







FIDELIO

LEONORE

JUN KANEKO



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LEONORE

JUN KANEKO

2008



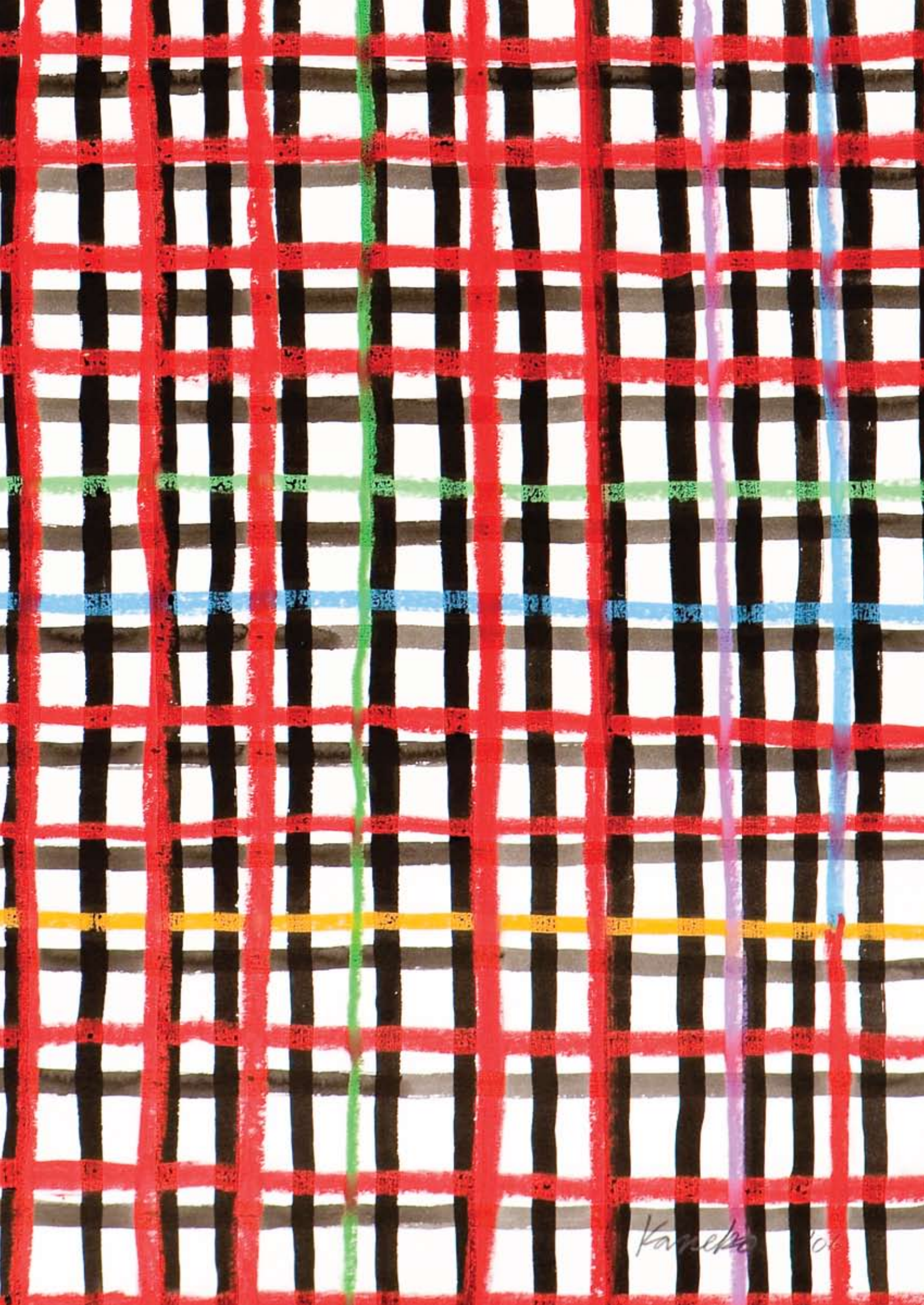


TABLE OF CONTENTS

FIRST EDITION

**I. THOUGHTS ON BEETHOVEN, FIDELIO & JUN KANEKO**

JUN KANEKO'S STAGING OF BEETHOVEN'S *FIDELIO*  
ARTHUR DANTO ..... 6

*PER ASPERA AD ASTRA:*  
BEETHOVEN'S OPERATIC STRUGGLE AND TRIUMPH  
DR. MICHAEL C. TUSA ..... 10

*FIDELIO* AND REVOLUTIONARY VIRTUE  
JOHN BOKINA. .... 18

THOUGHTS ON CONJUGAL LOVE  
DR. ERIC SCHWITZGEBEL ..... 22

NOTES ON *FIDELIO*  
ROBERT B. DRIVER ..... 24

THE WAY I MET *FIDELIO* IN HONOLULU  
JUN KANEKO ..... 28

**II. PROCESS AND DEVELOPMENT..... 32**

**III. SCENIC DEVELOPMENT ..... 50**

**III. COSTUME DEVELOPMENT ..... 68**

**IV. ARTIST RESUME ..... 93**

SECOND EDITION

**VI. STAGING AND FINAL PRODUCTION**

Building and Installation of the Stage Set

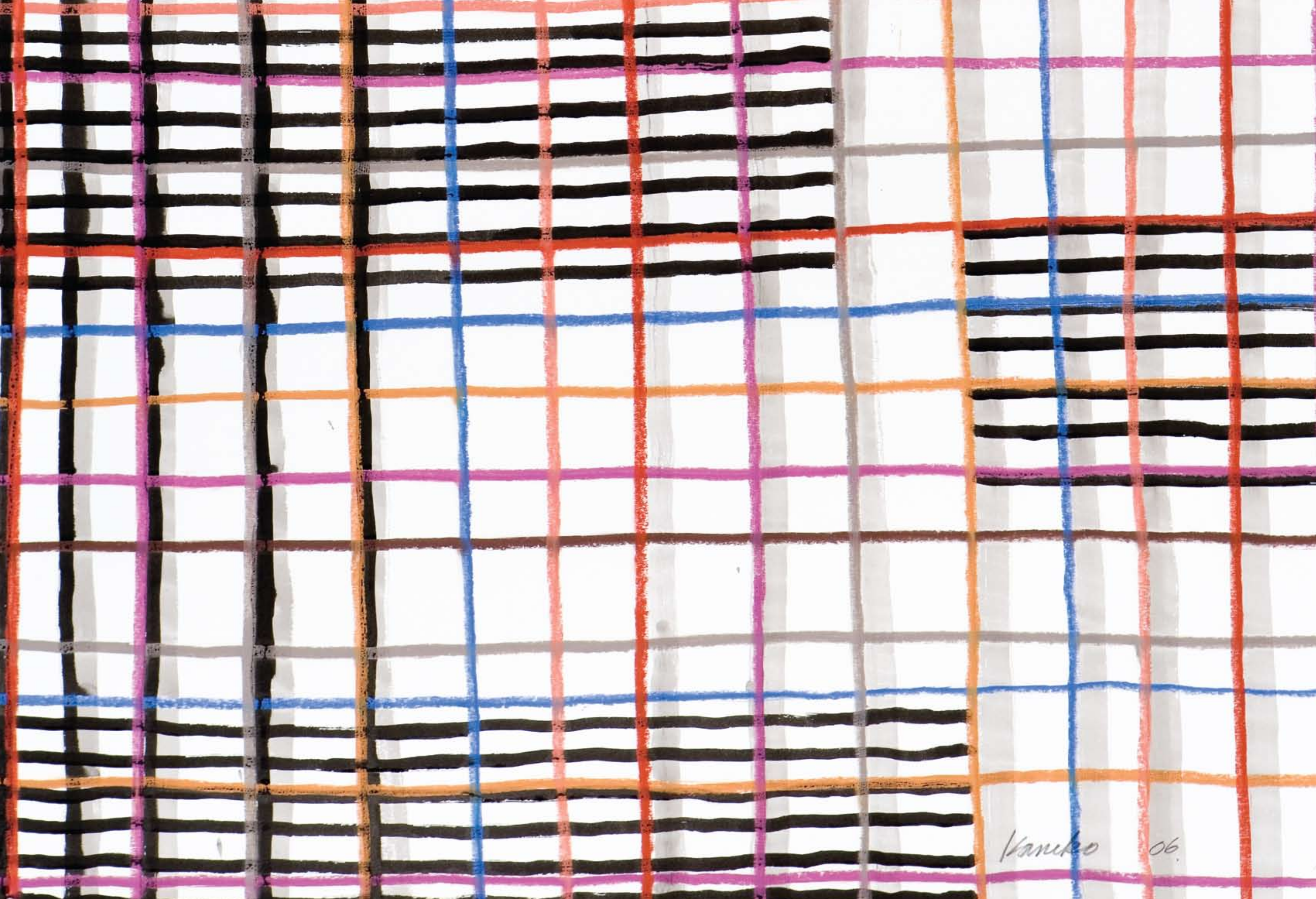
Costume Fittings

Wigs and Make-up

Final Performance

All Photographic images by Takashi Hatakeyama







JUN KANEKO’S STAGING OF BEETHOVEN’S *FIDELIO*  
ARTHUR DANTO

*Fidelio* is an early nineteenth century German opera, based on an eighteenth century libretto, set in sixteenth century Spain. Whatever its nationality, its theme is unfortunately universal: a good man has been unjustly imprisoned for speaking the truth.

He is what Amnesty International designates a *prisoner of conscience*. But such is the ubiquity of locking men and women up for views that run contrary to those of ruling elites that there is a problem of where the action of *Fidelio* should be staged. The conductor, Wilhelm Furtwängler observed, not long after the defeat of Nazism, that “now that political events in Germany have restored to the concepts of human dignity and liberty their original significance, this is the opera which, thanks to the music of Beethoven, gives us comfort and courage.” And indeed, stage designers have often found Nazi motifs irresistible in mounting their productions of Beethoven’s only opera. But the disproportion between the single prisoner of conscience – Florestan – and the crimes of Nazism is simply too vast to be morally compelling for artistic purposes. And in any case, the crushing of dissent through wrongful detention remains sufficiently commonplace that the term “freedom” in Beethoven’s *Prisoner’s Chorus* moves the hearts of auditors, in whatever language it is sung. The language of its poetry should not be allowed to restrict the reference of its message.

What is special about *Fidelio* is the means of the prisoner’s release. It is, of course, the single handed achievement of Florestan’s wife, who puts herself in extreme personal danger in order to bring it about. This adjoins to the

political sentiment of the prisoner’s situation the freeing power of love, and indeed of conjugal love – a passion not usually thought of as a condition conducive to rescue. As a general rule, prisoners are freed through pardoning by powerful personages, through the victory of liberating armies, through escape, or prisoner exchange. So rare, one imagines, is rescue through love, that *Fidelio*’s plot has a moral beauty of its own. Because the instrument of freedom is the prisoner’s wife, a production of *Fidelio* is unsatisfactory that does not give domestic truth a weight equal to the obstacle that it must overcome. Furtwängler speaks for many in stating that “The conjugal love of Leonora appears to the modern audience, armed with realism and psychology, irremediably abstract and theoretical.” But what is true of *Fidelio* is true of grand opera in general, and “The Triumph of Married Love” was after all Beethoven’s sub-title. It had, moreover, a certain relevance in the political context in which it was written. Beethoven’s libretto is narrowly based on that of Jean-Nicholas Bouilly, presented in 1798 as a *fait historique en deux actes en prose mêlée de chantes* – “a historical fact in two acts and in prose mixed with songs.” It was essential to the experience of the piece that it was understood as something that actually happened, specifically during the so-called “Age of Terror” in France from September 5, 1793 to July 28, 1794, and so had been

lived through by those who first saw Bouilly’s drama. False arrests were commonplace during the Terror, and Bouilly, who had been a judge, claimed that the action of his piece was an “historical fact.”

It is doubtful whether rescues of the sort his *Léonore* exemplifies were at all usual, but for just that reason, operas of rescue became popular in Beethoven’s time, giving a special significance to the strength of the marital bond in people’s minds. In candor, it is difficult to think either of a classical or a Biblical example in which a wife puts herself in the kind of danger Leonora did, in order to save her husband from confinement and the danger of death. Alcestis, in Euripides’s play, volunteers to die in order to spare her husband, but is herself rescued. Antigone was the model wife in the *Iliad*, and certainly had the moral strength to have made such an effort, but the battlefield death of her husband, Hektor, foreclosed any such opportunity. No such effort would have been expected of Xantippe, the wife of Socrates, and in general wives are walking opportunities for infidelity in world literature. Hence the power of the name that Leonore took to advertise her character – Fidelio – which almost calls for an exclamation point: “I am fidelity!” Her rescue is the operatic reality of what true marriage means.

Jun Kaneko’s brilliant production is for our time and for all times. It is specifically for our time through the clarity and certitude of its forms and colors. Visually, it is of a piece with his celebrated painted ceramic sculptures. Such visual strategies had not been imagined in the time of Beethoven, and have not been thought of by most set designers who have instead looked either to the Baroque terrors

of Piranesi’s nightmare *Carceri*, or to the realism of barbed wire and death chambers that evoke modern prison camps. Kaneko’s costumes remind me of the way that Llubya Popova used the vocabulary of Russian Constructivism in designing “production clothing” for the actors in Mayerhoff’s great staging of *The Magnificent Cuckold*. But the miracle of Kaneko’s design is that he has found an architectural metaphor for the duality of good and evil by dividing the gridded space of the stage between white and black. The grid, of course, bespeaks a staple of modernist design and at the same time the walls of a caged area.

The white space to the audience’s left is the space of love and freedom; the black space for oppression, the suppression of truth, and the torment of undeserved penal brutality. The white space is the realm of marriage, the black space of the miscarriage of justice. Marriage, because it is through spiritual union that love is fulfilled in the form of life the characters live: it defines through its denial the thwarted love of the porter, Jaquino for the jailer’s daughter Marzelline; it is the bond that unites Leonora and Florestan in love, and it is presupposed in the parentally sanctioned love of Marzelline for Fidelio (who of course is Leonora disguised as a comely youth). The promise of marriage unites Fidelio and Rocco, the jailer, who in blessing the union of Marzelline and Fidelio, does so because he believed that as his son-in-law, Fidelio will also succeed him in his function as turnkey, and inherit his salary. That not only assures that love will be sweetened with money, as in Rocco’s first-act aria (“Hat man nicht auch Gold beineben”) but also justifies his allowing Fidelio to accompany him, for the first time, into the dark space of



the dungeon in which Florestan is being held in unspeakable circumstances: on starvation rations, chained to the wall, on stale soiled straw, in a chill black space soon to hold his grave. The absence of light, food, water, freedom of movement, and cleanliness is the cruel formula for a life made not worth living. When light penetrates Florestan's black space, Leonora is present, either as his dreamed angel with her beloved features, or as Leonora herself, known by him – as is the case with him by her – through the their voices, due to darkness.

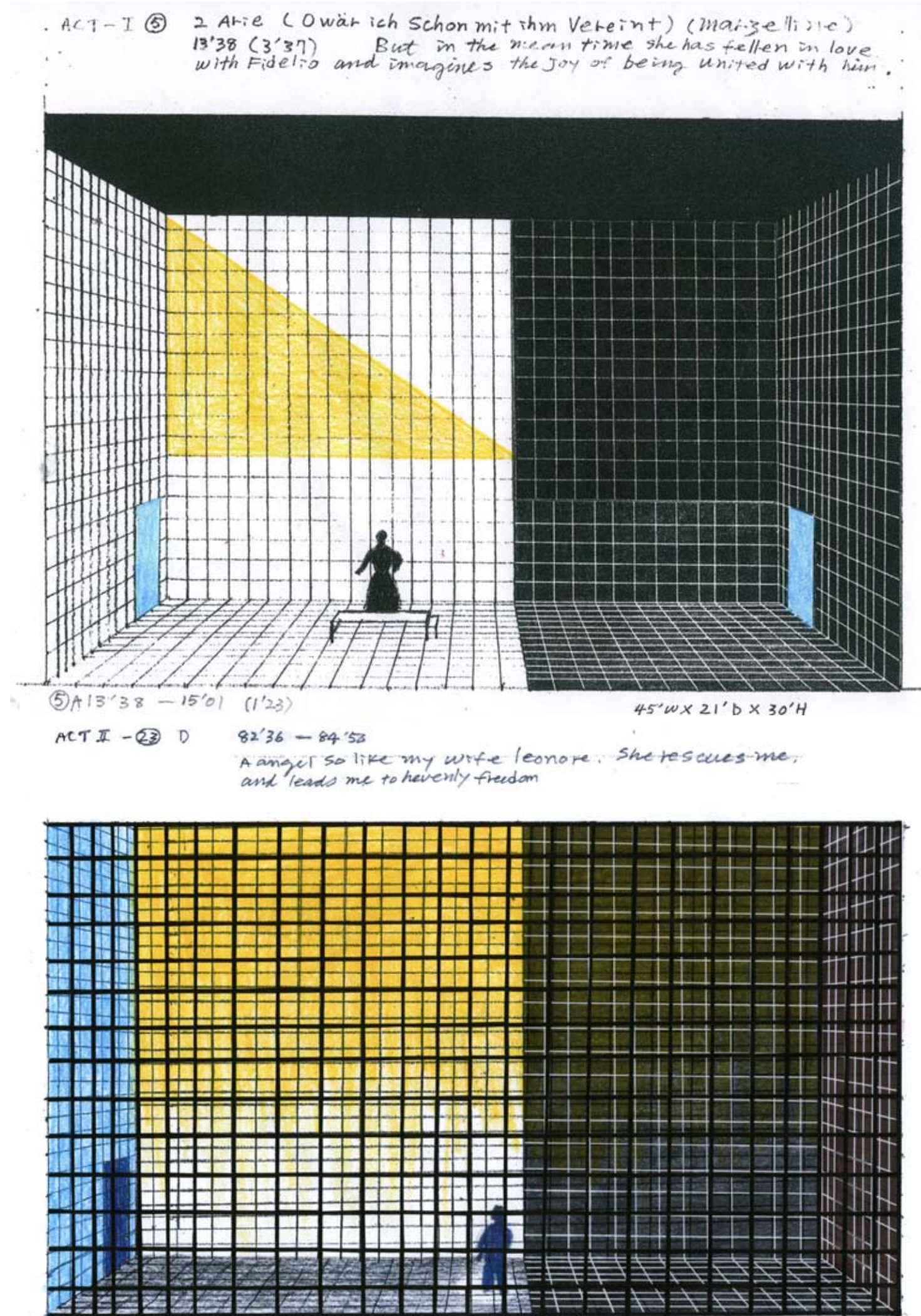
Justice is restored in the final setting, where facing white space and black walls define a single space, that of the prison yard, in which the cast of characters – jailer and jailed, husband and his hero wife, villain and the benign ruler – are united musically, morally and architecturally in a space now filled with light. The guards and the people unite in their praise of Leonora and married love. "Never can we overpraise/A wife who saves her husband/Love it was that gave her strength/ To free him from his chains." If your "realism and psychology" prevent you from endorsing this, opera is not for you.

