

Theatre Activities and its Purpose

The New National Theatre Foundation (NNTF) has been established to contribute the creation, promotion and spread of performing arts by doing theatre activities such as staging performances of opera, dance and drama, mainly as commissioned by the Japan Arts Council (Independent Administrative Institution), at the New National Theatre, Tokyo (NNTT) complex. The types of activities NNTF shall conduct are specified in Article 4 of the Act of Endowment as set forth below:

Article 4 *The legal entity shall conduct the following activities in order to achieve the purpose stated in the previous article.*

- (1) Planning, production and performance of performing arts.*
- (2) Training of performers and stage technical staff of the performing arts.*
- (3) Undertaking of studies related to performing arts and compilation and use of information and reports.*
- (4) Regional exchanges concerning the performing arts.*
- (5) International exchanges concerning the performing arts.*
- (6) Lecture meeting, etc. concerning the performing arts.*
- (7) Management of operations of the NNTT's facilities.*
- (8) All other activities necessary for the achievement of the purpose of the legal entity.*

<Activities of fiscal 2005 (April 2005 to March 2006)> (As of 1 June, 2005)

1. Performances produced and sponsored by NNTT

<Opera>

Basic Policy of Production

1) Presenting the Operatic Standards

To present representative operas known as masterpieces, to add those works to the repertoire of the theatre and to stage them repeatedly so as to make the art of opera become more familiar to the public.

2) Performing the Excellent Works Hitherto Rarely Performed

To strive to perform those works which, while being excellent, have for various reasons been rarely performed in Japan.

3) Performing the Works of Japanese Composers

To strive to perform not just western operas, but original works by Japanese composers, and to add those works to the repertoire of the theatre.

2005/2006 Season Opera - Message from the Artistic Director

The New National Theatre, Tokyo has made remarkable progress during the past two seasons with the aim of becoming one of the world's most important opera houses. Thanks to excellent artists from Japan and abroad, as well as enthusiastic audiences, the NNTT has presented outstanding productions that promise to establish the theatre as one of the standards in operatic circles. The artists and I would like to sincerely thank audiences for their generous support of the NNTT. The theatre is also a place in which various generations of people gather to enjoy opera together. The program for my third season proposes a journey of opera from Mozart to contemporary composers.

The theme for the 2005/2006 season is the "Fate of heroes." In the course of our lives, we encounter different people with different attitudes to life, such as those who have to overcome their very dramatic destiny and those who can surmount their destiny while smiling whatever it may be. Common to these people is the fact that they have their own

objectives in life and always cherish them. This is precisely what makes them heroes. Nothing stimulates our dreams more fiercely than the story of a hero or people who believe that they are heroes.

[Die Meistersinger von Nürnberg] (New Production)

No opera would be more suitable for a season opener as *Die Meistersinger von Nürnberg* (The Mastersingers of Nuremberg). This opera combines the truths of society with music to directly appeal to our minds and is usually performed on special occasions. In order to put on this production, we have invited a most powerful team of artists, which consists of Bernd Weikl, Frank Philipp Schlössmann and Mechthild Seipel. Bernd Weikl is not only one of the most prominent singers in operatic circles but also a super star that displays his profound knowledge of music in his writing and opera direction as well. Frank Schlössmann has become one of the most important scenery designers in the world since *Le Nozze di Figaro* (The Marriage of Figaro), performed in 2003, which opened my first season as Artistic Director of the NNTT. Leading the team is Stefan Anton Reck, a conductor who has both strength and authority. I am sure that this team will fascinate us with their brilliant interpretations of the opera.

[Il barbiere di Siviglia] (New Production)

This is the second new production for this season. If you think that *Il barbiere di Siviglia* (The Barber of Seville) is a simple, charming opera, then you are overlooking the grandeur of this work. This opera requires the ability to act comically as well as to be able to meet the high levels of musical technique demanded by Rossini. For this production, it is a great pleasure to be able to invite the director Josef E. Köpplinger, a rising star recommended by numerous directors in Europe, and the conductor Nir Kabaretti, who is well known for his profound understanding of this celebrated work in Madrid and Florence. These two artists, together with the splendid cast of singers, promise you an experience like a display of fireworks weaving a tapestry of comedy and music.

[Andrea Chénier] (New Production)

You may remember the moving performance of *Les contes d'Hoffmann* (The Tales of Hoffmann) directed by Philippe Arlaud. His ability as a storyteller and his splendid scenery captured the audience. In this new production, he will work on the romantic love story of Andrea Chénier, a great French poet. No one is more suitable to introduce us to the world of passion and revolution than this French artist. The conductor Miguel Gomez-Martinez will undoubtedly deliver Umberto Giordano's music with a powerful performance. Even at this early stage, I am excited about Gérard who will be sung by Carlos Álvarez.

