



FIDELIO

LEONORE

FIDELIO
LEONORE

JUN KANEKO

2008 / 2015

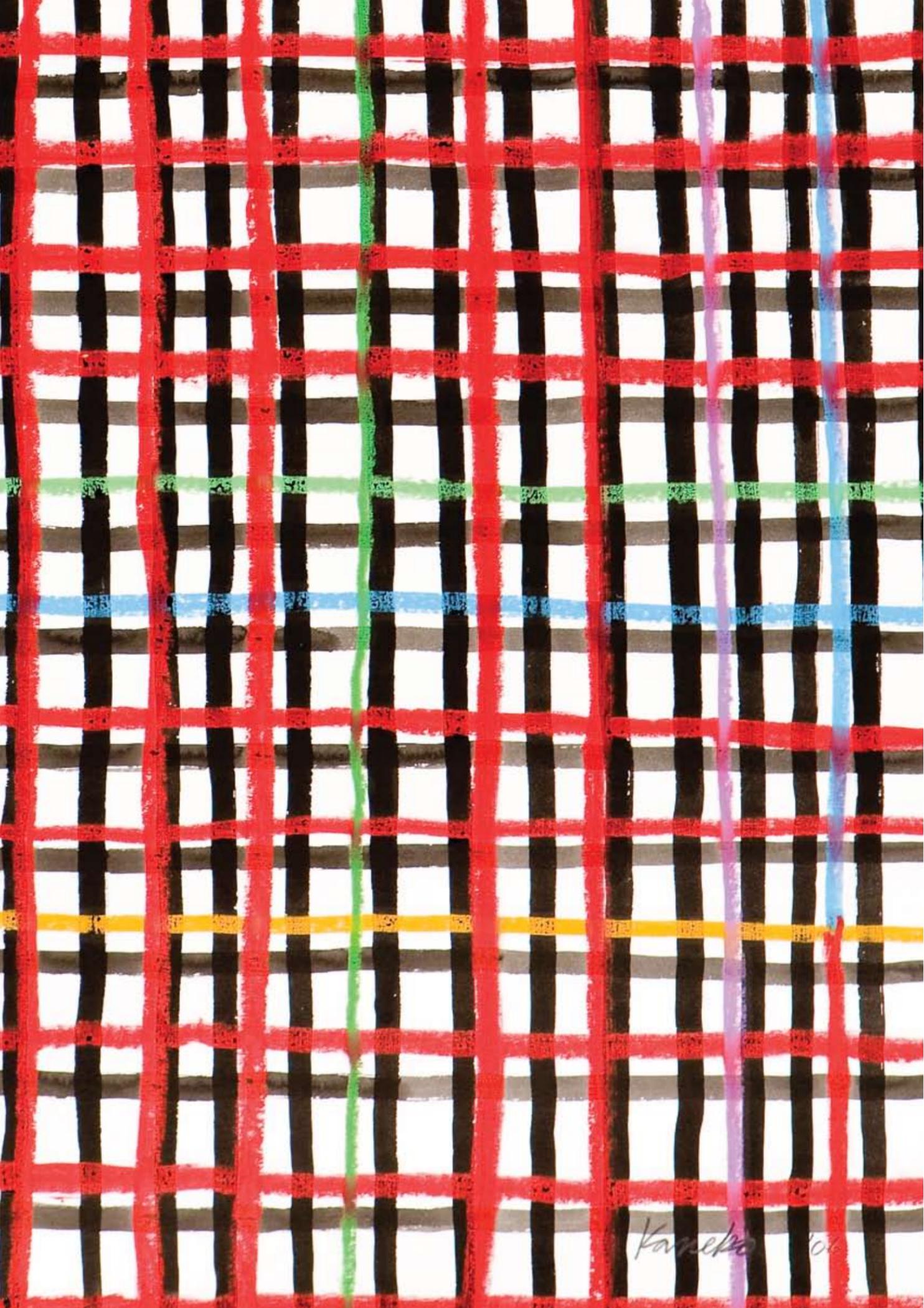


TABLE OF CONTENTS

THIRD 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 <i>FIDELIO</i> ROBERT B. DRIVER..... | 24 |
| WORKING WITH JUN MICHAEL SHELL..... | 28 |
| THE WAY I MET <i>FIDELIO</i> IN HONOLULU JUN KANEKO..... | 30 |

II. Process & Development

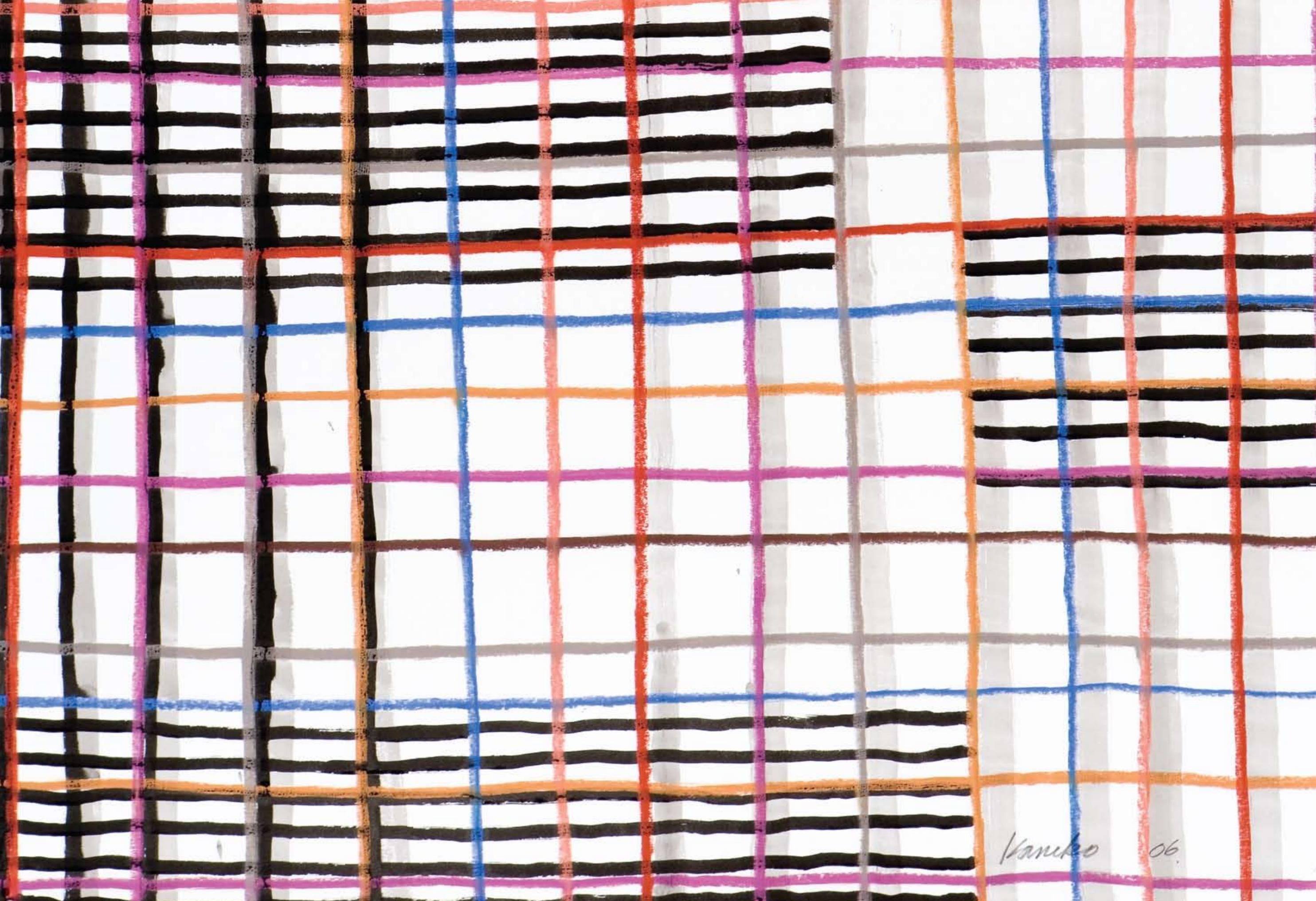
III. Scenic Development

IV. Costume Development

V. Artist Resume

VI. STAGING & FINAL PRODUCTION

| | |
|--|--|
| Building and Installation of the Stage Set | |
| Costume Fittings | |
| Wigs and Make-up | |
| Final Performance | |



Kaneko 06

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 mêlé 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. Andromaque 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.

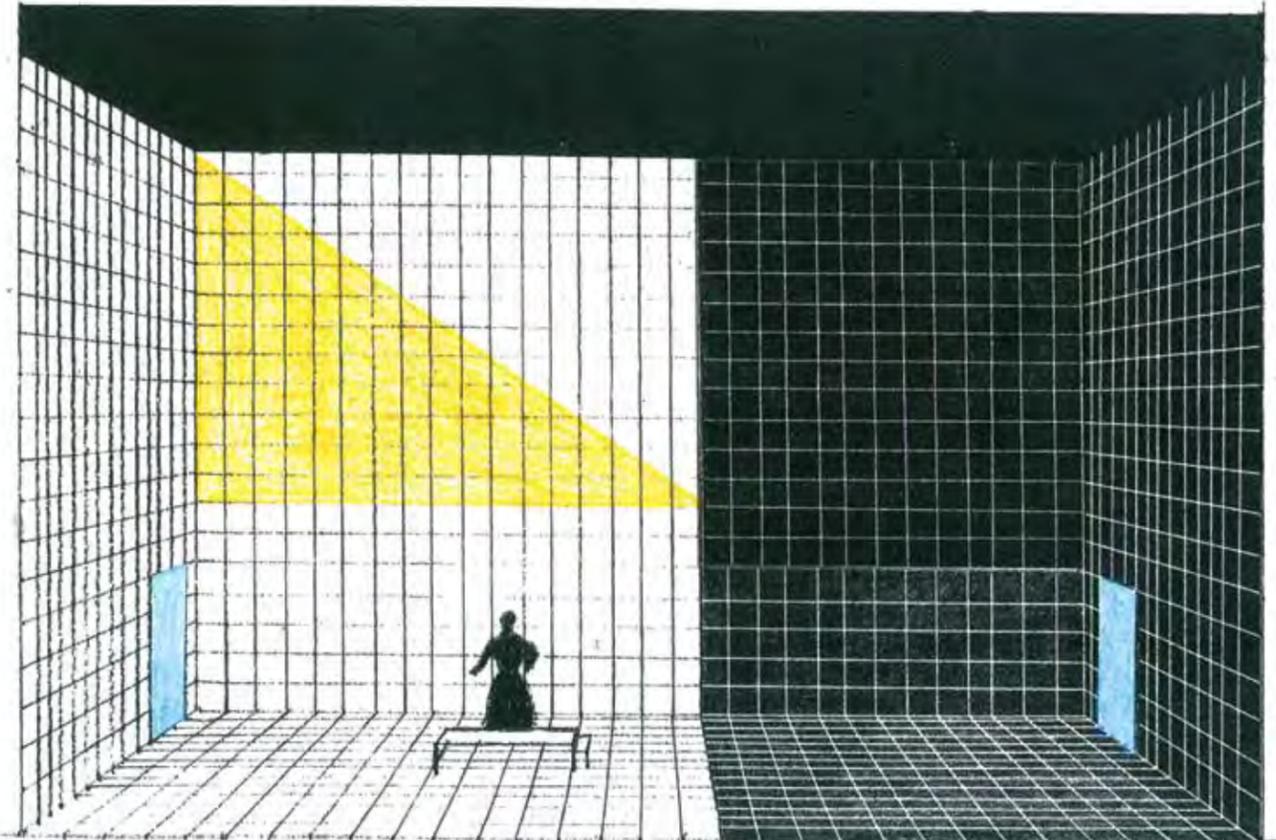
One cannot end without celebrating the costumes Kaneko has designed. Like his art, they are through their formal imagination and the intuitiveness of their colors, certainly of our time. But just because they are clothes, they evoke a particular cultural period. By means of the period they portray, they 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

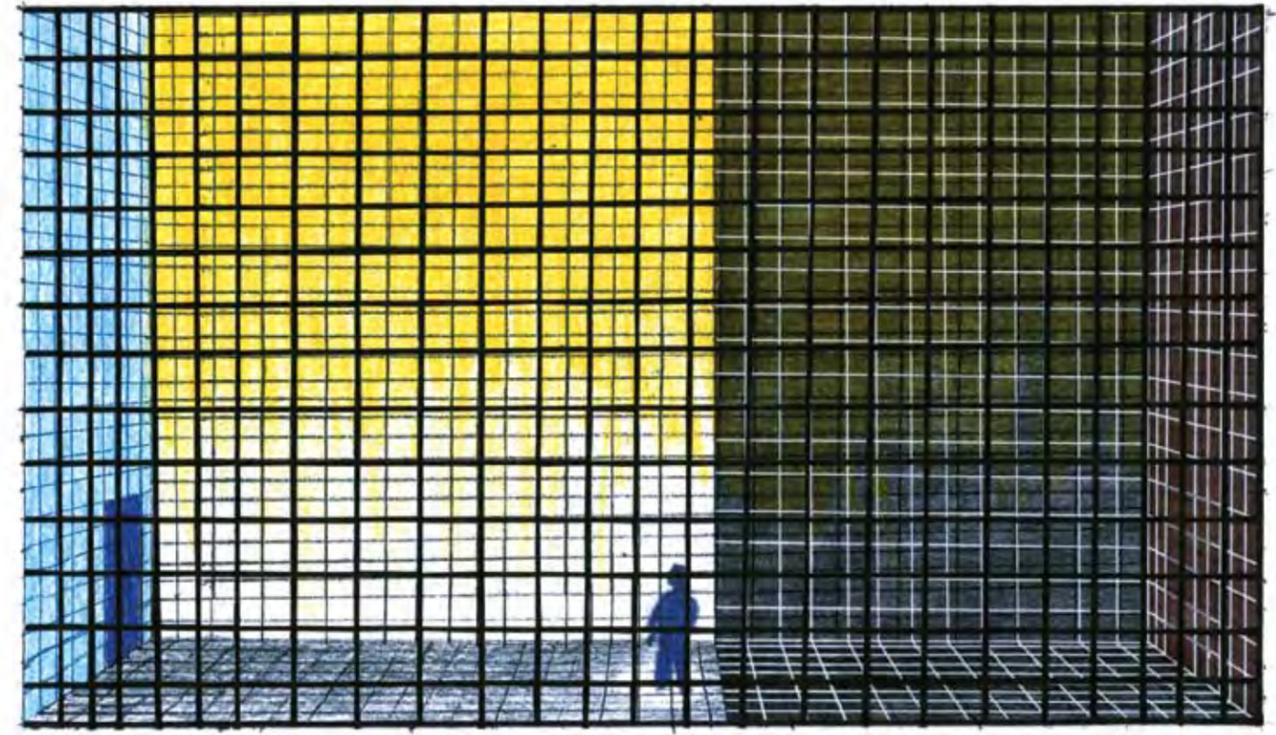
OPPOSITE:
 Preliminary sketches for
Fidelio set design

ACT I - I ⑤ 2 Acte (O wär ich schon mit ihm Vereint) (März-1810)
 13'38 (3'37) But in the mean time she has fallen in love with Fidelio and imagines the joy of being united with him.



⑤ A 13'38 - 15'01 (1'23) 45'W X 21'D X 30'H

ACT II - ② D 82'36 - 84'53
 A angel so like my wife Leonore. She rescues me, and leads me to heavenly freedom



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

Clarinet
Bassoon
Trombone

Leonore
Clarinet
Lizel
Raar
Violoncello
Basso

Müß ich br...
mit...
Lieder mit mir...
Liedern...
Liedern...

Trombone
Fing
du
deu

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.

Dr. Michael C. Tusa is Professor of Musicology at the University of Texas at Austin. His publications include studies on nineteenth-century German opera and Beethoven's creative process.



