

東日本大震災への対応と その後の公演状況

当日の対応

3月11日(金)の地震発生時、新国立劇場では、中劇場でオペラ研修所の修了公演「外套」の上演中であった。かなりの揺れが長い間続いたが、揺れがおさまった後、中劇場の外にお客様を誘導した。当日は、交通機関の混乱によりお帰りになれないお客様、そして一般の帰宅困難者、あわせて約200名の方が新国立劇場で一晩を過ごした。お客様に怪我もなく、大きな混乱なく地震直後の緊急事態に可能な限り対応した。



オペラ劇場ホワイエおよび客席を開放し一夜をすごしていただいた。
People who spent the night were given use of the opera house foyer and seating.

その後の対応と公演の状況

週明けに改めて今後の対応を検討し、地震の影響が多方面にわたり極めて甚大であることから、3月中に予定していた主催公演、イベント及び貸劇場公演をすべて中止とする決定を行い、発表した。

この劇場に出演した海外の歌手、アーティストの皆様や、世界各国の劇場から、被災者の皆様のことを案じ、復興を願うメッセージ、劇場への応援のメッセージが多く寄せられた。それらのメッセージはウェブサイト上および劇場内に掲出し、みなさまにお届けした。お客様からもさまざまな励ましや温かいお言葉を頂戴した。

4月からは、お客様の安全確保に万全を期し、節電を図りつつ、全ての公演を再開した。4月に入ってまず行われたのはオペラ「ばらの騎士」公演だが、指揮者と4人の外国人出演者が来日をキャンセルするなど、震災後の諸影響による様々な困難な状況の中、国内外から結集した出演者、劇場関係者が一丸となって上演を実現させた。評論家やマスコミからは、上演作品の質が高く評価され、また、お客様からは、「震災の影響の中、指揮者、キャストの変更といった様々な課題を克服し

上演に漕ぎ着けたことに敬意を表したい」などの励ましのお言葉をいただいた。次いで5月には、日本人カヴァー歌手による「コジ・ファン・トゥッテ」(演奏会形式)を上演した。これは優れた日本人オペラ歌手たちがカヴァー歌手として新国立劇場オペラ公演を支えており、その実力が非常に高い事を知っていただくという狙いで実現した企画で、新国立劇場にとっての初めての試みであったが成功裡に終えることができた。同じく5月の新制作オペラ「コジ・ファン・トゥッテ」では、指揮者と3人の外国人歌手のキャンセルが出て、その対応に苦慮したが、「ばらの騎士」同様、困難を克服し上演に漕ぎ着け、新しい解釈での演出、舞台に対して高い評価を頂いた。演劇「ゴドーを待ちながら」、バレエ「アラジ



「ばらの騎士」公演では、代役で登場した日本人歌手たちも高く評価された。写真は左から、安井陽子(ソフィー役)、井坂恵(オクタヴィアン役)
In *Der Rosenkavalier*, the Japanese singers who had prepared as understudies received high praise for their performances. From left, Yasui Yoko (Sophie), Isaka Megumi (Octavian).

ン」と、すべてのジャンルで公演を再開し、公演を行うことでみなさまに安らぎと感動をお届けできた。

義援金について

劇場内各所に義援金箱を設け、被災された方々への義援金を募っている。皆様からお預かりした義援金は日本赤十字社を通じ、被災された方々のもとへ届けている。なお、新国立劇場に出演経験のある海外のアーティスト等からの義援金の送付もあり、劇場としても大いに勇気づけられた。

お客様の安全確保のための施策

劇場施設の点検を行い、避難誘導の導線を再確認し、係員への教育を徹底するとともに、お客様にも避難方法と避難経路をお配りしている。

節電への取り組み

ひっ迫する電力供給事情に合わせ、新国立劇場では4月以降、舞台照明など公演に直接関わるもの以外の分野で最大限の節電に努めた。劇場屋上ネオンサイン

や街灯、池照明を消灯し、正面エントランスや、休憩時間以外の劇場ホワイエの照明を従来より暗くした。またお客様がご利用になるエレベーター2台のうちの1台を停止し、エスカレーターは公演の前後の一定の時間のみとした。事務棟においても、照明の使用を必要最小限にし、空調の運転調整を行い、事務棟のエレベーター2台のうちの1台を停止するなど節電を行った。政府の節電実行基本方針である15%以上の使用最大電力の抑制に向けて努力を行った。また、電力使用制限期間中、前日の使用最大電力と電気使用制限に対する割合をウェブサイトに掲出し、情報開示に努めた。

復興支援コンサート

5月13日には、東日本大震災により甚大な被害をうけた千葉県旭市の避難所3カ所において新国立劇場による復興支援コンサートが行われた。新国立劇場合唱団の歌手およびピアニストの合計5名が編成され、現地を訪問した。これは、被災された方々のために、新国立劇



飯岡小学校公演風景
Concert at Iioka Elementary School

場として今できることから企画していくという目的で開催されたもので、芸術の力によって、より多くの方々に生きる希望や勇気を感じて頂き、心の支えとなることを願って行われた。

新国立劇場舞台美術センターが千葉県銚子市にあり、隣接する旭市のご協力を得て日程と訪問先の調整を行い、当日は飯岡小学校、海上(うなみ)公民館、飯岡保健福祉センターの3会場において、それぞれ約1時間のコンサートが行われた。

出演したのは、新国立劇場合唱団の直野容子さん(ソプラノ)、立川かずきさん(アルト)、大木太郎さん(テノール)、塩入功司さん(バリトン)、そしてピアニストの江上奈々子さんの5人で、各会場で多くの方々が参加され、公演後にはサインを求める方々もいらっしゃるなど、楽しんでいただいた。

Response in the aftermath of the Great East Japan Earthquake, and our performance schedule in the ensuing months

On the day of the quake

At the time the quake struck on March 11 (Fri.), students of the NNT Opera Studio were performing their thesis production of *IL TABARRO* in the Playhouse theatre. The tremors were powerful and continued for a long time. After the tremors subsided, the audience was led out of the Playhouse. The quake had disrupted transportation networks; there were members of the audience who could not go home. That night, around 200 people spent the night at the NNTT. These included people who had come to see the opera, and others who had simply been in the area and were unable to get home. None of our guests were injured, and we managed to handle the crisis immediately after the quake without significant problems.