[Les contes d'Hoffmann]

November 2005 at the NNTT will be the month for people who love French culture. The team of Philippe Arlaud and Ban Tetsuro, which achieved success in the performance of *Les contes d'Hoffmann* (The Tales of Hoffmann), will give a repeat performance of this opera. The new cast of singers, including James Morris, will invite us into the world of poetry.

[Die Zauberflöte] [Cosi fan tutte]

The year 2006 is "Mozart Year". Various events will take place around the globe to celebrate the greatest genius the music world has ever produced. The NNTT will invite a wonderful cast of singers to give a repeat performance of two of his masterpieces, *Die Zauberflöte* (The Magic Flute) and *Così fan tutte* (All Women Behave like This). In the former, Rainer Trost will sing Tamino, and Nakajima Akiko, Elena Zhidkova and other

talented singers will appear in the latter. The NNTT will celebrate “Mozart Year” by performing these two fine works back-to-back with their respective dazzling casts of singers.

[AI-EN] (New Production / World Première)

Commissioned by the NNTT, AI-EN was composed by Miki Minoru based on a libretto by the novelist Setouchi Jakucho and will receive its first stage performance in this production and carries on the tradition of contemporary music in Japan. Deeply rooted in Japanese history, the story of this opera will arouse the historical interest of the audience. Another new opera will be born in Japan.

[La forza del destino] (New Production)

This is Verdi’s masterpiece which dramatically depicts the merciless fate of love, friendship and hatred. In order to preserve their own honor, two men give up their mutual friendship and fight a duel with each other. It is Leonora, the daughter of a marquis, who rouses these men into action. Leonora will be sung by Anna Shafajinskaia, her brother Don Carlo by Christopher Robertson and her lover Don Alvaro by Robert Dean Smith. Their dramatic singing will make this work full of violent passion even more striking.

[Cavalleria rusticana / I pagliacci]

The productions of two major successful verismo operas, *Cavalleria Rusticana* (Rustic Chivalry) and *I Pagliacci* (The Clowns), will return to the NNTT under the baton of Fabio Luisi. Christian Franz will sing in both operas, displaying his broad repertoire. Another feature that must not be missed is that Gabriele Schnaut will sing Santuzza.

[Die Fledermaus] (New Production)

Ending this season of drama and passion is *Die Fledermaus* (The Bat) by Johann Strauss II. It is an honor for an opera house that strives to stand at the frontline of opera to add this masterpiece to its repertoire. The stage director Heinz Zednik and the scenery designer Olaf Zombeck will successfully create the atmosphere of *fin-de-siecle* Vienna during the latter part of the Hapsburgs’ imperial rule, which reached the zenith of its prosperity at the end of the 19th century. Conductor Johannes Wildner will guarantee the audience of an accurate rendering of Strauss’ music. The pick of singers, including Wolfgang Brendel, who sings Eisenstein, as well as Nancy Gustafson, Sergei Leiferkus, Paul Armin Edelmann, Nakajima Akiko and Elena Zhidkova, will breathe life into the characters of marked individuality to capture the audience’s imagination.

The NNTT and all the artists invited to perform here are carefully preparing for the forthcoming challenging season. I hope they will take you to the magic world known as opera so that you can enjoy this wonderful theatre to its fullest.

Thomas Novohradsky
Artistic Director, Opera
New National Theatre, Tokyo



Performance Schedule

<2004 / 2005 season>

7(Thu.) thru 17(Sun.) April 2005	Le Nozze di Figaro (première in October 2003) Music by Wolfgang Amadeus Mozart Conductor : Hirai Hideaki Production : Andreas Homoki Chorus : New National Theatre Chorus Orchestra: Tokyo Philharmonic Orchestra	OPERA HOUSE 5 performances
28(Sat.) May thru 9(Thu.) June 2005	Fidelio (New Production) Music by Ludwig van Beethoven Conductor : Michael Boder Production and Scenery Design : Marco Arturo Marelli Chorus : New National Theatre Chorus Orchestra: Tokyo Philharmonic Orchestra	OPERA HOUSE 6 performances
24(Fri.) June thru 9 (Sat.) July 2005	Madama Butterfly (New Production) Music by Giacomo Puccini Conductor : Renato Palumbo Production : Kuriyama Tamiya Chorus : New National Theatre Chorus Orchestra: Tokyo Philharmonic Orchestra	OPERA HOUSE 6 performances

