



NEW
NATIONAL
THEATRE
TOKYO

NTT

NEW NATIONAL
THEATRE, TOKYO



CONTENTS

Message from the President	5
Opera	6
Ballet & Dance	10
Drama	14
New National Theatre Chorus	18
The National Ballet of Japan	20
Opera House	22
Playhouse	24
The Pit	26
International Collaborations	28
Regional Tours	29
Young Artists Training Programme	30
Performances for the Youth	32
Information Centre, Stage Set & Design Centre	34
Events & Talks	35
Patronage and Support	36
Guest Services	37
Floor Guide	38
Management Organisation	40
Tickets & Access	42

THE HEART OF PERFORMING ARTS IN JAPAN

The New National Theatre, Tokyo (NNTT) is Japan's first and foremost national theatre for the contemporary performing arts. Since the doors of our world-class, state-of-the-art theatre opened in 1997, we have staged an incredible array of productions, totaling more than 650.

The performance season runs from October to July of each year. In

a single season, we offer some 300 performances. Each of our three divisions (opera, drama and ballet & dance) has its own artistic director who is responsible for the high-standard performances our audiences have come to expect.

Meanwhile, nearly 300 young artists graduated from our training courses in opera, ballet and drama, and can be seen frequently at the NNTT and

other prestigious theatres throughout the world. With the aim of fostering an appreciation for the performing arts, the NNTT also provides several programmes for youth throughout Japan.

Moving forward, we will continue our endeavours to ever increase the caliber of our productions, and we will continue to stand as a symbol of the rich cultural offerings of Japan, both on the domestic and international stage.

A BRIEF HISTORY OF THE NNTT

Apr 1966	The bill to construct a new national theatre passes.
May 1980	The site at Honmachi, Shibuya-ku, Tokyo, is selected.
May 1986	Architect Takahiko Yanagisawa is selected by competition.
Aug 1992	Construction of the theatre begins.
Apr 1995	The theatre is officially named the New National Theatre, Tokyo.
May 26, 1997	The completion ceremony of New National Theatre, Tokyo is held.
Oct 10, 1997	New National Theatre, Tokyo opens with a performance of <i>Takeru</i> .
Apr 1998	NNT Opera Studio opens.
Apr 2001	NNT Ballet School opens.
Apr 2005	NNT Drama Studio opens.
Oct 2007	NNTT celebrates its 10th anniversary.
Oct 2017	NNTT celebrates its 20th anniversary.



Opera • Ballet • Dance • Drama



The New National Theatre, Tokyo (NNTT) is Japan's only national theatre dedicated to the performing arts of opera, ballet, dance and drama. Since its inception in 1997, the NNTT has presented world-class performances both in and outside of Japan, and has come to occupy a familiar and much-loved place in the nation's cultural life.

The NNTT comprises the Opera House (known as Opera Palace), Playhouse and The Pit, each of which uniquely contributes to an annual total of about 300 stage performances to the delight of approx. 200,000 theatregoers, including many from overseas. Furthermore, by providing other performing arts groups with a performance venue, the NNTT contributes to the development of the stage arts in Japan, such performances numbering around 300 a year, and attended by over 200,000 people.

Performance opportunities are not limited to the venue of the NNTT. The theatre is constantly active in staging productions, by itself or in collaboration with others, at theatre venues throughout Japan and overseas. In recent years, international cultural exchange has reached new heights, and as such the NNTT's importance has increasingly grown as a base in Japan for furthering the reach of such cultural endeavours.

The NNTT is currently involved in an educational programme for high school students for opera appreciation, ballet for children, and numerous other initiatives to provide the younger generation with opportunities to encounter the performing arts.

Training personnel involved in the performing arts is an equally important mission, and the NNTT with its three performance venues of opera, ballet and drama provides training with breadth for those who will take these arts forward into the future.

The NNTT is Japan's foremost national theatre, and as such it strives to work to create, promote and disseminate performing arts of high achievement for the public in a way that inspires and moves audiences. In doing so it strives to be a full and enriching presence, and to this end we look to your continued support and partnership.

OZAKI Motoki

**PRESIDENT
NEW NATIONAL THEATRE FOUNDATION**

OPERA



OPERA

Throughout the years, The New National Theatre, Tokyo (NNTT) has produced high-caliber and ground-breaking operas that have cemented the theatre's status within the international performing arts community.