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 Frühlingstagen,” 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,

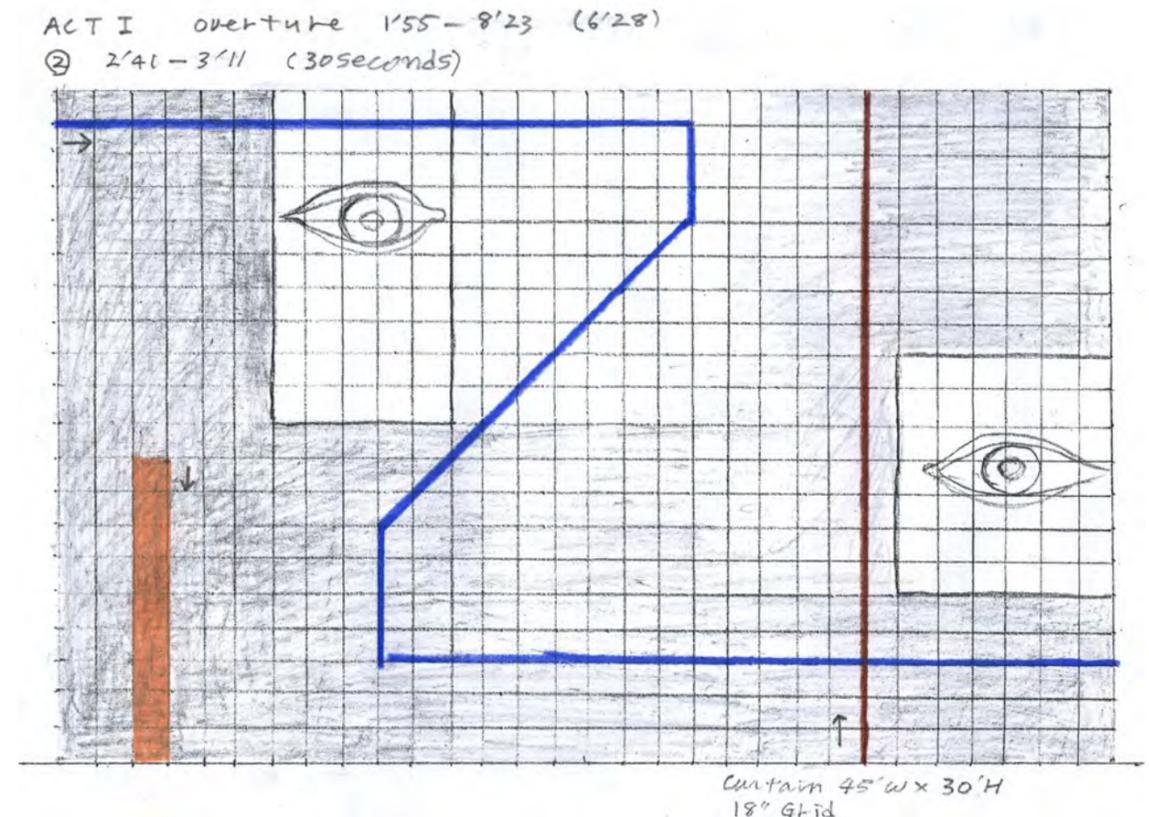
yet at the same time is conditional in a way parental love is not. But there is no paradox. If one believes that something is permanent, one can make lifelong promises and commitments contingent upon it, because one believes the contingency will never come to pass. This then, is the significance of the 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.

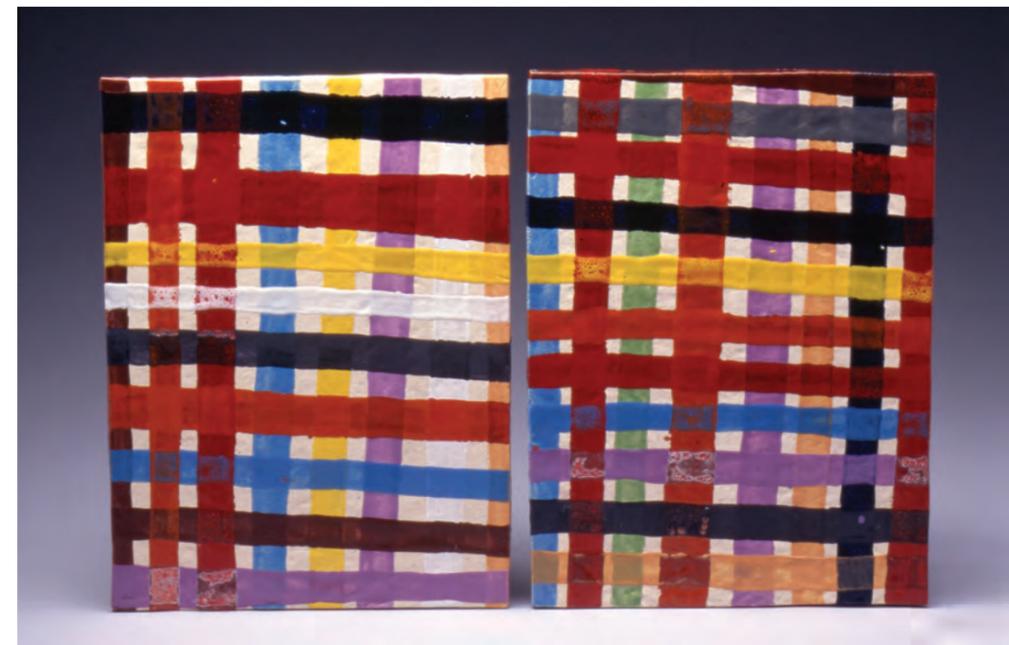
Having experienced this "Kaneko revelation," I now had the task of introducing Jun to the idea of his designing a new production of *Fidelio*. Not surprisingly, Jun's first response for several days was that the project was entirely too soon and impossible for him time wise with all his other commitments.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



WORKING WITH JUN

MICHAEL SHELL

When I was first brought on to the project I felt a certain amount of intimidation knowing that I was going to be working with a internationally acclaimed visual artist. I had heard about and seen pictures of Jun's production of "Madama Butterfly," and was in awe of the magnitude of his design, so my first meetings with Jun were more about me trying to understand what his creative process was as well as why he made the choices he did for his "Fidelio."

It was a very cold January in Omaha when I first visited Jun and Ree's loft in the Old Market district. We spoke briefly about some logistics of the production but then moved on to a personal tour of the warehouse spaces where some of Jun's work is created and stored. The feeling of awe and inspiration grew as we walked through thousands of square feet, filled with original pieces that were on their way to exhibition or just having returned. Understandably so, Jun is more interested in looking forward than looking back as he is constantly working on the next project. So when asking him to revisit some of his artistic choices for "Fidelio" he was reasonably hesitant to return to the past. This wasn't for a lack of interest in the production being a success. However, I got the feeling that he had devoted so much time to opera already that he was ready to move on.

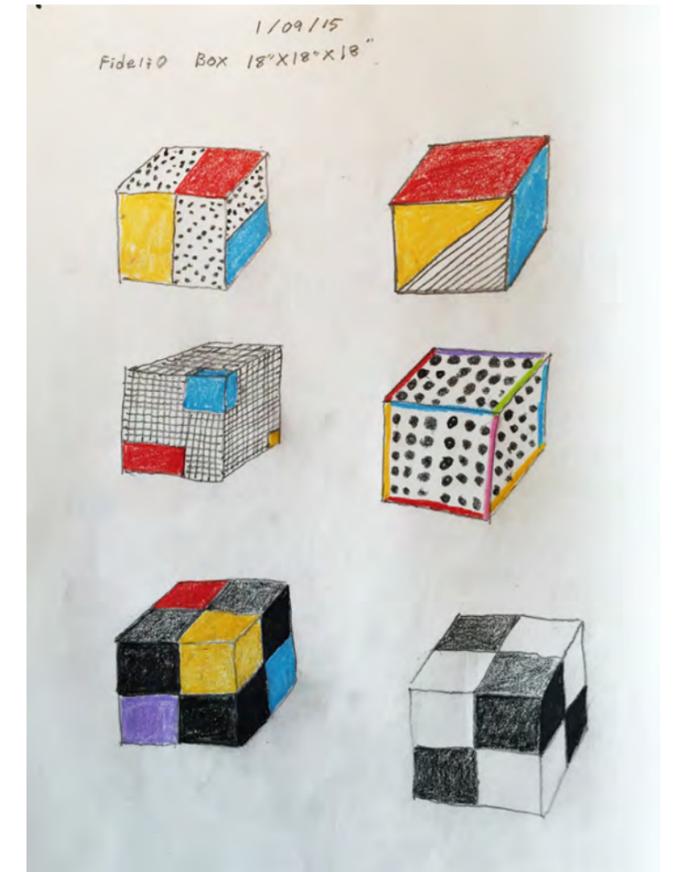
We met again in the summer in Santa Fe where it so happened a gallery was opening an exhibition featuring his work. The three of us met for coffee one afternoon when I had a break from rehearsal at Santa Fe Opera. I had developed a stronger connection to his concept for "Fidelio" and had started to conceive of how I was going

to tell the story. That being said, I knew that there were some things I wanted to change – primarily the furniture or lack there of. I had suggestions of redesigning the large table that was the only piece of furniture and he was completely on board. He recalled not liking the fact that the stage was never able to be completely empty in Act I because the table that was designed was too big and built with too much weight to remove with ease. I then asked him for some other pieces that could be used throughout the act and that could easily be removed. He was reluctant. Unlike the typical set design experience, Jun's process was more like creating sculpture and not just adding a little bit here and there. It is not that he didn't have an understanding or respect for the fact that these characters were inhabited by living people, but the time that it would take him to conceive of pieces that would fit the whole seemed like it would rob time from the work he was currently doing. We left agreeing that he would consider the idea.

Several months later, I wasn't sure if I offended him by asking him to add something to what he felt was done. Then I received an email with sketches of a few options for a table as well as the additional objects that I had suggested in Santa Fe. I was relieved and very excited. It meant a great deal to me that he appreciated and understood my point of view and that he was willing to take time out of his busy schedule to re-conceive a few elements.

While in Omaha for staging rehearsals I made a point to connect with Jun whenever we were

discussing how the furniture and these additional pieces were going to be used. I wanted him to understand how I planned to make use of everything so that he wasn't shocked when he saw the final product. During tech we would confer about costumes as well as consult our notes on the set elements that needed some touch ups. By the time all was said and done, our "reboot" of his "Fidelio" had the design-to-story-telling integration that gave this production the focus that it needed. During those last few days of our work, I started to think of other pieces, smaller works, and new opera ideas that I felt like his aesthetic would match. Over a late supper one night at Jun & Ree's loft after rehearsal I broached the subject by asking Jun whether or not he would consider working on another opera. In true Jun Kaneko fashion, he gave a lusty but soft laugh followed by a very clear "No."



Jun Kaneko's sketches for new set boxes, 2015



from left to right: Roger Weitz, Ree Kaneko, Jun Kaneko, Nicholas Cleobury, Michael Shell, at Opera Omaha at the Orpheum Theatre in Omaha NE, 2015
photo: Takashi Hatakeyama



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.

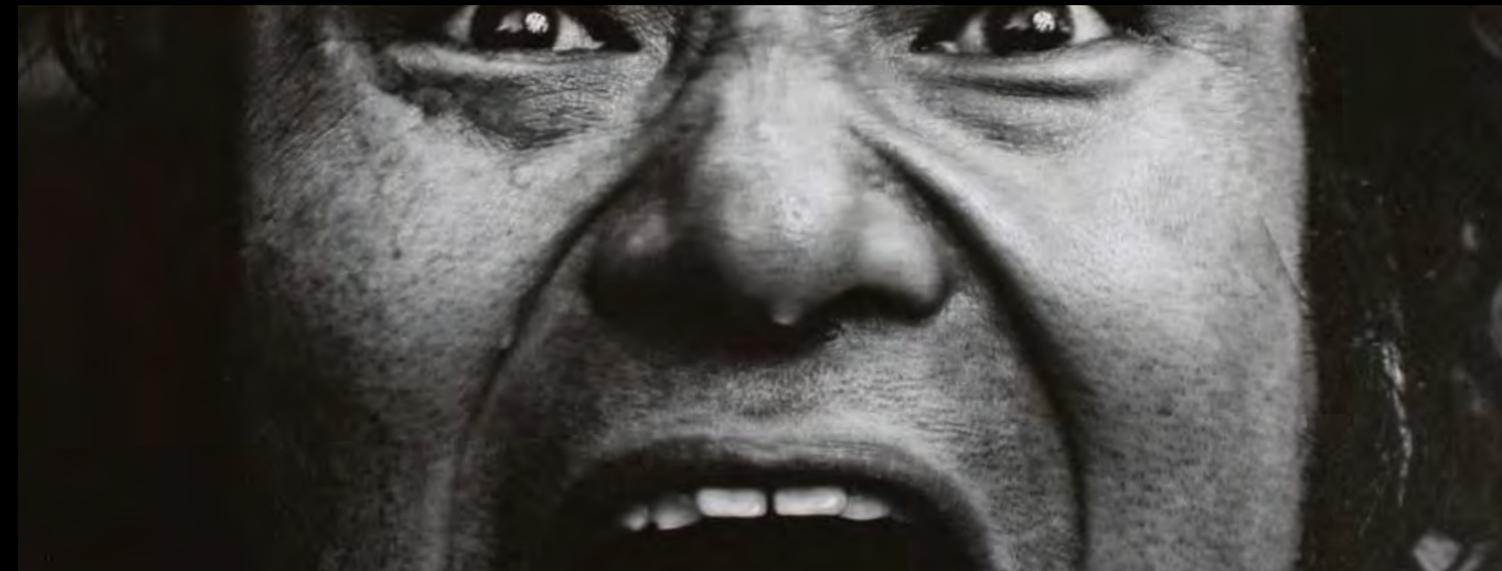
Objects sit where I place them in relationship to the given architectural space. Nothing moves. On the other hand, opera singers move all over the stage, and on and off of the stage. The changing numbers of singers creates a different density of space on stage and influences the density of the voices. 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

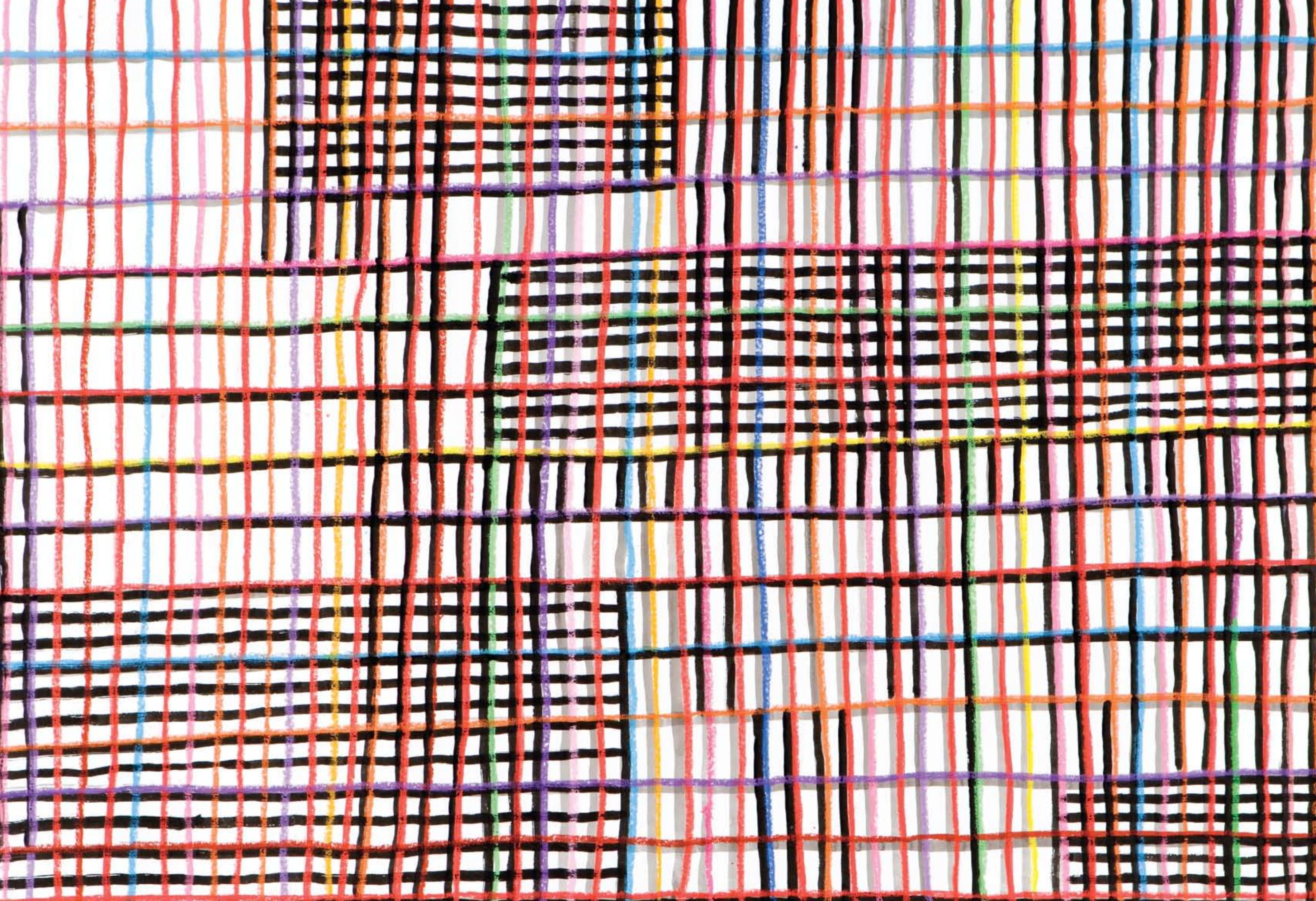
"Some men arrive. They force their way into a family's home, rich or poor, house, hovel, or hut, in a city or in a village, anywhere. They come at any time of the day or night, usually in plain clothes, sometimes in uniform, always carrying weapons. Giving no reasons, producing no arrest warrant, frequently 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."

