



Theatre North Presents

# Prayer Bells

## PENTEKOSTARION

Princess Theatre, Launceston  
8pm, 18th October 2003

**IHOS**

Music Theatre and Opera  
[www.ihosopera.com.au](http://www.ihosopera.com.au)



Image paoli smith

Collage brian martin

# Prayer Bells

PENTEKOSTARION By Constantine Koukias

## Artists

Conductor	Ben van Tienan
Hebrew Cantor	Peretta Anggerek,
Greek Byzantine Cantor	Petros Kyriakou
Latin Cantor	Christopher Richardson
Sound Designer	Greg Gurr
Bell makers	Neil McLachlan & Anton Hasell
Latin Transliteration	Marilyn Smith

## Male Choir

Tenor	Michael Kregor
Tenor	Paul Oxley
Baritone	Craig Wood
Baritone	Michael Curtain
Baritone	Christopher Spiegel
Bass	Peter Cretan
Bass	Greg Foot
Bass	Matthew Dewey

## IHOS

Production Manager	Werner Ihlenfeld
Associate Producer	Marianne Fisher
Chorus Preparation	Ben van Tienan
Copyist	Matthew Dewey
Office Assistant	Kate Kelly
SPACE secondment	Susan Mitchell

## Theatre North

General Manager	Robin Lohrey
Technical Manager	Malcolm Butters
Box Office Manager/ Marketing Office	Danielle Parker-Tritton

# Prayer Bells

## PENTEKOSTARION

A choral work for 3 solo cantors: Hebrew, Greek and Latin; 8 male voices with digital delay and a quarter tone set of 61 specially crafted handbells.

Prayer Bells or PENTEKOSTARION is divided into 21 prayers, some of which are performed by bells alone. The work is based on heterophony, as opposed to polyphony or harmony. This means that the melody or chant is used to create a harmonic accompaniment and structure to the chant.

There are 61 bells used in the work, all of them specially commissioned and cast as the Federation Bells for the Centenary of Federation. The bells are cast in six sets of 11 quarter-tone bells, pitched between A and D, and have proved a gorgeous and finely tuned instrument to use. The pitch of E natural is used only in the Latin Cantor works.

They also represent unity in the work, bridging the cultural and historical boundaries of these three divergent but highly related chant traditions.

The majority of the Hebrew chants come from early parts of the Book of Genesis of the Old Testament.

Interestingly, the background of the Greek worship service is to be found in Hebrew chant, especially from the musical theory and practice of Hellenised Judaism. The Old Testament had a conspicuous place in the thought and worship of the New Testament Christian Church; Old Testament quotations and allusions abound in the literature of the New Testament, and Jewish cantors were often used to teach early Christian communities chant and psalmody.



The psalmody of the Hebrew tradition testifies to the sophisticated literature and musicality of the Jewish liturgical tradition. Up until the 20th century, music, art and literature in the Western Christian tradition were often created in the service of religion. Liturgy for Orthodox services represents an outstanding collection of poetry of the Christian East, composed by important figures in Orthodox Church history, including John of Damascus, Cosmas of Maiuma, Basil the Great, Anatolios, Andrew of Crete and the nun Cassia. While we are separated from these authors by long centuries, their words and chants express a living tradition of the Greek Orthodox Church, and the poetry of their chants are inextricably linked with their religious philosophies.

In the words of the musicologist Egon Wellesz, Byzantine hymnography 'is the poetical expression of Orthodox theology, translated through music to the sphere of religious devotion'. It mirrors the evolution of the doctrines of the Orthodox Church from the early days of the Eastern Empire to the full splendour of the rituals at the height of their development. It is a highly sophisticated and powerful literary tradition that has extended over many centuries. It can only be fully appreciated by considering its relationship to the evolution of the Orthodox faith, and the religious message it imparts.

The Latin text used in Pentekostarion does not come from the canon of the church but is rather the joyous poetic expression of two respected medieval scholars, Sedulius Scottus and Paulinus of Nola, from the ninth and fourth centuries respectively. In the dying embers of the Roman Empire, Paulinus was Governor of a province and consul before he was thirty. Pupil of Ausonius he broke the old man's heart when he was sent to Spain. He was finally established as parish priest of St Felix in Nola where he continued to write poetry and lyrics in celebration of the Church.