NNTT is the first Opera House in Japan designed specifically to stage opera and ballet. The Opera House allows for outstanding technical capabilities, and the operas have garnered high acclaim from theatregoers and critics alike. While opera can be seen as intimidating for the uninitiated, we feel we have made real contributions towards making opera more accessible in our goal to expand its fan base.

The New National Theatre Opera (NNTT Opera) has built a repertoire centered on works that are considered standards of the canon. From 2001



to 2004, NNTT presented the four operas comprising Wagner's *Ring Cycle*. The series, dubbed the "Tokyo Ring", was well-received by both audience and critics. We have also presented ambitious productions of 20th-century operas such as *Wozzeck* by Alban Berg. It is also paramount to our efforts to present viewers with the opportunity to experience fascinating operas not often produced in Japan. In addition, we are proud to showcase operas

created by homegrown Japanese composers. One such production is the enduring classic, *Yuzuru*, composed by Ikuma Dan, which portrays the beautiful, tragic myth of a marriage unravelled by greed. NNTT has also produced new operas commissioned from Japanese composers. Our efforts in this regard have paid dividends, for which we are humbly proud.

A genuine source of satisfaction is the praise we've received from some

of the world's finest opera singers, who have expressed the sentiment that their experience performing at the theatre was a pleasure and a thrill.

A top-quality chorus is essential to opera productions, and the reliable, high-caliber performance of the New National Theatre Chorus allows us to deliver quality operas time and time again. Members are selected by a panel of impartial judges, and are chosen for their high level of vocal and acting abilities. The Chorus performs in nearly every NNTT Opera production, and also makes appearances when invited to perform at other venues.

The NNTT Opera is also making concerted efforts to grow the fan base for opera by presenting productions as part of our Educational Programme for High School Students and through other endeavours.

Moving forward, we will continue to deliver the very best in opera, with the aim of pleasing the most committed fans, and also sharing the joys of opera with the wider public.

I want our world premieres to be opportunities to send our message 'from Tokyo to the world'



ONO Kazushi

ARTISTIC DIRECTOR
OPERA

It is my pleasure to introduce the New National Theatre, Tokyo under my direction from the 2018/2019 season. Our Theatre boasts a presence as one of Asia's leading opera venues, and we have maintained our international influence through showcasing

numerous world premieres and new operas. As Artistic Director, I look forward to developing our pursuits with even greater energy.

To achieve this, I aim to utilise my global network to invite the world's best directors, conductors, stage designers, dancers, artists and singers to gather at our Theatre and inject our creations with vitality, transforming our Theatre into a space that will present us with much to consider as 21st century inhabitants. I would like to promote the use of cutting-edge Japanese visual technology to recreate traditional works, and work with other Asian countries to co-produce operas in a pan-Pacific alliance. I want to ensure that our world premieres are opportunities to send our message "from Tokyo to the world".

I believe that the potential of opera as a means of expression is going to become increasingly meaningful in terms of global-scale human connections. And I am positive that the NNTT will play a significant role as we enter this era.



BALLET & DANCE



BALLET & DANCE



On October 24, 1997, the curtain went up on *The Sleeping Beauty* at The New National Theatre, Tokyo. It was our inaugural ballet performance, and in the ensuing decades the Ballet & Dance productions of Japan's only national theatre for ballet have become renowned for graceful renditions of timeless classics and visionary contemporary compositions.

The Opera House boasts a built-in orchestra pit and four stages to meet the needs of various genres,

and has become a locus of grand, multi-act ballet productions. The resident company of the theatre is the National Ballet of Japan, formed at the same time as the theatre was opened. The Company continues to present performances of world-class quality to the ongoing delight of ballet fans and critics alike.