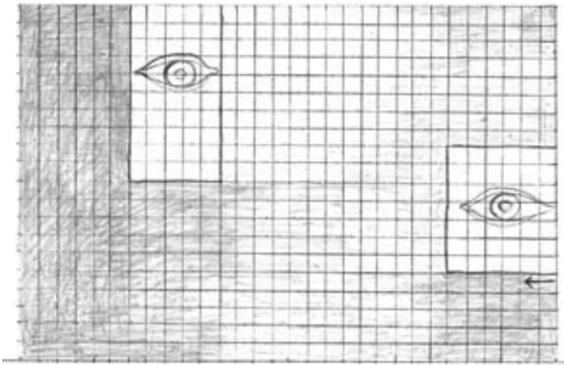
- The Office of the United Nations High Commissioner for Human Rights



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

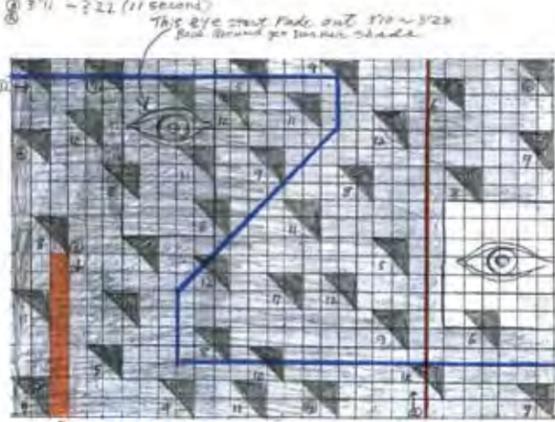


ACT I OVERTURE 1'55-8'23 (6'28)
 ① 2'27-2'41 (14 second / second eye appears)



Curtain 48" W x 30" H
 18" 4-14

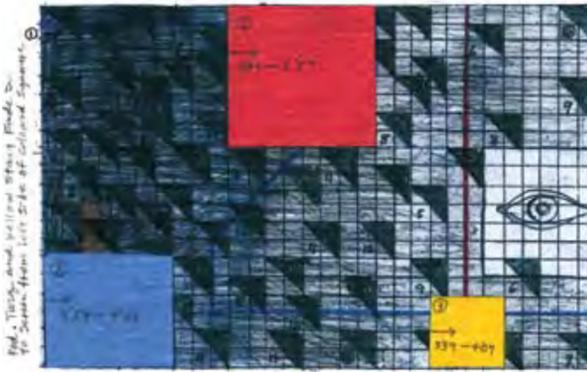
ACT I OVERTURE 1'55-8'23 (6'28)
 ② 3'11-3'22 (11 seconds)



Start fade out
 shown

Curtain 48" W x 30" H
 18" 4-14

ACT I OVERTURE 1'55-8'23 (6'28)
 ③ 3'49-4'01 (20 seconds)



Curtain 48" W x 30" H
 18" 4-14

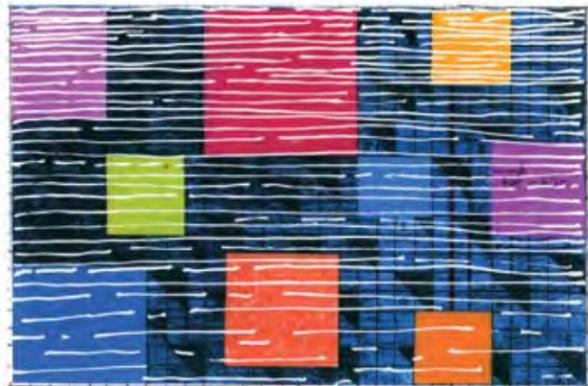
ACT I OVERTURE 1'55-8'23 (6'28)
 ④ 4'15-4'30 (15 seconds)



Curtain 48" W x 30" H
 18" 4-14



ACT I OVERTURE 1'55-8'23 (6'28)
 ⑤ 4'55-5'18 (23 sec.)



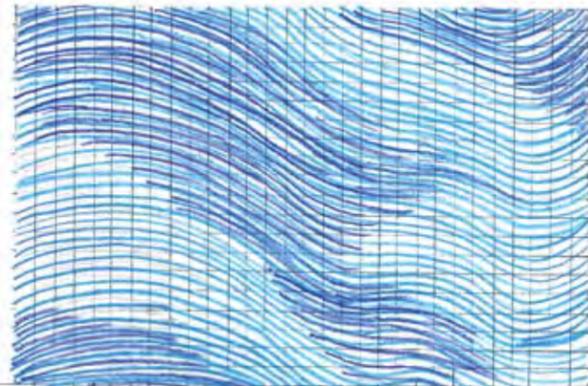
Curtain 48" W x 30" H
 18" 4-14

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



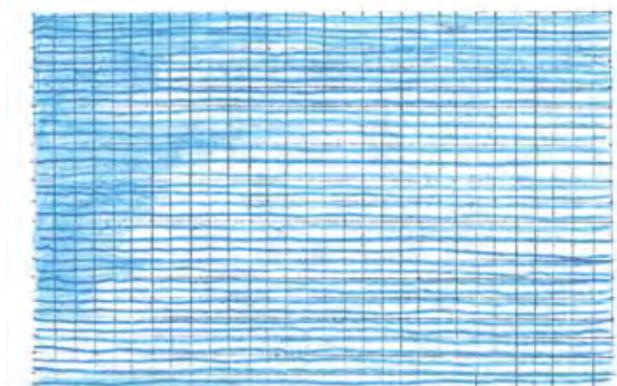
Curtain 48" W x 30" H
 18" 4-14

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



Curtain 48" W x 30" H
 18" 4-14

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

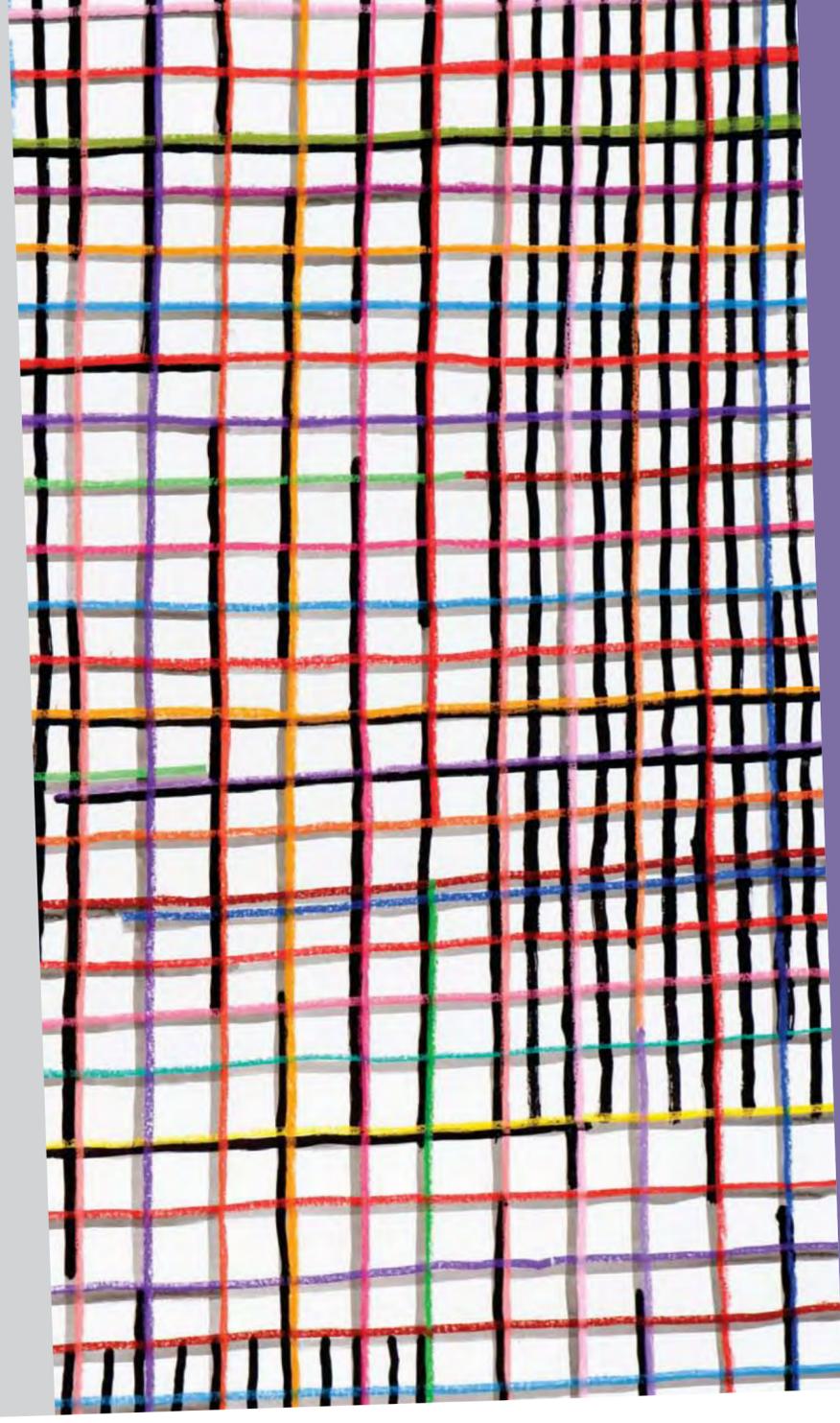
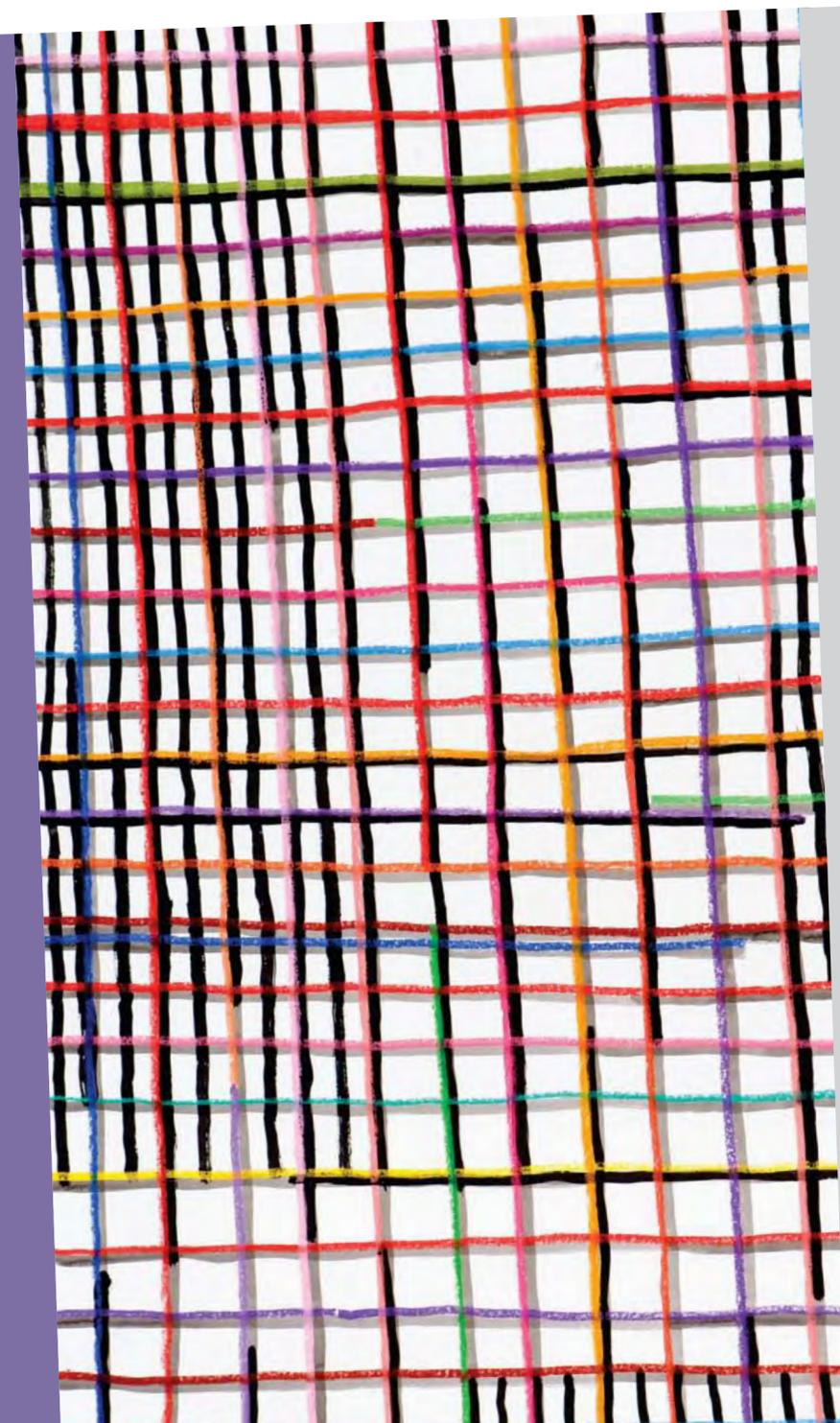


Curtain 48" W x 30" H
 18" 4-14

“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

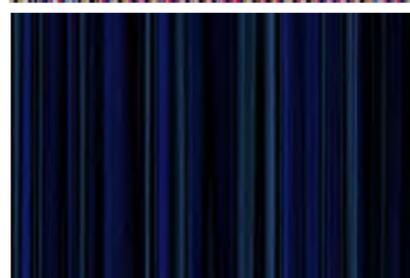
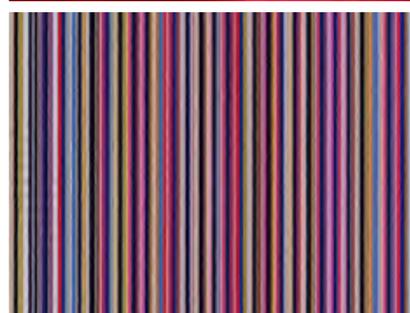
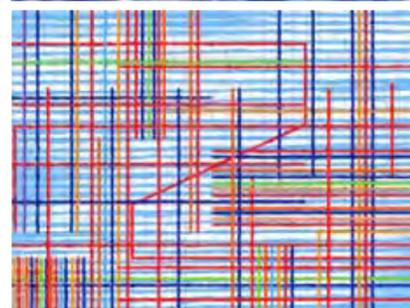
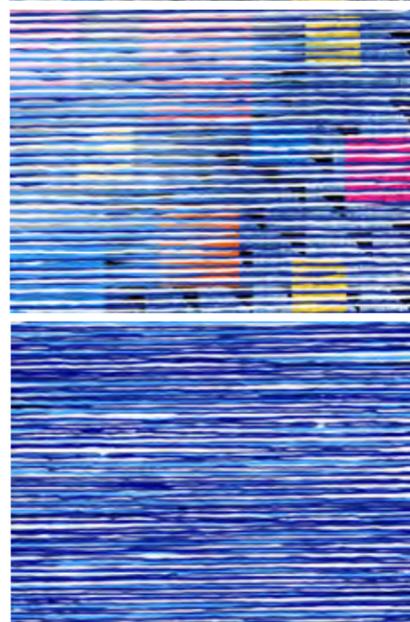
The opportunity to collaborate with Jun Kaneko is a refreshing departure from our work in commercial advertising. It's very satisfying to offer him our services. Watching Jun work with Kevin Reiner, our Senior Video Editor is a fascinating process. Jun is extremely detailed, which is something Kevin 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