<2005 / 2006 season>

14(Wed.) September thru 2(Sun.) October 2005	Die Meistersinger von Nürnberg (New Production) Music by Richard Wagner Conductor : Stefan Anton Reck Production : Bernd Weikl Chorus : New National Theatre Chorus Orchestra : Tokyo Philharmonic Orchestra	OPERA HOUSE 7 performances
14(Fri.) thru 22 (Sat.) October 2005	Il barbiere di Siviglia (New Production) Music by Gioachino Rossini Conductor : Nir Kabaretti Production : Josef E. Köpplinger Chorus : New National Theatre Chorus Orchestra : Tokyo Philharmonic Orchestra	OPERA HOUSE 5 performances
20(Sun.) November thru 5(Mon.) December 2005	Andrea Chénier (New Production) Music by Umberto Giordano Conductor : Miguel Gomez=Martinez Production : Philippe Arlaud Chorus : New National Theatre Chorus Orchestra : Tokyo Philharmonic Orchestra	OPERA HOUSE 6 performances
27(Sun.) November thru 6(Tue.) December 2005	Les contes d'Hoffmann (première in November 2003) Music by Jacques Offenbach Conductor : Ban Tetsuro Production : Philippe Arlaud Chorus : New National Theatre Chorus Orchestra : Tokyo Philharmonic Orchestra	OPERA HOUSE 4 performances
21(Sat.) thru 29(Sun.) January 2006	Die Zauberflöte (première in May 1998) Music by Wolfgang Amadeus Mozart Conductor : Hattori Joji Production : Michael Hampe Chorus : New National Theatre Chorus Orchestra : The Tokyo Symphony Orchestra	OPERA HOUSE 5 performances

4(Sat.) thru 11(Sat.) February 2006	Così fan tutte (première in March 2005) Music by Wolfgang Amadeus Mozart Conductor : Olaf Henzold Production : Kornelia Repschläger Chorus : New National Theatre Chorus Orchestra : The Tokyo Symphony Orchestra	OPERA HOUSE 4 performances
17(Fri.) thru 19(Sun.) February 2006	AI-EN (New Production) Music by Miki Minoru Conductor : Otomo Naoto Production : Egawa Tomomi Chorus : New National Theatre Chorus Orchestra : The Tokyo Symphony Orchestra	OPERA HOUSE 3 performances
15(Wed.) thru 30(Thu.) March 2006	La forza del destino (New Production) Music by Giuseppe Verdi Conductor : Inoue Michiyoshi Production : Emilio Sagi Chorus : New National Theatre Chorus Orchestra : The Tokyo Symphony Orchestra	OPERA HOUSE 6 performances
5(Wed.) thru 11(Tue.) April 2006	Cavalleria rusticana / I pagliacci (première in September 2004) Music by Pietro Mascagni (Cavalleria rusticana) Ruggiero Leoncavallo (I Pagliacci) Conductor : Fabio Luisi Production : Grischa Asagaroff Chorus : New National Theatre Chorus Orchestra : Tokyo Philharmonic Orchestra	OPERA HOUSE 4 performances
14(Wed.) thru 28(Wed.) June 2006	Die Fledermaus (New Production) Music by Johann Strauss Conductor : Johannes Wildner Production : Heinz Zednik Chorus : New National Theatre Chorus Orchestra : Tokyo Philharmonic Orchestra	OPERA HOUSE 6 performances

THE PIT OPERA

12(Thu.) thru 15(Sun.) January 2006	THE PIT OPERA #15 Serse Music by Georg Friedrich Händel Conductor : Hirai Hideaki Production : Miura Yasuhiro Orchestra : New National Theatre The Pit Opera Ensemble	THE PIT 4 performances
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<Ballet and Dance>

Basic Policy of Production

1) **Enrichment of ballet repertoire**

Enriching our repertoire to cater to more diverse audience tastes; aiming to create world-class stage productions; expanding our ballet fan base by featuring varied casts in programmes that will create a high demand for repeat performances.

2) **Creation of original Ballets**

Producing high-quality original ballets by choreographers not only from overseas but also from Japan, as the repertoires of NNTT.

3) **Developing our contemporary dance productions**

Expanding the fringes of contemporary dance by inviting choreographers with distinct styles to develop innovative, uniquely-NNTT projects that explore the possibilities of dance inspiration and bodily expression.

2005/2006 Season Ballet and Dance - Message from the Artistic Director

Nearly six years have passed since I became Artistic Director of the Dance Division at the NNTT in July 1999, and my second term is soon coming to an end. The 2005/2006 season is the first year of my third term. I would like to enrich the season's ballet and contemporary dance programs with renewed determination.

Ballet: Petipa and choreographers creating varieties of ballets in contemporary

In the previous season, we presented several of Marius Petipa's masterpieces chosen from the New National Theatre Ballet's repertoire. This season will feature works by David Bintley, Nacho Duato, Roland Petit, and Petipa. In particular, those by Bintley, Duato, and Petit are contemporary masterpieces that are clearly marked with their own style, rooting in different artistic backgrounds, and are highly entertaining. All three choreographers, who have a thorough knowledge of classical ballet, struck a new note using their own techniques to increase their popularity. We hope you will enjoy these works.