All ages can meaningfully watch the performances, from young children to the elderly. We therefore work to spread the appeal of ballet. Every Christmas, we perform such pieces as *The Nutcracker* and

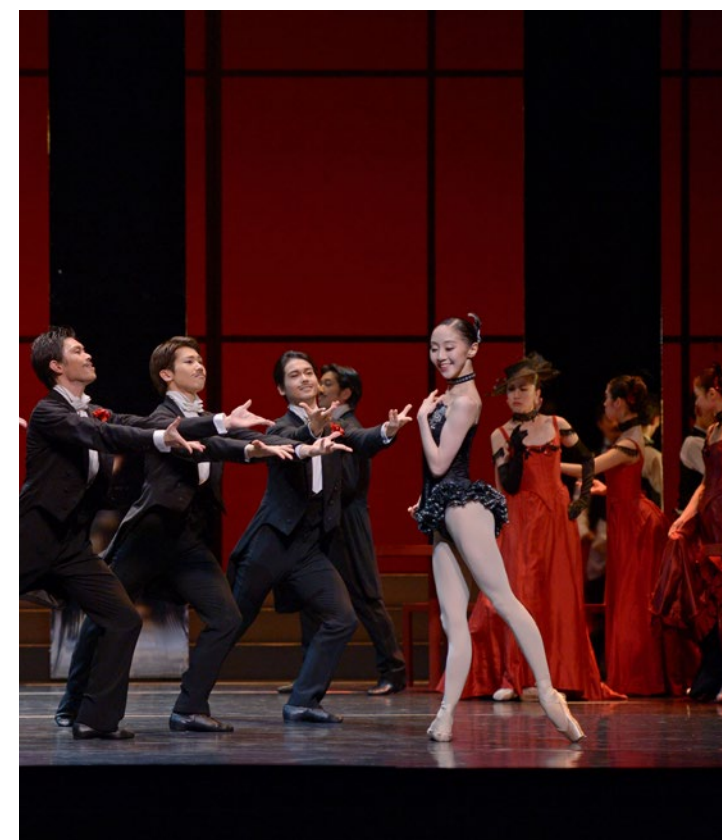


Cinderella which can be enjoyed by the whole family. We also stage the Ballet for Children, both in Tokyo and throughout Japan in order for youngsters to be able to experience ballet for the first time.

Dance enables freer expression of the body, readily facilitating experimentation and creation at will. Our Playhouse and The Pit are designed to foster collaborations between contemporary artists in music, digital art and dance. The results have been stunning, and the future is rich with potential.



“ I have proudly watched the NBJ develop to perform to international standards ”



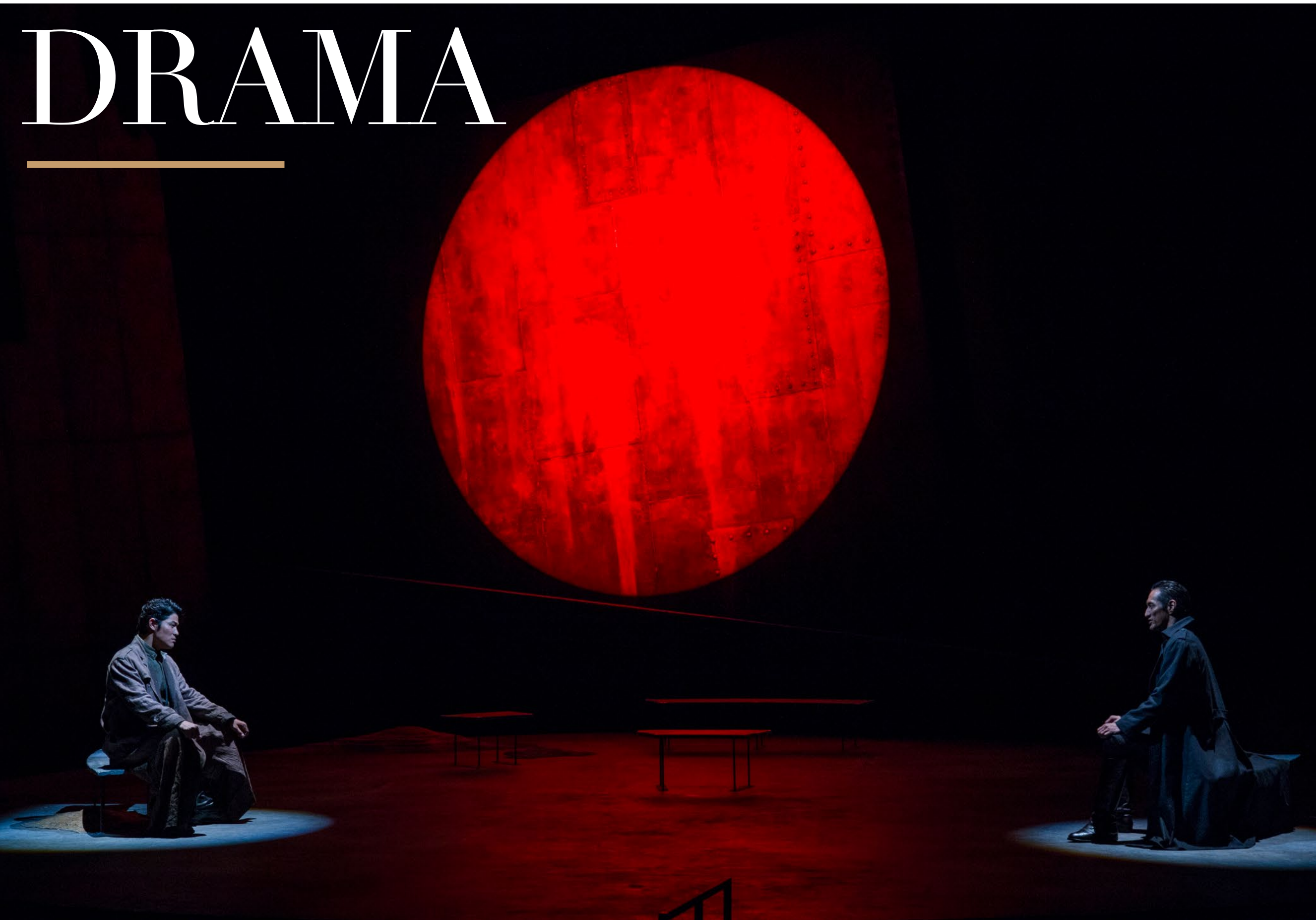
OHARA Noriko
ARTISTIC DIRECTOR
BALLET & DANCE