One cannot end without celebrating the costumes Kaneko has designed. Like his art, they are through their formal imagination and the intuitiveness of their colors, certainly of our time. But just because they are clothes, they evoke a particular cultural period. By means of the period they portray, they are, in my view, a tribute to the era to which Beethoven and Bouilly belonged, in which the Rights of Man became recognized as a political reality and the storming of the Bastille become an iconic event. For me, it is an artistic injustice to turn this opera into

a current event. Its meanings are universal, but they have a history and they had to be made real through the way they were institutionalized. *Contre nous de la tyrannie*, as the *Marseillaise* enjoins to this very day!

Arthur Danto – *Art Critic*, The Nation  
Johnsonian Professor Emeritus of Philosophy  
Columbia University, New York

OPPOSITE:  
Preliminary sketches for  
*Fidelio* set design





PER ASPERA AD ASTRA:  
BEETHOVEN’S OPERATIC STRUGGLE AND TRIUMPH

DR. MICHAEL C. TUSA

Anton Schindler, an early biographer of Beethoven who had known him personally, reports that, nearing death, the famous composer entrusted to him for safekeeping his autograph score of *Fidelio*, stating that “this child of his intellect had caused him more than any other [of his works] the greatest birth pangs as well as the greatest vexation, and that therefore it was the one dearest to him, and that he accordingly considered it especially valuable for preservation and use for the study of art.”

Although subsequent biographical study has shown Schindler to be an unreliable witness in much of what he reports on Beethoven’s words and deeds (and given his track record, it’s not altogether impossible that Schindler took Beethoven’s score without authorization), there is nevertheless a ring of truth to the claim that *Fidelio*, the composer’s only opera, occupied a very special place in Beethoven’s heart. And although we can never know exactly what the piece meant to the composer – can any artist fully articulate to him- or herself the range of meanings that a particular work might hold? – we can hypothesize that the opera was important to Beethoven for a variety of reasons: its significance for his professional development; its resonance with his political, moral and ethical ideals; its relevance to his own life’s story; and the investment of time and effort that he made over a ten-year period in order to make it a success.

In the first place, *Fidelio* was the work that was supposed to (and arguably does) demonstrate Beethoven’s ability to excel not just in instrumental music, but also in opera.

Having achieved by 1800 a prominent position in Vienna as an outstanding pianist and composer of instrumental music, Beethoven seems to have felt ready to move into opera, a prestigious and potentially lucrative arena that he most likely considered to be the next logical stage in the development of his career, particularly if he wished to live up to his and his supporters’ expectations that he would match the universality of his late, great predecessor and role model, Wolfgang Amadeus Mozart. Studies in vocal composition with Mozart’s rival, the opera composer Antonio Salieri, and the composition of two non-operatic works of dramatic nature, the ballet *The Creatures of Prometheus* (1801) and the oratorio *Christ on the Mount of Olives* (1803), led Beethoven to his first attempt at opera, *Vestas Feuer* (Vesta’s Fire), a classical subject on a text by the librettist of Mozart’s *The Magic Flute*, Emanuel Schikaneder, commissioned by the Theater an der Wien. Beethoven started to set this text to music in the latter part of 1803, but by January 1804 he had become disenchanted with the libretto and had found an alternative text more suited to his taste and sensibility, a French libretto

by Jean-Nicolas Bouilly, *Léonore ou L’amour conjugal*, an *opéra-comique* (a genre in which spoken dialogue alternates with musical pieces) that had been premiered in Paris in 1798 with music by Pierre Gaveaux but was as yet unknown in Vienna.

What drew Beethoven to the *Léonore* libretto? If the decision to compose an opera marked a logical step in the development of Beethoven’s career, the choice of this particular libretto suggests additional, more personal layers of attachment to the project, with a variety of reasons (none mutually exclusive) lying behind the selection. A vogue for French *opéra-comique* that started to sweep Vienna in 1802 made Beethoven attentive to the theatrical effectiveness of such works, which he extolled as “the light of the brilliant and attractive French operas” in a letter written in January 1804 to the writer Friedrich Rochlitz; it can hardly be coincidental that Beethoven turned specifically to a libretto by Bouilly, for the same writer had elsewhere proven his worth with the libretto for Luigi Cherubini’s highly successful *Les deux journées*, a libretto that Beethoven is reported to have esteemed above all others. The fact that Beethoven seriously contemplated a prolonged trip (possibly even a move) to France around this time may have influenced his decision to choose a French subject that he could easily re-import to its native land. The substance of the story doubtless also must have appealed to the idealistic composer. An example of the so-called “rescue opera” or “liberation plot” prominent during the era of the French Revolution, its damning portrayal of the abuse of power and celebration of freedom resonated with Enlightenment notions that Beethoven had absorbed in his youth in Bonn and would continue to uphold to the end

of his days. In the title character, Leonore, Beethoven found an ideal of womanhood that combined spousal fidelity with courage and moral conviction. At a very personal level, Beethoven may have identified even more strongly with Leonore’s husband, Florestan, seeing in the depiction of a righteous man unjustly imprisoned in a dark dungeon a metaphor for his own personal tragedy, the onset of progressive hearing loss that threatened to (and eventually would) cut him off from the world of sound and social intercourse. But like Florestan, Beethoven had stoically, even heroically, accepted his fate. The libretto’s pervasive messages of hope – for a happy marriage for the jailer’s daughter Marzelline, for the rescue of a dear spouse for Leonore, for freedom for Florestan and the other inmates in the state prison – too must have appealed to a man like Beethoven who, despite his personal misfortune, remained convinced of his ability, indeed responsibility, to persevere in his artistic mission.

As is well known, Beethoven’s work on the opera – the lengthy “birth pangs” that allegedly vexed Beethoven and yet endeared his work to him all the more – fell into three phases, each culminating in a premiere. The first phase, stretching from early 1804 until the premiere of November 20, 1805, began with the adaptation of the French libretto into German by Joseph von Sonnleithner. Although keeping close to Bouilly’s plot and characterizations, Sonnleithner considerably expanded the number and scope of the musical pieces in the libretto, inflating Bouilly’s two acts into three – most likely to accommodate the composer’s wish to demonstrate mastery over a wide range of musical styles and forms and thus show his ability to compete with both Mozart, the

NEXT SPREAD:  
Page three of Beethoven’s  
working manuscript of  
*Fidelio* 1807-1814  
Source: Juilliard  
Manuscript Collection



Handwritten musical score for "Die Schöne" by Franz Schubert. The score is written on ten staves. The first five staves contain the vocal melody for the Soprano (Sopran) and the piano accompaniment. The last five staves contain the vocal melody for the Tenor (Tenor) and the piano accompaniment. The lyrics are written below the vocal staves. The score is in G major (one sharp) and 3/4 time. The tempo is marked "Allegretto". The score is handwritten in ink on aged paper.



past master in the genre, and Cherubini, the leading opera composer of the day. As a result, Beethoven's libretto contained opportunities for many different kinds of pieces: for simple songs sung primarily by the members of the jailer Rocco's family with whom Leonore, in her male disguise as "Fidelio," lives; for very elaborate arias given to the heroic figures of Leonore and Florestan; and for a variety of ensemble types as well. In composing the opera, Beethoven followed his perfectionist routine of sketching multiple preliminary drafts – of individual phrases, of short sections, of entire pieces – in order to try out alternatives not just for melody, rhythm, harmony, and form, but also for declamation and dramatic expression. Extensive sketches for well over half of the opera survive in two of Beethoven's sketchbooks from the years 1804-05.

By autumn 1805 the opera was ready, but at the end of September (as rehearsals were already under way), Austrian censors, in midst of war with Napoleonic France and ever sensitive to potentially anti-monarchical or revolutionary implications of theatrical works, banned its performance, seemingly because they regarded the portrayal of the prison governor Pizarro, the opera's only villain, as a negative or critical symbol of the state. Sonnleithner convinced the censors to relent, however, arguing that Pizarro's villainy represented not the actions of a state but rather those of a renegade outside the law and adding further that in his version of the libretto the King himself in fact (through his agent, the Minister Don Fernando) sets everything right at the end of the opera; Sonnleithner pointed out, moreover, that the Empress herself was very attached to this particular story. With the ban rescinded,

the opera premiered under the title *Fidelio, oder die eheliche Liebe* on November 20, 1805. This new title had been imposed by the theater management (despite Beethoven's desire to call his opera *Leonore*), presumably to avoid confusion with yet another opera based on the same story, Ferdinando Paer's *Leonora*, which had appeared in 1804 at the Italian theater in Dresden.

That the premiere did not yield the critical and popular success for which Beethoven had hoped must have been a source of severe disappointment. In hindsight one can point to several factors that caused the theater to pull the opera after only three performances. The circumstance that Napoleon's army had invaded Vienna a week before the premiere meant that many of the opera's potential attendees had left the city to avoid the siege and occupation. Contemporary critics deemed several members of the cast inadequate. And in truth, Beethoven himself had contributed to the failure of this first version, as his lack of operatic experience in conjunction with his high ambitions for the work had produced a fairly bloated and slow-moving piece of drama (especially in the original form of Act 1) that failed to captivate.

Encouraged by supporters and colleagues, Beethoven undertook a substantial revision of the opera in the winter of 1805-06. An acquaintance from his days in Bonn, Stephan von Breuning, reworked the libretto to speed up the exposition of the principal plot, to clarify the gestures and emotions of the characters, and to create greater scenic variety; Breuning also reverted to the original two-act structure. For his part, Beethoven pruned much of the music that he had so painstakingly conceived, scouring the work

for passages that could be shortened or even eliminated without damage to the drama, replacing weak or dramatically ineffective sections with new music, and rewriting some of the vocal parts so as to accommodate the abilities and limitations of the cast. Beethoven also revised the overture, reshaping the rather unorthodox overture of 1805 (generally known as *Leonore* Overture No. 2) into a piece that is widely regarded as one of his greatest orchestral compositions, the *Leonore* Overture No. 3. The revised opera opened on March 29, 1806, evidently to more enthusiastic audiences than its predecessor; nevertheless, it was withdrawn from the repertory after only two performances, this time allegedly at Beethoven's insistence because he believed that the management of the theater had denied him payments that were his due.

Although the opera lay unperformed in Vienna between 1806 and 1814, Beethoven did try to circulate the second version of the opera, but with relatively little success. A piano-vocal score was published in 1810 as his opus 72; a German touring theatrical company is known to have had it in its repertory; and the theater in Prague acquired it in 1807. It was for this planned Prague performance, which in the event did not take place, that Beethoven wrote yet another overture, the so-called *Leonore* Overture No. 1.

The return of *Fidelio* to the Viennese stage and its subsequent spread to opera companies throughout Germany and beyond was provoked by an odd circumstance, a surge in popularity that Beethoven enjoyed at the start of 1814 thanks to the spectacular success of his patriotic, anti-Napoleonic occasional piece, *Wellington's Victory*, which

had premiered at the very end of 1813. Three singers at the Imperial Court Opera, seeking to take advantage of Beethoven's popularity, approached the composer about the possibility of reviving *Fidelio* for their benefit performance (that is, one for which they would receive the night's proceeds as a form of bonus compensation). Beethoven agreed only on condition that he make substantial revisions in the opera, so as to "rebuild the abandoned ruins of an old castle." Yet another poet, Georg Friedrich Treitschke, took charge of the libretto with a mandate to make it more effective. With the two-act version of 1806 as the starting point, the thrust of the 1814 revision once again was to enliven the dramatic flow, but Treitschke and Beethoven seemed willing now also to make more fundamental changes in Bouilly's original plot. Treitschke concocted a new, emotionally complex conclusion to Act 1 (the prisoners' wistful farewell to daylight as they return to their cells) and a new conclusion for Florestan's aria (a hallucinatory but prophetic vision of his wife as a liberating angel). Most different of all is a new conception of the denouement and final scene, which Treitschke moved from Florestan's dark dungeon to the bright light of day in the prison courtyard in order to create a more festive atmosphere for Florestan's liberation and reunion with Leonore. At the premiere on May 23, 1814, this new ending, a mass celebration of justice after benighted times, must also have resonated with the Austrian public's own sense of liberation from the anxieties and hardships of the Napoleonic wars, which seemingly had come to an end with Napoleon's abdication and the signing of the Treaty of Paris in April.

The desire to bring this third version to



performance once again cost the composer a great deal of effort, as between March and May of 1814 Beethoven filled up another two sketchbooks with revisions for the opera. Not content simply to set the new texts that Treitschke had provided, Beethoven felt compelled to reconsider the entire opera from the standpoint of a composer who, eight years removed from his last confrontation with the piece, could look with greater detachment and self-criticism upon his earlier work. As he complained to Treitschke: “Let me add that this whole opera business is the most tiresome affair in the world, for I am dissatisfied with most of it – and – there is hardly a number in it which *my present dissatisfaction would not have to patch up here and there with some satisfaction*” (original emphasis). Almost every piece that was retained from the earlier version of the opera underwent significant revision with respect to one or more parameters of composition, including form, melodic contour, harmony, orchestration, declamation, and so forth. Beethoven also composed a new overture, the one known as the *Fidelio* Overture, a more traditional curtain raiser than the overtures of 1805 and 1806, which had sought to foreshadow in purely musical terms something of the opera’s overall dramatic trajectory. (And many conductors of the last century, less willing than Beethoven himself to forgo the masterful union of drama and tone in *Leonore* Overture No. 3, perform that piece as an interlude during the change of scenery before the finale of Act 2.)

With the 1814 version of *Fidelio*, Beethoven finally achieved the success in opera that he had so long desired, as the well received Vienna production quickly led to others throughout the German-speaking world

(although to Beethoven’s disappointment in Vienna itself the opera would again disappear, this time until 1822, when it was revived with the young soprano Wilhelmine Schröder-Devrient in the role of Leonore). Yet the fact that Beethoven produced no new opera in its wake leads to one last gloss on Schindler’s anecdote: the fact that *Fidelio* remained the composer’s *only* opera doubtless also contributed to the special meaning that it purportedly held for him up to the end of his life. His inability (despite numerous attempts) to find a second libretto that truly inflamed his imagination in addition to his gradual decline into near-total deafness conspired to work against a second opera, much less a string of successful operas such as his role models Mozart and Cherubini had produced. But his struggles with *Fidelio* must also have revealed to him all too clearly that the success of an opera required more concessions to the realities of the theater and popular taste than he really wanted to make. For a composer accustomed in his instrumental compositions to follow his musical imagination wherever it might lead, the many demands of opera – to match musical expression to specified emotional states of the libretto, to accommodate the very real limitations of opera singers, and to achieve immediate success with paying audiences – must have seemed unusually confining, a sentiment that may well be summed up in a single diary entry from 1816 marking a valedictory to operatic aspirations (which, however, he never fully abandoned): “Leave aside operas and everything else; write only in your manner.” We must count ourselves lucky that Beethoven did persevere in the one case of *Fidelio* to overcome all such obstacles and frustrations and bequeath to us in one of the most inspired and inspiring

operas ever written a work that continues to hold a special place in the hearts of opera lovers and musicians.

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OPPOSITE:  
Beethoven sketch by  
August Klöber  
1814



**FIDELIO AND REVOLUTIONARY VIRTUE**  
JOHN BOKINA

With fascination, envy, and sometimes revulsion, late eighteenth-century Germans observed the events of the French Revolution. Beethoven was no exception. He was nineteen years old when the Bastille fell.

In spite of his later objections to Napoleon’s imperial title and military campaigns, he retained the spirit of the Revolution throughout his life. In its preoccupation with the republican political virtue of the Revolution, his opera *Fidelio* is a sensuous representation of this spirit.

From the time of the ancient Roman republic, republicanism was compatible with a number of non-monarchical constitutional arrangements that provided for citizen participation in government. Advocates viewed republicanism as particularly desirable but also fragile and vulnerable. It depended not only on a proper configuration of political institutions but also on the citizenry’s civic virtue: patriotic habits, attitudes, and practices. Indeed, this moral foundation was more important than institutional arrangements. The Jacobin Saint-Just proclaimed that “monarchy is not a king, it is crime. The republic is not a senate, it is virtue.” And Robespierre himself declared that “immorality is the basis of despotism... as virtue is the essence of the Republic.” By the time of the Revolution and, later, *Fidelio*, republican virtue had become gender specific, prescribing fidelity to the state for men and fidelity to the husband for women.

Beethoven’s operatic essay on political morality was adapted from John Nicolas Bouilly’s drama, *Léonore, ou L’amour*

*conjugale*. Bouilly’s play was based on an actual incident from the Reign of Terror. By following Bouilly’s example and changing *Fidelio*’s setting from France to Spain, Beethoven was able to preserve his loyalty to the republican spirit of the Revolution. Transposed to Spain, an actual abuse from the Terror becomes an opportunity to excoriate the tyranny of the ancien régime. Yet the change in setting does vitiate *Fidelio*’s ability to represent the historical parameters of Revolutionary republicanism. Socially, the transference to Spain transforms the struggle of the bourgeoisie and popular classes against the aristocracy into a struggle of aristocrats against the tyranny of another aristocrat. Republican politics are also distorted. The closing scenes of the opera are heavily laden with the symbols of Revolutionary republicanism: trumpets recalling the storming of the Bastille; the movement from the darkness of oppression to the light of emancipation; the identification of this emancipation with both the slogans of the Revolution and popular aspirations. But the political content of the opera mixes these symbols of Revolutionary republicanism with the restoration of a properly constituted monarchy.