Originally Irish, Sedulius Scottus went to France in the 840's as a wandering scholar. He remained at Liège where he was scholasticus in the cathedral schools, wrote odes of welcome to visiting kings and emperors and lyrics for Christmas and Easter. He is also well known for his more secular work celebrating the joys of imbibing the fruit of the vine.

In addition to these three traditions, there is also a presentation of Greek Gnosticism, an esoteric spiritual movement that developed from early Christianity, and grew in parallel to the conventional religions. The Gnostics explained the world by very different creation myths and by reference to powers (considered magical and alchemical by traditionalists) very much at odds with traditional Christian ideology.



# Translation

## Prayer 1 Gnostic Incantation - Male Choir and Bells

## Prayer 2 Solo Cantor - Hebrew

At the beginning of the beginning there wasn't anything  
And there weren't any names. In the beginning G-d  
Created the heavens and the earth and it was without form  
And empty. And G-d saw everything he had made and  
behold it was very good. And the heavens and the earth and  
all their array were completed in perfection.  
And if we return to perfection everything will be on to us as  
everything was in the beginning. For us there won't be any  
limits.

## Prayer 3 Solo Cantor - Greek

O my soul, magnify Her, Who is risen after three days from the  
womb, Christ the life giver.

O divine and beloved and most sweet words. Thou, O Christ,  
hast truly promised that Thou wouldst be with us unto the end  
of all the ages. Wherefore we, the faithful rejoice, holding these  
Thy words as an anchor of hope.

Today all creation rejoices and is glad,  
for Christ has risen and Hades has been despoiled.  
O great and Holiest Pasha. Christ O wisdom,  
word and Power of God, grant to us most clear sign  
that we shall share with thee in the unwanted Day of Thy  
Kingdom.

The Angel cried aloud to Her who was full of grace:  
Hail! O pure maiden, and again I say, hail thy Son is risen the  
third day from the tomb.  
Shine, shine, O New Jerusalem! For the glory of the Lord has  
risen upon thee. Rejoice and be glad, O Zion; And do Thou. O  
Mother of God, most pure, delight in the Rising of thy Child.

## Prayer 4 Solo Cantor - Latin

This is that night of tears, the three days' space,  
Sorrow abiding of the eventide,  
Until the day break with the risen Christ,  
And hearts that sorrowed shall be satisfied.

## Prayer 5 Solo Bells

## Prayer 6 Male Choir - Greek

Holy God Holy Mighty Have mercy on us

## Prayer 7 Solo Cantor - Hebrew

A man may know the relative evil within his own soul  
But it is a rare and shattering moment to stare into the  
face of absolute Evil.

## Prayer 8 Solo Cantor - Latin

Thou art our Father, Master exalted,  
We are thy servants. Thou, the Good Shepherd  
Bearing thy token of blood and of crimson  
Marked on our foreheads.

Deep in thy hell who then shall confess thee?  
Yea, shall the dead give praise to thy name?  
Judge of our dread, thy rod is of iron,  
Spare us, we pray thee.

### Prayer 9 Male Choir - Hebrew

And G-d saw everything he had made and behold it was very good. And the heavens and the earth and all their array were completed in perfection

### Prayer 10 Solo Cantor - Greek

On the first day of the week, Mary Magdalene came seeking Thee in the grave. And when she found Thee not, she wailed, crying with sighs, and said:

Woe is me, O my Saviour! How hast Thou been stolen, O king of all?

And from within the grave a pair of life bearing angels cried out to her saying: Woman why weepest thou?

And she answered, saying:

I cry because they have removed my Lord from the grave; and I know not where they have taken Him.

But as she turned back and saw Thee, she cried, saying: My Lord and my God, glory to Thee.

### Prayer 11 Male Choir - Greek

Glory to the Father and to the Son and to the Holy Spirit  
Both now and ever and to the ages of ages

### Prayer 12 Solo Cantor - Hebrew

Every living thing laughs with every living thing and I am a living being

### Prayer 13 Solo Bowed Bells

### Prayer 14 Solo Cantor - Latin

Saint of all saints and King of all kingships,  
Visit Thy people with Thy right hand.  
Lift up the light of Thy countenance upon us,  
Lord, or we perish.