In 1999, after working in the UK for many years, I returned to Tokyo to join the National Ballet of Japan (NBJ), which was founded in 1997. I became Assistant Artistic Director

in 2010 followed by Artistic Director in 2014. I have proudly watched the NBJ develop and grow to perform to international standards.

I believe it is essential that our dancers are provided with a diverse repertoire in order to enhance their technical development and experience. Over the past 20 years, the company has built up a wide repertoire from 19th and 20th century classical masterpieces to important works by Sir Frederick Ashton, Sir Kenneth MacMillan, Georges Balanchine, Roland Petit, Asami Maki, David Bintley as well as a range of renowned contemporary, experimental choreographers.

As Artistic Director, it is my responsibility to present world-class productions – this is a responsibility I accept with complete sincerity. We are committed to reaching out to our existing audience as well as building new audiences for the future.



DRAMA

Join us as we explore the diverse world of drama with all its magic, dreams and emotions

There is a line in Shakespeare's *Hamlet* in which the tragic Danish prince opines, "the purpose of playing... is, to hold as 'twere the mirror up to nature, to show... the very age and body of the time his form and pressure."

Every year the New National Theatre, Tokyo mounts an ambitious and diverse programme, shaped by the creative vision of our Artistic Director, that holds up that proverbial mirror to our world today, and takes audiences on a journey that hopefully shines a ray of enlightenment.

In developing the line-up, the dramas are chosen without favoring those of any nation. The selection features new works commissioned from gifted playwrights in addi-

tion to timeless classics. Our shows feature a broad range of talent, produced by acclaimed veterans of the industry. The performers cast in our productions are plucked from the world of contemporary theatre as well as the realm of Japan's traditional performing arts and dance.

We often take productions to other playhouses across Japan to deliver the magic of theatre to a wider audience. Meanwhile, we're also working to foster international exchange. A shining example has been our joint productions with theatre companies from South Korea. We have commissioned new works from gifted playwrights from several countries, and mounted dramas in joint productions with directors and actors from overseas.



Many productions have enjoyed public and critical acclaim, and have been recognised with prominent theatre awards over the years. In the Kinokuniya Theatre Awards, Yomiuri Theatre Awards, and Asahi Performing Arts Awards, the New National Theatre, Tokyo has been honoured both in the Group and Grand Prix categories, while a number of the directors, production staff, and actors involved in our productions have received individual awards as well. As Hamlet said, "My lord, will you see the players well bestowed ... for they are the abstract and brief chronicles of the time."



OGAWA Eriko

ARTISTIC DIRECTOR
DRAMA

As I join the New National Theatre, Tokyo as the Artistic Director of Drama, I am excited to share my passion for drama with a wide audience.