As an aesthetic representation of Revolutionary republican virtue, the opera contrasts three pairs of moral and political values: self-interest (Rocco) and patriotism



Eugene Delacroix,  
*Liberty Leading the People*  
1830

(Florestan), inconstancy (Marzelline) and fidelity (Leonore), and tyranny (Pizarro) and republicanism (Fernando). The jailer Rocco and the prisoner Florestan are the first pair. Rocco and his daughter Marzelline are descendants of eighteenth-century comic opera’s most hackneyed stereotypes: the basso buffo and the soubrette. The character of the basso buffo, or comic bass, provides a contrast to the usually aristocratic hero. Essentially benign, the comic bass’s attachment to material gratification and physical pleasure obstructs his attempts at heroic action. Rocco’s signature first-act “Gold” aria defines his personality and colors his conception of state service. In its expectation of patriotic duty, the idea of republican virtue requires the citizen to overcome self-interest and to act for the greater good. Rocco tries to be virtuous, as

when he allows the prisoners to exercise in the courtyard. But Rocco is hardly a paragon of republican virtue. He never questions the legitimacy of Florestan’s imprisonment; he collaborates in the prisoner’s slow death by following orders to cut his rations; he denies the prisoner’s request to inform his wife about his imprisonment; and he accepts a pouch of his beloved gold to dig the prisoner’s grave. Rocco, Beethoven’s *Homo oeconomicus*, is a consummate bourgeois incapable of the self-sacrificing virtue of the true citizen.

Florestan is never able to act as a true hero. Shackled to a rock for two years in the prison’s deepest dungeon and more recently weakened by the cuts in his rations, he can merely recount the heroic action which brought him to his fate and invoke the memory of his devoted wife as solace.



In his recitative “Gott, welch’ Dunkel hier,” Florestan faces his unjust plight with the fortitude of an opera seria aristocrat. But in his famous aria “In des Lebens Frölingstagen,” he breaks new republican ground. Unlike Rocco’s verbal discretion, Florestan’s honest political speech was his “crime.” Whereas Rocco’s motives are mendacious, Florestan’s are patriotic: “My duty I have done!” In a burst of religious-mystical ecstasy, Florestan sees an apparition of Leonore leading him to heavenly freedom. But unbeknown to Florestan, his beloved Leonore, in the guise of Fidelio, actively plots his rescue.

Marzelline’s egoism and inconstancy provide an effective foil for Leonore’s display of the virtues of republican womanhood. In Marzelline’s preoccupation with economic security, she is truly her father’s daughter. But it is conjugal fidelity, rather than economic self-interest, that most tellingly separates the profane Marzelline from the virtuous Leonore. Marzelline severs her long relationship with the prison doorkeeper Jaquino when she becomes infatuated with Fidelio. When Fidelio is finally unmasked as Leonore, there are clear indications that Marzelline will return to her first love. In operatic tradition, fickleness is a typical trait of the soubrette.

Initially, Leonore’s love has merely the particularistic aim of freeing Florestan, but this particularism is overcome during the course of her mission. In the first act, Leonore’s request that the prisoners be allowed to exercise in the courtyard is merely a ploy to give her an opportunity to search for Florestan. When she realizes that her husband is not among them, she sympathizes with their collective plight. In the dungeon scene of

the second act, Leonore is unsure whether the condemned prisoner is Florestan. She resolves to free the man regardless. “Whoever you may be,” she avows, “I’ll save you.” In these actions, Leonore has traversed a course leading from the pursuit of conjugal duty to the fulfillment of the ethical imperative to treat all human beings as ends in themselves, not as means to effect one’s own purposes. Phrased more politically, Leonore’s conjugal fidelity leads her to pursue public duty and self-sacrifice for the good of the community. Music commemorates her achievement. At the opera’s conclusion, the chorus of citizens proclaims Leonore as the exemplar of the communal ideal of womanhood.

Pizarro, the prison governor, is the raging personification of aristocratic tyranny: obsessed with personal honor, personalistic in the performance of his state functions, as corrupt as he is corrupting. He gloats over his ability to use his office to first imprison, then murder, his rival Florestan. By punishing Florestan for speaking the truth, Pizarro establishes himself as the enemy of freedom and reason. But Florestan is only Pizarro’s most obvious victim. He compromises the civic virtue of all who come under his power. Rocco’s weakness for gold is manipulated to force him into actions that go against his conscience. The prisoners must guard their tongues for fear of Pizarro’s spies. The soldiers dread the rages of their commander. Marzelline’s affection for Jaquino is alienated. Leonore is forced to abandon her beloved domesticity and risk her life in the guise of a man. If Pizarro’s plan to murder Florestan had been successful, the witnesses Rocco and Leonore would have been the next victims in his never-ending cycle of crime and cover-up.

The king’s minister, Fernando, symbolizes both the constitutional monarch and the dutiful public servant. Fernando proclaims the king as the guarantor of justice and magnanimity. He promises to review the cases of all the prisoners. In *Leonore*, the first version of *Fidelio*, he calms the crowd’s call for harsh punishment of Pizarro by promising due process: He will take the miscreant’s case to the king. Fernando’s magnanimity recalls the examples of countless enlightened monarchs and nobles of opera seria. But the figures of his speech and the context of his actions also suggest the properly constituted Revolutionary state. As the assembled chorus of people and prisoners hail his arrival at the prison, Fernando reproaches their servile petition for justice in a speech radiant with the Revolutionary ideals of liberty, equality, and fraternity. Beethoven then combines the chorus and principals in the paean to Leonore, giving the resolution of the plot the semblance, if not the actuality, of a Revolutionary populus ex machina.

In his only known interpolation in the libretto, Beethoven inserted lines from Schiller’s “Ode to Joy”: “Let all who have won fair wives / join in our celebration.” The lines are repeated by both Florestan and the chorus, as they will be by Beethoven himself, nineteen years after the premiere of *Leonore*, in the choral movement of the *Ninth Symphony*.

One cannot help but be intrigued by the meaning of an incident that occurred in the last weeks of Beethoven’s life. From his rooms – which, as usual, were strewn with the manuscript scores of many of his compositions – Beethoven removed one score, *Leonore*, and entrusted its safekeeping to his friend Anton Schindler. A gesture of

affection for this lone essay into his admired art of opera? An honor to Leonore, the ideal of faithful married love that Beethoven was never able to experience? Both motives may have guided him, but perhaps there was a third. By singling out this opera, the composer – long deaf and now fifty-six years old, sick, and near death – also affirmed the persistence of the Revolutionary spirit of his youth.

*John Bokina – Professor, Political Science  
University of Texas, Pan American*



THOUGHTS ON CONJUGAL LOVE
DR. ERIC SCHWITZGEBEL

The common view that love is a feeling is, I think, quite misguided.
Feelings come and go, while love is steady.

Feelings are "passions" in the classic sense of "passion" which shares a root with "passive". They strike us largely unbidden. Love, in contrast, is something actively built. The passions suffered by teenagers and writers of romantic lyrics, felt so painfully, and often so temporarily, are not love – though in some cases they may be a prelude to it.

Rather than a feeling, love is a way of structuring one's values, goals, and reactions. One characteristic of it is a deep commitment to the good of the other for his or her own sake. (This characterization of love owes quite a bit to Harry Frankfurt.) We all care about the good of other people we meet and know, for their own sake and not just for utilitarian ends, to some extent. Only if the regard is deep, though, only if we so highly value the other's well-being that we are willing to thoroughly restructure and revise our own goals to accommodate it, and only if this restructuring is so well-rooted that it instantly and automatically informs our reactions to the person and to news that could affect him or her, do we possess real love.

Conjugal love involves all this, certainly. But it is also more than this. In conjugal love, one commits oneself to seeing one's life always with the other in view. One commits to pursuing one's major projects, even when alone, always in a kind of implicit conjunction with the other. One's life becomes a co-authored work.

The love one feels for a young child may in some ways be purer and more unconditional than conjugal love. One expects nothing back from a young child. One needn't share ideals to enjoy parental love. The child will grow away into his or her own separate life, independent of the parents' preferences.

Conjugal love, because it involves the collaborative construction of a joint life, can't be unconditional in that way. If the partners don't share values and a vision, they can't steer a mutual course. If one partner develops a separate vision or does not openly and in good faith work with the other toward their joint goals, conjugal love is impossible and is, at best, replaced with some more general type of loving concern.

Nonetheless, to dwell on the conditionality of conjugal love, and to develop a set of contingency plans should it fail, is already to depart from the project of jointly fabricating a life and to begin to develop a set of individual goals and values opposing those of the partner. Conjugal love requires an implacable, automatic commitment to responding to all major life events through the mutual lens of marriage. One cannot embody such a commitment if one harbors persistent thoughts about the contingency of the relationship and serious back-up plans.

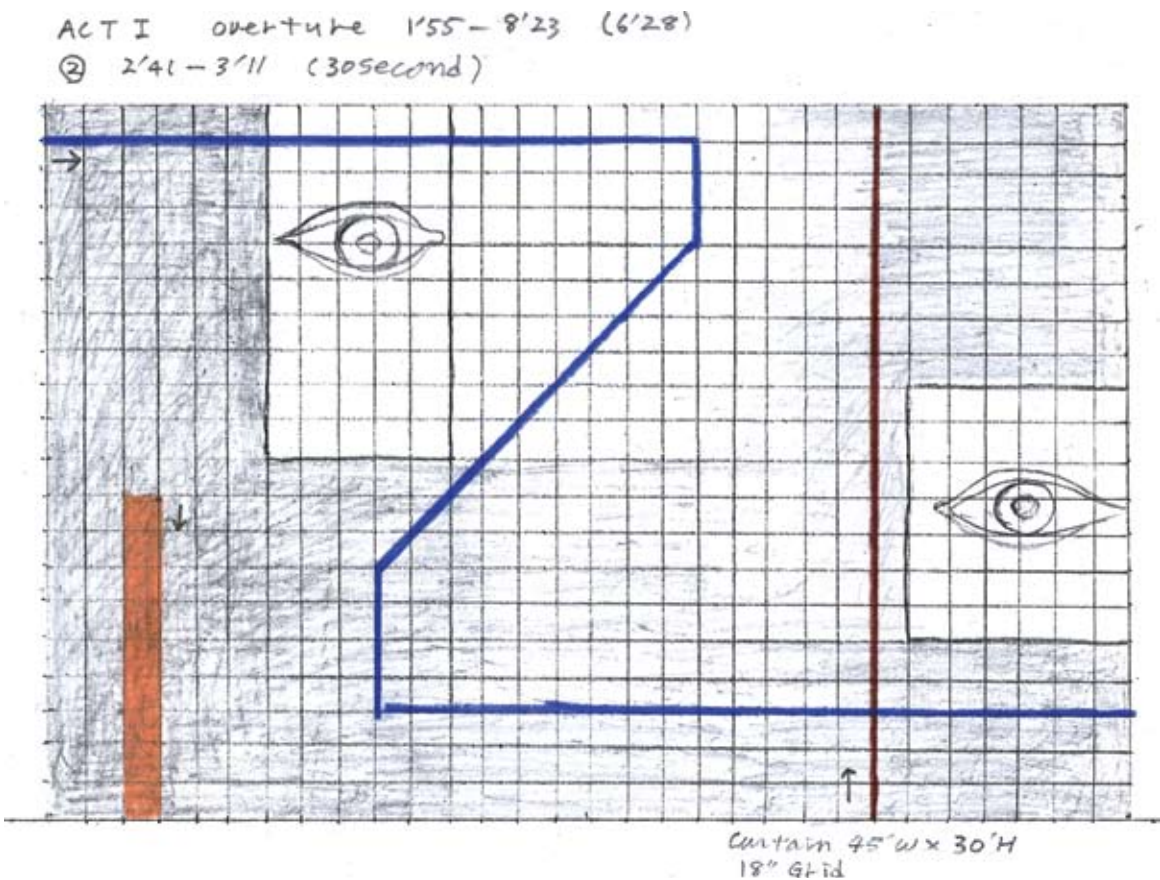
There may be an appearance of paradox in the idea that conjugal love requires a lifelong commitment without contingency plans,

yet at the same time is conditional in a way parental love is not. But there is no paradox. If one believes that something is permanent, one can make lifelong promises and commitments contingent upon it, because one believes the contingency will never come to pass. This then, is the significance of the marriage ceremony: It is the expression of a mutual unshakeable commitment to build a joint life together, where each partner's commitment is possible, despite the contingency of conjugal love, because each partner trusts the other's commitment to be unshakeable.

A deep faith and trust must therefore underlie true conjugal love. That trust is the most sacred and inviolable thing in a marriage, because it is the very foundation of its possibility. Deception and faithlessness destroy conjugal love because, and exactly to the extent that, they undermine the grounds of that trust. For the same reason, honest and

open interchange about long-standing goals and attitudes stands at the heart of marriage. Passion alone can't ground conjugal trust. Neither can shared entertainments and the pleasure of each other's company. Both partners must have matured enough that their core values are stable. They must be unselfish enough to lay everything on the table for compromise, apart from those permanent, shared core values. And they must be shorn of the tendency to form secret, individual goals. Only to the degree they approach these ideals are they worthy of the trust that makes conjugal love possible.

Dr. Eric Schwitzgebel –
Associate Professor, Philosophy
University of California, Riverside



Jun Kaneko sketch for video alluding to Leonore seeking Florestan



NOTES ON FIDELIO  
ROBERT B. DRIVER

In February 2007 I found myself in Honolulu, Hawaii to see what I had heard from colleagues was a most extraordinary minimalist concept of the operatic war horse *Madama Butterfly*.

The first I heard of this new concept by the famed artist Jun Kaneko was in a phone call from the Music Director of the Omaha Opera, Stewart Robertson, who described a minimalist swirling set with the leads Butterfly and Pinkerton dressed in multi colored polka dotted costumes. My initial response to Stewart was to ask if he were in a bar somewhere drinking. Then, as fate would have it, the Pinkerton in that first Kaneko *Madama Butterfly* production, Roger Honeywell, brought me the production book with sketches and photos of the scenic and costume designs. When I shared the *Madama Butterfly* artwork with The Opera Company of Philadelphia’s Music Director, Corrado Rovaris and Managing Director, David Devan, their response, like mine, was one of immediate interest and fascination.

On my first evening in Hawaii I had dinner with Jun and Ree Kaneko under a hau tree overlooking the Pacific Ocean, and when I returned to my hotel room I began leafing through two art books with illustrations of Jun’s works. Suddenly I realized that I had not only found a brilliant new production of *Madama Butterfly*, but also had come upon the possible solution for the design of *Fidelio* which we were bringing the following season in Philadelphia. The brilliance of the *Madama Butterfly* design was the manner in which Kaneko managed to bridge the effusive romantic realism of Puccini’s score with the

simple, pure aesthetic of the heroine’s culture. As an opera the tradition from which *Fidelio* comes could not be more different than that of *Madama Butterfly*, but Kaneko’s body of work immediately said “*Fidelio*” to me at every turn.

Everything about his work resonated *Fidelio* to me, from his huge sculptural heads, to his acrylic paintings on canvas with straight and swirling black and white lines, to his tile walls with splashes of black and white together with geometric blocks of color. To me the enormous heads evoked a sense of power and serenity central to Beethoven’s work. The grid works in his paintings and ceramics brought a fresh new abstract realization on the theme of imprisonment. Jun’s grid works are multifaceted and varied so as to encompass the entire gamut of emotions in Beethoven’s work, from the depths of despair in rigid lines of black and white to the grand celebration of freedom of spirit and loyalty, as perhaps best represented in Kaneko’s colorful glazed ceramic entitled “South” from 1996.

Having experienced this “Kaneko revelation,” I now had the task of introducing Jun to the idea of his designing a new production of *Fidelio*. Not surprisingly, Jun’s first response for several days was that the project was entirely too soon and impossible for him time wise with all his other commitments. There

was no way I would allow him a moment of peace until he too realized that he must design this work. We parted with at least the promise that he would study his schedule more closely and would familiarize himself with Beethoven’s opera. I simply adopted the attitude that destiny had determined that he would do it and indeed I was right.

Beethoven’s only opera had a difficult birth in 1805 and would go through nine years of revisions before it arrived at its final version in 1814. It grew out of the tradition of the German “Spieloper” and the French “opera comique,” which incorporated dialogue in what in English has been termed “rescue opera.” The most famous of these “Spieloper” was Mozart’s *The Magic Flute*, in which the hero is on a quest to save a princess, whom of course he wants to marry. *Fidelio* is a rescue opera, but on a grand dramatic scale, even though it does include dialogues and does have its typical petit bourgeois scenes. The opera begins in the simple style of the “Spieloper,” progresses to a dramatic piece of classical proportions, and ends much like an oratorio. No wonder it has perplexed directors since

its inception. During the 19th Century there were only two productions in Italy. During the 20th Century *The Magic Flute* and *Fidelio* were probably the two most performed operas in Germany, and following the Second World War the predominant interpretations on German speaking stages were dealing with the recent fascist history. To realize this relatively unknown opera in a meaningful way for today’s American audiences, I wanted to underscore the work’s central theme of political oppression in an universal way, possibly employing abstract designs to avoid any specific historical time or setting and at the same time underscoring Beethoven’s powerful score with a dramatic interpretation which would move today’s audiences.

The two characteristics of Kaneko’s work that immediately resonated with me were his powerful enormous head sculptures and the presence of grid works throughout his works. I envisioned using the former to symbolize overwhelming power and oppression and the later as an abstraction for incarceration and prisons.



Jun Kaneko, *South*, 1996  
Glazed Ceramic  
43”W x 28”H x 2”D



In our initial discussions, I described the challenge of the opera to Jun by underscoring the manner in which the opera starts as a typical German “Spieloper,” with an ingénue couple having a very Mozartian spat, and then progresses to a heavy dramatic work in which the prisoner hero does not appear until the second act, and ends with a magnificent oratorio reminiscent of the choral passage of Beethoven’s ninth symphony. My initial suggestion was to employ Jun’s characteristic massive ceramic heads such as the ones being displayed on Park Avenue in New York at this writing.

I also spoke of my desire to use the device of tableaux typical to the opera comique genre, but to give them life with projections in which his designs and colors would add meaning to the text and music. As an example, I cited the first act sublime quartet “Mir ist so wunderbar,” in which the action freezes while the four characters sing the same musical line in canon form while expressing very different emotions. Five months after our initial meeting in Hawaii, OCP’s Director of Design and Technology, Boyd Ostroff and Costume Director, Richard St. Clair, and I visited Jun and Ree in their home and studios in Omaha, Nebraska. It was an opportunity for my artistic and production staff to become immersed in Kaneko’s work as well as to discuss the practical aspects of bringing such a venture to fruition. By that meeting Jun was totally “Fidelioized.” He had heard more recordings and videos than I knew existed and he had visited several productions. To my delight he was well on his way to making *Fidelio* his own. We looked at several different concepts utilizing unit box sets with varying grid designs with which Jun had been experimenting.

Early on, I described the defining characteristics of the various characters in the opera, from the central heroine Leonore disguised as a man, to the arch villain Pizarro, a male version of Mozart’s evil Queen of the Night, who spews hatred from every pore. Jun’s challenge was to capture the essence of each figure in a design palate compatible with his abstract scenic design.