### Prayer 15 Solo Cantor - Hebrew

And in the days of Noah, G-d saw that the wickedness of humanity was great in the earth and that everything it devised within itself was always evil. And G-d regretted that He had made humanity on the earth and it grieved him to his heart.

### Prayer 16 Solo Cantor - Greek

All those who in faith flee unto You, with Your mighty hand, You shelter, O pure One, as You are good; no one else have we who sin as a perpetual intercession with our God in dangers and sorrows, we who have been burdened down with our abundant sins, Mother of God in the highest. Wherefore, we all fall down before You; rescue us, Your servants from adversities.

## Prayer 17 Male Choir - Gnostic Vowels

## Prayer 18 Solo Cantor - Latin

Last night did Christ the Sun rise from the dark,  
The mystic harvest of the fields of God,  
And now the little wandering tribes of bees  
Are brawling in the scarlet flowers abroad.  
The winds are soft with birdsong; all night long  
Darkling the nightingale her descant told,  
And now inside church doors the happy folk  
The Alleluia chant a hundredfold.  
O Father of Thy folk, be Thine by right  
The Easter joy, the threshold of the light.

## Prayer 19 Male Choir - Latin

This is that night of tears, the three days space  
Thou art our Father, Master exalted.  
We are Thy servants. Thou, the Good Shepherd

## Prayer 20 Solo Cantor - Greek

Now Thomas, one of the twelve, called the twin, was not with  
them when Jesus came. So the other disciples told him.  
“We have seen the Lord”  
But he said to them, ‘Unless I see in his hands the print of the  
nails, and place my hand in his side, I will not believe.’

## Prayer 21 Three Solo Cantors

Hebrew Cantor:

And if we return to perfection everything will be to us as  
everything was in the beginning. For us there wont be any  
limits.

Greek Cantor:

Shine, Shine, O New Jerusalem! For the glory of  
the Lord has risen upon Thee.  
Rejoice and be glad. O Zion.

Latin Cantor:

This is that night of tears, the three  
days' space,  
Sorrow abiding of the eventide,  
Until the daybreak with the risen  
Christ.

## Biographies

### Ben Van Tienen CONDUCTOR

Ben spends his time working across a wide range of genres, from solo piano repertoire to musical theatre. He teaches piano, theory and voice, both privately and at St Michael's Collegiate School. He is in demand for his work with choirs such as the Tasmanian Song Company, Legato, and the Collegiate Singers.

He is also in demand for his work on music theatre.

Recent productions as musical director include *La Cage Aux Folles*, *Annie*, *Chicago*, *The World Goes Round*, *Side by Side* by Sondheim, *Moulin Rude* and *Peter Pan*.

Other major work this year includes the musical supervision for *Hydrogen Jukebox*, and *Jesus Christ Superstar*.

He also won the Commonwealth Bank Open Pianoforte Recital in this year's Hobart Eisteddfod



### Peretta Angerek HEBREW CANTOR

Born in Indonesia, Peretta studied music at the Sydney Conservatorium of Music and currently studies with Andrew Dalton. A finalist of both the Covent Garden National Opera Studio Scholarship (1999) and McDonald's Operatic Aria (1999 and 2001), Peretta's credits include performances with Opera Project Inc, Australian Brandenburg Orchestra (ABO), Australian Ballet's productions of Ji í Kylián's *Bella Figura* for both 2000 Sydney seasons (*Australian Ballet* with Sylvie Guillem and *Trilogy*), performance of arias from Handel operas with the ABO, Gay Games 2002 Opening Ceremony, performance of staged production of Clerambault's cantata *Medee* with Opera Project Inc 2003 and performing in an SBS documentary *Becoming Julia*.