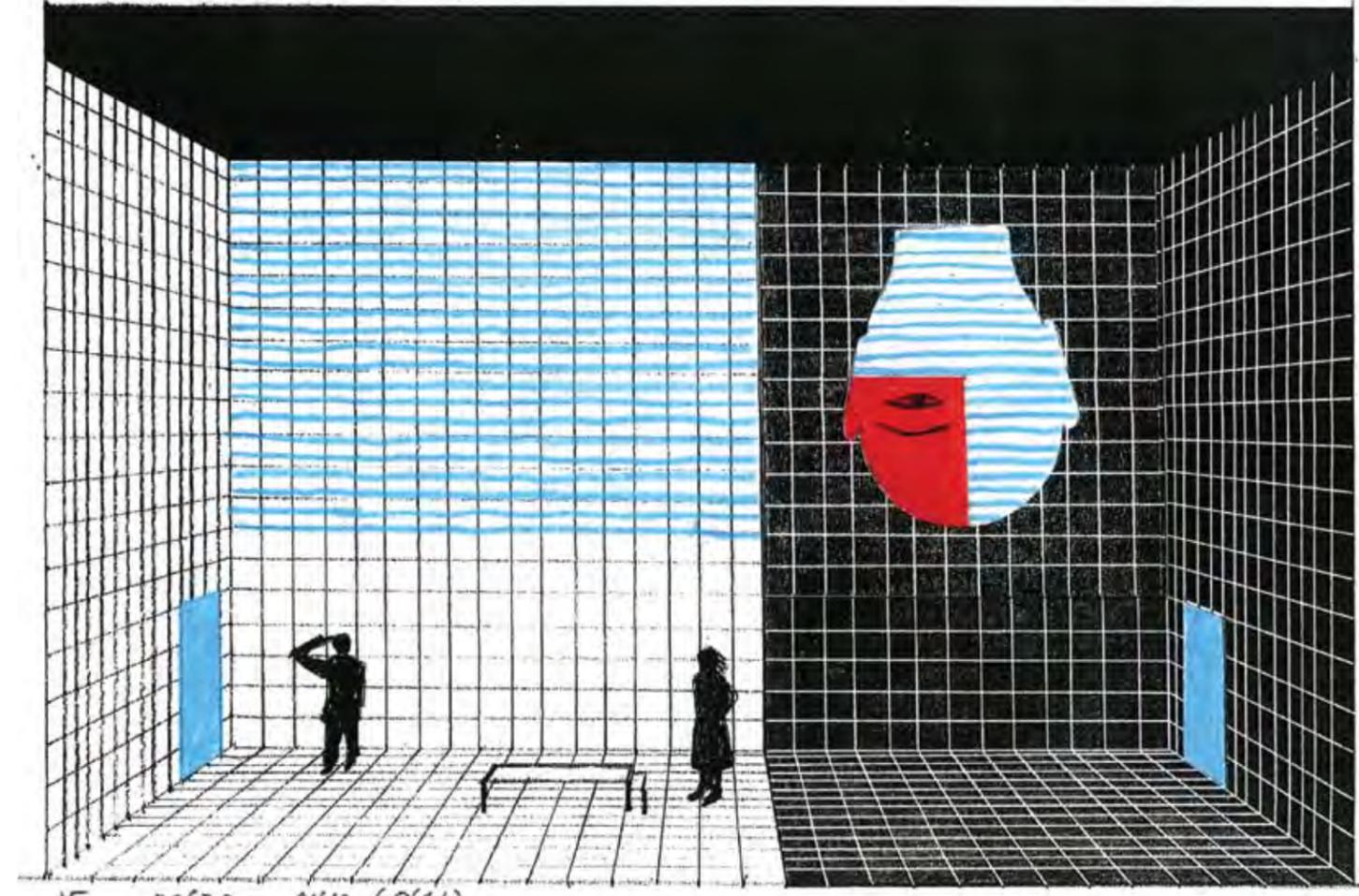
Being charged with creating the video elements of *Fidelio* was both an honor and a challenge. I first collaborated with Jun Kaneko on Opera Omaha's *Madama Butterfly* in 2006. Jun's plans for *Fidelio* called for longer pieces of animation, and in some cases more complex effects. Luckily, in the last 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

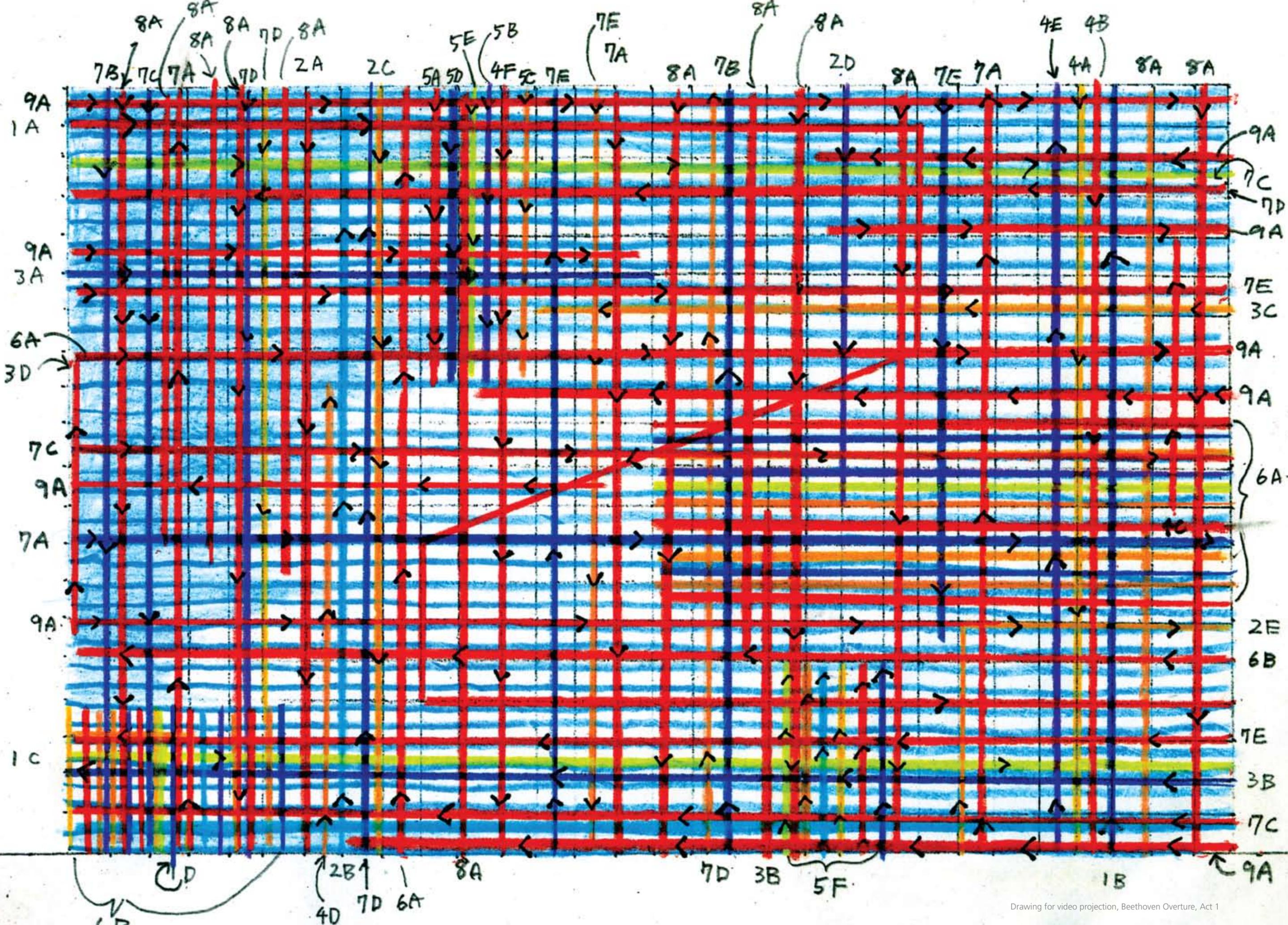


ACT I (5) (Hauptmann!) (Pizarro, Rocco) 40'29 (0'41)
Pizarro orders a watch to be kept on the Road to Seville.



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



Drawing for video projection, Beethoven Overture, Act 1

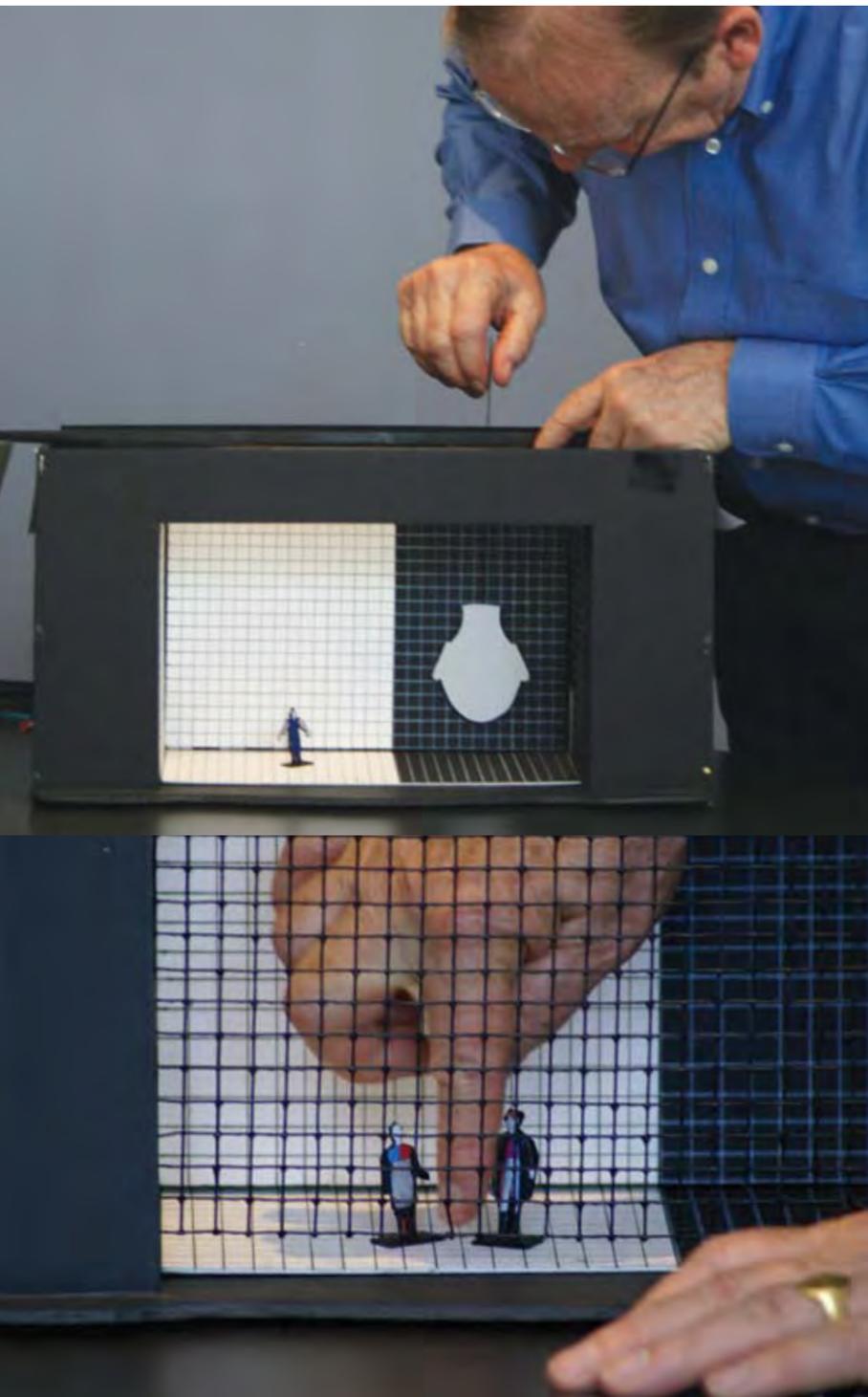
"I was made, by the law, a criminal, not because of what I had done, but because of what I stood for, because of what I thought, because of my conscience. "

– 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."