Part of the satisfaction and fun of the creative working process with Jun is that we began with what seemed as the obvious starting point, but ended up in a very different place after six months of long distance conversations. In February of 2008 we met at Jun’s studio in Puerto Vallarta, Mexico. When I arrived at his studio I was greeted with several story boards for projections to accompany the opera’s musical numbers. He had executed hundreds of hand drawings and hung them in order along the walls of his studio. We spent the week discussing each image and refining the timing for the transitions from scene to scene. A high point in our deliberations was Jun’s idea as to how to represent the character of Florestan in the first act. We then went about deciding exactly when to introduce the image. In the production you will see the transformation of the initial “head” concept.

*Robert B. Driver – General & Artistic Director  
The Opera Company of Philadelphia*

OPPOSITE:  
Jun Kaneko and Robert  
Driver working on *Fidelio* at  
Aguacate Studio in Puerto  
Vallarta, Mexico  
2008







**THE WAY I MET *FIDELIO* IN HONOLULU**  
JUN KANEKO

Robert Driver was in Honolulu to see my production of Puccini’s *Madama Butterfly* in March 2007. He was investigating the set and costume design for his opera company in Philadelphia, hoping to bring it to Philadelphia in October 2009.

As we were walking out from the Honolulu Opera Theatre, I asked, “so, what do you think?” Robert said, “I liked it. But how about *Fidelio*? Would you design *Fidelio*’s set and costumes for Opera Company of Philadelphia’s 2009 opening season?”

*Fidelio*? I had no knowledge of this, Beethoven’s only opera. In fact, I knew very little about opera in general. So, I immediately said, “no, not possible.” To design the sets, costumes, and one hour of video animation in 18 months is far beyond my ability. And my calendar was full with

other responsibilities of maintaining my studio work. Robert called my wife Ree several times within the next week. They teamed up together to convince me to design *Fidelio*.

If you don’t know anything there is nothing to fear. But, if you know a little this could create fear and problems. I was just at this point. I had just learned a little bit about opera design issues through spending three years to develop *Madama Butterfly*’s sets, costumes, and video animation.

After I agreed to take on designing *Fidelio*, I was talking to Robert Driver on the phone and said, “I have no idea what I am going to do yet, but I think the best thing to do is just listen to the music until I have some ideas. So I bought several different CDs and listened to them three or four times a day over the next two months. Then I started to see the movement and color of music, and then the architectural environment of stage sets. One of the interesting contrasts in this opera is the dark side of society and the beautiful and joyful side of human life.

The biggest and most difficult issue is to have a total understanding of this opera as a whole object. Seamless coordination of the stage sets, lighting, and movement of the singers gives maximum visual support to the music.

As an object maker, I am used to showing work in a given space to create an exhibition.

Objects sit where I place them in relationship to the given architectural space. Nothing moves. On the other hand, opera singers move all over the stage, and on and off of the stage. The changing numbers of singers creates a different density of space on stage and influences the density of the voices. Added to this, stage lighting influences the visual experience enormously. All visual art needs some kind of lighting. I feel that great lighting in an opera is the dance between light and shadow with the music. Complete darkness challenges us to see the bottom of our soul. To create a new opera production, we are working with hundreds of professional persons who carry different responsibilities as a team. Orchestrating these collaborations is the director’s biggest responsibility. I am honored to have a chance to work together with the great director Robert Driver and his team to make this new *Fidelio* design a reality.

OPPOSITE:  
Jun Kaneko working on  
*Fidelio* at Aguacate Studio  
in Puerto Vallarta, Mexico  
2008



"Some men arrive. They force their way into a family's home, rich or poor, house, hovel, or hut, in a city or in a village, anywhere. They come at any time of the day or night, usually in plain clothes, sometimes in uniform, always carrying weapons. Giving no reasons, producing no arrest warrant, frequently without saying who they are or on whose authority they are acting, they drag off one or more members of the family towards a car, using violence in the process if necessary."

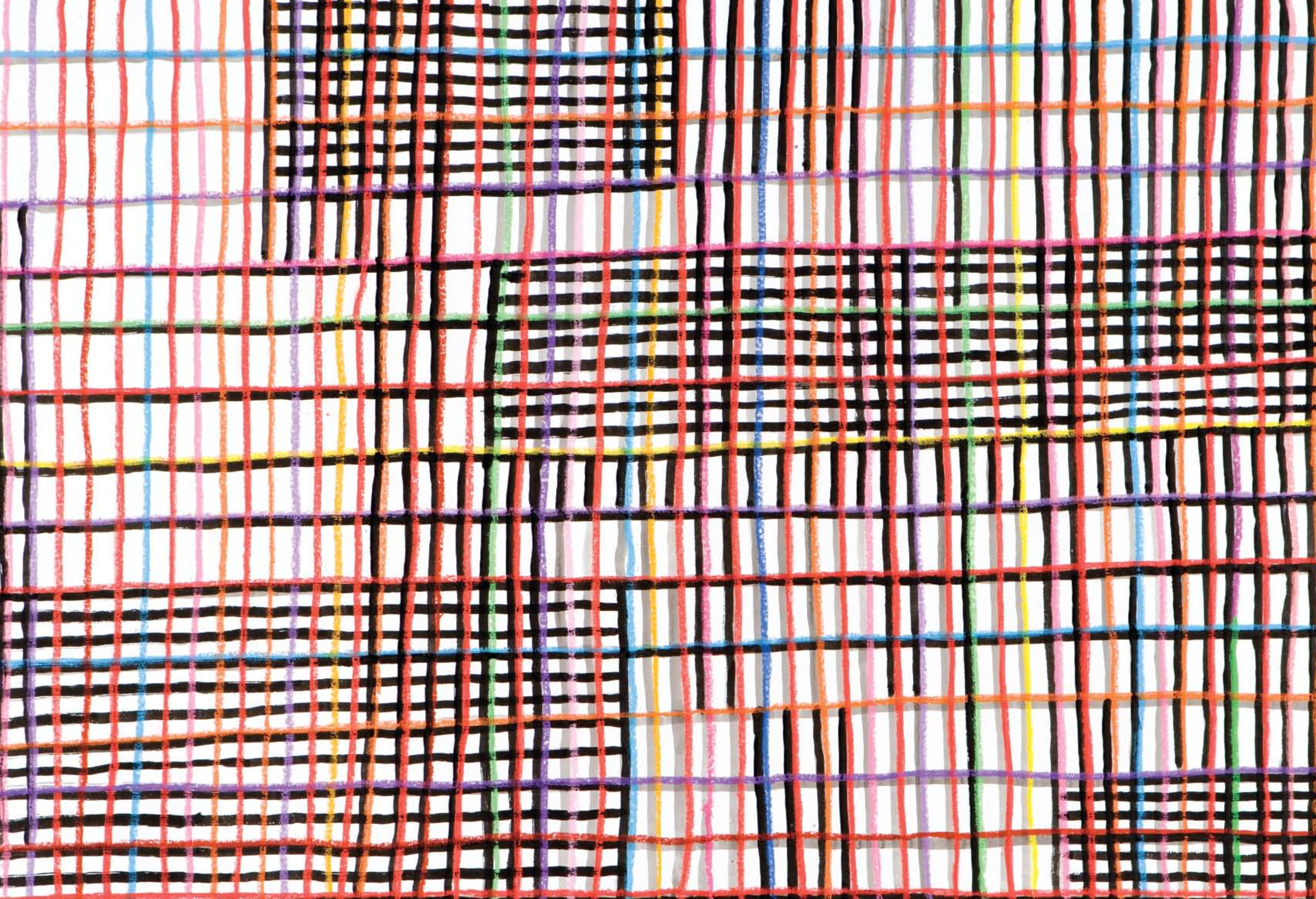
"A disappearance is a doubly paralyzing form of suffering: for the victims, frequently tortured and in constant fear for their lives, and for their family members, ignorant of the fate of their loved ones, their emotions alternating between hope and despair, wondering and waiting, sometimes for years, for news that may never come. The victims are well aware that their families don't know what has become of them and that the chances are slim that anyone will come to their aid. Having been removed from the protective precinct of the law and 'disappeared' from society, they are in fact deprived of all their rights and are at the mercy of their captors."

*- The Office of the United Nations High Commissioner for Human Rights*



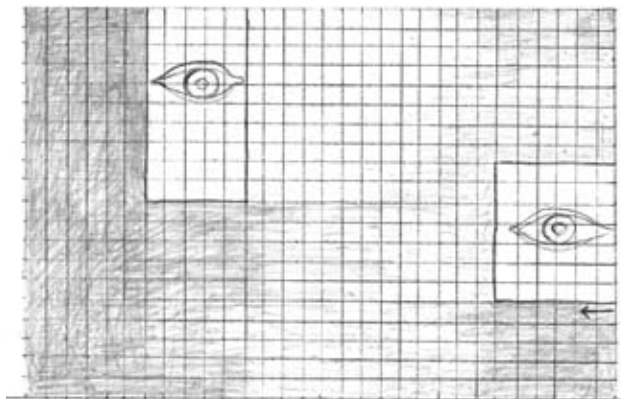
OPPOSITE:  
Image by Misha Gordin, 1983  
Reproduced and altered by  
Jun Kaneko with the permission  
of the artist





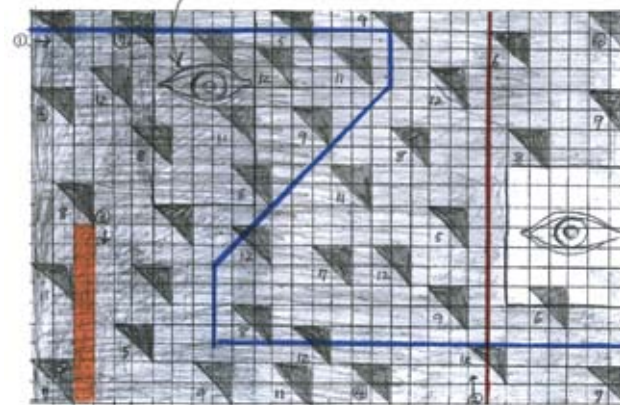


ACT I OVERTURE 1'55-8'23 (6'28)  
 ① 2'27-2'41 (14 second / second eye appears)



Grid 48" W x 30" H  
 18" 41-14

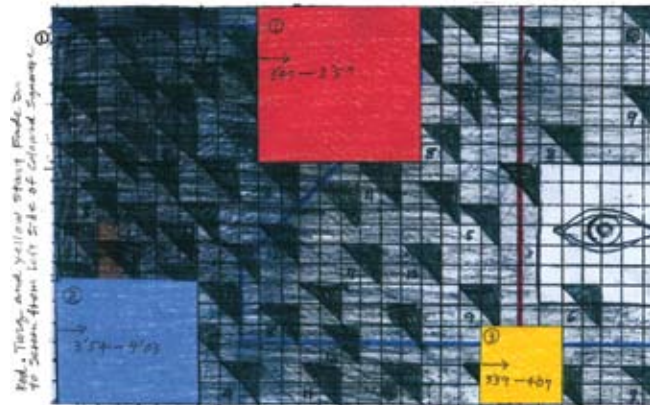
ACT I OVERTURE 1'55-8'23 (6'28)  
 ② 3'11-3'22 (11 second)  
 This eye starts fade out 3'10-3'29  
 Back ground get darker shade



Start fade out  
 Brown

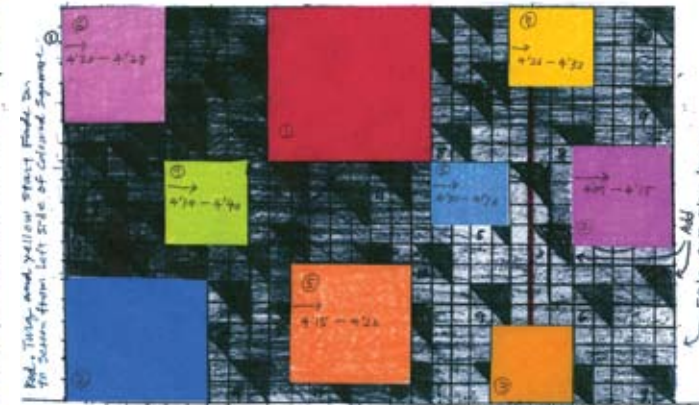
Grid 48" W x 30" H  
 18" 41-14

ACT I OVERTURE 1'55-8'23 (6'28)  
 ③ 3'45-4'01 (20 second)



Grid 48" W x 30" H  
 18" 41-14

ACT I OVERTURE 1'55-8'23 (6'28)  
 ④ 4'15-4'30 (15 second)



Grid 48" W x 30" H  
 18" 41-14

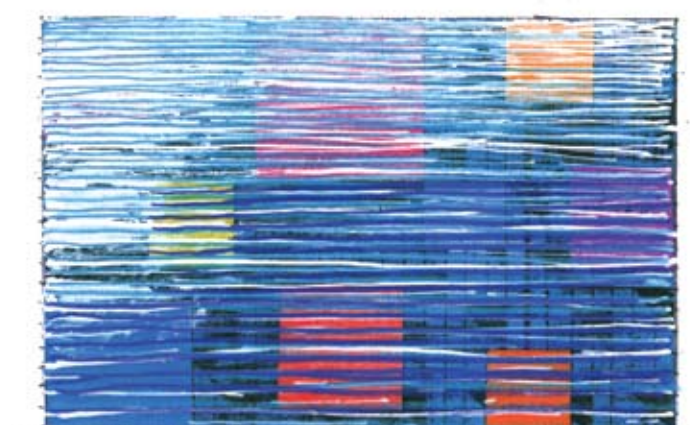


ACT I OVERTURE 1'55-8'23 (6'28)  
 ⑤ 4'55-5'15 (20 sec.)



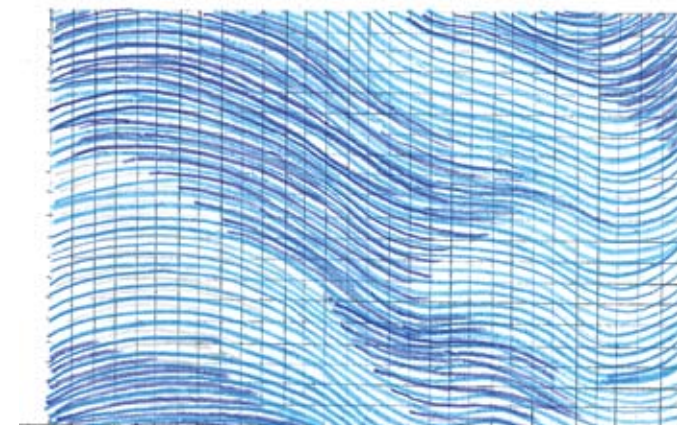
Grid 48" W x 30" H  
 18" 41-14

ACT I OVERTURE 1'55-8'23 (6'28)  
 ⑥ 5'15-5'35 (20 sec.)



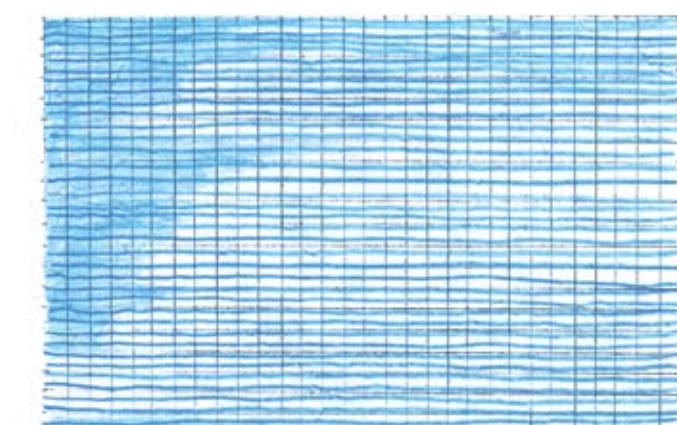
Grid 48" W x 30" H  
 18" 41-14

ACT I OVERTURE 1'55-8'23 (6'28)  
 ⑦ 6'30-7'00 (30 sec.)