A regular recitalist, Peretta has performed a wide range of repertoire in Sydney (including two sold out recitals at the Government House for Mardi Gras Arts Festival 2001 and 2002), Launceston, Hobart, Melbourne and The Hague in the Netherlands. Peretta's recital credits include three recital recordings for ABC-FM. Future engagements in 2003 include alto soloist with the ABO for Bach's cantata BWV 147 (Sydney, October), *Pentekostarion: Prayer Bells* by Constantine Koukias for IHOS (Launceston, October), Australian Ballet's *Bella Figura* (Sydney, November) and ABO's *Noel Noel* (Sydney, December).



### Petros Kyriakou BYZANTINE CANTOR

Petros was born in the beautiful city of Edessa and grew up in the capital of northern Greece, Thessaloniki. As his vocal talent had become apparent from his early childhood, he began his chanting career at the age of seven and studied the subject in depth with some of Greece's best teachers who appreciated his innate talent and encouraged him to pursue his studies further. Petros' musical roots are entrenched with the Byzantine tradition.

His family background gave him the impetus to learn the art of Cantor from a young age, a passion he has now transferred to Australians who are just discovering the art. His concert programs offer a glimpse, as though through a window, of a vast and varied repertoire that stretches back into the first millennium after Christ and offers a spiritual as well as a relaxing feeling.

Petros has arranged some of the pieces in a way that highlights harmony, which may allow the music to sound familiar. We can taste, in the music, the blending of ancient Greek and Christian influences that exerted such a profound formative force on modern European culture. Petros has performed live on ABC radio and has been recorded several times by the ABC. He has given numerous concerts in Byzantine, in sacred Classical music and in Greek folk and modern music in many places in Australia, particularly in Sydney, where he lives, and in Melbourne.

The audience of his concerts has included dignitaries such as the representative of the Pope, the Archbishop of the Australian Catholic Church, Cardinal Clancy, many other Church leaders from various denominations, politicians, scholars and other distinguished personalities.



## Christopher F. K. Richardson LATIN CANTOR

23-year-old Christopher Richardson is Tasmania's leading resident baritone.

Born in Hobart, he started his musical career as a pianist and cellist and studied to diploma level in both instruments with Tasmanian pianist, Jody Heald, and Tasmanian Symphony Orchestra principal cellist, Sue-Ellen Paulsen.

In 1998, Christopher commenced study in classical piano at the Tasmanian Conservatorium of Music (T.C.M.) under the direction of Beryl Sedivka. After successfully completing two years of tertiary piano study, he changed his degree major to classical voice, and subsequently graduated with distinction from the University last

December. Whilst at the T.C.M., Christopher was twice recipient of the *Clarice Lee Viney Memorial [University] Prize* for the best undergraduate performance, and the *Jessie Wakefield-Luckman Prize* for the most outstanding singer. For his final year at the Conservatorium he was awarded the *Mount Nelson Prize* for greatest proficiency in specialised study in the Bachelor of Music course.

Christopher was a state finalist in the 2001 ABC *Young Performer Awards* and was subsequently asked to record Vaughan-Williams's complete *Songs of Travel* which was broadcast nationally on A.B.C. Classic FM's *Young Australia* program.

In this year's *Ten Days on the Island Art's Festival*, Christopher played the lead role of *Nikola Tesla* in IHOS Opera's world premiere season of *Tesla – Lightning in his Hand*. His many other solo performances include appearances as bass soloist in the Australian premiere of Frigyes Hidas' *Requiem* under the baton of Piroshka Varga, the role of Don Alfonso in the T.C.M.'s production of Mozart's *Così fan Tutte*, Rapunzel's Prince in Sondheim's *Into the Woods*, Elijah in Mendelssohn's *Elijah*, and bass soloist in numerous productions of Handel's *Messiah*, Handel's *Dixit Dominus*, Mozart's *Mass in C*, Fauré's *Requiem* and Vaughan-Williams' *Fantasia on Christmas Carols*.

Christopher is one third of the Tasmanian Chamber Trio, *Eden*, with Amy Richardson (soprano) and Christina Sonnemann (concert harp), and with his wife Amy, is the Principal of the newly founded *Richardson School of Music*.

