



平成22年度は、新国立劇場ならではの意欲的な演目や新しい企画に取り組み、高水準の公演を行い、多くのお客様にご来場いただくことができました。

主催公演は、オペラ10演目、バレエ5演目、現代舞踊4演目、そして演劇8演目合計27演目（公演回数245回）で、それぞれの部門において、この年度もたいへん高い成果をあげることができました。

また、平成22年度には、牧阿佐美舞踊芸術監督と嶋山仁演劇芸術監督が任期を満了され、オペラ芸術監督代行を務めていた尾高忠明氏がオペラ芸術監督、デヴィッド・ビントレー氏が舞踊芸術監督、宮田慶子氏が演劇芸術監督と、新たに3人の新芸術監督が任期をスタートさせました。「より広く、より深く、そしてより楽しく」の方針を掲げた尾高芸術監督、20世紀以降の作品の上演を強く願うビントレー芸術監督、「JAPAN NEETS…現代の系譜をひもとく」を軸とする宮田芸術監督。各芸術監督就任第1作目のオペラ「アラベッラ」、バレエ「ペンギン・カフェ」、演劇「ヘッダ・ガーブレル」は、それぞれ高い評価をいただき、新監督によるシーズンが順調にスタートし、意欲的な作品が上演されました。

海外公演、全国公演、地域招聘公演も、内外の団体との連携により、ますます活動の場を広げております。海外では、韓国ソウルの芸術の殿堂において、演劇「焼肉ドラゴン」の本格上演を14回行い、絶賛されました。また、国内では、現代舞踊「ストラヴィンスキー・イブニング」が新国立劇場での本公演に引き続いて、兵庫公演を、こどものためのバレエ劇場「しらゆき姫」が全国7か所・計8回公演を上演し、ともに大好評を得るなど、新国立劇場の公演を国内外に広く知っていただくことができました。

また、東京と関西での「高校生のためのオペラ鑑賞教室」な

どの普及公演も継続して行い、舞台上に初めて触れる若い世代にも確実に現代舞台芸術の素晴らしさを伝えています。

さらに、若手アーティスト育成のための研修事業も着実に進展しており、研修所修了生たちは、新国立劇場公演への出演をはじめ、国の内外において活躍の機会を広げてくれます。とくに22年度は、バレエ研修所がワシントンの国際バレエ学校フェスティバルに招聘され、高い評価をいただきました。

順調に推移した22年度でしたが、年度末の3月11日に東日本大震災という未曾有の激甚災害が発生しました。新国立劇場では、大震災の影響により3月中に予定してありました新制作オペラ「マノン・レスコー」、新制作バレエ「ダイナミック・ダンス」などの主催公演及び貸劇場公演、イベントなどの開催を中止するなど甚大な影響がありました。新国立劇場の開場以来、主催公演を中止したのは初めてのことでありましたが、お客様、出演者の安全確保を第一に考えての苦渋の選択でありました。

震災による犠牲者の皆様のご冥福をお祈りするとともに、被害を受けられました皆様に、心よりお見舞い申し上げます。一日も早い復興をお祈り申し上げますとともに、芸術の力を通じて復興を支援してまいりたいと思います。

「常に世界水準の公演を創造し続け、内外に発信すること」、そして「国民に広く親しまれ愛される劇場となること」、新国立劇場のこの大きな二つの使命を果たし、国民の皆様からは誇りと親しみを持ってその名を呼ばれる劇場に、そして海外からは敬意と称賛を持って評価される劇場になることを目指して、着実に前進してまいりたいと考えております。

今後とも皆様のご協力、ご支援を賜りますようよろしくお願いいたします。

平成23年9月



オペラ劇場（オペラパレス） Opera House (OPERA PALACE)

In FY 2010, the New National Theatre, Tokyo embarked on a number of new projects. We staged the type of ambitious works that the NNTT has come to be recognized for, and our artists performed to their usual high standards. It was also a year of strong attendance at the theatre.