劇場1階ロビーに設置した大型テレビから情報を得る人々
People receiving information via Large-screen TV in the 1st floor lobby

Response in the aftermath and our performance schedule in the ensuing months

At the start of the following week, we began planning our near-term course of action. We realized that the impact of the quake would be massive and far-reaching. A decision was made to cancel all performances and events scheduled for March, and this was announced to the public.

We received an outpouring of support from around the world, from singers and artists who have performed at the NNTT, and from colleagues at other theatres. Their messages expressed their concern for the victims of the tragedy and their hope for a speedy recovery, and offered words of support for the NNTT. These messages were made available on our website and posted for viewing at the theatre, so that the sentiments of the writers could reach everyone. We have also received much encouragement and warm words from the general public. We sincerely thank you all.

After making sure that our facilities were completely

safe and taking steps to reduce electricity consumption wherever possible, we resumed our full performance schedule in April. The first production was the opera, *DER ROSENKAVALIER*. It was beset by many difficulties in the aftermath of the disaster. For example, five foreign artists (the conductor and four performers) made a decision not to come to Japan and backed out of the production. But the international cast and theatre personnel came together and ultimately brought the production of *DER ROSENKAVALIER* to fruition. The opera was praised by critics and in the media. We also received warm words of encouragement from patrons, many of whom wished to express admiration for the fact that we were able to overcome so many obstacles, such as the changes in conductor and cast, and still manage to stage the opera. Then in May, the NNTT staged a performance of *COSI FAN TUTTE* (in recital format) by Japanese cover singers. The event was organized with the intention of making the public more aware of the important supportive role that Japanese opera singers have as cover singers for NNTT productions, and of the high level of artistry of these singers. It was the first such performance at the NNTT and was a big success. In the run-up to the May premiere of our new production of *COSI FAN TUTTE*, four foreign artists (the conductor and three performers) cancelled their appearances in the production. It led to some sleepless nights as we dealt with the situation; but, as with *DER ROSENKAVALIER*, we overcame the obstacles and were able to stage *COSI FAN TUTTE* in a production based on a novel interpretation, and the production was very well received. Then, with the productions of the play “*WAITING FOR GODOT*” and the ballet “*ALADDIN*”, the NNTT resumed its regular schedule for all performance genres, marking a return to normality about which we trust you were as relieved as we.

About donations

Donation boxes have been placed in several locations throughout the theatre, to collect funds to help those most affected by the disaster. The money you contribute will be donated through the Japanese Red Cross. We also received donations from artists from overseas who have appeared at the NNTT, which was a source of great encouragement to us at the theatre.

Steps taken to ensure the safety of theatre patrons

The theatre facilities have been inspected and the evacuation plans and related signage have been reviewed. All personnel in charge of evacuation have been properly trained, and escape route maps are being distributed to

theatre patrons.

Efforts to save electricity

To help ease the strain on Japan's electric grid in the wake of the disaster, starting in April, the NNTT has taken steps to reduce its power use as much as possible in all areas except those directly affecting performances, such as stage lighting. The neon sign on the theatre roof was turned off, as were the street lamps and pond lighting. Meanwhile, the lights at the main entrance and those in the theatre foyers (except during intermission times) were dimmed. In addition, one of the two elevators used by the public was turned off, and the escalators were only run for a certain period before and after each performance. In our offices as well, we made efforts to minimize the use of lights, adjusted the air conditioning system settings to save power, and even turned off one of the two units which regulate the climate in the offices. These steps were aimed at meeting the goal outlined in government policy, namely, a reduction in peak consumption of at least 15%. We also made our results public; on the NNTT website, we posted data for the previous day's peak power consumption, and what the figure represented as a percentage of the power use limit.

Reconstruction charity concert

On May 13, the NNTT gave charity concerts at three evacuation shelters in Asahi city in Chiba Prefecture, an area that suffered great damage in the Great East Japan Earthquake. A group comprised of a pianist and four singers from the New National Theatre Chorus visited the shelters. The concerts were organized in the hope that the New National Theatre, Tokyo could contribute in some way to help those whose lives had been disrupted by the Great East Japan Earthquake. It was our hope that, through the power of art, the concerts would buoy the spirits of those in the audience, giving them courage and the strength to not give up hope.

The NNTT's Stage Set & Design Centre is also located in Chiba Prefecture in Chōshi city, which is adjacent to Asahi. The concert scheduling and preparations at the shelters were arranged with the cooperation of Asahi city officials. Then on May 13, we visited Iioka Elementary School, Unakami Community Center, and Iioka Health and Welfare Center and gave around a one-hour concert at each location.

The music was performed by Naono Yoko (soprano), Tachikawa Kazusa (alto), Oki Taro (tenor) and Shioiri Koji (baritone), with accompaniment by pianist Egami Nanako. They had large audiences at each location and even had requests for their autographs after the performances, which was an encouraging sign that the listeners had enjoyed themselves.