## Constantine Koukias Artistic Director IHOS

Constantine is the co-founder and artistic director of IHOS Music Theatre and Opera. Since founding IHOS he has written and directed the following music theatre operatic works: *Days and Nights with Christ* 1990, *To Traverse Water* 1992, *MIKROVION: small life 36 images in a phantom flux of life, Medea* 1995 State Theatre Company of South Australia, *PULP: an Industrial Opera* 1996, *Rapture: a Sonic Taxi Installation* 1997, *The Divine Kiss* 1998, *Spirits of the Hoist* 2000, *PENTEKOSTARION* Federation Festival in Melbourne 2001, *Schwa – The Neutral Vowel* 2002 and *Tesla – Lightning in His Hand* 2003.

His operas for the company have been performed at the Melbourne, Sydney and Brisbane Festivals. He has studied extensively in the areas of Byzantine hymnography, Church music and western compositional techniques. His chamber works *Incantation* and *Echoi I and II* have been performed in Frankfurt, Florence, New York, Rome and Jerusalem. In 1997 his *Incantation II* for Soprano and digital delay won the International Valentino Bucchi Vocal Prize in Rome. In 2002 he was commissioned to write a full scale orchestral work for the Chinese National Symphony Orchestra to celebrate the 30th Anniversary of Australia's diplomatic ties with China. *A Prayer at Lamplighting* was premiered in Brisbane and performed by the China National Symphony Orchestra throughout its Australian tour. He has recently presented his latest large scale opera *TESLA – Lightning in His Hand* for the 2003 10 Days on the Island festival.

## Werner Ihlenfeld Production Director IHOS

Co-founder of IHOS, Werner has been involved with all IHOS events in the fields of administration, marketing and production. His administration experience covers a vast range of public events. Werner was also involved with Community Radio Station 92 THE FM where he hosted a weekly programme, and from 1990-1994 was the President and Programme Co-ordinator, Broadcast Regulations and Marketing Supervisor and the Secretary. Werner's primary experience includes: Enzian Folk Dance Group from 1981 - 1988; production for *Deadmen on Holiday; Metro Primitive Myths*; Recital of New Australian and American Works; director and performer in the radio drama, *The Call of Cthulhu* by H.P. Lovecraft. Werner qualified as a Shot Firer through the Department of Mines in 1993 and completed certification with the Howard & Sons Pyrotechnics Company in April 1994 for indoor stage effects in Adelaide. Werner coordinated special effects for the Craig Godfrey film *Back from the Dead* and assisted with the outdoor fireworks display celebrating the 60th Anniversary of Burnie in 1996. More recently Werner has worked on pyrotechnic effects for the opening of the Taste of Tasmania 1997, The Festival of Journeys - Port Arthur 1997, the Hobart Fringe Festival 1998 and the Tall Ships Fire event 1998. Werner's work with pyrotechnics has added an exciting new dimension to the diversity of an IHOS Opera production's visual impact as he investigates the interaction of performer and flame.



## Male Choir

### Peter Cretan

After completing secondary education at The Friends' School, Peter graduated with a Bachelor of Economics from the University of Tasmania in 1983. Peter studied piano with Jennifer Filby and in 1989 gained his Licentiate of Music (Piano). He has a number of business interests and is passionate about cooking and physical exercise. He is the current President of the City of Clarence Eisteddfod Society and has recently recommenced choral singing after a long gap by joining the TSO Chorus.

### Michael Curtain

Michael is a Grade 11 student at Guilford Young College. He studies cello with Antony Morgan and piano with Eric Mitchell. Michael previously studied pipe organ and is the Assistant Organist at St Mary's Cathedral. He also sings bass in the Cathedral Choir. As an organist, Michael has been a regular recitalist in the Summer Hobart Organ concert series, and was recently the organist for Legato Youth choir's performance of Handel's *Messiah*, a choir of whom he is the accompanist. Michael hopes to later study cello at the Tasmanian Conservatorium of Music.