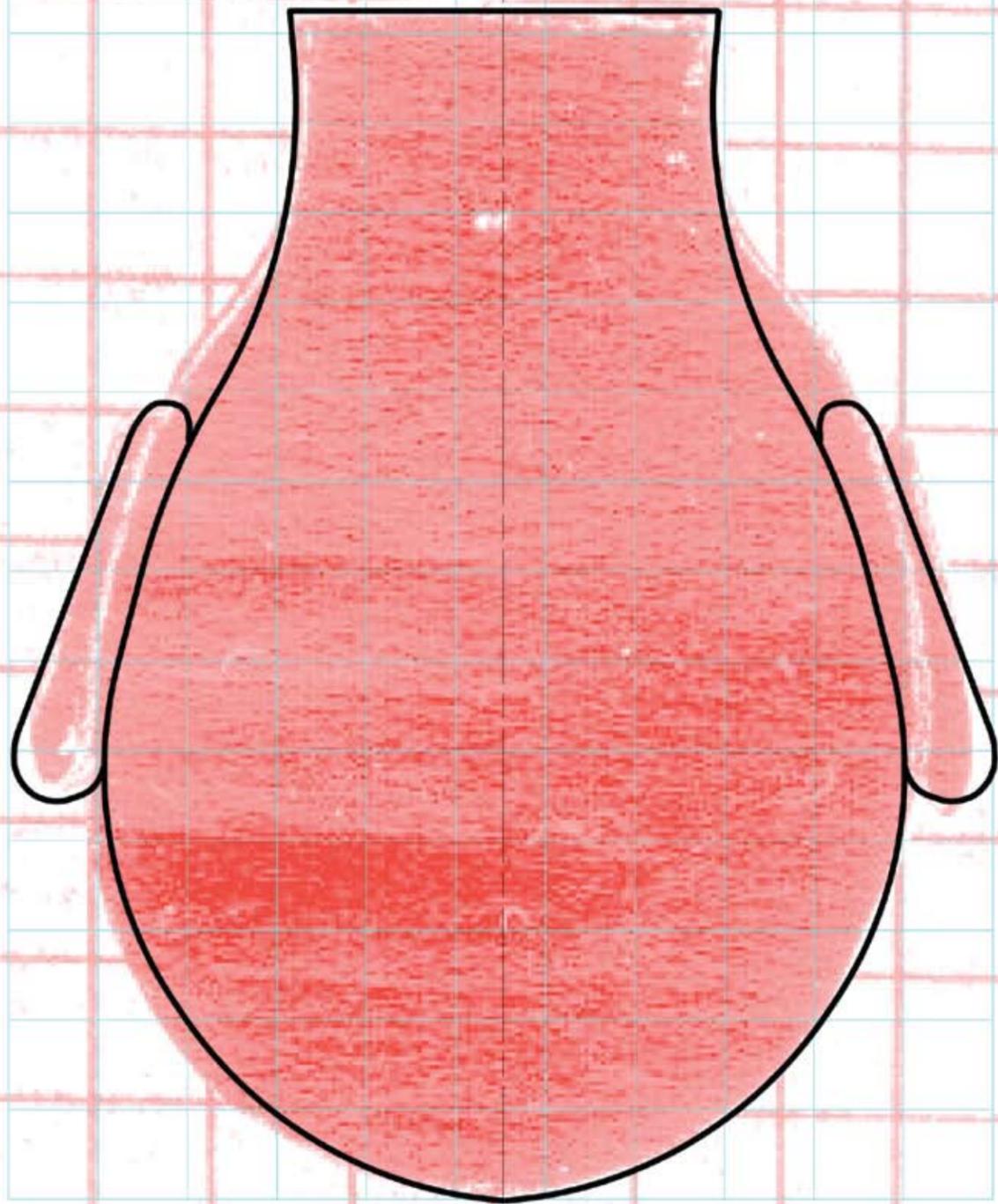
– Bob Dylan, Hurricane



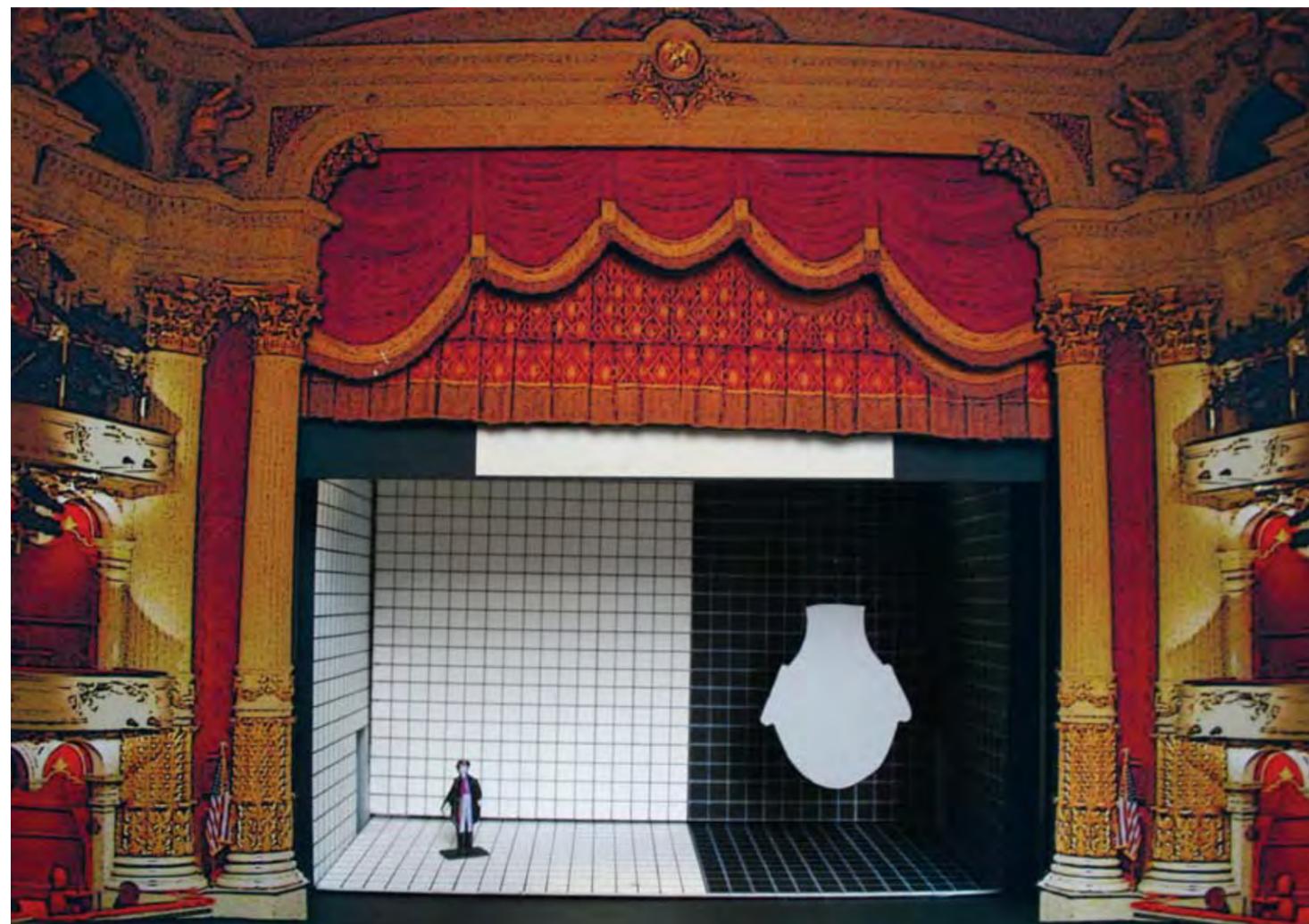


OPPOSITE:
Director, Robert Driver,
working with stage model

ABOVE:
Building of large head
for opera set

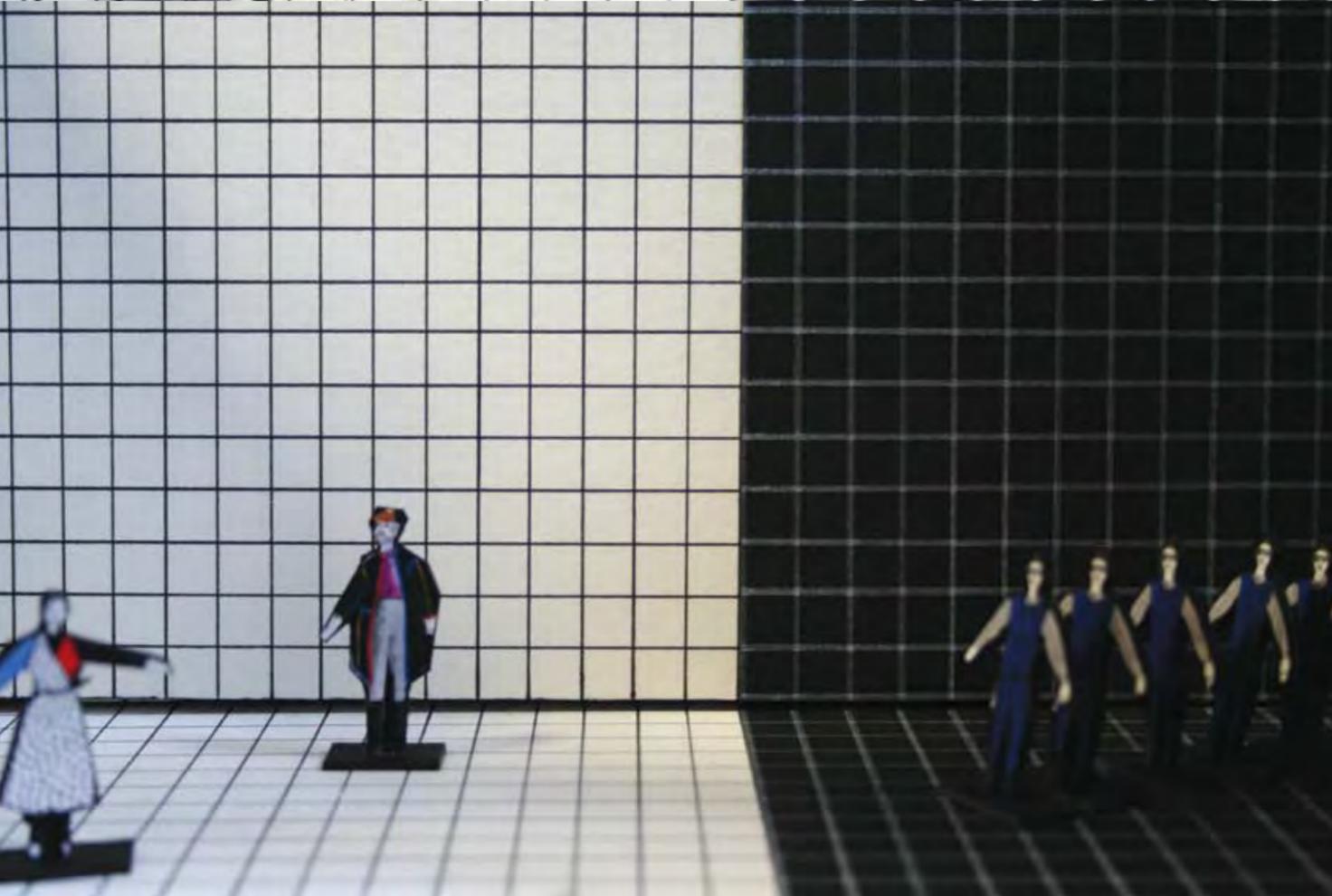
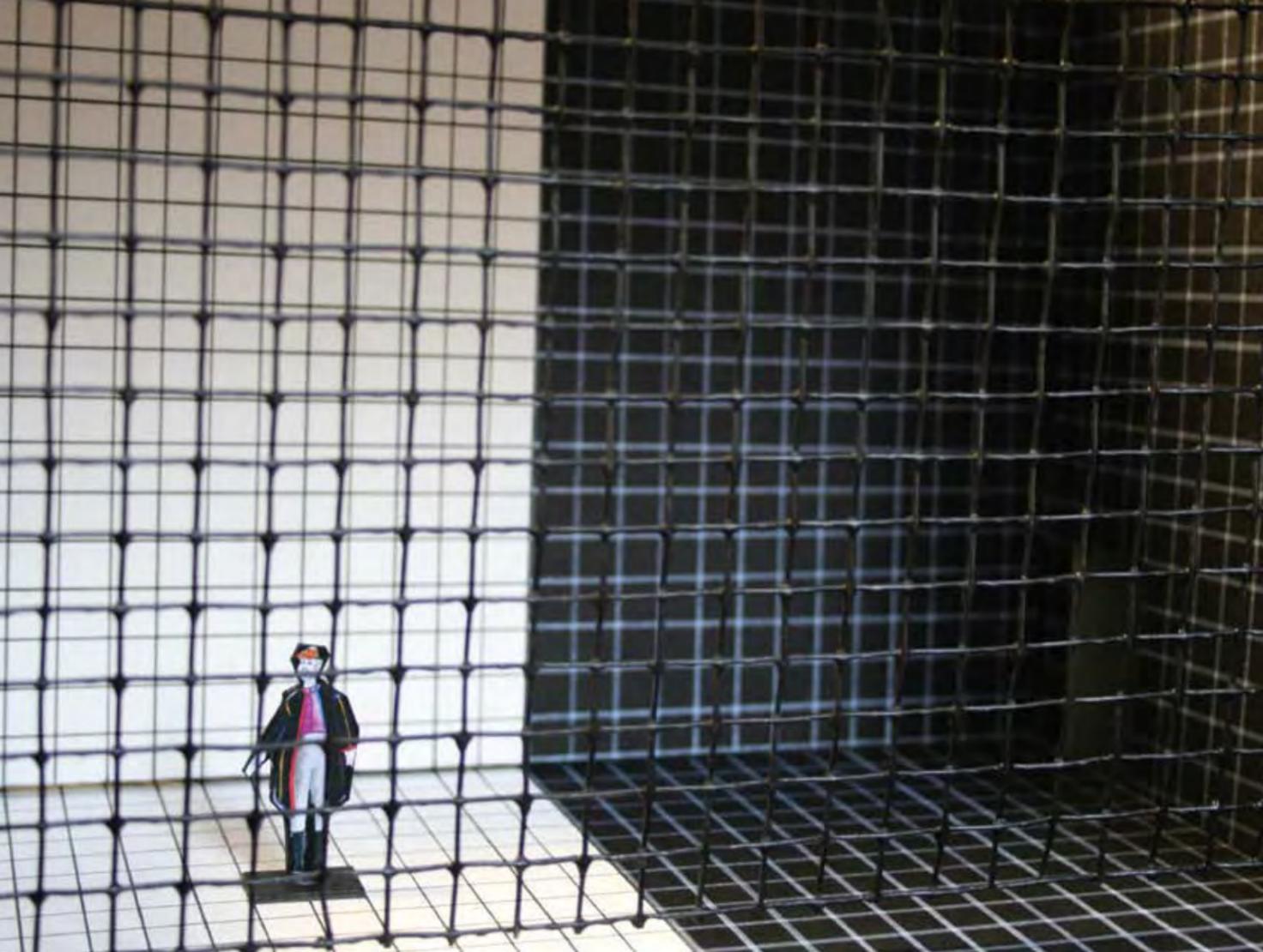


14E 39'05 - 39'45 (0'40)





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



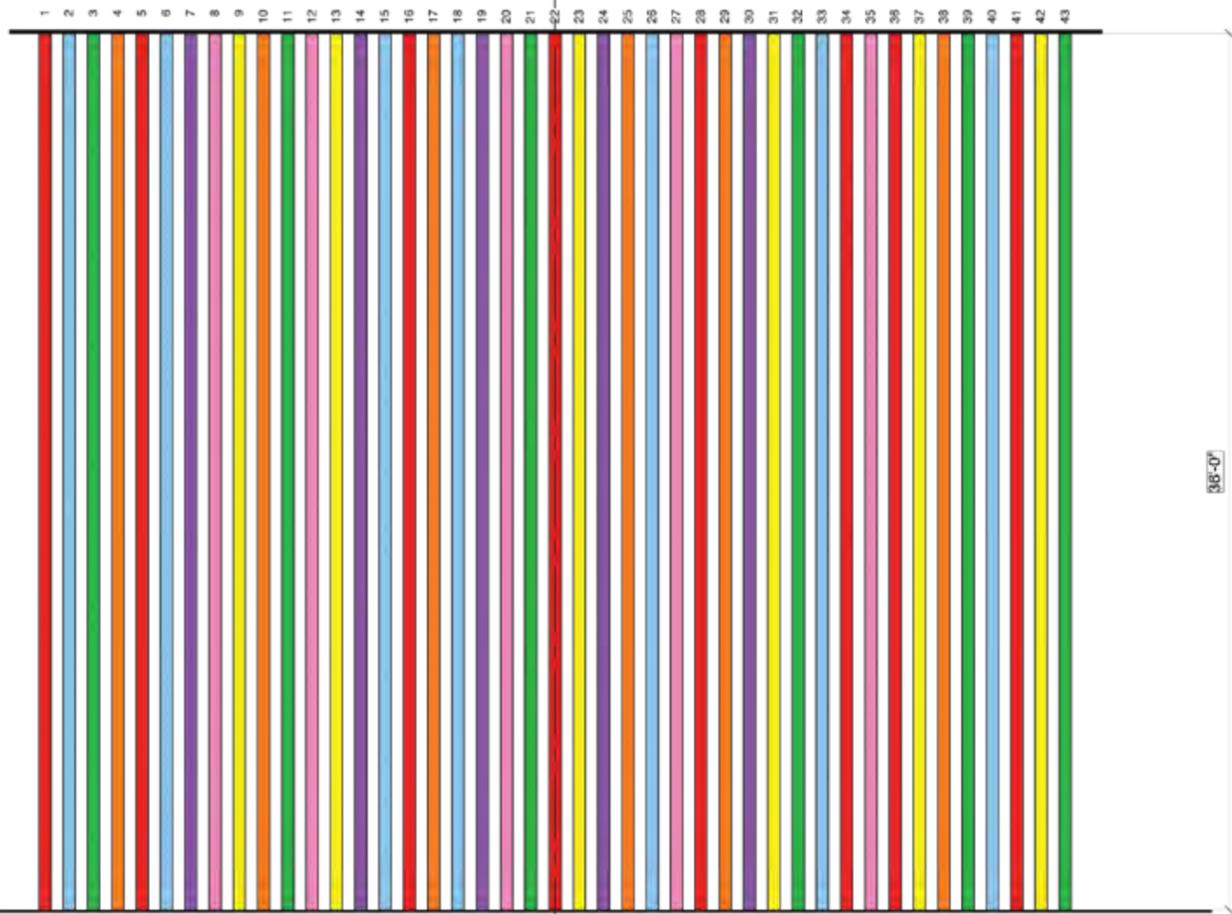
Vanessa Fenton of the Opera Company of Philadelphia building the grid pattern for the opera stage set



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



PROPOSED COLORS
(NOT YET APPROVED)



43 TOTAL
8 RED
6 ORANGE
6 YELLOW
6 GREEN
7 BLUE
5 PINK
5 VIOLET

21'-3"

21'-3"

38'-0"

FRONT ELEVATION

TYPICAL



42'-6"

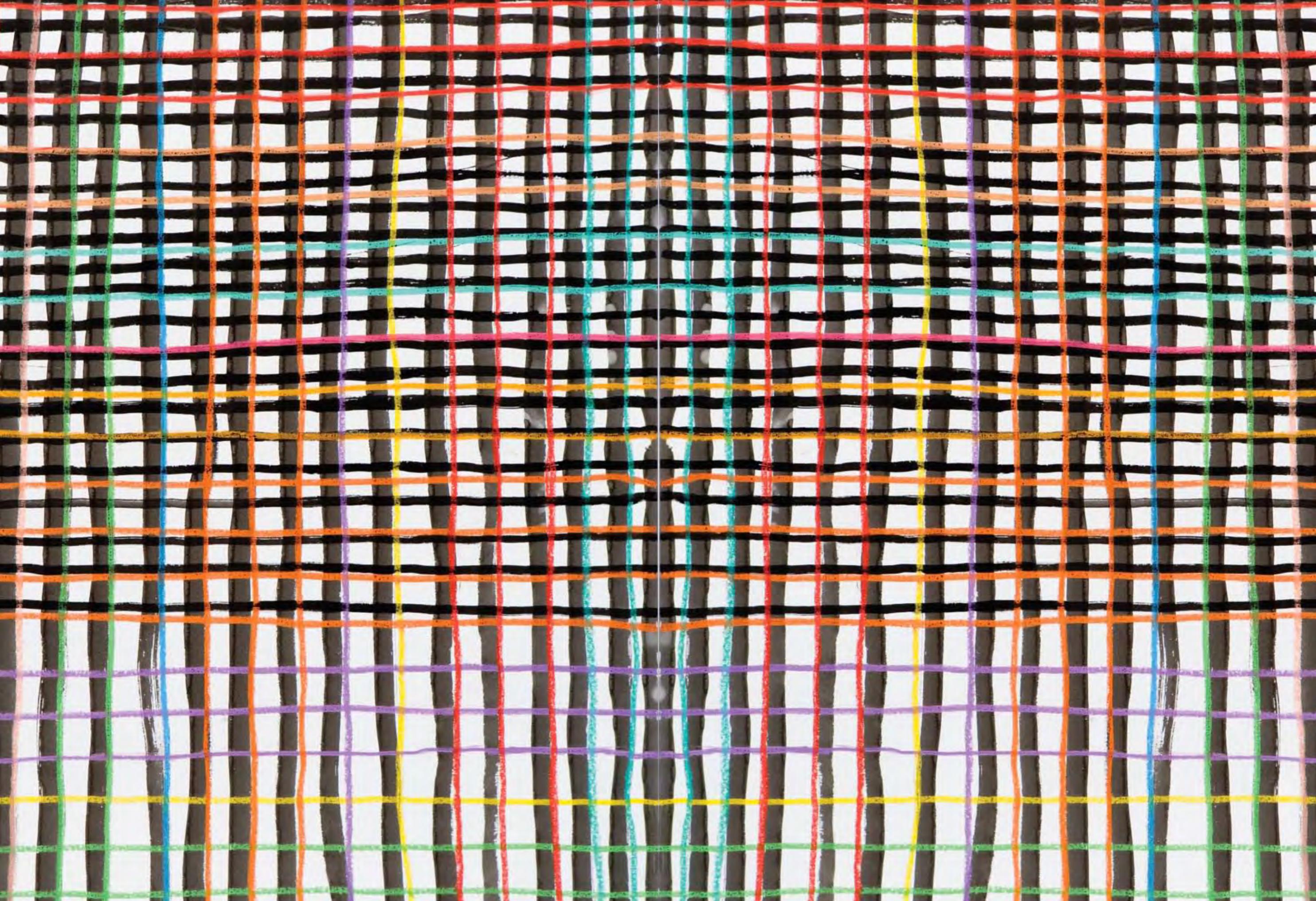
PLAN VIEW

FIDELIO
DESIGN: JUN KANEKO
SCALE: 1/8" = 1'-0"

v 06 rev 8/15/08 (ostroff)