I am delighted for the opportunity to present a variety of works,

from innovative new pieces to classics. We will continue to stage productions suitable for children and adults alike, and tour throughout Japan.

One of my pillars is to push the boundaries of experimentation and pioneer innovation. Through a creative process, involving all players, we will cultivate understanding and imagination that will translate with rich, groundbreaking performances.

I will actively collaborate with creators from Japan and abroad. Through cultural exchanges we can develop the theatre further and enhance drama's impact on society.

While drama is said to be reflection of the times, the basic form has not changed from 2,000 years ago. As one who has the privilege to devote my life to drama, I will strive to produce the best works, without neglecting what this theatre has achieved in the past, and share the enriching world of drama with as many people as possible.

NEW NATIONAL THEATRE CHORUS

The New National Theatre Chorus (NNT Chorus) has been a vital element of the Theatre's history. Inaugurated in the 1998/1999 season, the Chorus performs in several operas every season, playing a significant role in the success of each production.

The members comprising the NNT Chorus are rigorously selected. Numbering over 120, each member is characterized by top-level vocal ability and outstanding performing skills. The Chorus' superb ensemble, under the direction of the chorus master, has garnered accolades both domestically and internationally.



The Chorus' superb ensemble has garnered accolades both domestically and internationally



The NNT Chorus is actively involved in joint performances with the NHK Symphony Orchestra, the Yomiuri Nippon Symphony Orchestra and the Tokyo Philharmonic Orchestra. Their numerous collaborations with overseas orchestras most recently included a 2016 performance with the Berliner Philharmoniker conducted by Simon Rattle.

In addition, the Chorus actively participates in educational projects for schoolchildren throughout Japan. This wide-ranging variety of activities only grows in scope every year.

THE NATIONAL BALLET OF JAPAN



The National Ballet of Japan (NBJ), the first resident ballet company in Japan, launched in conjunction with the opening of the New National Theatre, Tokyo in 1997. The NBJ's repertoire is broad in scope, embracing classics such as *Swan Lake*, *The Sleeping Beauty* and *The Nutcracker*; 20th century works

by choreographers such as Frederick Ashton, George Balanchine, Roland Petit and Kenneth MacMillan; as well as works by contemporary choreographers such as David Bintley, Nacho Duato and Christopher Wheeldon. The NBJ also commissions world-class choreographers to create original pieces for its repertoire.

The NBJ was awarded an Asahi

Performing Arts Award in 2004 for its production of *Raymonda*. The company made its overseas debut in 2008 at the Kennedy Center in the United States, followed by an invitation to the Moscow Bolshoi Theatre in 2009, where it performed *La Dame aux Camélias*. The NBJ is highly rated internationally both for its much-praised soloists and corps de ballet.

“The NBJ is the first resident ballet company in Japan”



The NBJ's first two artistic directors, Hiroshi Shimada and Asami Maki, contributed greatly to ballet in Japan. Famous contemporary British choreographer David Bintley was appointed as Artistic Director from the 2010/2011 season. The company's repertoire was expanded even further under