Grid 48" W x 30" H  
 18" 41-14

ACT I OVERTURE 1'55-8'23 (6'28)  
 ⑧ 7'00-7'15



Grid 48" W x 30" H  
 18" 41-14

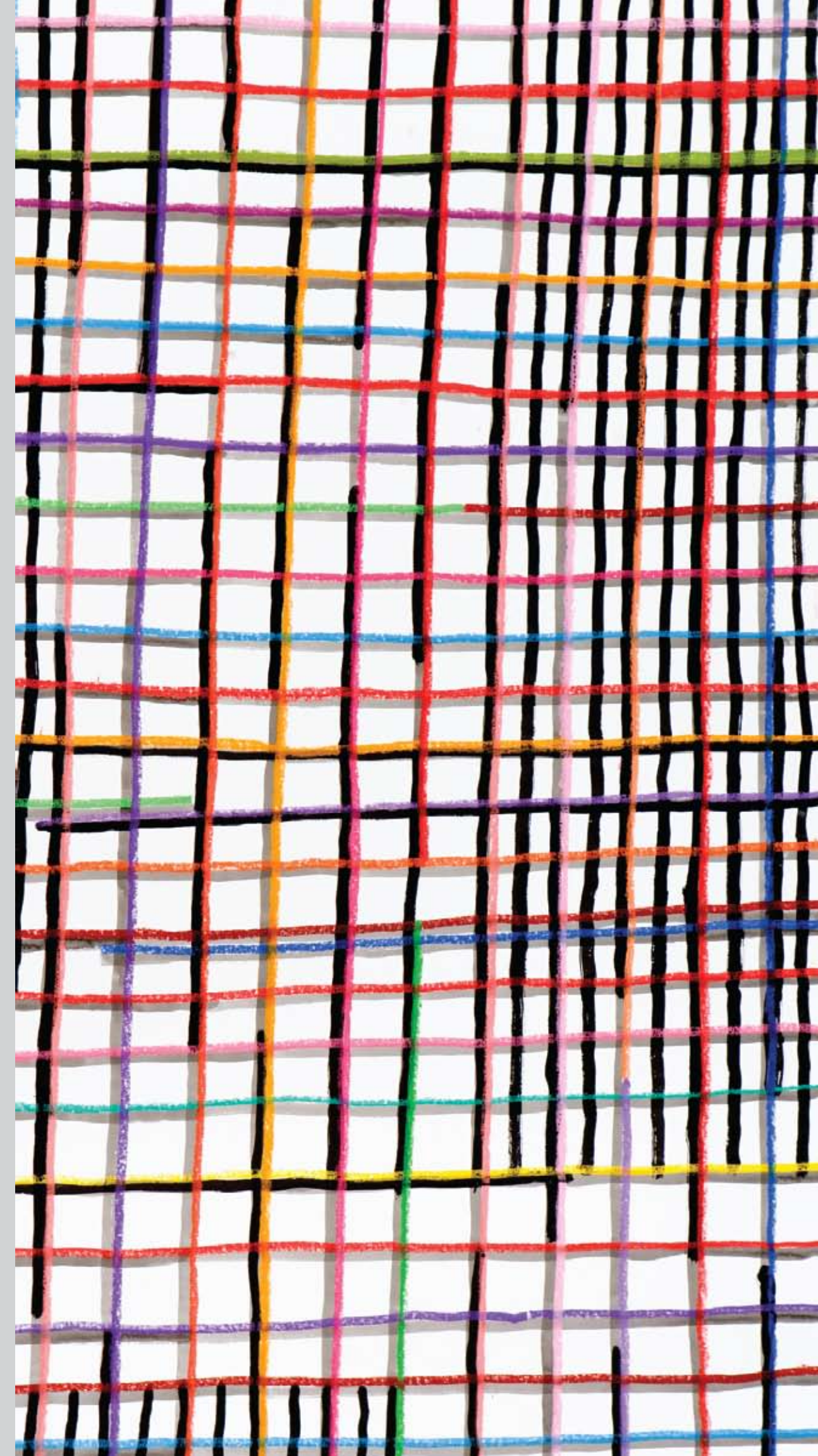
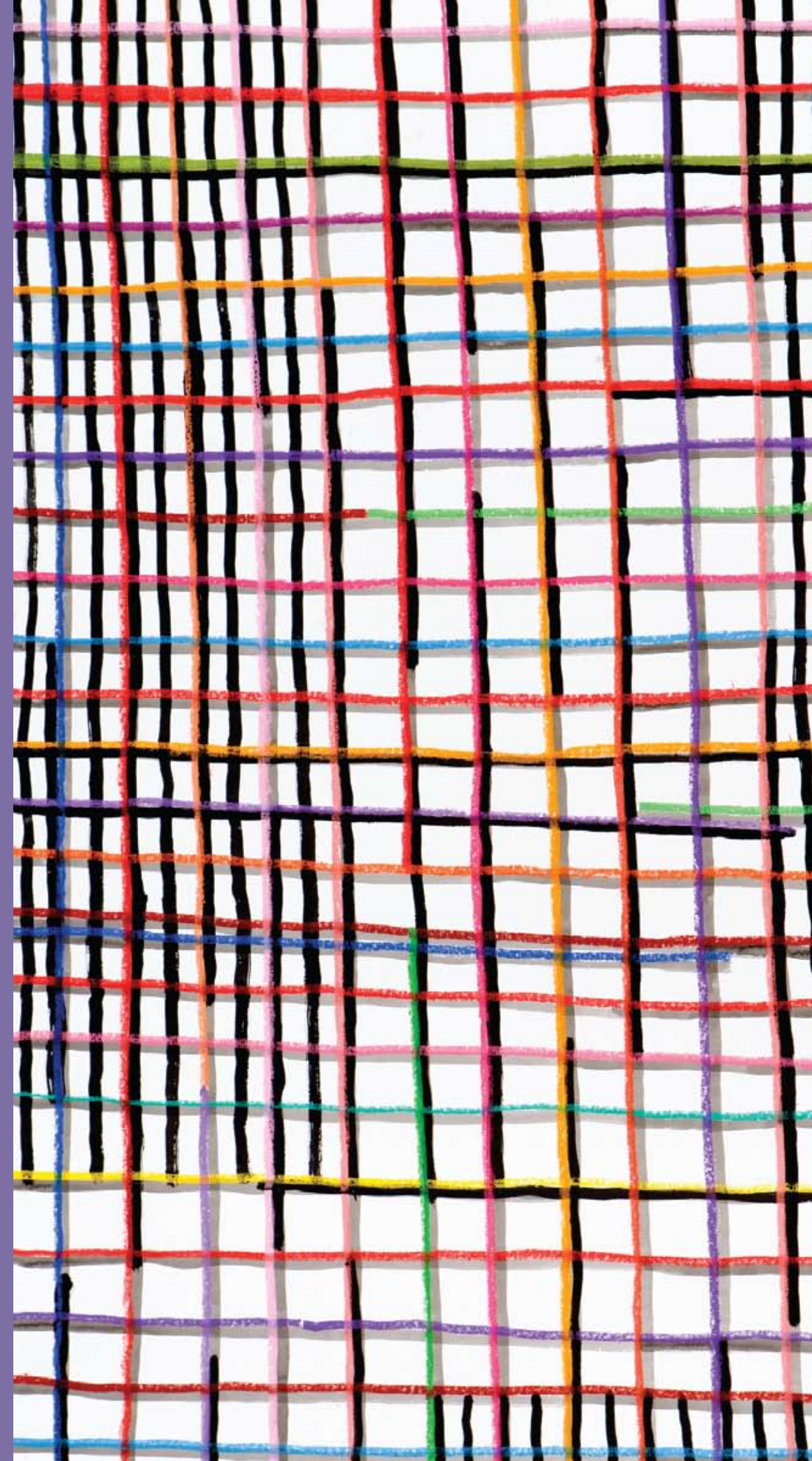


"Yes, for thirty-five years I have vainly belaboured these infernal vaults with my sighs and my despair: my spirit bruised incessantly by fits of rage and distressed by endless pain; all my limbs seared, torn by the weight and friction of my chains; my body gnawed by the most repulsive animals, breathing only putridities in place of air, and, as the acme of horror, succoured and saved whenever death seemed willing to make end to my anguish by snatching me from my tormentors: such was my fate throughout this long sequence of years."

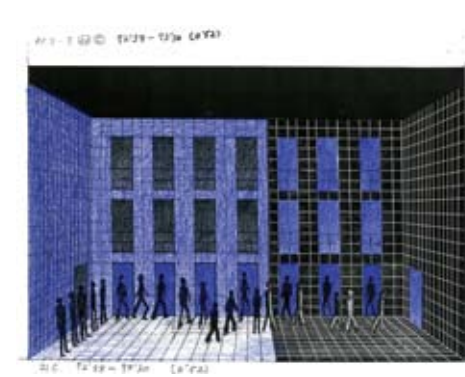
- Henri Masers de Latude













# VIDEO PRODUCTION PROCESS

## FRED CLARK

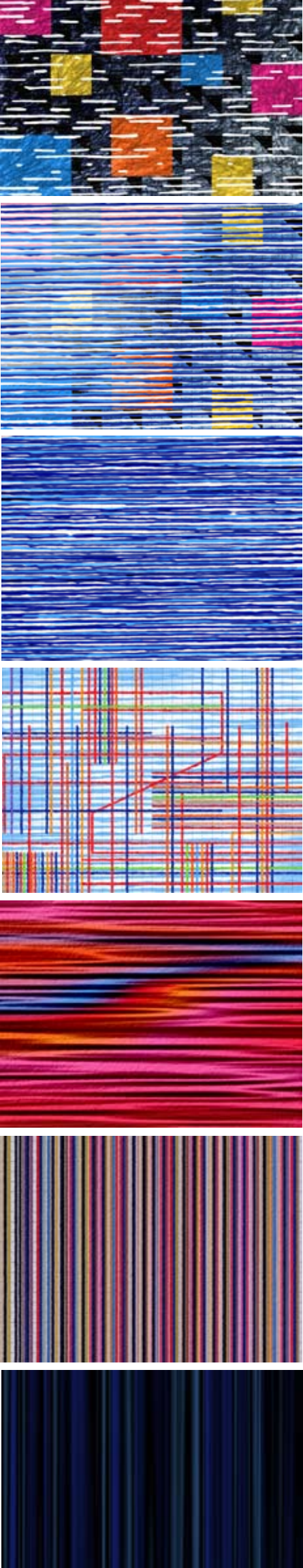
The opportunity to collaborate with Jun Kaneko is a refreshing departure from our work in commercial advertising. It's very satisfying to offer him our services. Watching Jun work with Kevin Reiner, our Senior Video Editor is a fascinating process. Jun is extremely detailed, which is something Kevin appreciates and understands. He's also very generous with the input from our team, which makes the assignment even more meaningful. Our door is always open to Jun.

## KEVIN REINER

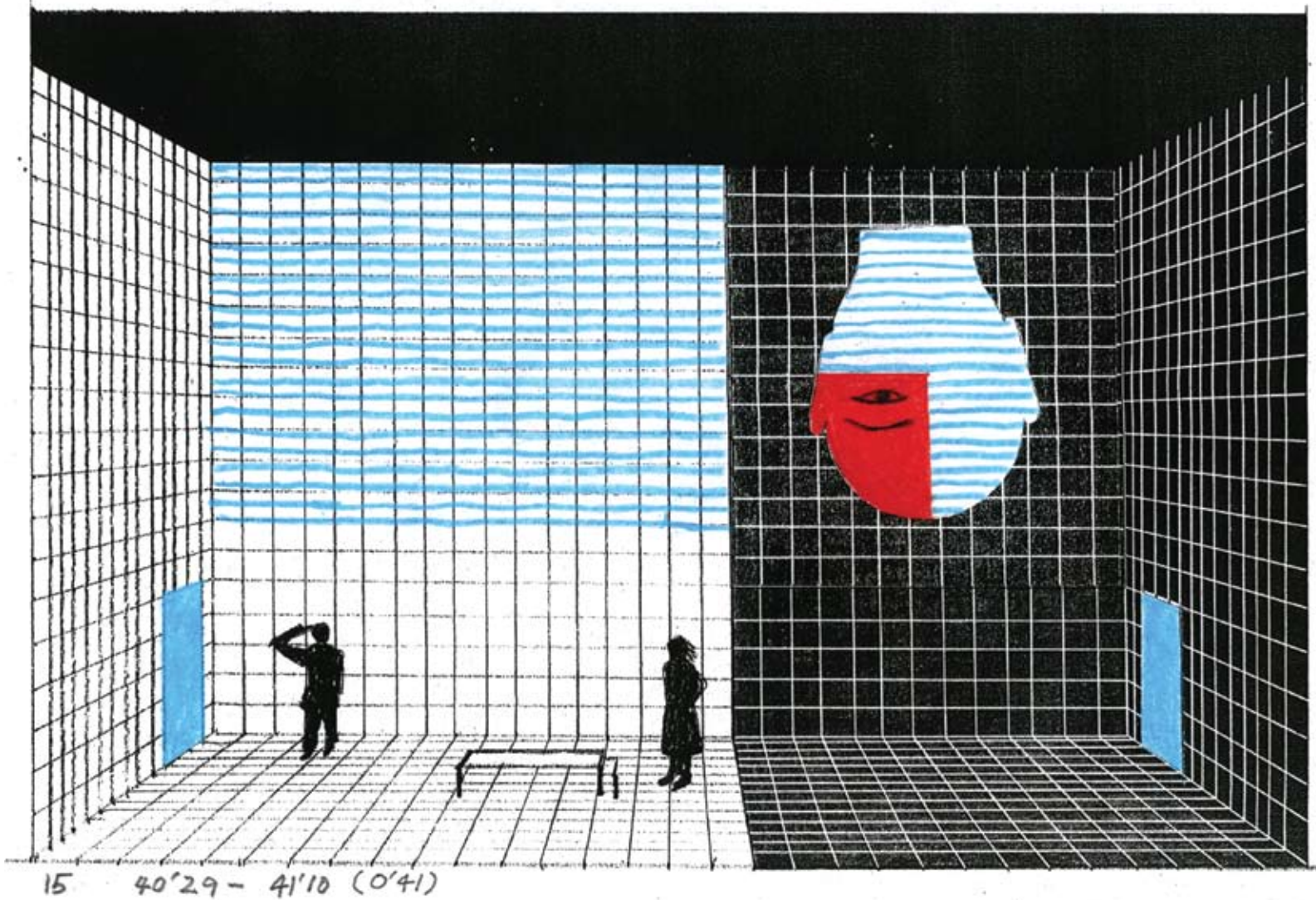
Being charged with creating the video elements of *Fidelio* was both an honor and a challenge. I first collaborated with Jun Kaneko on Opera Omaha's *Madama Butterfly* in 2006. Jun's plans for *Fidelio* called for longer pieces of animation, and in some cases more complex effects. Luckily, in the last two years, tremendous advances have been made in the processing power of motion graphics programs. This made the work on *Fidelio* much faster and therefore allowed for more artistic experimentation.

The process begins by going over Jun's intensely detailed storyboards. He lays out what he wants in terms of timing, color schemes, spatial arrangement and design. Basically, he details what he wants at points A, B, and C, and I have to create the movement that exists between those points. Throughout the process, I continually told myself to keep it simple and slow. We wanted the animations to work in concert with all other aspects of the production. I think we achieved that goal.

Fred Clark – President & Creative Director  
Kevin Reiner – Senior Video Editor  
Clark Creative Group Omaha, Nebraska



ACT I ⑮ (Hauptmann!) (Pizarro, Rocco) 40'29 (0'41)  
Pizarro Orders a watch to be kept on the Road to Seville.



THIS PAGE:  
Video stills for  
*Fidelio* production

OPPOSITE:  
Jun Kaneko &  
Kevin Reiner  
converting drawings  
into video imagery  
for *Fidelio* opera  
production at Clark  
Creative Group 2008







"I was made, by the law, a criminal, not because of what I had done, but because of what I stood for, because of what I thought, because of my conscience. "

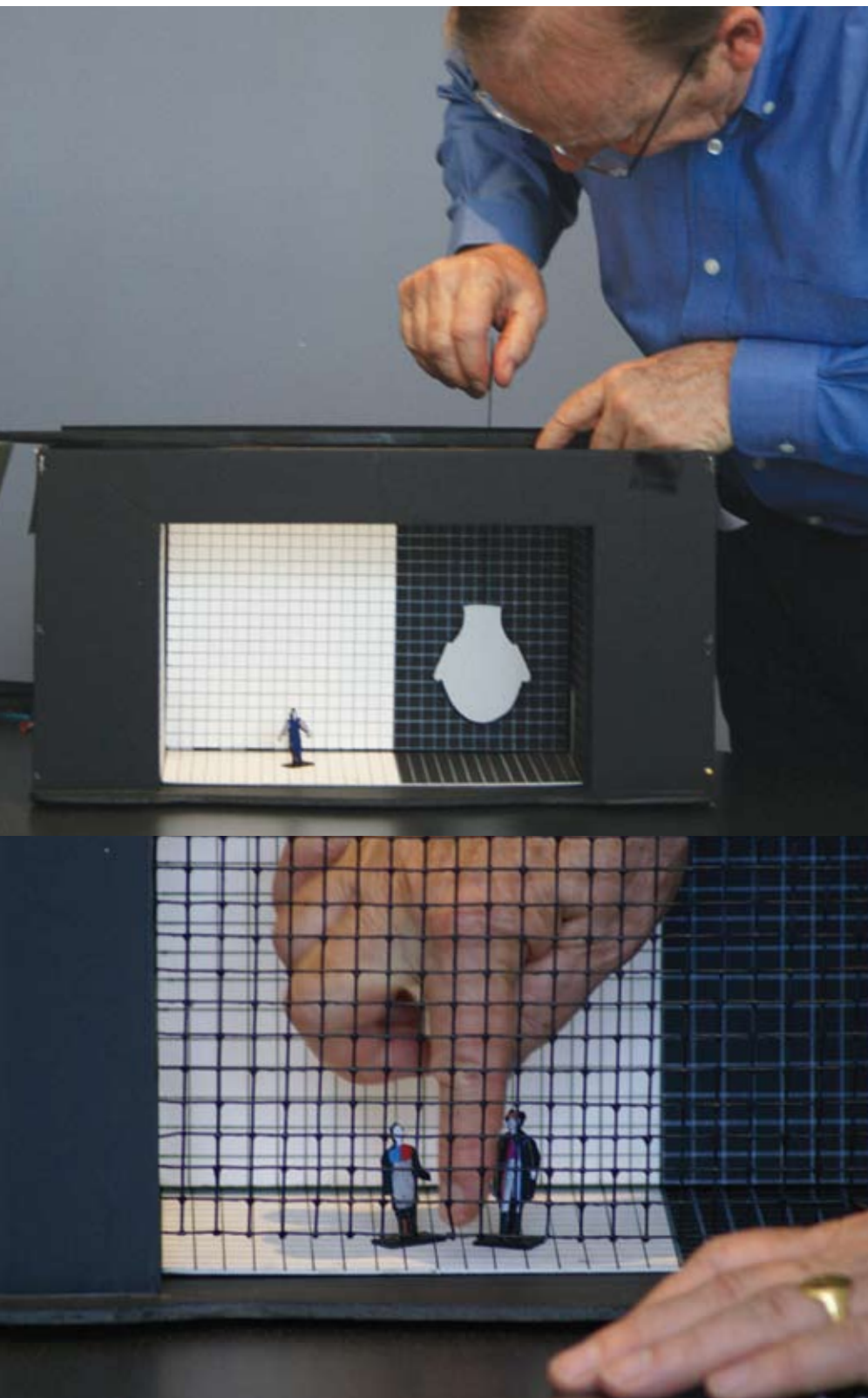
– *From Nelson Mandela: The Man and the Movement*

"How can the life of such a man  
Be in the palm of some fool's hand?  
To see him obviously framed  
Couldn't help but make me feel ashamed  
to live in a land  
Where justice is a game."