Schematic drawings for color placement of the ribbons in final act of *Fidelio*







Jacquino

10/8/07



matzelli re

10/6/07



Jacquino

9/13/07



Rocco

10/19/07



Rocco

9/12



9/10/07

Leonora



Don Pizarro

10-11-07

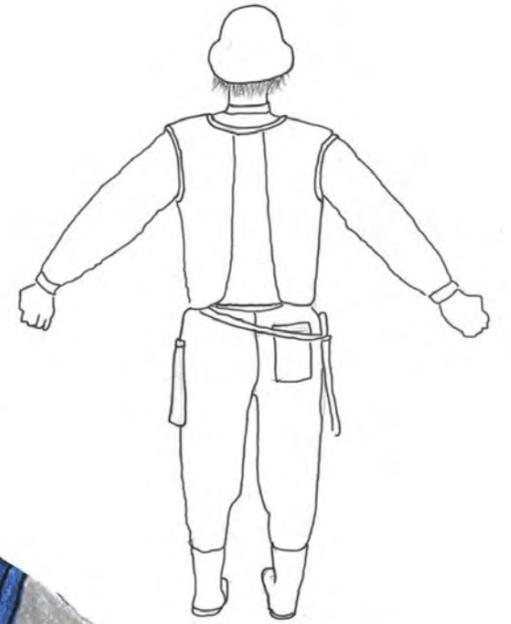


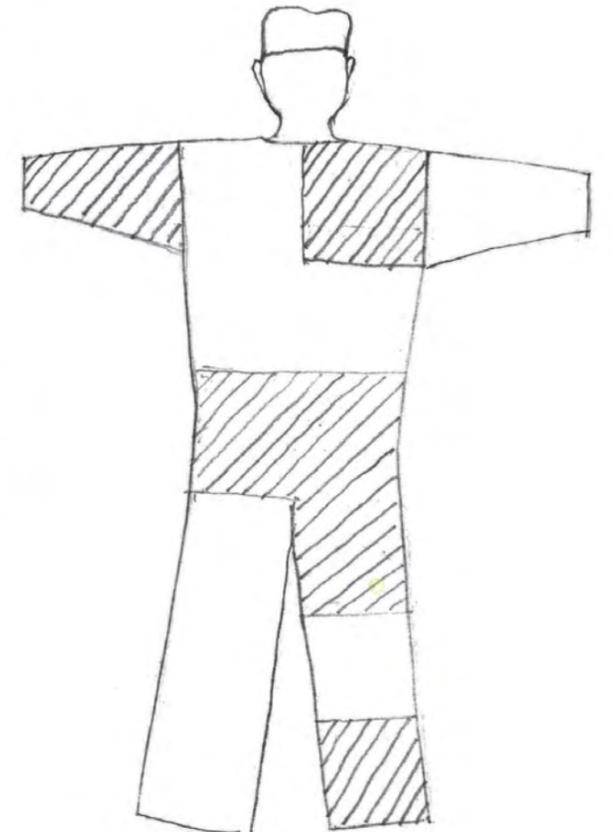
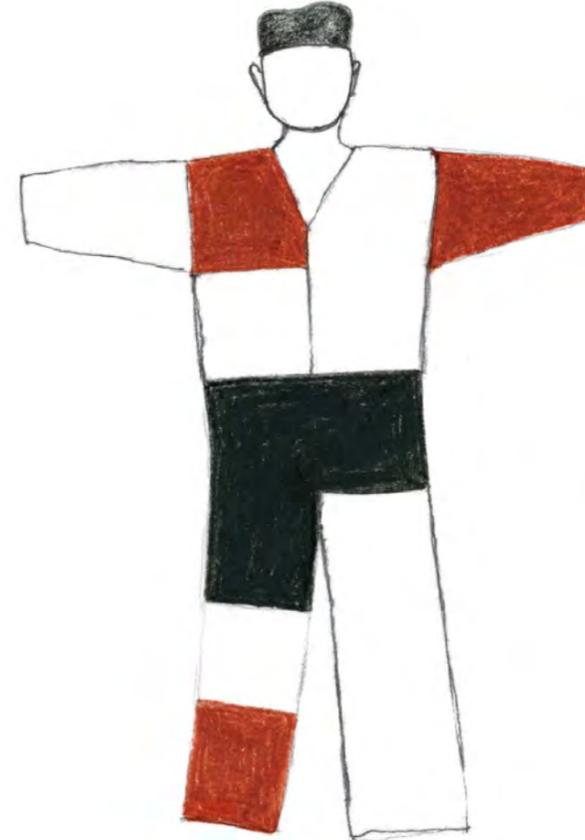
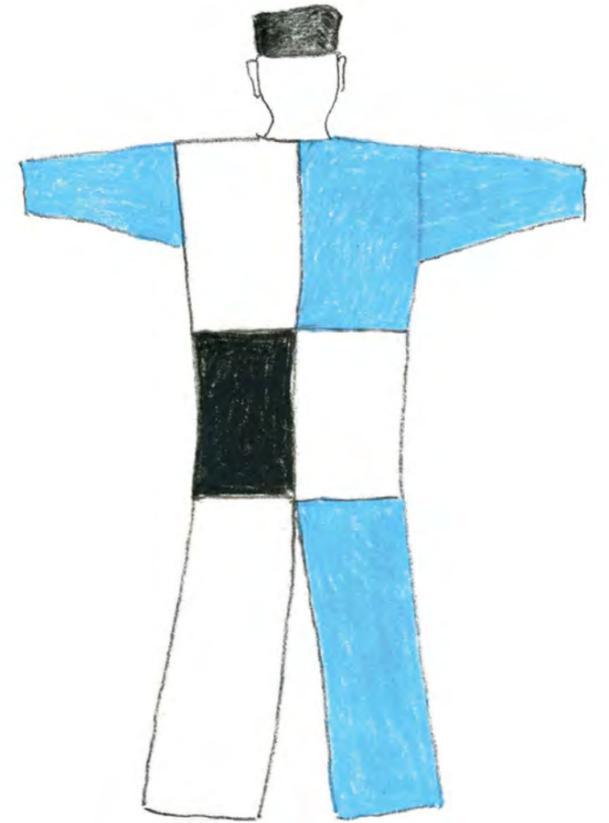
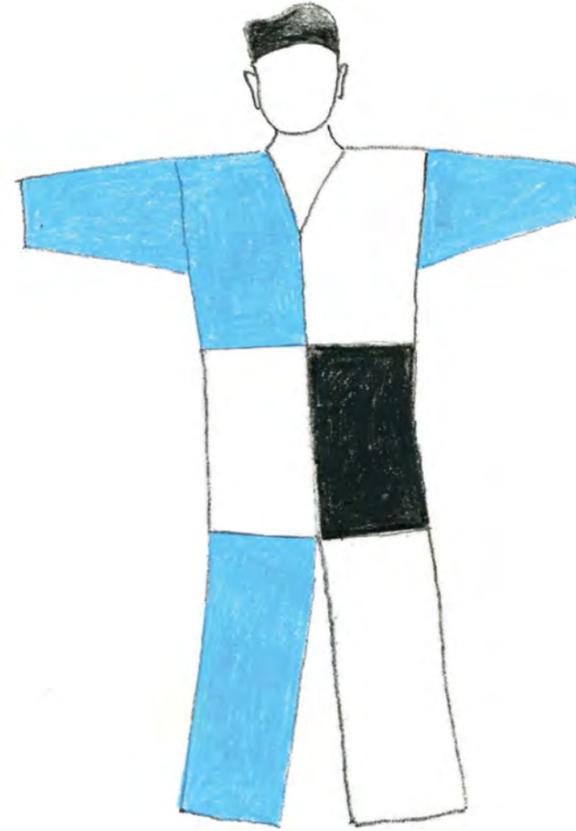
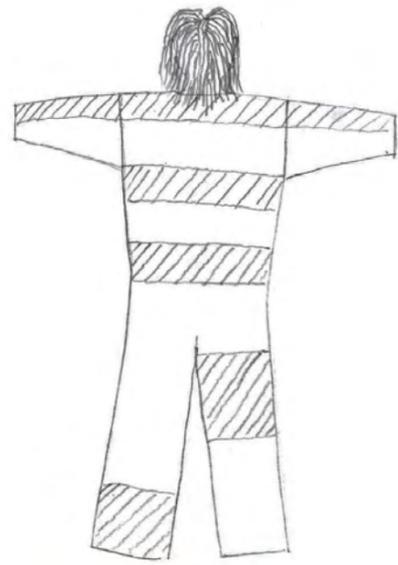
10-11-07



Guard (18)