We open this season with British choreographer David Bintley's *Carmina Burana*, performed here for the first time by Japanese Ballet Company. He started to create works at an early stage of his career, inheriting the choreographic style of the Royal Ballet's Ashton and MacMillan, and his talent is flourishing at the Birmingham Royal Ballet, of which he is currently Artistic Director. The world premiere of *Carmina Burana* in 1995 enhanced his reputation even further. From the viewpoint of people living in the 21st century, the lives of those who lived in the 15th and 16th centuries lie beyond the mists of time and are somewhat mysterious and captivating. Bintley successfully adapted Carl Orff's music based on medieval poems for contemporary dance to create a staging never experienced before. This work will open a new field for the Company in its eighth year since it was founded. This production will be joined by capable soloists and a 60-member chorus with the cooperation of the Opera Division of our theatre. We hope the world of Bintley's ballet will leave a deep impression on the minds of the audience.

The "Nacho Duato Program" will be presented at the Playhouse. The Company has already included in its repertoire two of the works by Duato, a standard-bearer in contemporary dance, who continues to create works full of Spanish color: *Duende* and *Jardi Tancat*. This season will add a new production of *Por Vos Muero*, resulting in three of his works being performed simultaneously. In this work, Duato was inspired by medieval Spanish music. His love for his native country touches the audience deeply, and the contrast among the three works is really worth seeing.

The new season's program also includes Roland Petit's *La Chauve-souris*, a work that enables the audience to enjoy the stylishness and humor of French ballet to the full. Other works include *Giselle*, the most famous of all Romantic ballets, which was choreographed by Coralli, Perrot, and Petipa, as well as Petipa's *The Nutcracker* and *Swan Lake*. The Tokyo Symphony Orchestra will join us to musically support our ballet performances, with the exception of the "Nacho Duato Program."

Contemporary dance: Pursuing new possibilities

In the new season as well, we plan to present productions commissioned to highly individualistic choreographers, to have the audience enjoy dance at its best. Dance will merge with the latest technology in some performances and with percussions in others to create dance space that appeals to the five senses.

Afternoon of Fauns and Nymphs, which won high praise for its dance duets of different styles, will be staged again with Hirayama Motoko, Ran Konomi, Shimizu Fumihito, Hanayagi Seira, and Ito Takuji joined by dancers invited from overseas. This year's production features not only duets by male and female dancers but also by male dancers only, and in addition, various ingenious plans are used to add variety to the work. Attention should be focused on this repeat production.

In *Collaboration & Body*, two choreographers, Nohmi Kenshi and Moriyama Kaiji, will work with artists from other fields to present two new works. Takada Midori, a percussionist, has been chosen as Nohmi's partner. And Moriyama Kaiji will work with Miyazaki Hideto, a flower artist. Expectations grow as the two choreographers, who have created successive ambitious works at the NNTT, take on new challenges.

Ballet Preljocaj, which won the highest praise for its performance of *Helikopter* and *The Rite of Spring - Le Sacre du Printemps* at the NNTT in 2002, will appear at the theatre with its 2004 work *N*. In the previous performance, many viewers were deeply impressed when they encountered Angelin Preljocaj's dance philosophy. The French dancer/choreographer's portrayal of negative aspects of contemporary society in this new work is so intense that it is quite shocking. The production consists of program A, which will perform *N*, and program B, in which works selected by the choreographer will be performed as a dance concert. Both promise to be fine performances full of tension.

In addition, the new season's program includes a new work by Maeda Kiyomi, the first of her works to be taken up by the NNTT. She has worked in a wide range of fields from jazz to contemporary dance and has an established reputation for her highly entertaining choreography and dance, and it is hoped that she will bring out the best characteristics of her choreography and dance at the NNTT as well.

Attention should be focused on stagings by each choreographer at the Playhouse or the Pit. In the 2005/2006 season, I hope I will again be able to see as many visitors as possible at the theatre.

Maki Asami
Artistic Director, Ballet and Dance
New National Theatre, Tokyo



Performance Schedule

BALLET

<2004 / 2005 season>

29(Fri.) April thru 3(Tue.) May 2005	The Sleeping Beauty (première in October 1997) Choreography : Marius Petipa Music by Pyotr Tchaikovsky Revised by Konstantin Sergeyev Conductor : David Garforth Orchestra: Tokyo Philharmonic Orchestra	OPERA HOUSE 5 performances
25(Sat.) June thru 2 (Sat.) July 2005	Don Quixote (première in March 1999) Choreography : Marius Petipa / Alexandr Gorsky Music by Leon Minkus Revised by Alexei Fadeetchev Conductor : Boris Gruzin Orchestra: Tokyo Philharmonic Orchestra	OPERA HOUSE 5 performances