– *Bob Dylan, Hurricane*



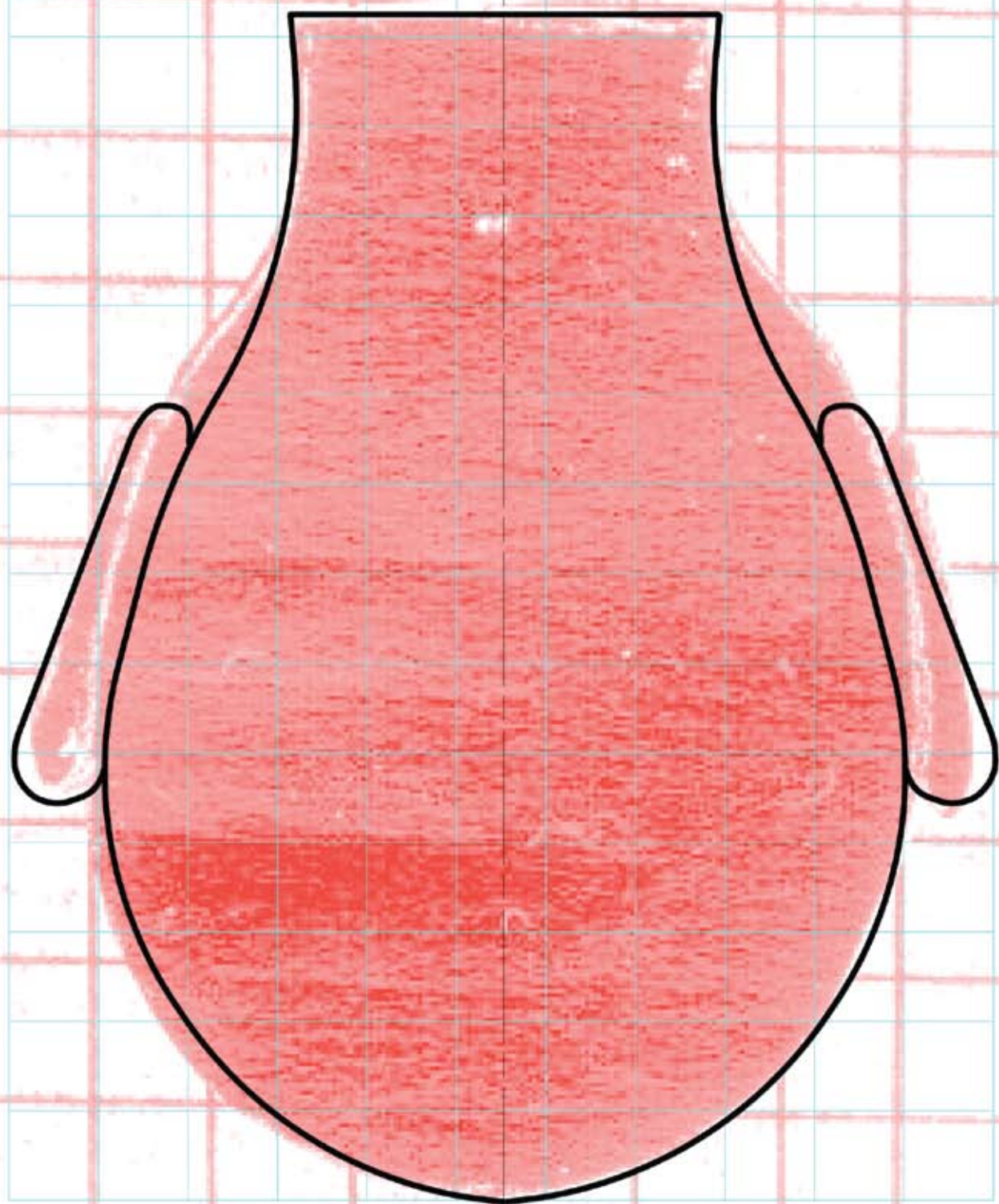




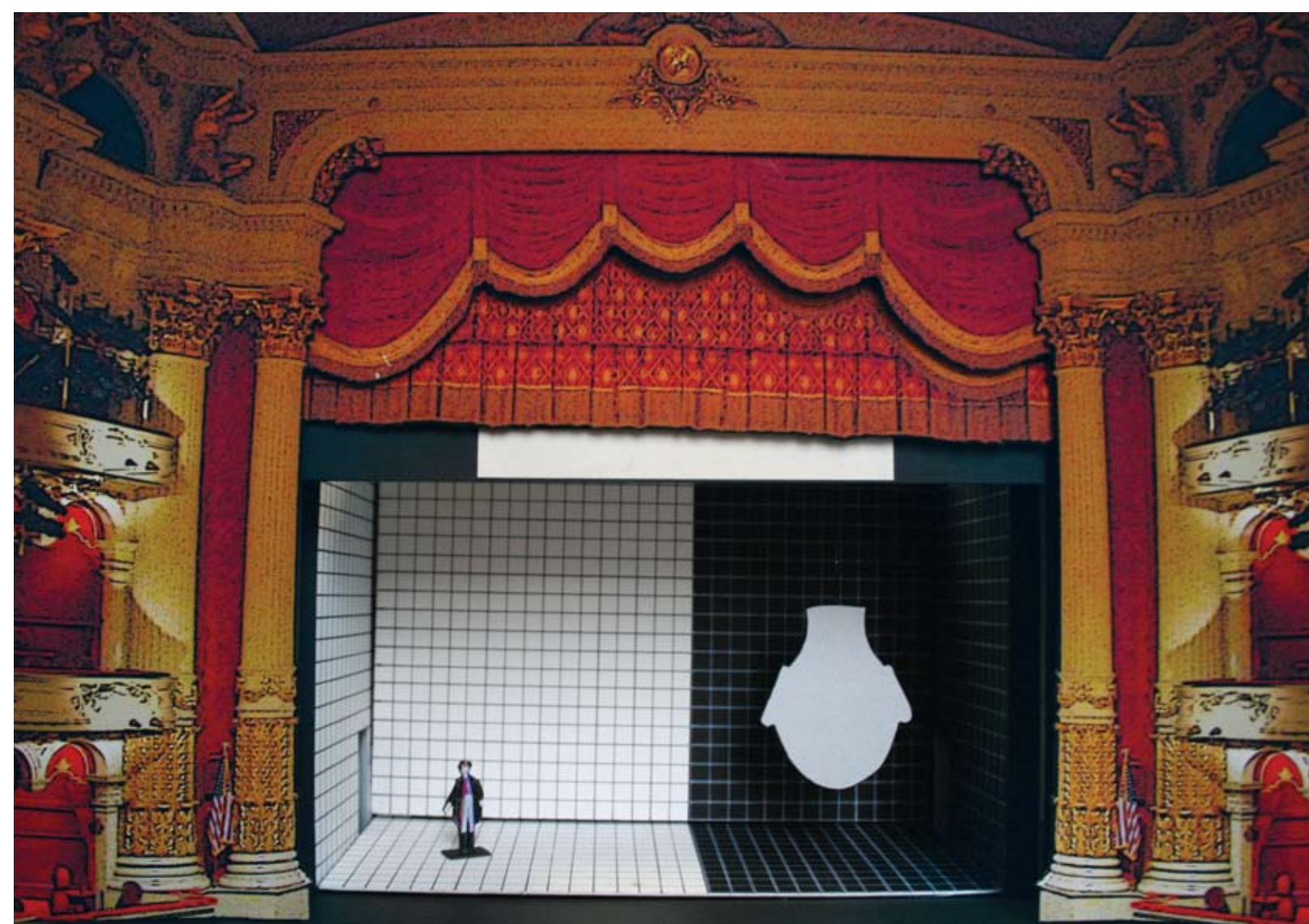
OPPOSITE:  
Director, Robert Driver,  
working with stage model

ABOVE:  
Building of large head  
for opera set





14E 39'05 - 39'45 (0'40)

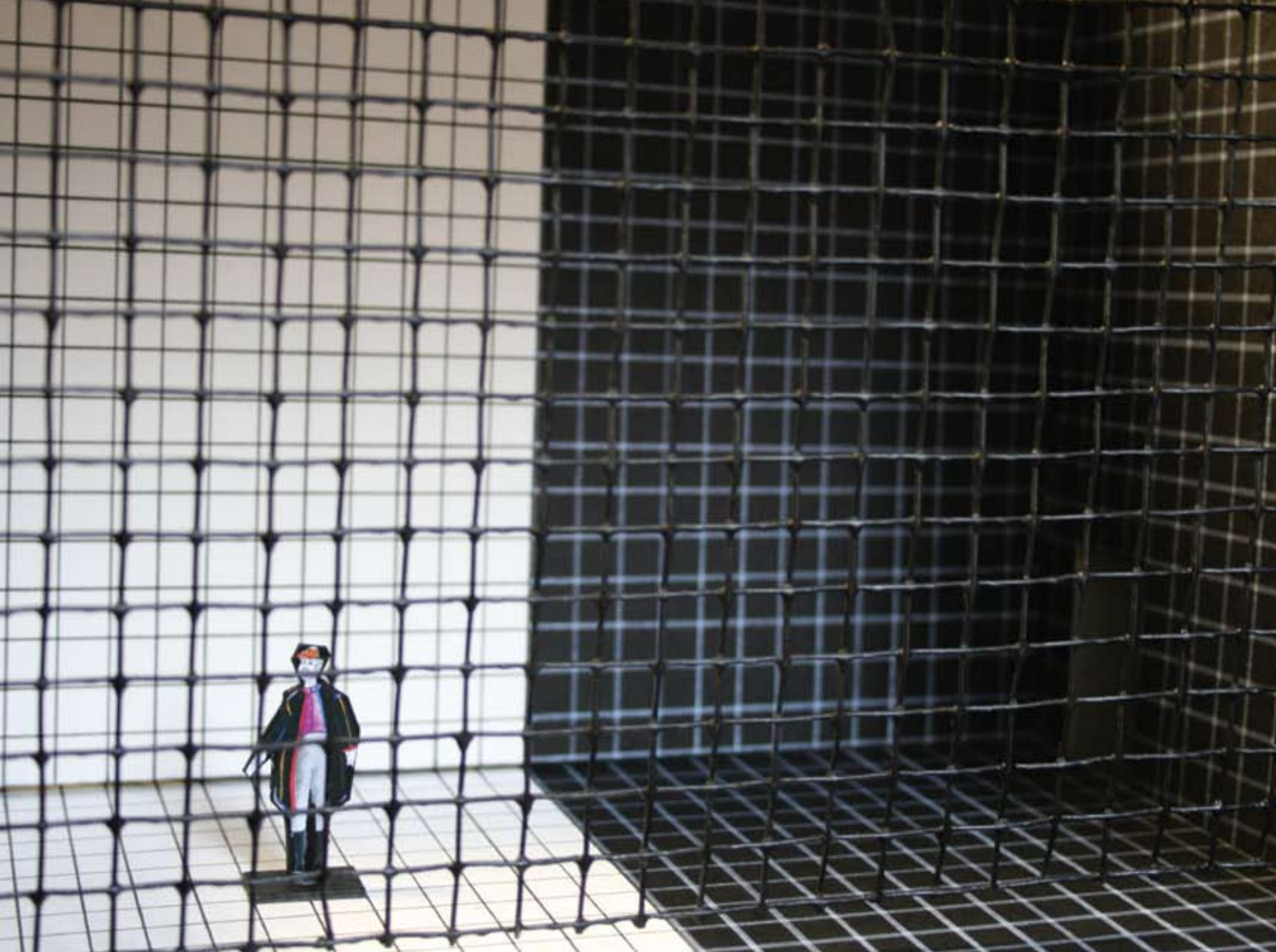






Opera Company of Philadelphia building the grid pattern for the opera stage set



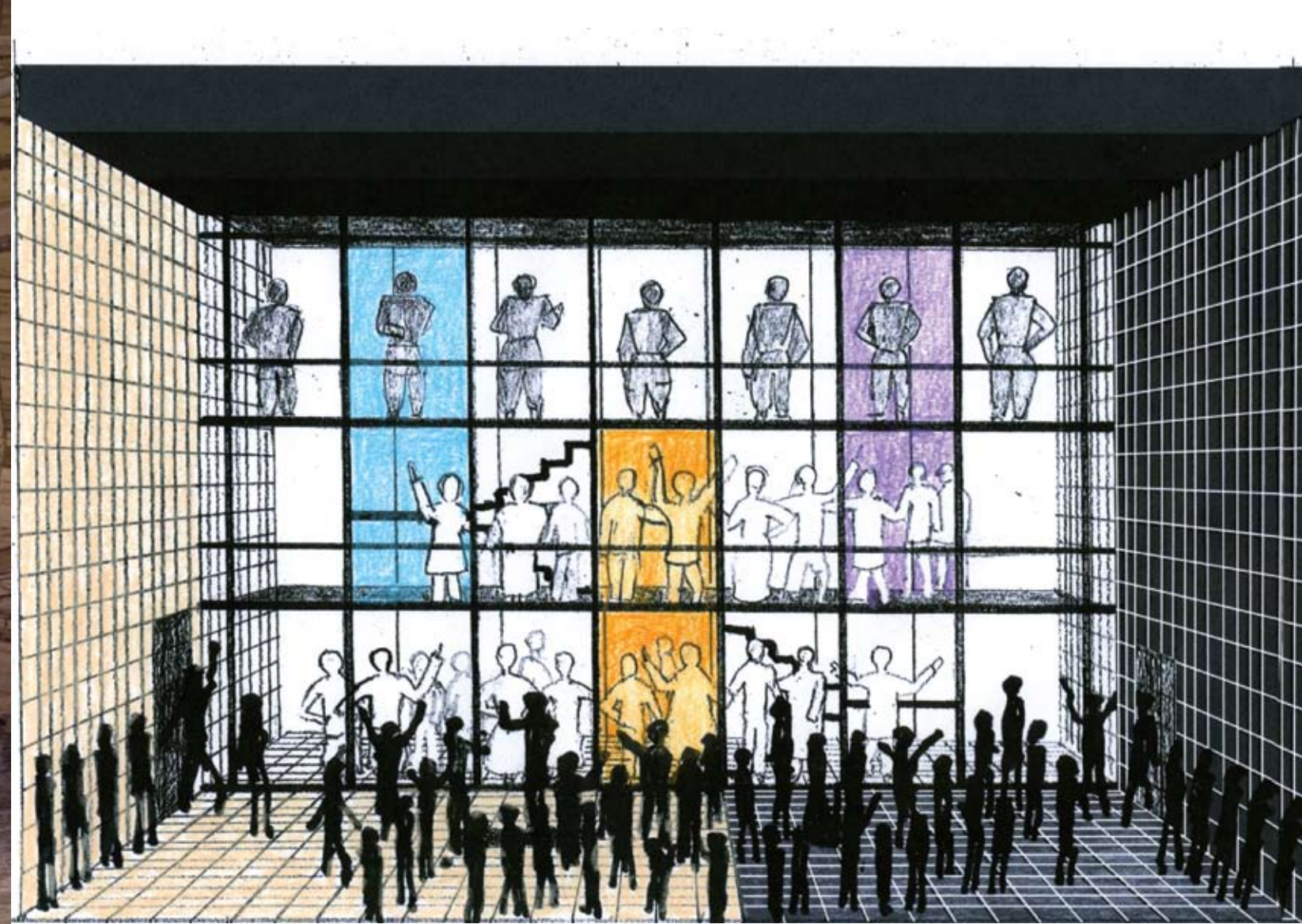


Vanessa Fenton of the Opera Company of Philadelphia building the grid pattern for the opera stage set





Opera Company of Philadelphia building the scaffolding for the opera stage set







THIS PAGE:  
Robert Driver, Jun Kaneko  
& Jacqueline Scoones  
discussing final act of  
*Fidelio*

