	<i>Peter Le Page and Barry O'Riordan</i>
Sound	<i>Richard Bradford and Paul Gartrell</i>
Music Associate	<i>Mark Brown</i>
Cameras	<i>Albert Almond</i>
Lighting Directors	<i>Luigi Bottone and Andy Andrews</i>
VTR Editor	<i>David Lewinton</i>
Costume Designer	<i>Richard Brown</i>
Costume Assistant	<i>Heather Meredith</i>
Make-Up Designer	<i>Christine Morrell</i>
Vision Control	<i>Richard Waiting</i>
Matte Operator	<i>David Harvey</i>
Vision Mixer	<i>Peter Boffin</i>
Studio Supervisor	<i>Peter Ernster</i>
Floor Manager	<i>Julian Meers</i>
Stage Manager	<i>Marilyn Edwards</i>

The original stereo soundtrack of *L'Enfance Du Christ* has been re-mixed for release on vinyl disc, compact disc and cassette, and is available from ASV Records.

Double vinyl album DCD 452
Cassette ZC DDD 452
Double compact disc CD DCD 452



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