<2005 / 2006 season>

29(Sat.) October thru 6(Sun.) November 2005	Carmina Burana (New Production) Choreography : David Bintley Music by Carl Orff Raymonda Act , Scene “Raymonda’s Dream” Choreography : Marius Petipa / Maki Asami Music by Alexandr Glazunov Conductor : Barry Wordsworth Orchestra : Tokyo Philharmonic Orchestra	OPERA HOUSE 6 performances
16(Fri.) thru 25(Sun.) December 2005	The Nutcracker (première in December 1997) Choreography : Marius Petipa / Lev Ivanov Music by Pyotr Tchaikovsky Revised by Vassily Vainonen Orchestra : Tokyo Philharmonic Orchestra	OPERA HOUSE 7 performances
7(Sat.) thru 9(Mon.) January 2006	Swan Lake (première in May 1998) Choreography : Marius Petipa / Lev Ivanov Music by Pyotr Tchaikovsky Revised by Konstantin Sergeyev Conductor : Watanabe Kazumasa Orchestra : The Tokyo Symphony Orchestra	OPERA HOUSE 4 performances
23(Thu.) thru 26 (Sun.) March 2006	Nacho Duato Program (New Production) Choreography : Nacho Duato “Jardi Tancat” Music by Maria del Mar Bonet “Duende” Music by Claude Debussy “Por Vos Muero” (New Production) Music : Old Spanish Music - XV and XVI centuries -	PLAYHOUSE 4 performances
19(Fri.) thru 28(Sun.) May 2006	Roland Petit’s La Chauve-souris (première in September 2002) Choreography : Roland Petit Music by Johann Strauss Fils Répétiteur & Assistant to Choreographer : Luigi Bonino Conductor : Devid Garforth Orchestra : Tokyo Philharmonic Orchestra	OPERA HOUSE 6 performances
24(Sat.) June thru 2(Sun.) July 2006	Giselle (première in October 1998) Choreography : Jean Coralli / Jules Perrot / Marius Petipa Music by Adolphe Adam Revised by Konstantin Sergeyev Conductor : Ermanno Florio Orchestra : Tokyo Philharmonic Orchestra	OPERA HOUSE 5 performances

CONTEMPORARY DANCE

<2004 / 2005 season>

3(Fri.) thru 5(Sun.) June 2005	Dance Planet No.17 Tanaka Min Solo Dance “Shakko (Crimson Light)” Choreographed and performed by Tanaka Min Ootudumi (Big Hand Drum) : Okura Syonosuke Nohkan(Flute) : Isso Yukihiro	THE PIT 3 performances
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<2005 / 2006 season>

16 (Fri.) thru 19 (Mon.) September 2005	Dance Planet No.18 “Afternoon of Fauns and Nymphs” Choreographed and performed by : Park Eun - Sung & Kim Sung - Yong, Hirayama Motoko & Nakagawa Satoshi, Park Eun - Sung & Kim Sung - Yong Ran Konomi & Sihimizu Fumihito, Hanayagi Seira & Ito Takuji, Michael Schumacher & Alessio Silvestrin etc.	THE PIT 4 performances
25(Fri.) thru 27(Sun.) November 2005	Dance Planet No.19 “Collaboration & Body” Choreographed and performed by : Nohmi Kenshi & Takada Midori Moriyama Kaiji & Miyazaki Hideto	THE PIT 3 performances
31(Tue.) January thru 5(Sun.) February 2006	Dance Theatron No.13 Ballet Preljocaj Choreography : Angelin Preljocaj Program A (1/31, 2/1) : “N” (New Production) Program B (2/4, 2/5) : “Dance Concert”	PLAYHOUSE 4 performances
16(Fri.) thru 18(Sun.) June 2006	Dance Planet No.20 New Work by Maeda Kiyomi Choreography : Maeda Kiyomi	THE PIT 3 performances

<Drama>

Basic Policy of Production

1) Performance of new works

Actively and independently planning the performance of, and presenting, new works from the perspective that contemporary drama constantly has to face the times.

2) Active exchange with overseas talented artists

Planning and presenting the world’s prominent theatrical works that are valuable as contemporary drama through collaborations with a wide range of overseas talented theatrical people and groups.

3) Dramatic Culture Series Performances : Laughter

Performing a series of four dramatic works that examine how laughter, that crucial expression of human emotions, plays a part in the human experience. The series spans various places and times and includes Japanese contemporary drama, a collection of original sketches by several contemporary writers, a new play, and a foreign masterpiece.

4) Actively developing performances throughout Japan

2005/2006 Season Drama - Message from the Artistic Director

When last year’s season opened, times were becoming increasingly bleak. At that time, I remember asking myself a couple of self-absorbed questions when I started every rehearsal: “Where are we now? And where are we going?”

When I create each and every work, together with the production staff and the cast of

actors and actresses, I always focus on thinking what we can do in the form of performing arts known as drama, while facing the present. Of course, a single absolute answer cannot be found simply by portraying human beings and the world. We have to use, all of the powers of human voices, bodies, and sentiments to discover on stage where innumerable hidden truths lie.