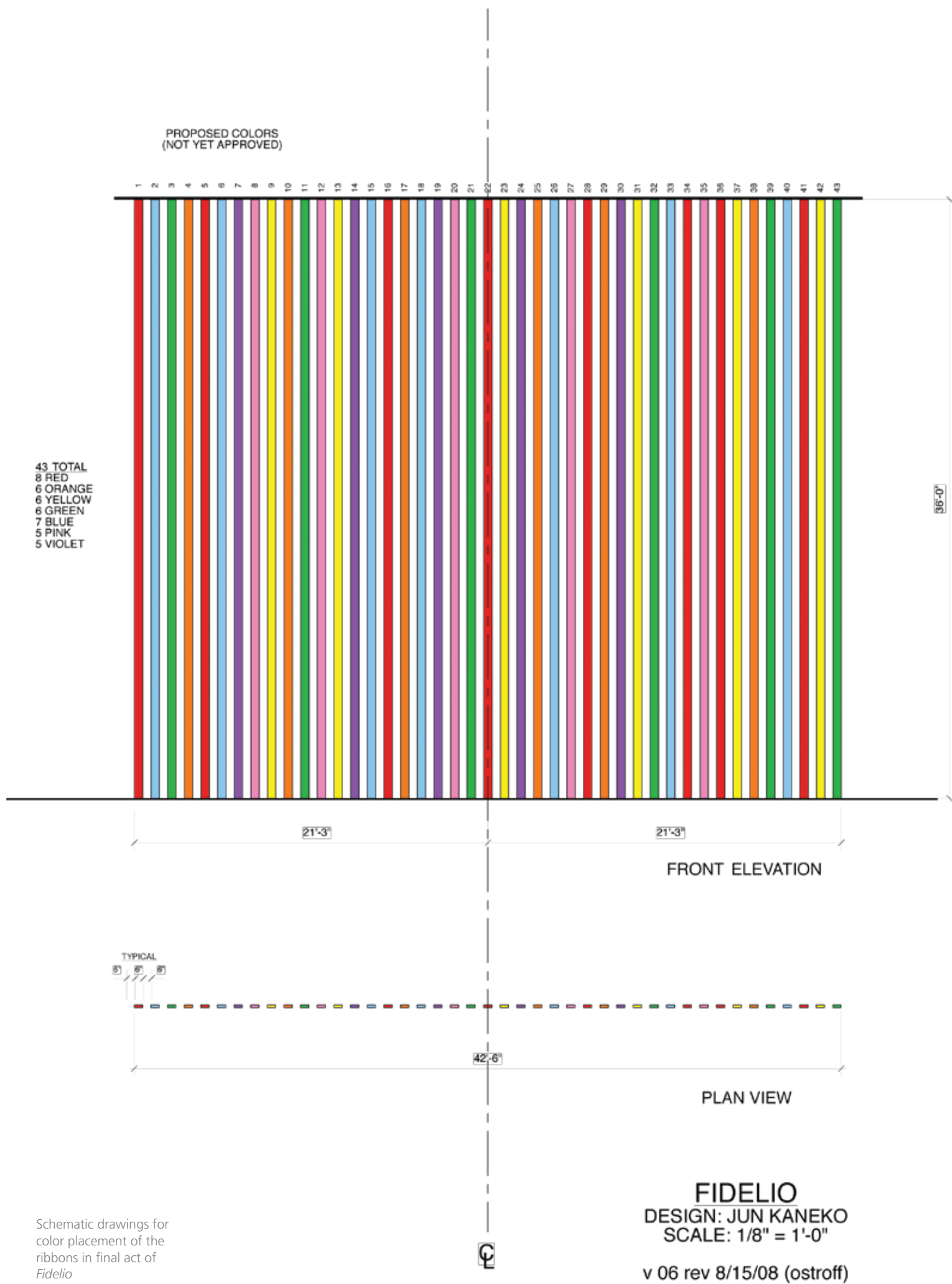




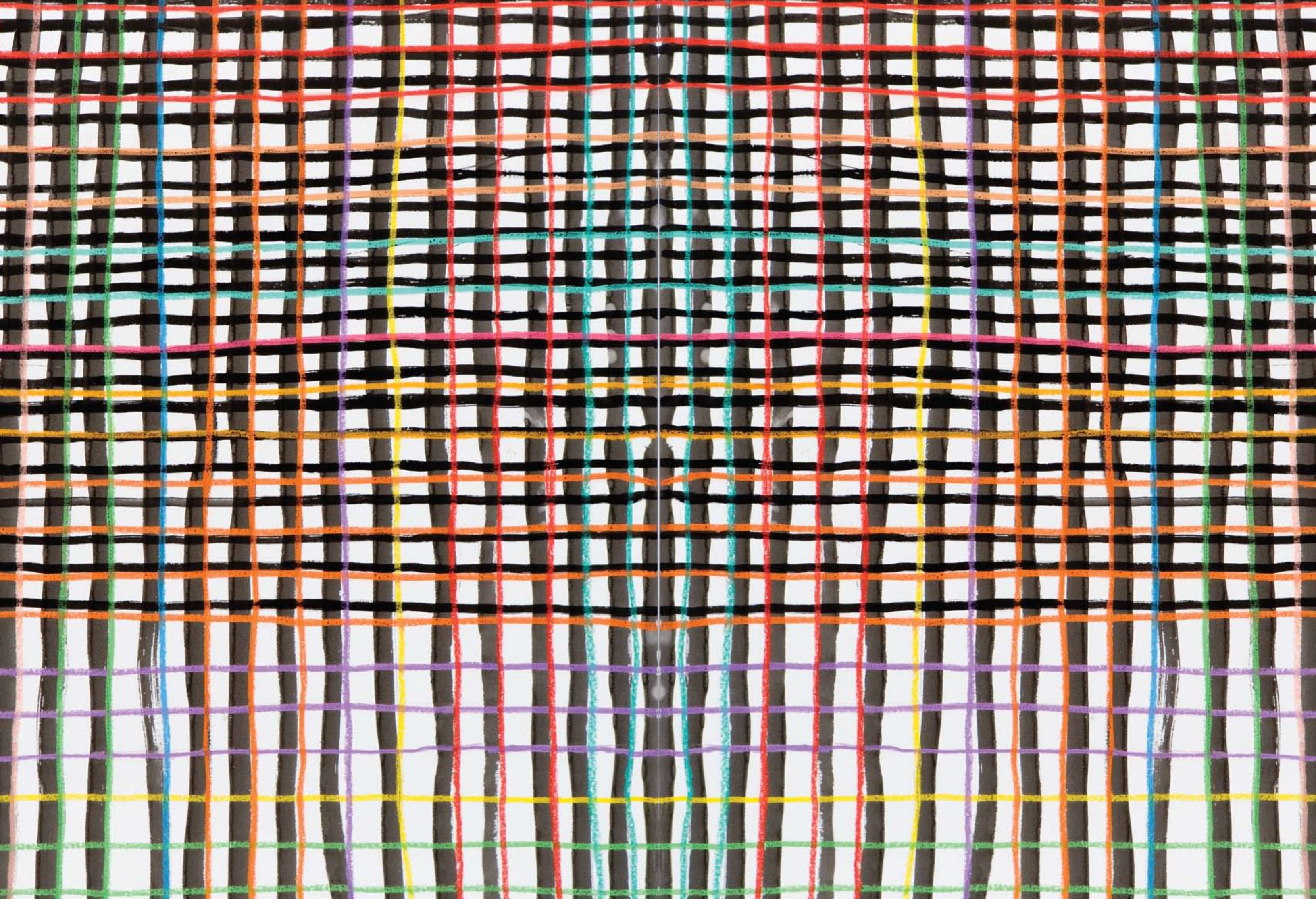
Creating the ribbons for the  
final act of *Fidelio*















Jacquino

10/8/07



10/6/07

matzelli ne



Jacquino

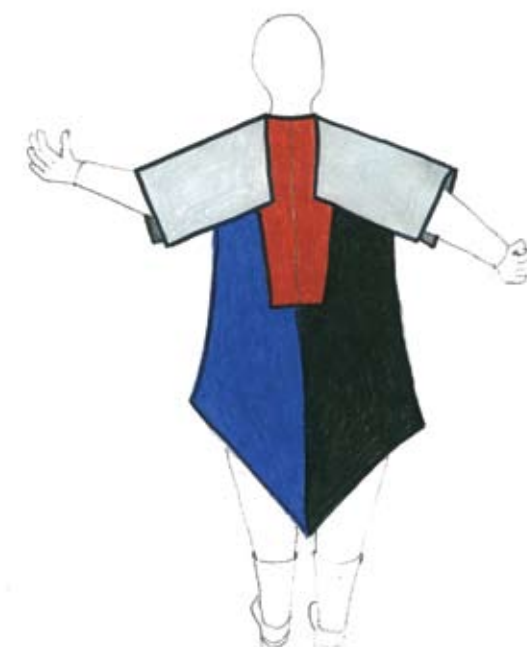
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Rocco

9/12



9/10/07

Leonora





Don Pizarro



10-11-07



10/11/07

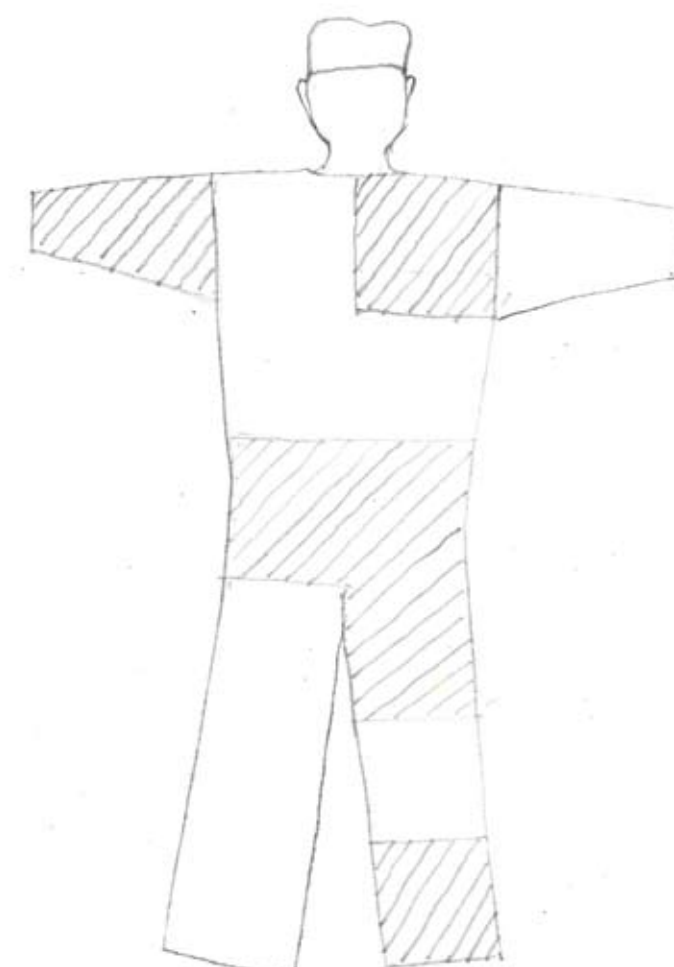
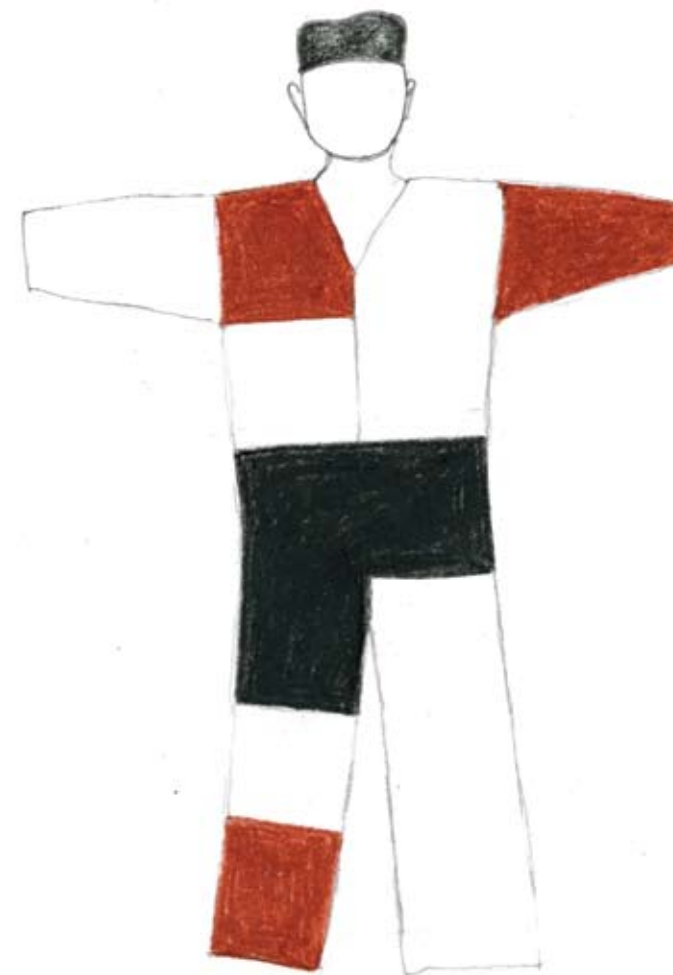
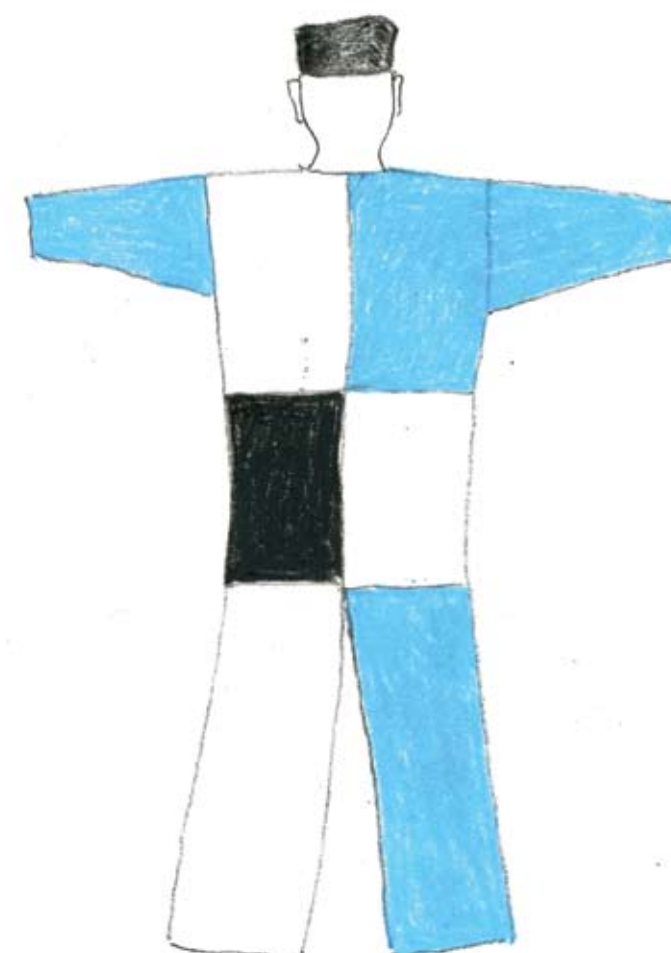
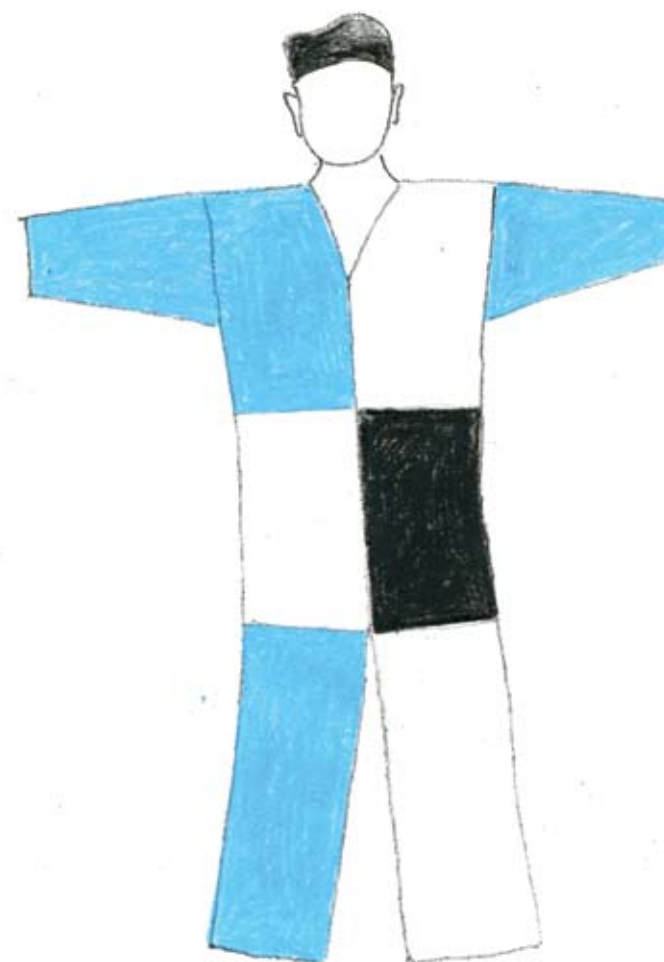


Gard (18)





Florestan



2nd prisoner

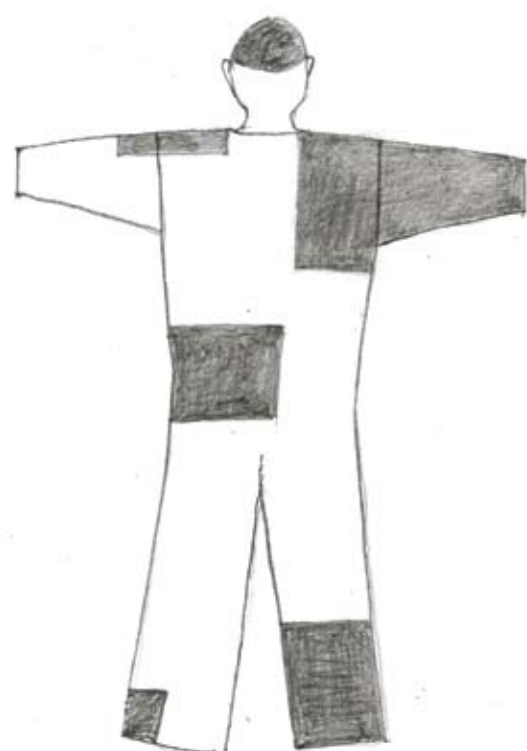
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Jun Kaneko created 30  
different costume designs for  
the prisoner chorus



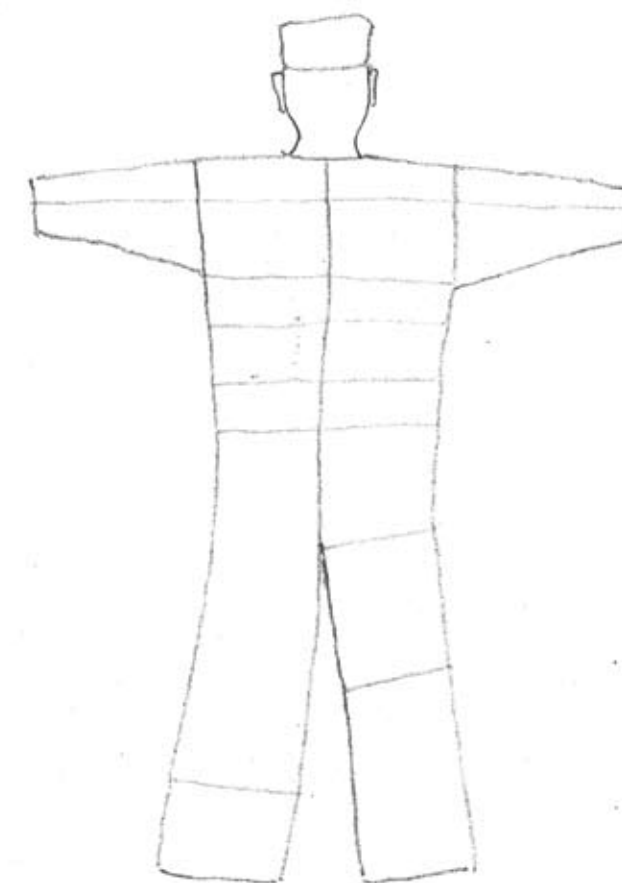
Phisnot 29



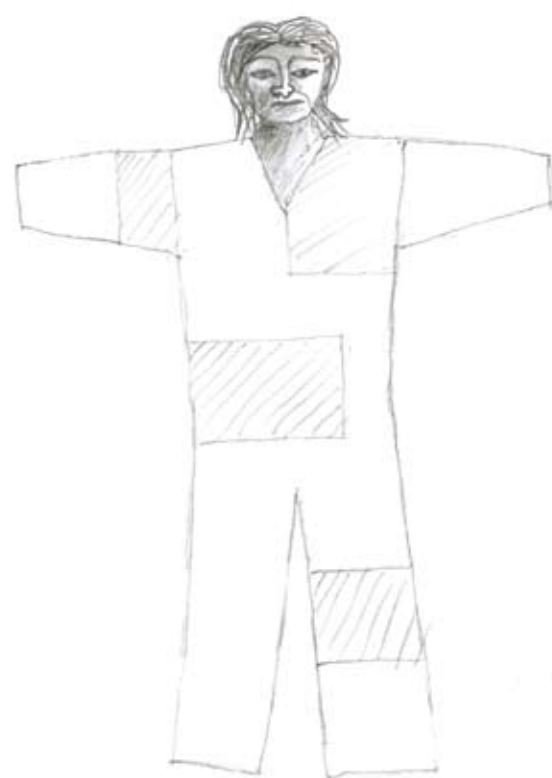
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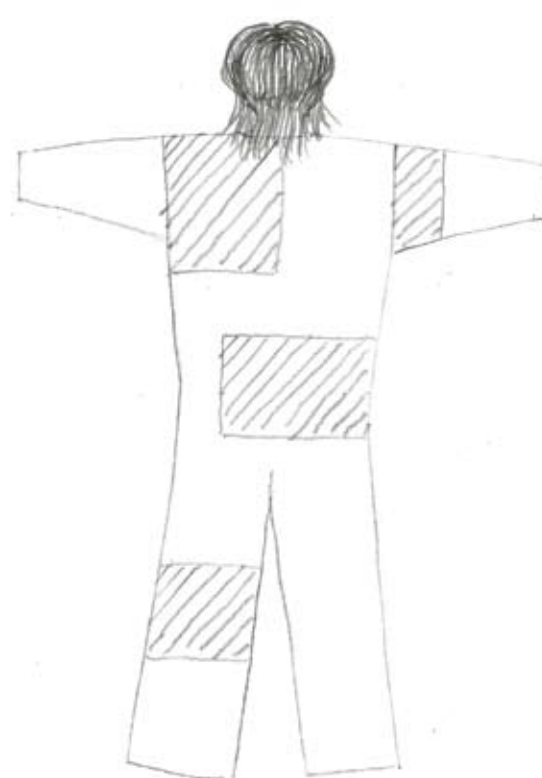
Horestan