It was a season in which the NNTT produced 10 operas, five ballets, four contemporary dance works, and eight plays, for a total of 27 productions (245 performances in all). In each artistic division, it was a year of truly amazing results.

Also in FY 2010, Artistic Director (Ballet) Maki Asami and Artistic Director (Play) Uyama Hitoshi completed their terms and three new Artistic Directors took up their posts: Otaka Tadaaki, who had been serving as Acting Artistic Director of the Opera division, began his first full term as Artistic Director; David Bintley began his term as Artistic Director of the Ballet division; and Miyata Keiko took over as Artistic Director of the Drama division. Mr. Otaka came into office with a vision to expand the boundaries of the NNTT Opera in terms of breadth, depth, and enjoyment. Mr. Bintley arrived with a determination to oversee the production of more 20th-century and newer works. And Ms. Miyata's energies were focused on the series entitled, "Japan Meets... A Look at the Lineage of Contemporary Drama". The first works produced under their supervision were the opera *ARABELLA*, the ballets *'STILL LIFE' AT THE PENGUIN CAFÉ / THE FIREBIRD / SYMPHONY IN C*, and the play *HEDDA GABLER*. Each was well received, and marked a fine start to the season under the new Artistic Directors.

In its programs of international performances, performances across Japan, and the Invitational Programme for Performing Arts in the Region, the NNTT has been working in cooperation with arts organizations in Japan and abroad to become even more active in the global arts community. Outside of Japan, the full production of the play *YAKINIKU DRAGON* was performed 14 times in Korea at the Seoul Arts Center, where it was enormously well received. And in Japan, performances of the contemporary dance programme *STRAVINSKY EVENING* at the NNTT were followed by a successful run in Hyogo Prefecture. Audiences also loved the Kids Ballet production of *SNOW WHITE*, which was performed eight shows in seven cities across the country. In Japan and abroad, the public had many chances to enjoy great performances by NNTT artists.



中劇場 Playhouse

We also continued our programs aimed at boosting the popularity of the performing arts, such as the Educational Programme for High School Students (opera), with performances in Tokyo and the Kansai region. The NNTT believes it is important that our youth get to experience the greatness of the contemporary performing arts in what is, for many, their first time to see a work performed onstage.

In addition, our training programs for young artists continue to evolve year by year. Graduates of the programs have performed here at the NNTT, and many are working as artists performing in productions in other parts of Japan and overseas. In FY 2010, the students of the NNT Ballet School were invited to perform at the International Ballet Academy Festival in Washington, D.C., where they treated the audience with a first-rate performance.

FY 2010 had been going very well until, in the closing days, Japan experienced a disaster on an unprecedented scale when the Great East Japan Earthquake struck on March 11, 2011. In the wake of the disaster, the NNTT cancelled all performances that had been scheduled for March, including those of a new opera production, *MANON LESCAUT*, and a new program of ballet, *BINTLEY'S CHOICE*. We also had to cancel performances by groups who had rented our theatres, as well as other events. This marked the first time in its history that the New National Theatre, Tokyo had cancelled an NNTT production. It was an agonizing decision, but one rooted in the conviction that our top priority had to be the safety of our patrons and performers.

On behalf of the NNTT, let me offer a prayer for the victims of this devastating tragedy, and say that our thoughts are with those who are now suffering in its wake. We pray, too, that reconstruction efforts in the afflicted areas will make rapid progress. The NNTT will do what it can, through the power of the arts, to bolster the reconstruction effort.

The New National Theatre, Tokyo has two primary missions. One is to continue in our tradition of developing productions that exemplify a world-class standard of excellence, while forging strong ties with artistic communities in Japan and overseas; and the other is to become a presence familiar and dear to a wider segment of the Japanese public. As we pursue this dual mission, we will work to solidify our status as a theatre spoken of with pride and affection by the people of Japan, and one that enjoys the respect and admiration of the international artistic community.

As we move forward, we hope we can count on your ongoing cooperation and support.

September 2011



小劇場 The Pit