“The Times and Memories” series, which was planned five years ago, was intended to reflect the importance of memory to human beings, who tend to forget to look at themselves closely in the mirror. During the past five years, however, the world has continued to create distorted and miserable memories. The present comes about from learning many things from the past. The things learned from the past become important memories and are handed down to the generations that come after us. This year’s theme is “The Future and Memory,” and based on the theme, I plan to create four new stories under the title “Where are we going?”

All things considered, dialogue between human beings has broken down and interaction has become so infrequent! We should remind ourselves again that our voices, expressions and small gestures have great power to convey our delicate feelings to others more precisely than cutting-edge computers. And we should know that there is no single answer to all questions and that a new bridge is built between those who have different values when they are directly faced with, and talk with, each other until they reach mutual understanding.

I believe that many stories in the world of drama represent the strong courage of human beings who desperately try to interact with different people through speech and action, to gain deeper understanding.

Kuriyama Tamiya
Artistic Director, Drama
New National Theatre, Tokyo



Performance Schedule

<2004 / 2005 season>

8 (Fri.) thru 24 (Sun.) April 2005	Series : Laughter Communications A collection of short stories by contemporary dramatists A joint project with Japan Playwrights Association Created and Directed by Watanabe Eriko Written by Ito Seiko / Keralino Sandorovich / Chon Uishin / Betsuyaku Minoru etc.	THE PIT 15 performances
13 (Fri.) thru 29 (Sun.) May 2005	Japan-Korea Friendship Year 2005 Across the River in May (revival) Written by Hirata Oriza / Kim Myung Hwa Directed by Lee Byung Hoon / Hirata Oriza	THE PIT 15 performances
19 (Thu.) May thru 8 (Wed.) June 2005	Series : Laughter Hakone Gora Hotel Written by Inoue Hisashi Directed by Kuriyama Tamiya	PLAYHOUSE 20 performances
22 (Wed.) thru 30 (Thu.) June 2005	Der aufhaltsame Aufstieg des Arturo Ui (Berliner Ensemble) Stages by Performing Arts Groups invited from overseas vol.4 Written by Bertolt Brecht Directed by Heiner Müller	PLAYHOUSE 7 performances

27 (Mon.) June thru 14 (Thu.) July 2005	Series : Laughter Urasawagi / Noises Off Written by Michael Frayn Translated by Odashima Koshi Directed by Shirai Akira	THE PIT 19 performances
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<2005 / 2006 season>

September - October 2005	Black Tulip Modoken Written and Supervised by Kara Juro Directed by Nakano Atsushi	THE PIT (THE LOFT) 12 performances
October - November 2005	Okujo Teien Doin Sowa Written by Kishida Kunio Directed by Miyata Keiko (Okujo Teien) Fukatsu Shigefumi (Doin Sowa)	THE PIT (THE LOFT) 18 performances
November - December 2005	Mutter Courage und ihre Kinder - A chronicle of the Thirty Years' War (tentative title) Joint production with the Hyogo Prefecture Arts & Culture Association Written by Bertolt Brecht Translated by Tanigawa Michiko Directed by Kuriyama Tamiya	PLAYHOUSE 14 performances
February 2006	The Glass Menagerie Written by Tennessee Williams Translated by Odashima Yushi Directed by Irina Brook	THE PIT 18 performances
March 2006	Shakespeare for Children Twelfth Night Written by William Shakespeare Translated by Odashima Yushi Adapted and Directed by Yamazaki Seisuke	THE PIT 15 performances
April 2006	Series : Where Are We Going? New Work by Guo Shixing Written by Guo Shixing Directed by Uyama Hitoshi	THE PIT
April - May 2006	Series : Where Are We Going? Material Mama Written and Directed by Iwamatsu Ryo	THE PIT (THE LOFT)
May - June 2006	Broadway Musical INTO THE WOODS Music and Lyrics by Stephen Sondheim Book by James Lapine Directed and Chreographed by Miyamoto Amon Translated by Hashimoto Kunihiko	PLAYHOUSE
May - June 2006	Series : Where Are We Going? New Work by Nagai Ai Written and Directed by Nagai Ai	THE PIT
June - July 2006	Series : Where Are We Going? New Work by Inoue Hisashi Written by Inoue Hisashi Directed by Kuriyama Tamiya	THE PIT

2. Performing Arts for the Younger Generation

(1) Educational Programme for High-school students

The purpose of this programme is, by offering the younger generation the opportunity to appreciate excellent modern performing arts, to contribute to the spread and understanding of the arts.

Title : Opera “Madama Butterfly” (Opera House, 6 performances)

Date : 11 - 16 July 2005

Audience : Senior high school students and their teachers

Participants : Approximately 8,700 people.

(2) Kids Opera

Kids Opera programme was conceived to give children the opportunity to join the theatre, to contribute to the promotion and understanding of the performing arts.

Title : Opera “The Adventures of Siegfried -Get Back The Ring!”