### Matthew Dewey

Matthew is a founding member of the IHOS Music Theatre Laboratory and has performed as a singer / actor in 15 premiere performances, including works by Maria Grenfell, Claudio Pompili, Hugh Covill, Raffaele Marcellino and Constantine Koukias. He recently sang as a principal singer in the Australasian premier of Phillip Glass's Hydrogen Jukebox for the Tasmanian Conservatorium of Music. He has received vocal tuition from Helen Todd, Constantine Koukias, Julee-anne van der Boor and currently studies with Christopher Richardson. He received the Don Kay scholarship for music composition at the Tasmanian Conservatorium this year, and is currently studying towards his Bachelor of Music.

### Greg Foot

Greg has sung with the TSO Chorus since 1993, and prior to that appeared in numerous Gilbert & Sullivan Society productions and Conservatorium Chorale concerts in Hobart over a period of 15 years. He played the role of Mr Bumble in a production of *Oliver* at The Playhouse Theatre and was the narrator for the 1993 performance of *The Jerusalem Passion* at the Stanley Burbury Theatre.

### Michael Kregor

2003 has been a busy year for Michael. He was a member of the male chorus in Schoenberg's *Gurrelieder* for the Perth International Arts Festival and the IHOS production of *Tesla-Lightning in his Hand* during Ten Days on the Island. Michael played Uncle Zed in Huonville Theatre Company's *Salad Days* and was the tenor soloist for Friends Singers in *Hiawatha's Wedding Feast*. He was a chorus member in Gilbert and Sullivan's *Oklahoma* and sang with the Tasmanian Symphony Orchestra Chorus in Brahms's *German Requiem* and Opera Gala. Michael studies voice with Sharon Prero and also sings with the Tasmania University Musical Society.

### Paul Oxley

Paul Oxley has been singing since he was a boy soprano with St David's Cathedral choir in Hobart. He has sung with choirs in Tasmania and elsewhere, including the Conservatorium Chorale, Tasmania University Musical Society and the Sydney Philharmonia Choir. Paul has also performed with small vocal ensembles, such as the Gabrieli Consort, and in 1993 he founded the Hobart-based barbershop quartet, 'Close Shave.' He was the first chorus master of the T.S.O Chorus, which was established in 1992. In July 2003 Paul took part in the European Choral Academy in France. This is his first appearance in an IHOS production.

### Chris Spiegel

Chris has been participating in musical and theatrical productions for a number of years. In Tasmania he has performed with the Theatre Royal Light Opera Company, the Tasmanian Opera Company, the Gilbert & Sullivan Society, the Tasmanian Chorale, the Conservatorium Chorale and the Tasmanian Symphony Orchestra Chorus. In Newcastle, Chris was a founding member of the Hunter Opera Company and also sang with the Sound Construction Company and the Newcastle Gilbert & Sullivan Society. Chris was a member of the chorus for the IHOS production of *Tesla-Lightning in his Hand* during Ten Days on the Island this year.

### Craig Wood

PENTEKOSTARION is Craig's third show with IHOS, having also performed in *Tesla-Lightning in his Hand*, (in which he also worked on the production team as a music copyist.) and *Sea Chant*. He is an inaugural member of the IHOS Music Theatre Laboratory in which he has performed in over seven productions. He has also performed in musicals around Hobart including *Chicago*, *La Cage Aux Folles* and *Copacabana* with Pierrot Productions, Hobart Repertory Society and Elizabeth College respectively. He is also currently in rehearsal for *Grease* with Pierrot Productions, which will go on stage in February 2004. He studies voice privately with Helen Todd and eventually hopes to pursue a career in musical theatre.

# IHOS Music Theatre & Opera

## Company & Laboratory profile

IHOS Music Theatre & Opera is a Hobart-based performing arts company with a national reputation for its critically acclaimed, original music-theatre works. IHOS (IHOS is Greek for 'sound') creates striking contemporary operas that blend voice, dance and sound with installation art and digital technology, producing multicultural, multilingual, multi - artform music theatre.

Founded in Hobart in 1990 by composer & artistic director, Constantine Koukias and production director, Werner Ihlenfeld, IHOS productions are characterised by the use of unconventional industrial venues and a strong base in the Greek-Australian tradition from which it explores the realm of cross-cultural influences in modern Australia. There are no other opera companies in Australia so personally aligned with the multicultural community. IHOS is one of the few opera companies in the world that performs in Greek. But IHOS productions are not exclusively limited to this dramatic language. They also incorporate both the Modern and Ancient forms of Greek as well as Hebrew, Mandarin and German. The company also investigates alternative forms of communication such as the textual language of braille, semaphore signalling and morse code among others.