10/11/07



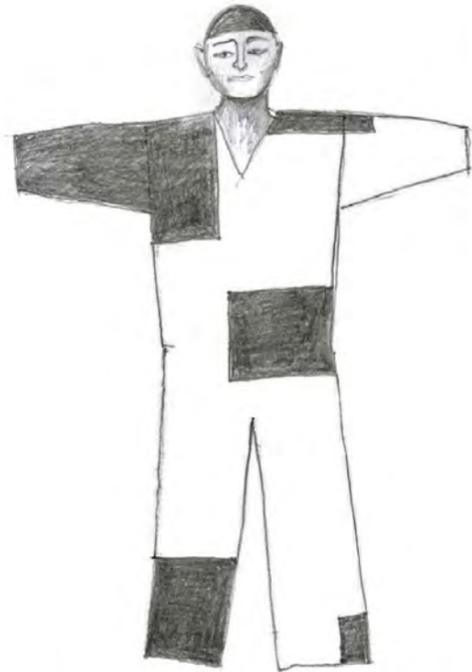


Florestan

2nd prisoners

10-13-07

Jun Kaneko created 30 different costume designs for the prisoner chorus



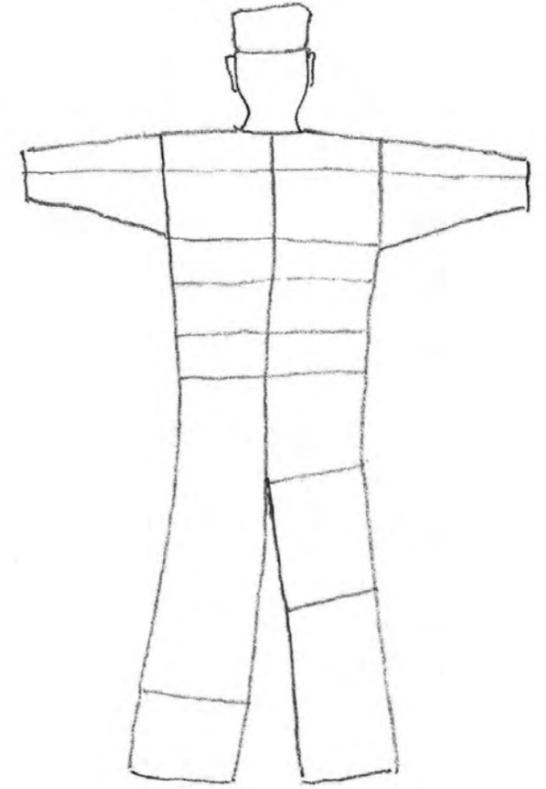
Prisoner 29



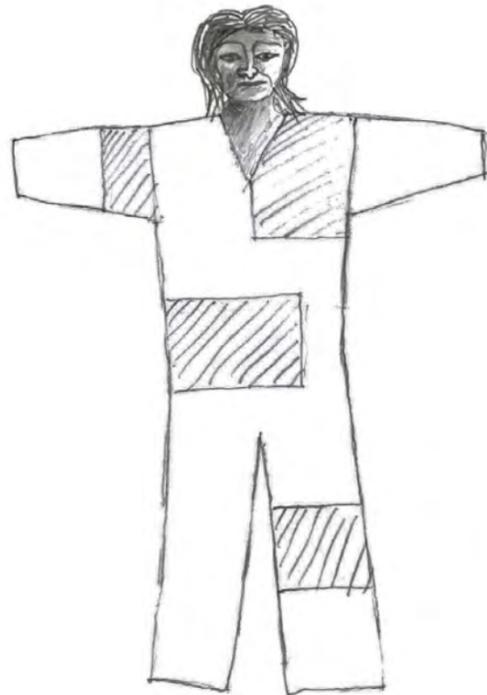
10-11-07



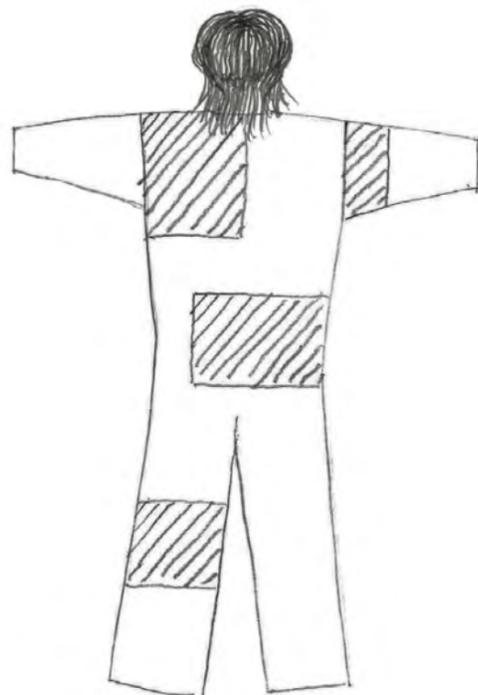
Forestan



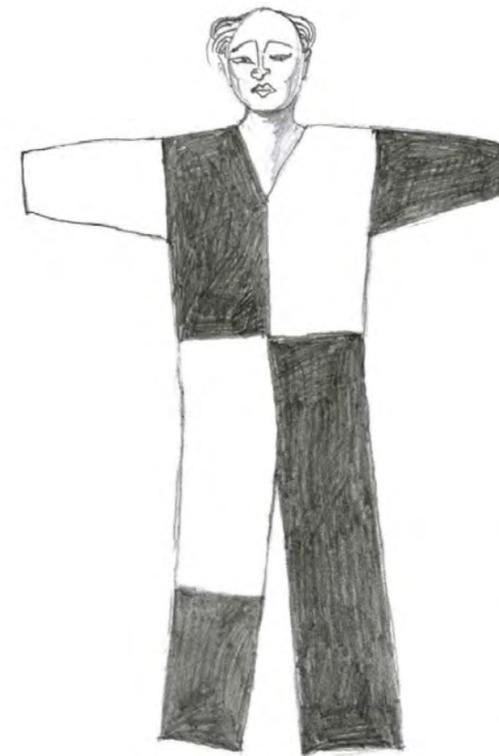
1-21-08



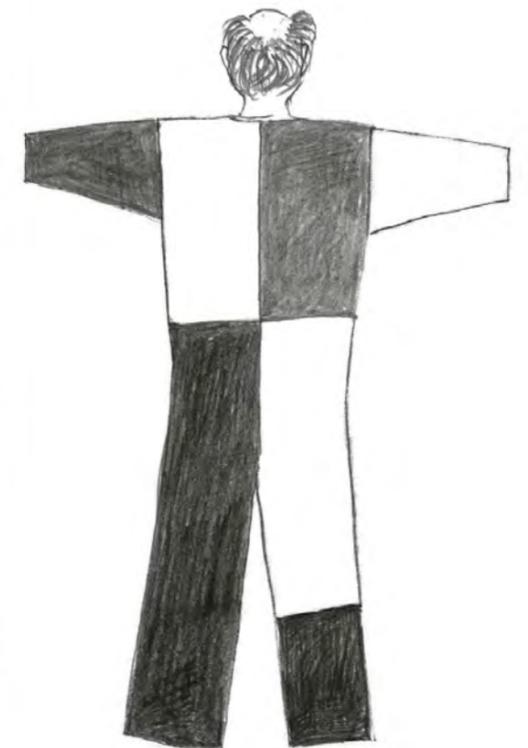
Prisoner 7



10-13-07



Prisoner 30

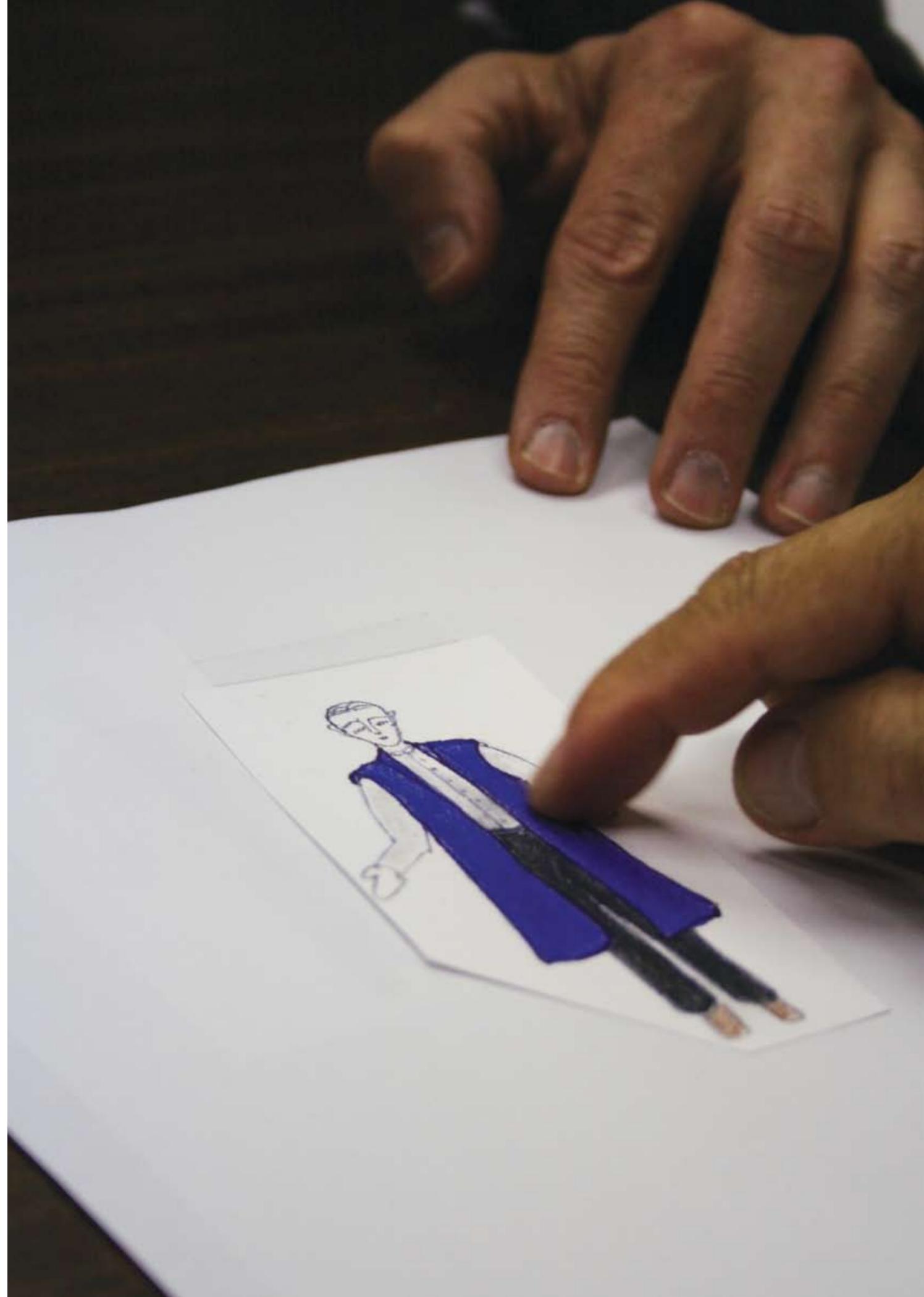
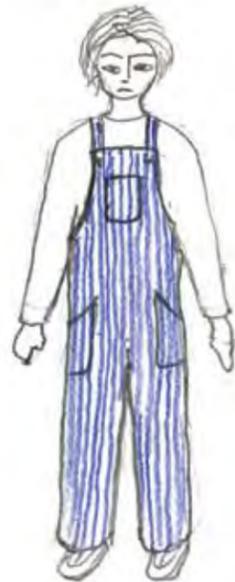


10-11-07





Philadelphia.
white Letter
on Red in
Front + Back





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*





Don Fernando



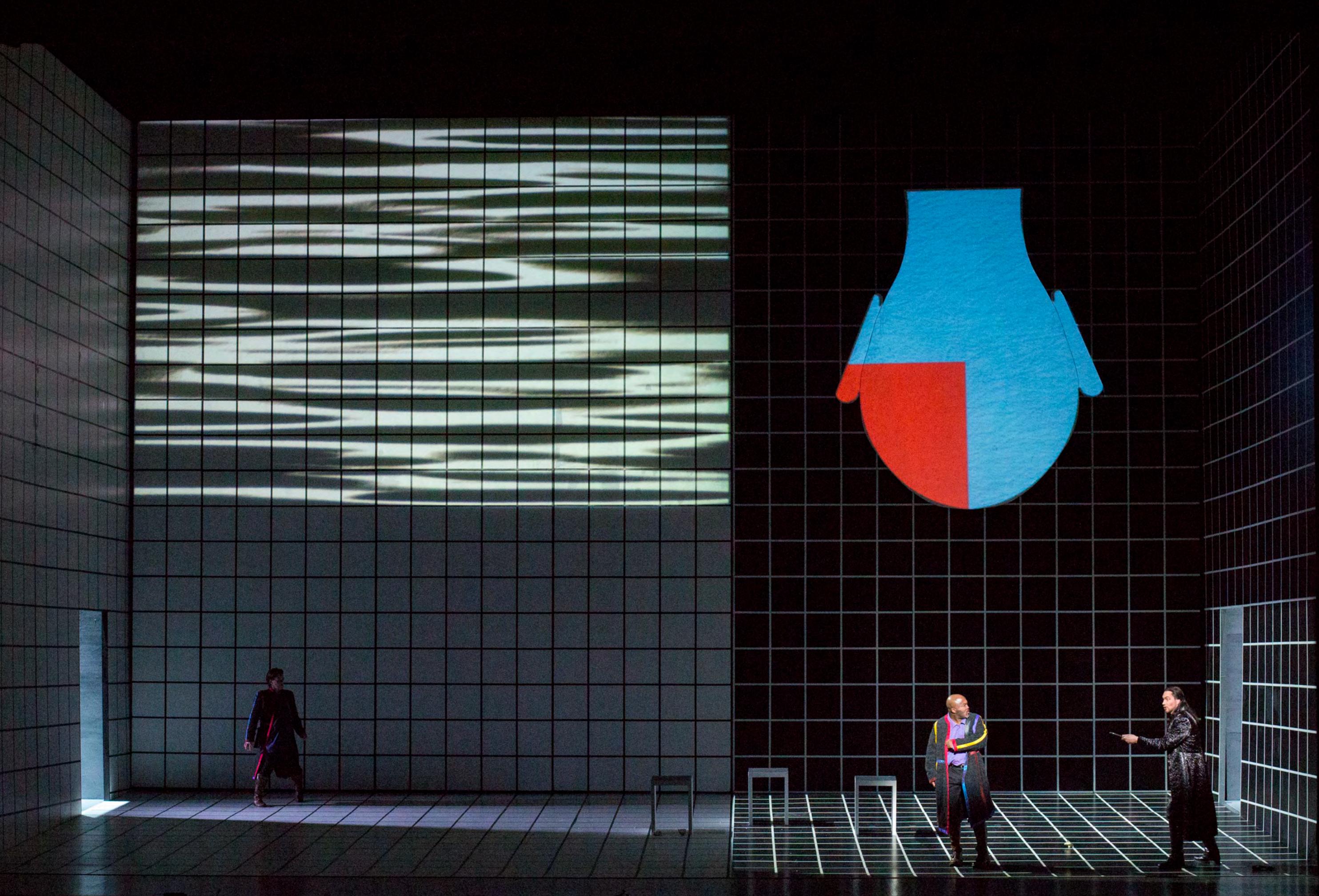








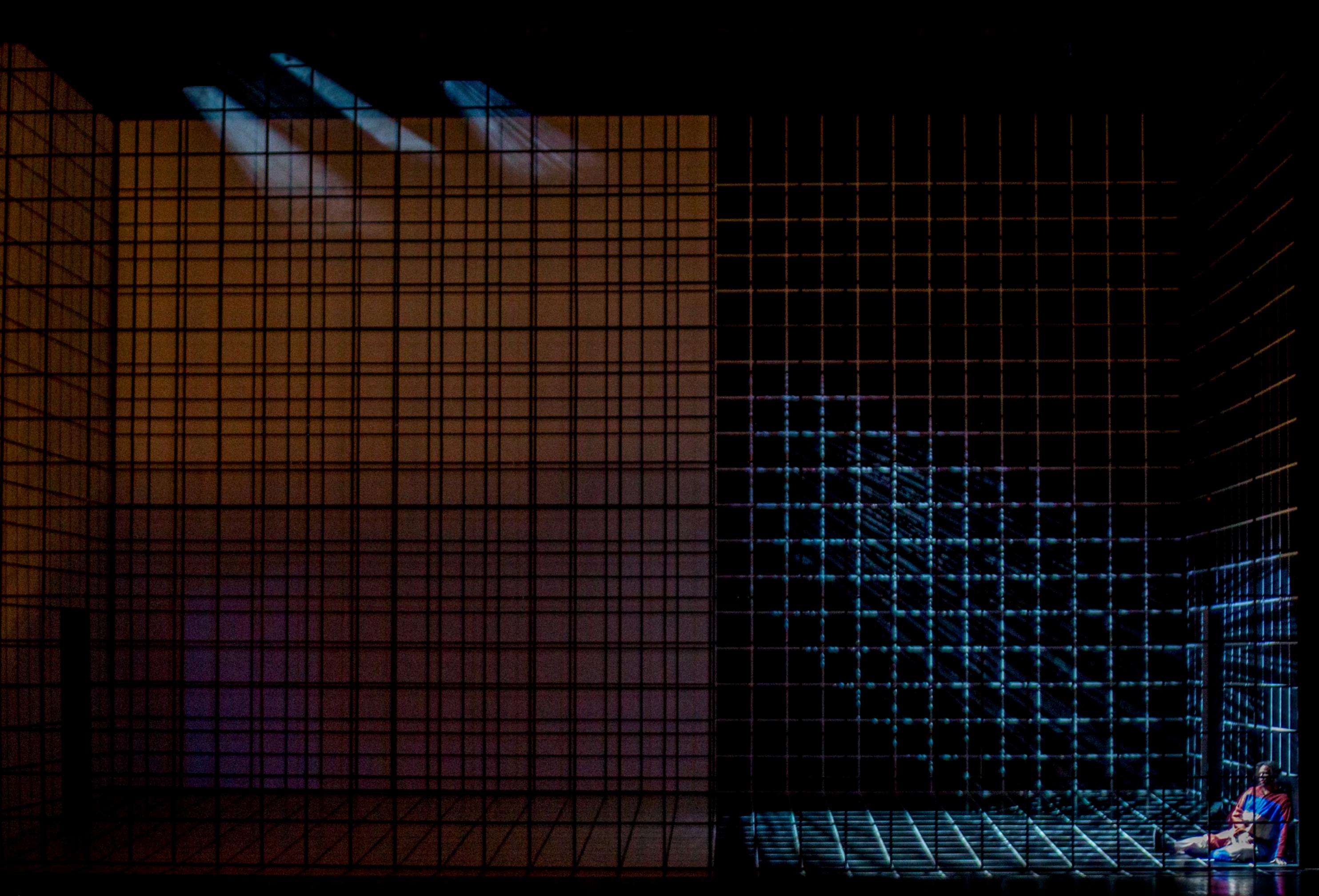








Guards & Prisoners (Opera Company of Philadelphia Chorus)





Rocco, Fidelio, Don Pizarro & Florestan





Full Cast (Opera Omaha)



Curtain Call - Full cast with Jun Kaneko, Michael Shell & Nicholas Cleobury

CREDITS

PHOTOGRAPHS

Production photographs of *Fidelio* by Takashi Hatakeyama
Jun Kaneko's work by Dirk Bakker (pages 2, 4-5, 32-33, 38, 43, 49, 68-69)
Photographs of work at Aguacate Studio by Ree Kaneko (pages 27-29, 34-35, 37)
Video stills provided by Kevin Reiner of Clark Creative Group (page 44)
Photograph of Jun Kaneko and Kevin Reiner by Nicole T. Bormann of Clark Creative Group (page 45)
Pre-production photographs by Katharine Sarro (pages 50, 58, 70-71, 83-89, 90, 91)
Set construction photographs by Vanessa Fenton and Boyd Ostroff (pages 51, 56-61, 64-65, 67)
Additional pre-production photographs by Ree Kaneko (pages 53, 62-63)
Pre-production images and schematics provided by Vanessa Fenton and Boyd Ostroff (pages 52, 54-55, 66)
Ball and chain photograph by Stephan Grot of Jun Kaneko Studio (pages 96-97)
Cover photography by Takashi Hatakeyama, design by Stephan Grot

WORKS BY JUN KANEKO

"Untitled" 2006, Aguacate Grid drawings, oil stick & sumi ink on paper 64"H x 44"W (p. 2, 4-5, 32-33, 38, 43, 49, 68-69)

OPERA COMPANY OF PHILADELPHIA

Robert B. Driver, General and Artistic Director
Corrado Rovaris, Music Director
David Devan, Managing Director
Gary H. Gansky, Chief Financial Officer

FIDELIO

Music: Ludwig van Beethoven
Text: Joseph Sonnleithner
Conductor: Corrado Rovaris
Director: Robert B. Driver
Set, Costume & Video Design: Jun Kaneko
Lighting Design: Drew Billiau
Chorus Master: Elizabeth Braden
Wig & Make-up Design: Tom Watson
Video Production & Animation: Kevin Reiner, Clark Creative Group

CAST (in order of vocal appearance)

Jaquino: Brian Anderson
Marzelline: Ailyn Pérez
Rocco: Stephen Morscheck (Julian Rodescu, Rehearsal)
Leonore (Fidelio): Christine Goerke
Don Pizarro: Greer Grimsley
Florestan: Anthony Dean Griffey
First Prisoner: Paul Vetrano
Second Prisoner: Frank Mitchell
Don Fernando: Kirk Eichelberger

ARTISTIC

Assistant Conductor: Laurie Rogers
Assistant Director & Diction Coach: Doris Buske
Musical Assistant: Bonnie Wagner
Technical Director: Christopher Hanes
Scenic Charge: Vanessa Fenton
Projection Coordinator: Boyd Ostroff
Stage Manager: Kerry Masek
Properties Coordinator: Christie Whisman
Assistant Lighting Designer: Christopher Hetherington
Master Electrician: David Cecil
Properties Master: Paul Lodes
Flyman: John Damiani
Assistant Electrician: William Hennessy
Assistant Stage Managers: Valerie Clatworthy, Janet Neukirchner
Costume Shop Foremen: Kevin Ross, Elmo Struck, Althea Unrath
Hair & Make-up Coordinators: Cookie Jordan, Elias Aguirre
Captain of Supernumeraries: Allan Spulecki
Supernumeraries: Tamashi Fox-Hardy, Tabatha Gould, Tayla Gould, Bijan Makarechi, Julian Makarechi, Christopher Merken, Damien Murillo, Ken Querns, Rafael Schneider, Rashad Scott, Bryanna Teagle, Michael Yurcaba.
Offstage trumpet: Frank Ferraro

MEMBERS OF THE OPERA COMPANY OF PHILADELPHIA ORCHESTRA AND THE OPERA COMPANY OF PHILADELPHIA CHORUS

Scenery for *Fidelio* built at the Opera Company of Philadelphia Production Center. Costumes built by the Opera Company of Philadelphia Costume Shop.

Kaneko and the Opera Company of Philadelphia thank members of the American Guild of Musical Artists, American Federation of Musicians Local 77, the International Alliance of Theatrical Stage Employees Local #8 and Local #799, and the Kimmel Center staff for their support.