(Playhouse, 6 performances)

Date : 30 July - 1 August 2005

Audience : Elementary school and junior high school children and their parents

Participants : Approximately 4,400 people

3. Overseas Performance

(1) Drama “Across the River in May”

As part of a project commemorating the Japan-Korea Friendship Year 2005, this will also be performed in Seoul.

Date : 1 - 3 July 2005 (3 performances)

Venue : Seoul Arts Center TOWOL THEATER

Sponsor : Seoul Arts Center / Executive Committee for Across the Ricer in May in Seoul

Produce : New National Theatre Foundation

4. Tour Programmes

(1) Drama “Across the River in May”

1) Otsu City, Shiga Prefecture

Date : 4 - 5 June 2005 (2 performances)

Venue : Biwako Hall, Center for the Performing Arts, Shiga

Sponsor : Biwako Hall Foundation

2) Toyama City, Toyama Prefecture

Date : 7 - 8 June 2005 (2 performances)

Venue : Aubade Hall

“Stage on Stage” - A theatre especially prepared for the performance

Sponsor : Citizens Arts Administration Center of Toyama

3) Kitakyushu City, Fukuoka Prefecture

Date : 11 - 12 June 2005 (2 performances)

Venue : Kitakyushu Performing Arts Center

Sponsor : Kitakyushu City Foundation for Performing Arts & Culture

4) Kobe City, Hyogo Prefecture

Date : 15 June 2005 (1 performance)

Venue : Kobe Bunka Hall

Sponsor : Kobe Cultural Foundation

5) Fujimi City, Saitama Prefecture

Date : 19 June 2005 (1 performance)

Venue : Fujimi Culture Hall, KIRARI FUJIMI
Sponsor : Fujimi Culture Hall

- (2) The 5th Japan International Ballet & Modern Dance Competition
“Special Gala Performance in Memory of His Imperial Highness Prince Takamado Norihito”
Ballet “Paquita”
Date : 9 July 2005
Venue : EXPO Dome for the EXPO 2005 Aichi, Japan.
Sponsor : Tokai Television etc.

(3) Other

In response to requests from various regions nationwide, NNTT will consider performances and other events on an ongoing basis and carry out activities for realizing such events.

5. Joint Productions and Performances across the Nation

- (1) Drama “Mutter Courage und ihre Kinder - A chronicle of the Thirty Years’ War”
NNTT will produce the above-mentioned drama jointly with the Hyogo Performing Arts Center, and it will be performed at the theater of the Hyogo Performing Arts Center as part of a project commemorating the opening of the center.
Date : 15 - 20 November 2005 (6 performances)
Venue : Hyogo Performing Arts Center, theater
Sponsor : Hyogo prefecture / Hyogo Performing Arts Center

6. Invitational Programme for Performing Arts in Region

- (1) Opera “Silence”
The opera mentioned above which was performed by the College Opera House in November 2003 will be presented as the NNTT Opera Division’s first invitational programme for performing arts in region.
Date : 16 and 18 September 2005 (2 performances)
Venue : Playhouse, NNTT
Sponsor : New National Theatre, Tokyo / Osaka College of Music “The College Opera”

7. National Arts Festival

NNTT organizes a concert by a request from the Agency for Cultural Affairs and gives performances in co-sponsorship with the Agency for Cultural Affairs’ National Arts Festival.

- (1) The Ceremony and opening concert for the 60th anniversary of the National Arts Festival, celebrating the international Music Day “Giselle” by Noh and Ballet.
Date : 1 October 2005
Venue : Opera House, NNTT
- (2) Opera “Andrea Chénier”
Date : 20 November - 5 December 2005
Venue : Opera House, NNTT
- (3) Ballet “Carmina Burana” / The Dream scene from the first act of “Raymonda”
Date : 29 October - 6 November 2005
Venue : Opera House, NNTT

(4) Drama “Mutter Courage und ihre Kinder - A chronicle of the Thirty Year’s War”

Date : 28 November - 11 December 2005

Venue : Playhouse, NNTT

8. Training Programme

The New National Theatre, Tokyo offers a training programme to develop talent in various fields of the performing arts. The young artists training programme was established in April 1998, as a training system for those who aspire to be professional opera singers, while a training programme was begun for ballet dancers in April 2001 and for actors in April 2005.

(1) Training for opera singers:

Young singers benefit from the guidance of the international members of the faculty for their vocal, musical and dramatic development.

The system of the NNTT training programme is modeled after the most important and successful international training programmes.