A strong sense of the bizarre and the colour of cultural diversity characterise the operas. The use of unconventional industrial venues heightens their 'other worldly' atmosphere. IHOS works are powerful, accessible and totally involving, bringing life, vigour and relevance to the operatic form in an Australian context.

IHOS Music Theatre & Opera has a unique position within the arts in Tasmania as an independent performing arts company that has consistently won national acclaim and national media attention for its locally premiered works and major interstate festival productions. IHOS has sustained the bi-partisan support of Tasmanian governments and the acceptance and involvement of community groups not usually associated with opera, including sporting bodies, health and community services agencies, disability support groups and schools.

In 1996 IHOS created *PULP - An Industrial Opera* commissioned by the Australian Paper Mill to celebrate the 60th anniversary of the Burnie pulp mill. The project was later cited by the Australia Council as a national example of excellence in community arts in the 1997. This commitment to large-scale community projects continued in 2001 with *Sea Chant*, an historical community opera staged on a merino sheep stud near Triabunna as a major attraction of the inaugural Ten Days on the Island Festival. IHOS has produced five other large scale operas: *Days and Nights with Christ*, *To Traverse Water* and *MIKROVION* which have been performed at Melbourne, Sydney and

Hobart arts festivals. *The Divine Kiss* was commissioned by Access Arts for the 1998 Brisbane Festival, and was later staged at the Theatre Royal, Hobart in 1999. And most recently *Tesla – Lightning in His Hand*, which opened the 2004 10 Days on the Island festival.

IHOS Music & Theatre and Opera are committed to the development of contemporary opera and music theatre in all its forms. As a national touring company based in Hobart, IHOS is determined to build the local skills base and create new performance opportunities that will assist the sustainable development of a culturally and creatively diverse arts industry throughout Tasmania.

## IHOS Music Theatre Laboratory

The IHOS Music Theatre Laboratory (IMTL) was founded in 2000 to train and develop the skills of young singers (male and female). The company engages professional guest artists to create works for presentation with these emerging singers.

The IHOS Music Theatre Laboratory is a young singer program of workshops and performances aimed at nurturing the performance and stagecraft skills of young singers and musicians in Hobart.

The Laboratory gives these young performers invaluable professional vocal training both individually and as chorus members, in music theory education and training in dramatic movement, both practical and theoretical.

# IHOS The Organisation

## Board of Directors

Cameron Brett,	Chairman - General Manager, Tas Vacations
Michael Keane	Director - Tasmanian Perpetual Trustees, Taxation Manager
Constantine Koukias,	Director - Artistic Director, IHOS
Werner Ihlenfeld,	Director - Production Manager, IHOS
Madeleine Carr	Director - Director, Fearless Media
Malcolm Schyvens	Director - Solicitor, Jennings Elliot
Craig Dow-Sainter	Director - Producer, Roar Film

## Staff

Constantine Koukias	Artistic Director
Werner Ihlenfeld	Production Manager
Marianne Fisher	Associate Producer, Publicist & Artistic Coordinator

## Legal & Tax Status

IHOS Opera Experimental Music Theatre Troupe is a company limited by guarantee, ACN 054 252 907, and is registered for GST purposes: ABN 35 054 252 907 and has Deductible Gift Recipient status.

The IHOS Public Fund is listed on the Register of Cultural Organisations under Subdivision 30-B of the Income Tax Assessment Act 1997, which enables all donations over \$2.00 to be tax deductible.

Suite 5, Level 1, 64 Liverpool St, Hobart, Australia  
GPO Box 629, Hobart, Tasmania 7001, Australia  
Telephone: + 61 3 6231 2219  
Facsimile: + 61 3 6234 4445  
E-mail: [info@ihosopera.com](mailto:info@ihosopera.com)  
Website: [www.ihosopera.com.au](http://www.ihosopera.com.au)

ABN 35 054 252 907



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