The Opera Company of Philadelphia performs at the Academy of Music, and is a Resident Company of the Kimmel Center for the Performing Arts.

OPERA COMPANY OF PHILADELPHIA CHORUS, Elizabeth Braden, Chorus Master

Karen Rogers Blanchard, Heather M. Cox, Ruth Ann Cunningham, Rebecca Fetrow, Noël Graves-Williams, Dawn Baker Hoffman, Christine Nass, Rebecca Siler, Evelyn Santiago, Lisa Helmel Thomas, Rebecca Whitlow Adrienne Bishop, Margaret Caldwell-Blanchard, Renée Cantwell, Joanna Gates, Jessica Lee Kasinski, Maren Montalbano, Teresa N. Moyer, Ellen Peters, Aimee Pilgermayer, Susan Polack Steven Bradshaw, Sang B. Cho, Matthew Cox, Paulo Faustini, Ryan Fleming, A. Edward Maddison, Fernando Mancillas, Siddhartha Misra, DonLeroy Morales, Angel Oramas, Brian Vandenberge, Paul Vetrano, John Philip Werner Ennio Brugnolo, Jeffrey Chapman, John-Andrew Fernandez, Steven Gearhart, Bailey S. Hale, Chris Hodges, Justin L. Hopkins, Mark Malachsky, Frank B. Mitchell III, Lourin Plant, Daniel Spratlan, Kevin Starzynski

OPERA COMPANY OF PHILADELPHIA ORCHESTRA, Corrado Rovaris, Music Director

Barbara Sonies, Concertmaster, Igor Szwec, Mei Chen Liao Barnes, Elizabeth Kaderabek, Donna Rudolph, Charles Parker, Yan Chin, Mu Na, Erica Miller, Eizabeth Kirschen, Alexandra Cutler-Fetkewicz, Jennifer Lee, Emma Kummrow, Sarah DuBois, Karen Banos, Heather Zimmerman, Tamae Lee, Leah Kim, Robert Martin, Michelle Bishop, Eliza Cho, Christof Richter, Evelyn Luise, Principal, Carol Briselli, Sandy Leem, Ellen Trainer, Julie DeGaetani, Marge Miller, Soo Kyong Kim, Ruth Frazier, Deborah Reeder, Vivian Barton-Dozor, Jenny Lorenzo, David Moulton, Brooke Beazley-Czewski, Dane Anderson, Lynne Beiler, Miles Davis, James Freeman, Stephen Groat, Daniel McDougall, Fred Weiss, Adeline Tomasone, Tom Meany, Kim Trolier, Geoffrey Deemer, Dorothy Freeman, Joseph Smith, Alison Herz, Michelle Rosen, Jon Gaarder, Michael Pedrazzini, John David Smith, Karen Schubert, Jane Richter, Kathy Mehrtens, Brian Kuszyk, Steve Heitzer, Ed Cascarella, Phil McClelland, Martha Hitchins

Special thanks to Jacqueline Scoones for her assistance in providing research material for this book along with Soren Petersen and special thanks to Nicole T. Bormann and Clark Creative Group for developing this book and allowing us to collaborate with them.

THIRD EDITION CREDITS

PHOTOGRAPHS

Production photographs of Opera Omaha Performance: Takashi Hatakeyama

OPERA OMAHA

Roger Weitz, General Director
Shannon Walenta, Managing Director
Thomas Wilkins, Music Director
Ernest Richardson, Resident Conductor

OPERA OMAHA CAST

Leonore / Fidelio: Wendy Bryn Harmer
Florestan: Bryan Register
Marzelline: Sarah Gartland
Jaquino: Chad Johnson
Rocco: Kevin Short
Don Pizzaro: Mark Walters
Don Fernando: Bradley Smoak

ARTISTIC

Director: Michael Shell
Technical Director: Katherine Pursell
Lighting Designer: Paul Pyant
Video Engineer: David Jonathan Palmer

OPERA OMAHA CHORUS, J. Gawf, Chorus Master

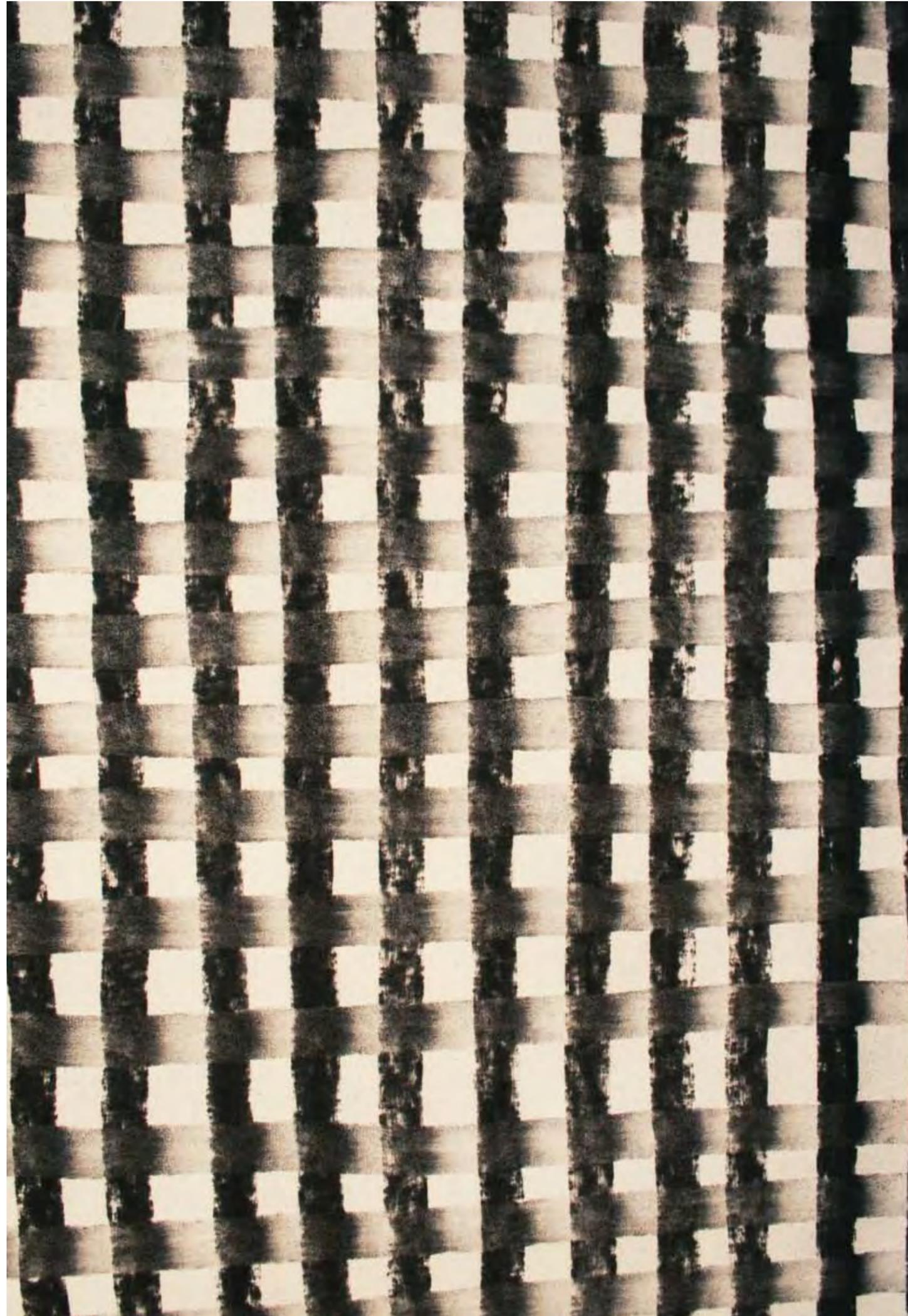
Darin Anderson, Jesan Barnes-Kaushik, Schuyler Arnold, Morgan Brown, Colin Brown, Mary Carrick, Elijah Brown, Evelyn Dillard, Alexander Brown, Tatiana Eskridge, John Dart, Haley Gabriel, Elmer Ellefson, Jaqueline Josten, Jonathan Sischer, Hannah Keith, Chris Little, Sue Klein, Eric Micks, Grace Kolbo, Eduardo Millan, Judy Louise, Edward Perini, Elaina Matthews, Andrew Pratt, Megan Mcquite Parsons, Jon Ryba, Cheyenne Nelson, Dave Schaefer, Nora Ryan, David Shellenberger, Laurelin Sterns, Michael Shelton, Judi Torneten, Matthew Sommer, Sara Wachter, Sean Stephenson, Cammy Watkins, Nathaniel Sullivan, Kayla Weilkens
Super Men: Clint Beaver, Nick Duncan, Mark Kalal
Kinder: Kira Belik, Keanu Ellefson, Sophie Carrick, Grace Stannard, Eva Ellefson

OPERA OMAHA ORCHESTRA, Nicholas Cleobury, Conductor

Susanna Perry-Gilmore, Ann Beebe, Christopher Hake, Rocardo Amador, Rebecca Kia, Phyllis Duncan, Scott Shoemaker, Tracy Dunn, Anne Nagosky, Keith Plenert, Frank Seligman, Daniel Fletcher, Juliet Yoshida, Molly Moriarty, Melissa Pruss, Marty Antonson, Thomas Kluge, Brian Sherwood, Margo Romig-Motycka, Judy Divis, Pat Morrow, Sherrie Goeden, Paul Ledwon, Gregory Clinton, Margaret Wilmet, Timothy Strang, Will Clifton, William Ritchie, Christine Messer, Maria Harding, Leslie Fagan, Erica Peel, Alexandra Rock, Jason Sudduth, Carmelo Galante, Eric Anderson, James Compton, Wenbin Zhang, Karen Sandene, Ross Snyder, Sheryl Hadeka, Steve Schultz, Alena Zidlicky, Scott Quackenbush, Craig Bircher, Patrick Pfister, Jay Wise, Dwight Thomas

ARTISTIC CONTINUED

Sound Designer: Keith Christie
Assistant Lighting Designer: Andrew Vance
Assistant Stage Manager: Sarah Bingel
Assistant Stage Manager: Julie Chin
Interim Production Manager: Sarah Hall
Wig & Makeup Artist: Cindy Johnson
Assistant Technical Director: Micahel Fortkamp
Supertitles Operator: Eric Andries
Production Assistant: Savannah Kurtz
Assistant Rehearsal Accompanist: Scott Arens
Wardrobe Coordinator: Cheri Sanwick
Assistant Director: Dustin Canez
Stage Manager: Jenna Link
Properties Manager: Ronnie Wells
Accompanist: Eric Andries
Wigs & Makeup Artist: Jenny Valentine
Lighting Intern: Sarah Resch
Master Electrician: Collie MacCardell
Master Carpenter: Al Dusek
Original Production by Robert B. Driver



JUN KANEKO

Resume

August 2016

JUN KANEKO STUDIO
1120 JONES STREET
OMAHA, NE 68102 P:
402 341-4523
F: 402 341-0309
info@junkaneko.com

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 Voukos
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 SINCE 2005

2011 Master of the Media, James Renwick Alliance, Washington, DC
2010 Artist Advisory Board, The Fabric Workshop and Museum, Philadelphia, PA
2008 Honorary Doctorate, Massachusetts College of Art & Design, Boston, MA
2006 Honorary Doctorate, University of Nebraska at Omaha, Omaha, NE
2005 Honorary Doctorate, Royal College of Art, London, England

SELECT PUBLIC COMMISSIONS SINCE 2005

2016 Number 1 Capitol Building, Hawaii State Art Museum, Honolulu, HI
Otemachi Springs, Shimizu Art Office, Otemachi, Tokyo, Japan
2015 Richmond Center for Visual Arts, University of Michigan, Kalamazoo, MI
Nihondaira Zoo, Omaha Sister City Association, Shizuoka, Japan
2014 *Ascent*, Tower Square, Lincoln, NE
Garden of the Tanuki, Henry Doorley Zoo, Omaha, NE
University of Michigan, College of Engineering, Ann Arbor, MI
2013 *Expansion*, Pump House, Des Moines, IA
Legends, Myths and Truths: Jun Kaneko, Millennium Park, Boeing Galleries, Chicago, IL
San Diego Country Operations Center, San Diego, CA
Impressions, School of Music, Theater, and Dance, University of Michigan, Ann Arbor, MI
Passages, Eli Whitney Technical School, Hamden CT
2012 *5 Dangos*, Principal River Walk, Greater Des Moines Public Art Foundation, Des Moines, IA
Conversation, International Financial Center, Shanghai, China
Current, 1000 Connecticut, Washington, DC.
2011 Grand Hyatt Tokyo, Roppongi Tower, Tokyo, Japan
2010 Great Path Academy, Manchester, CT
2009 Mammel Hall, College of Business Administration, University of Nebraska at Omaha, Omaha, NE
12 West, Gerding Edlen, Twelfth & Washington Project, Portland, OR
University of Nebraska Medical Center Michael F. Sorrell Center for Health Science Education, Omaha, NE

2008 *Kaneko on Park Avenue* (06/08–11/08), New York City Parks Public Art Program, New York, NY
2007 Temple Har Shalom, Park City, UT
Rhythm, Mid-America Center, Iowa West Public Art, Council Bluffs, IA
Four Seasons Resort Maui, Wailea, HI
2006 *Colorbox*, Phoenix Art Museum, Phoenix, AZ
Water Plaza, Bartle Hall/Convention Center, Kansas City, MO
Shift, University of Connecticut, Burton Family Complex, Storrs, CT
2005 *Passages*, City of Omaha, Hilton Omaha (Project 2), Omaha, NE
Grand Hyatt Hotel, Roppongi Tower (Project 2), Tokyo, Japan

OPERA PRODUCTION DESIGN

The Magic Flute

San Francisco Opera, San Francisco, CA (2015); Kennedy Center, Washington D.C (2014); Opera Carolina, Charlotte, NC (2013); Kansas City Lyric Opera, MO (2013); Opera Omaha, Omaha, NE (2013); San Francisco Opera, San Francisco, CA (2012)

Fidelio

Opera Omaha, Omaha, NE (2015); Opera Company of Philadelphia, Philadelphia, PA (2008)

Madame Butterfly

Washington National Opera, Kennedy Center, Washington D.C (2017); San Francisco Opera, San Francisco, CA (2016); San Francisco Opera, San Francisco, CA (2014); Opera Omaha, Omaha, NE (2011); Opera Memphis, Memphis, TN (2010); Vancouver Opera, Vancouver, British Columbia, Canada (2010); Opera Company of Philadelphia, Philadelphia, PA (2009); Madison Opera, Madison, WI (2008); Atlanta Opera, Atlanta, GA (2008); Hawaii Opera Theater, Maui, HI (2007); Hawaii Opera Theater, Honolulu, HI (2007); Dayton Opera, Dayton, OH (2006); Opera Omaha, Omaha, NE (2006)

SELECT MUSEUM COLLECTION

21st Century Museum of Contemporary Art, Kanazawa, Ishikawa, Japan ; Aichi Prefectural Ceramic Museum, Nagoya, Japan ; Arabia Museum, Helsinki, Finland ; The Banff Centre, Walter Phillips Gallery, Alberta, Canada ; Cedar Rapids Museum of Art, Cedar Rapids, IA ; Cranbrook Art Museum, Bloomfield Hills, MI ; Corning Museum of Glass, Corning, NY ; Detroit Institute of Arts, Detroit, MI ; Dixon Gallery & Gardens, Memphis, TN ; Fine Arts Museum of San Francisco, CA ; The Gardiner Museum, Toronto, Canada ; Incheon World Ceramic Center, Seoul, South Korea ; Joslyn Art Museum, Omaha, NE ; Japan Foundation, Tokyo, Japan ; LongHouse Reserve, East Hampton, NY ; Los Angeles County Museum of Art, Los Angeles, CA ; The Museum of Arts & Design, New York, NY ; The Museum of Contemporary Ceramic Art, Shigaraki, Japan ; The Contemporary Museum, Honolulu, HI ; The Museum Het Kruithuis, s'Hertogenbosch, Netherlands ; Nagoya City Museum, Nagoya, Japan ; The National Gallery of Australia, Canberra, Australia ; The National Museum of Art, Osaka, Japan; The Nelson-Atkins Museum of Art, Kansas City, MO ; Oakland Museum of California, Oakland, CA; Philadelphia Museum of Art, Philadelphia, PA; Phoenix Art Museum, Phoenix, AZ; Portland Art Museum, Portland, OR; The Smithsonian American Art Museum, Washington, DC; Victoria & Albert Museum, London, England; Wingate Art & Design Building, Ft Smith, AR ; Yamaguchi Prefectural Museum, Yamaguchi, Japan.