1-21-08



Phisnot 7



10-13-07



Phisnot 30

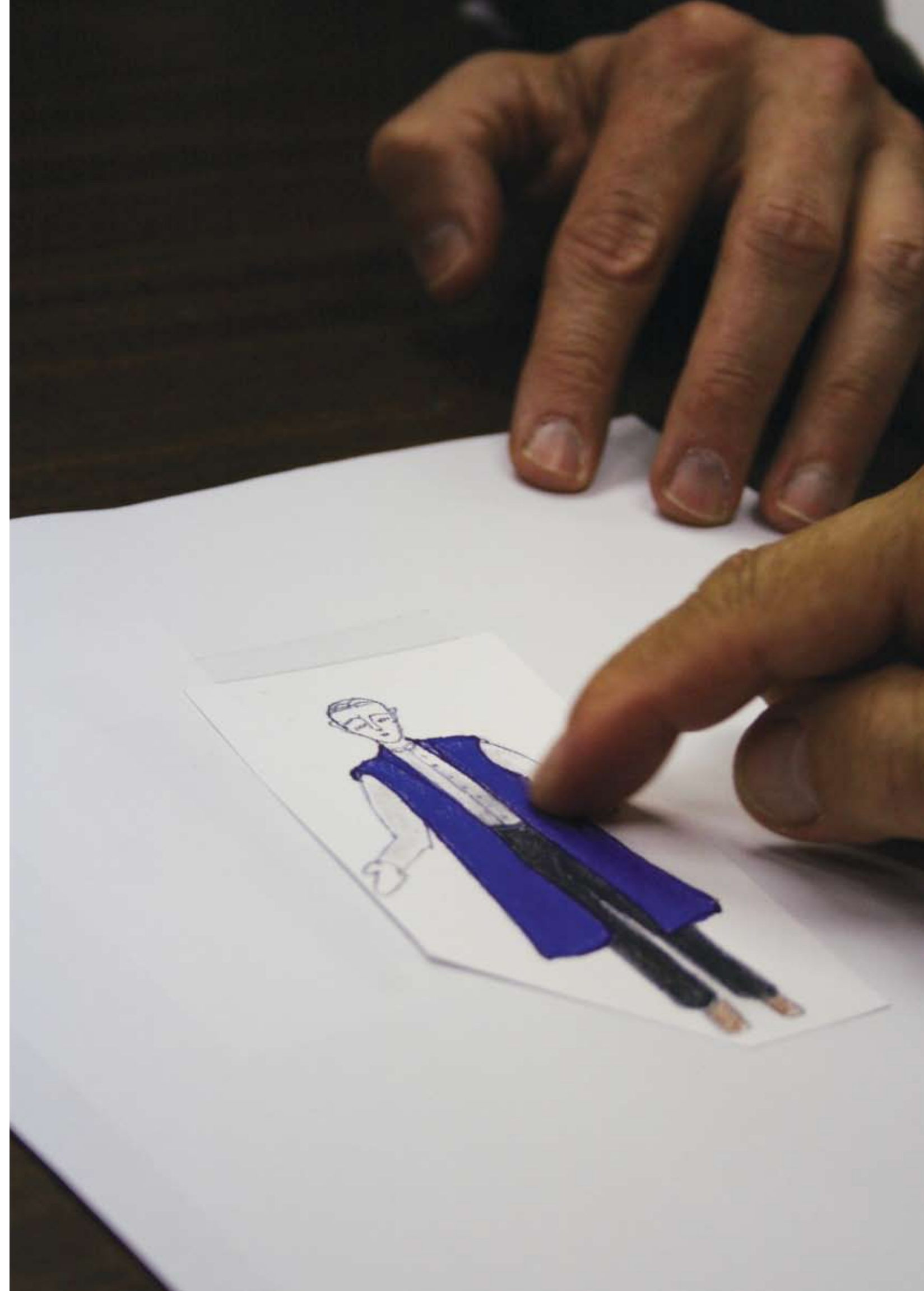
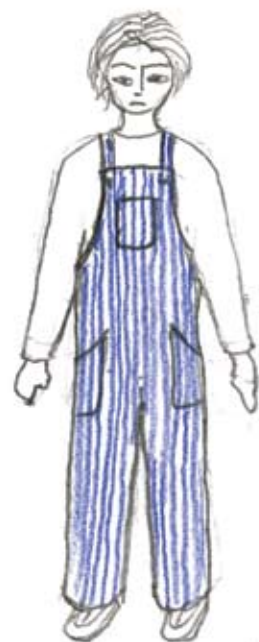


10-11-07













## COSTUME DEVELOPMENT

RICHARD ST. CLAIR

Here in the Opera Company of Philadelphia's Costume Shop we were excited to work with the costume designs of Jun Kaneko.

We felt Jun's designs had a sculptural quality, so we began by poring over Jun's website to observe and analyze the shapes of his works – especially the Dangos. From the start Jun felt that the costumes needed to tread the line between clothing and sculpture. For materials we ultimately spent equal amounts of time shopping at Mood in New York and the Home Depot!

Because of the distance between Philadelphia and Omaha we took a different approach to the mock-ups of the principal designs. We purchased miniature male and female dress forms – one set for the Philadelphia shop and one set for Jun's studio in Omaha. That way we could work in three dimensions by sending miniature versions of the costumes to Jun by mail, and in two dimensions by sending photos online.

Patterns were created by drapers Kevin Ross, Elmo Struck, and Nell Unrath. Each male chorus prisoner costume has different patterns of squares which were worked out by the drapers and first hands Joy Craig, Rachel Ford and Cara Morasco. Full sized samples of the prisoners and the guard uniforms were shipped to Jun in Omaha for approval and then shipped back.

After working out the principal costumes on miniature mannequins, full sized muslins were created, readied for fitting on the first day of rehearsal. Digital photos of each fitting were then sent by e-mail to Omaha for Jun's input

and approval. Then, finally, the principal costumes were built in the real fabrics. Here in Philadelphia details like stripes and dots were applied one-at-a-time to help achieve to look of the sketches but in three dimensions.

In the end theatrical costumes do not live on dress forms. They become part of the entire production, worn by the singers on the set under full theatrical lighting with the orchestra playing. This is the environment in which Jun Kaneko's costumes for *Fidelio* will be seen. The costumes are just one element of a total experience for the audience. The Costume Shop staff feel very proud of their contribution to this production of *Fidelio*.

*Richard St. Clair – Costume Director  
The Opera Company of Philadelphia*







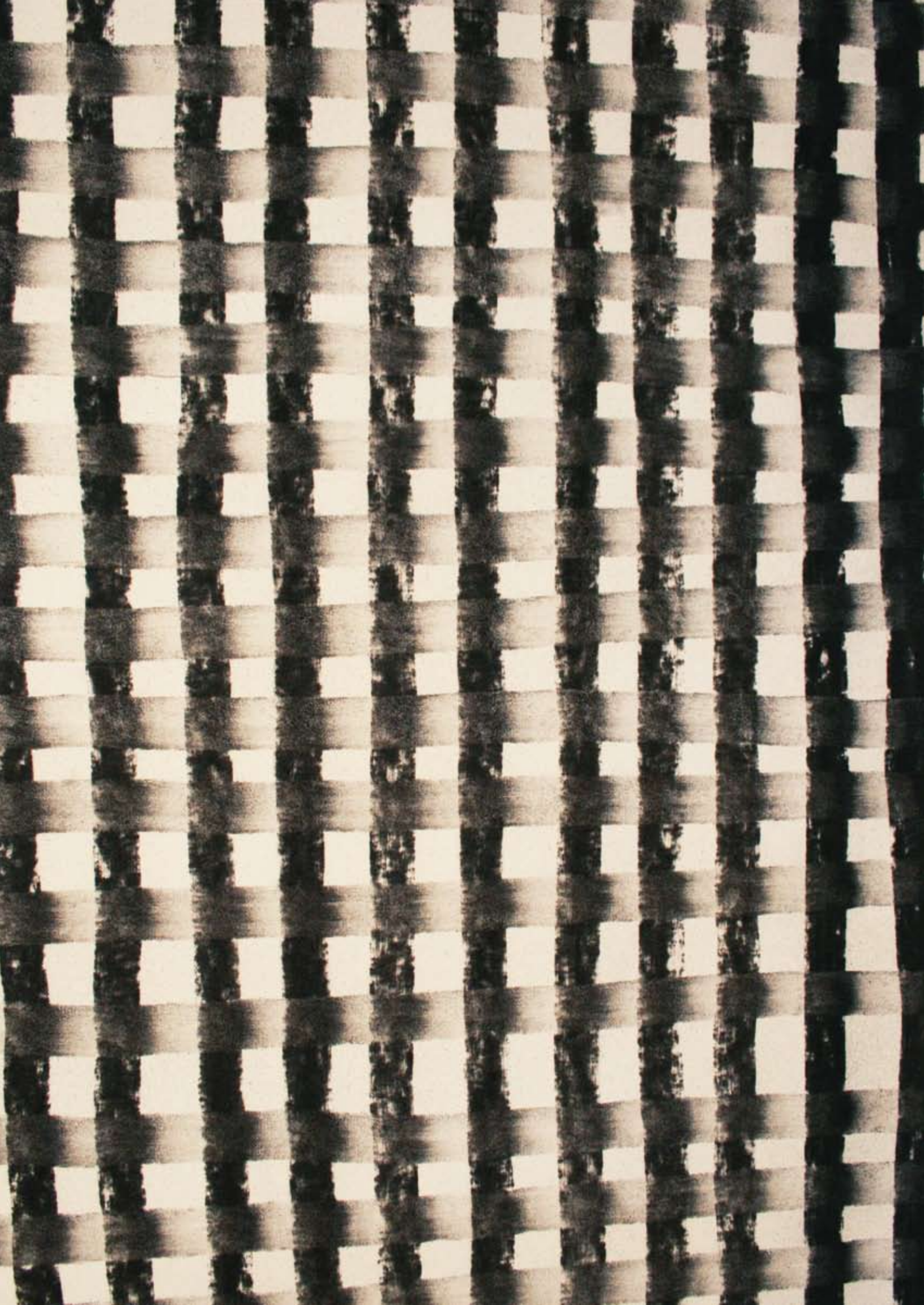












**JUN KANEKO – ABRIDGED RESUME 2008**

**PERSONAL**

1942 Born in Nagoya, Japan

**EDUCATION**

1971 Claremont Graduate School, Claremont, CA, studied under Paul Soldner  
1966 University of California, Berkeley, CA, studied under Peter Voulkos  
1964 Chouinard Art Institute, Los Angeles, CA  
California Institute of Art, Los Angeles, CA  
Studied ceramics at Jerry Rothman's studio, Paramount, CA

**TEACHING EXPERIENCE**

1979-86 Cranbrook Academy of Art  
1973-75 Rhode Island School of Design  
1974 Scripps College  
1972-73 University of New Hampshire

**FOUNDATIONS**

2000 Founder, KANEKO: Open Space for Your Mind, Omaha, NE  
1985 Co-Founder, Bemis Center for Contemporary Art, Omaha, NE

**GRANTS AND HONORS**

2008 Honorary Doctorate, Massachusetts College of Art & Design, Boston, MA  
2006 Honorary Doctorate, University of Nebraska at Omaha  
2005 Honorary Doctorate, Royal College of Art, London  
1996 Fellow of the American Craft Council  
1994 Honorary Member of the National Council on Education for the Ceramic Arts  
1994 Nebraska Arts Council Fellowship  
1985 National Endowment for the Arts Fellowship  
1979 National Endowment for the Arts Fellowship  
1967 Archie Bray Foundation Fellowship

**PUBLIC COLLECTIONS**

Aichi-Prefecture Museum of Ceramics, Nagoya, Japan  
American Crafts Museum, New York, NY  
Arabia Museum, Helsinki, Finland  
Arizona State University Art Museum, Phoenix, AZ  
Arkansas Arts Center, Little Rock, AR  
Banff Centre of Fine Arts, Walter Phillips Gallery, Banff, Alberta, Canada  
Boise Art Museum, Boise, ID  
California State University, Sacramento, CA  
Corning Museum of Glass, Corning, NY  
Cranbrook Academy of Art Museum, Bloomfield Hills, MI  
Detroit Institute of Art, Detroit, MI  
European Ceramic Work Center, s'Hertogenbosch, Netherlands  
Everson Museum of Art, Syracuse, NY  
Fine Arts Museums of San Francisco (DeYoung), San Francisco, CA  
Flint Institute of Arts, Flint, MI  
Gardiner Museum of Ceramic Arts, Toronto, Canada  
Gifu-Ken Museum, Gifu, Japan  
Hawaii State Foundation on Culture & the Arts, Honolulu, HI  
Honolulu Academy of Art, Honolulu, HI



**PUBLIC COLLECTIONS** continued

Ichon World Ceramic Center, Seoul, Korea  
Japan Foundation, Tokyo, Japan  
Joslyn Art Museum, Omaha, NE  
Lauritzen Gardens, Omaha, NE  
Longhouse Reserve, East Hampton, NY  
Los Angeles County Museum of Art, Los Angeles, CA  
Lowe Art Museum, University of Miami, Coral Gables, FL  
Montgomery Museum of Fine Arts, Montgomery, AL  
Museum Het Kruithuis, s’Hertogenbosch, Netherlands  
Museum of Ceramic Art, Hyogo, Japan  
Museum of Nebraska Art, Kearney, NE  
Nagoya City Museum, Nagoya, Japan  
Nelson-Atkins Museum of Art, Kansas City, MO  
Northern Arizona State University, Flagstaff, AZ  
Oakland Museum of California, Oakland, CA  
Olympic Museum of Ceramic Sculpture, Athens, Greece  
Palm Springs Art Museum, Palm Springs, CA  
Philadelphia Museum of Art, Philadelphia, PA  
Phoenix Art Museum, Phoenix, AZ  
Portland Art Museum, Portland, OR  
Queensland Art Gallery, South Brisbane, Queensland, Australia  
Scripps College, Claremont, CA  
Sheldon Memorial Art Gallery, University of Nebraska, Lincoln, NE  
Shigaraki Ceramic Museum, Shigaraki, Japan  
Smithsonian National Museum of American Art, Washington, DC  
Takamatsu City of Art, Takamatsu, Japan  
The Contemporary Museum at First Hawaiian Center, Honolulu, HI  
The Contemporary Museum, Honolulu, HI  
The Marer Collection at Scripps College, Claremont, CA  
The Museum of Modern Art, Wakayama, Japan  
The National Museum of Art, Osaka, Japan  
Tweed Museum of Art, University of Minnesota, Duluth  
Tyler Museum of Art, Tyler, TX  
University of Florida, Samuel P. Harn Museum of Art, Gainesville, FL  
University of Iowa Museum of Art, Iowa City, IA  
University of Wyoming Art Museum, Laramie, WY  
Victoria & Albert Museum, London, England  
Weber State University, Ogden, UT  
Yamaguchi Museum, Yamaguchi, Japan

**PUBLIC COMMISSONS**

2008 Kaneko on Park Avenue (06/08–11/08), New Your City Parks Public Art Program,  
New York City, NY  
2007 Temple Har Shalom, Park City, UT  
Mid-America Center, Council Bluffs, IA  
Four Seasons Resort Maui, Wailea, HI  
2006 Phoenix Art Museum, Phoenix, AZ  
University of Nebraska Foundation, Dr. C.C. & Mabel Criss Library, Univ. of Nebraska  
Omaha, NE  
Bartle Hall/Convention Center, Kansas City, MO  
University of Connecticut, Burton Family Complex, Storrs, CT

**PUBLIC COMMISSIONS** continued

2005 City of Omaha, Hilton Omaha (Project 2), Omaha, NE  
Grand Hyatt Hotel, Rippongi Tower (Project 2), Tokyo, Japan  
2004 City of Omaha, Hilton Omaha (Project 1), Omaha, NE  
2003 San Francisco International Airport, San Francisco, CA  
San Jose Repertory Theater Plaza, San Jose, CA  
Western Asset Plaza, Pasadena, CA  
2002 Grand Hyatt Hotel, Rippongi Tower (Project 1), Tokyo, Japan  
2001 University of Washington Medical Center, Seattle, WA  
2000 Beaverton City Library, Beaverton, OR  
Manchester Community Technical College, Manchester, CT  
1999 Mount Mercy College, Busse Center, Cedar Rapids, IA  
1998 Waikiki Aquarium, Honolulu, HI  
1997 University of Connecticut, Biology and Physics Building, Storrs, CT  
New McCormick Center, Chicago, IL  
1996 Aichi-Prefecture, Sannomaru Multiple Use Building, Nagoya, Japan  
1995 North Carolina State University, Graduate Engineering Center, Raleigh, NC  
Yamashita Hospital (Project 2), Ichinomiya, Japan  
The University of Texas at San Antonio, College of Business, San Antonio, TX  
1994 Maishima Sports Arena, Osaka, Japan  
Salt Palace Convention Center, Salt Lake City, UT  
1993 Yamashita Hospital (Project 1), Ichinomiya, Japan  
Aquarium Station, Massachusetts Transportation Bureau, Boston, MA  
University of Akron, Polsky Building, Akron, OH  
1991 Doubletree Alana Hotel, Honolulu, HI  
1990 Arizona State University Plaza-West Campus, Phoenix, AZ  
Phoenix Airport, Terminal Four, Phoenix, AZ  
1985 Detroit People Mover, Detroit, MI

**OPERA PRODUCTION DESIGN**

2008 *Madama Butterfly*, Madison Opera, Madison, WA  
*Madama Butterfly*, Atlanta Opera, Atlanta, GA  
*Fidelio*, Opera Company of Philadelphia, Philadelphia, PA  
2007 *Madama Butterfly*, Hawaii Opera Theater, Maui, HI  
*Madama Butterfly*, Hawaii Opera Theater, Honolulu, HI  
2006 *Madama Butterfly*, Dayton Opera, Dayton, OH  
*Madama Butterfly*, Opera Omaha, Omaha, NE

For unabridged resume and more information, please visit  
***junkaneko.com***