- 1) Director Ebisawa Bin
- 2) Training period 3 years
- 3) Number of singers 15 (5 new singers enter the programme annually)
- 4) Curriculum:

a) Classes: After selecting a repertoire appropriate for each singer’s voice, arias are given intensive individual coaching, and ensembles that combine various types of voices are rehearsed in musical and dramatic detail. Additionally, experienced instructors give lessons on the basics of acting and vocalization.

b) Performances: Two recitals and one opera performance are held during an academic year. The recitals are comprised mainly of ensemble scenes from operas. All the singers perform in the opera production at the end of the academic year.

c) Lectures: There are variety of classes to enrich the singer’s general knowledge of opera.

d) Languages: The programme also provides classes in the foreign languages required for understanding and singing the operatic repertoire.

- 5) Tuition 266,700 yen per year (consumption tax included)
- 6) Scholarship 200,000 yen per month including additional study-related expense

(2) Training for ballet dancers:

This training programme includes a curriculum to acquire the skills and knowledge they will need as professional dancers.

- 1) Director Maki Asami
- 2) Training period 2 years (audition to be held biennially)
- 3) Number of dancers 8
- 4) Curriculum:

a) Lessons: Main focus of the ballet training is the development of classical ballet techniques. At the same time, contemporary ballet training and dramatic training are also included in the curriculum.

b) Performances: Performances and demonstrations will be held during the

academic year. Some of the young dancers may have an opportunity to take part in the performances by the New National Theatre Ballet.

c) Lecture: Specialists and instructors will teach the history of dance, anatomy, ballet music, make up, etc.

5) Tuition 189,000 yen per year (consumption tax included)

6) Scholarship 60,000 yen per month

(3) Training for actors

The New National Theatre, Drama Studio (NNT Drama Studio) was founded with the aim to develop stage actors to lead the next generation with a full command of lucid and distinct Japanese language, and lithe and strength of body.

1) Director Kuriyama Tamiya

2) Training period 3 years (15 new trainees enter annually)

3) Number of trainees 2005-2006 : 15, 2006-2007 : 30, from 2007-2008 : 45

4) Curriculum

a) In the first year, the main emphasis is on basic training for actors to link body and language. This includes such lessons as Voice (voice and acting), Movement (body and acting), Improvisation, and Singing.

b) In the second year, Scene Studies by actively working directors are added to the above as the core of the curriculum, based on close analysis and rendering of texts. Trainees are provided with opportunities to be exposed to various theatrical methods along with physical expressions including Japanese traditional performing arts.

c) In the third year, trainees work on a stage production towards the graduate performance which caps the training course. Special sessions/lectures are offered in support of the trainees' career development after completion of the programme.

d) Throughout the first and second years of the course, trainees learn the history and theories of theatre, and enhance their ability to think about the essence of drama through lectures given by playwrights, critics and stage technical professionals. The curriculum is designed to develop actors who subjectively practice and organize theatre as an artistic expression.

5) Tuition 189,000 yen per year (consumption tax included)

6) Scholarship 60,000 yen per month

9. International Exchange Activities

(1) Acceptance of stage staffs from Asia

To promote exchanges and technical cooperation in performing arts with Asian countries, NNTT has continued its activities by inviting stage staffs from Asian countries to visit our country. For the period, The training programme will be carried out mainly by using the facilities of NNTT.

In 2005, NNTT will receive a stage director from Korea, who will be trained for about one month with a focus on the drama "Across the River in May". This drama is a reproduction which will be presented both in Japan and Korea as part of the Japan-Korea Friendship Year 2005 project.

(2) Exchange Activities Through Association of Asia Pacific Performing Arts Centres (AAPPAC)

AAPPAC is an association of prominent performing arts centres (currently 32 members

from 15 countries) in the Asia-Pacific region, which aims at promoting the exchange of artistic programmes in the region and establishing and providing an information network, etc. Through AAPPAC, NNTT will carry out exchange activities to promote the performing arts in the region.

10. Theatre Rental

The theatre facilities are made available for the use of other performing arts groups or organizations when the facilities are not used for its own performances.

In fiscal 2004, 20 days for Opera House, 97 days for Playhouse and 60 days for the Pit were used for the theatre rental programme.

11. Television Broadcast

Through the Television broadcasts (mainly NHK), NNTT provides many people with the opportunity to enjoy performances of NNTT.

12. Educational Programmes

(1) Talk Events, Lectures

In order to increase and promote an understanding of productions, NNTT will hold performance-related events such as Opera Talk, Theatre Talk and Season Talk.

(2) Opera House Backstage Tours / Theatre Exploratory Tours

Opera House backstage tours are normally conducted twice a month. They give the participants an opportunity to look at the stage mechanism, the backstage area, the trap room and other parts of the Opera House. Since 2002, theatre exploratory tours for elementary school children have also been conducted on summer vacation.

(3) Arts Shower 2005: Opera City Summer Festival

Tokyo Opera City and NNTT hold a summer festival event called “Arts Shower 2005”, an appropriate title for an event in a cultural area. Besides revitalizing the region and bringing recognition to the entire area, the event helps promote the contemporary performing arts. NNTT also holds “Kids Opera” (previously described) and other events around the theatre area.