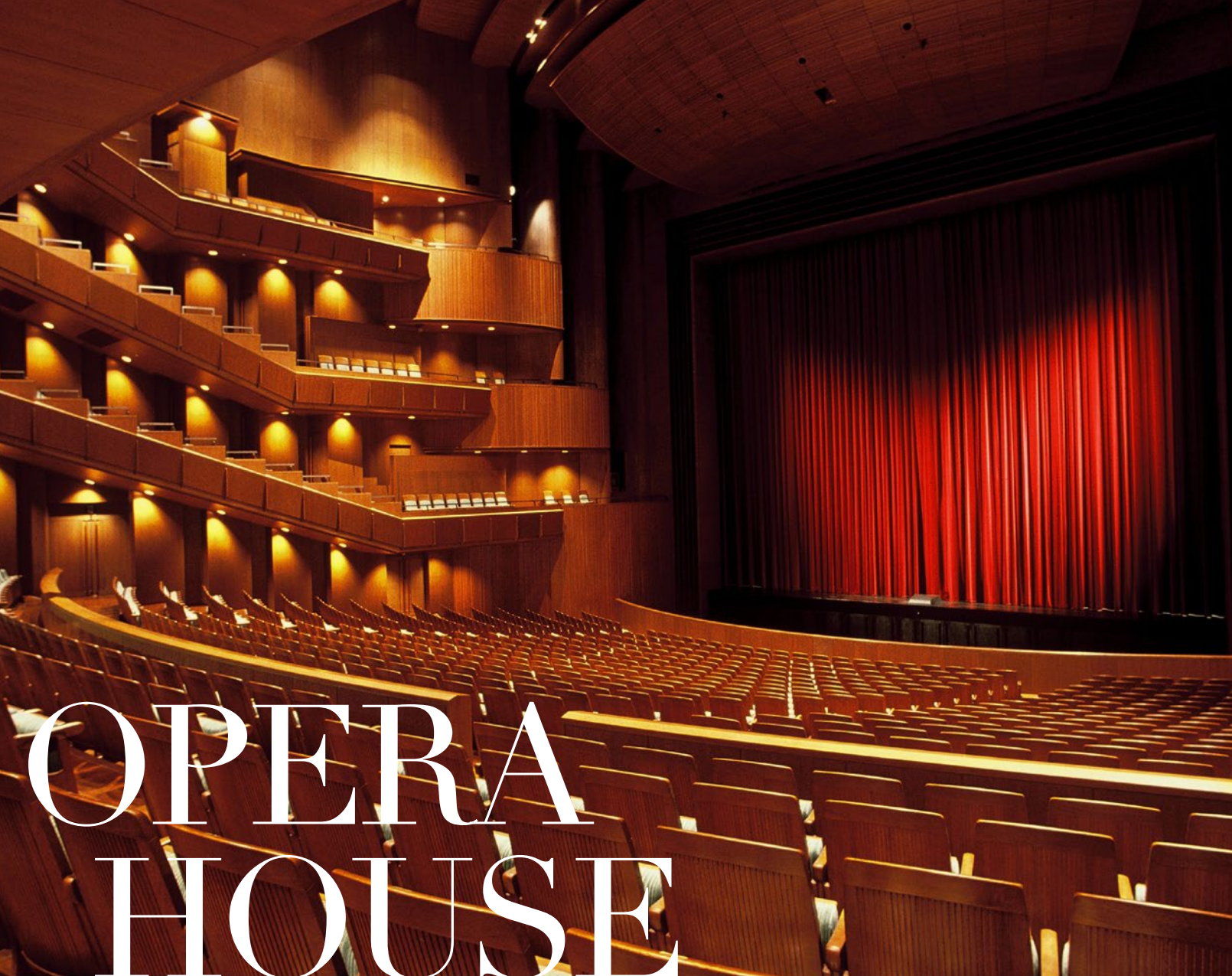
Bintley, and in 2011 the NBJ premiered the full-length ballet *The Prince of the Pagodas*, choreographed by Bintley.

Noriko Ohara, appointed Artistic Director in September 2014, set the company in a new direction and is currently leading the NBJ to new and even greater heights.



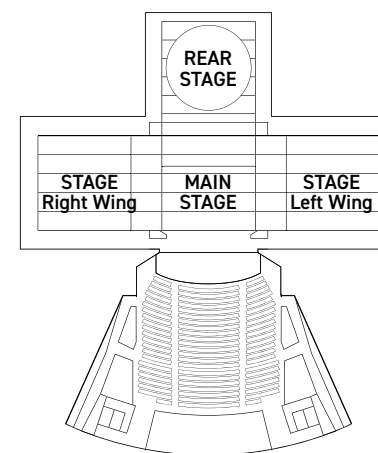
THE NATIONAL BALLET OF JAPAN





OPERA HOUSE

Experience the
majesty of opera and
ballet in a theatre
that ranks among the
world's finest



Floor Plan

SEATING CAPACITY	Total: 1,814
	First Floor: 868 (includes 8 wheelchair spaces)
	Second Floor: 354
	Third Floor: 292
	Fourth Floor: 300
REVERB TIME	1.4-1.6 seconds (with a full house)
STAGE	Four stages Proscenium opening: 16.4 × 12.5 m (H×W) Portal opening: 14.6-18.8 × 0.5-14.0 m (W×H)
MAIN STAGE	Stage lifts: 18.2 × 3.64 m (×5) Elevation range: +4.5 to -15.7 m Heights: 30.5 m from stage level to grid -15.7 m from stage level to understage level
WING STAGES	Scenery wagons: 18.2 × 3.64 m (×5 for each wing)
REAR STAGE	Sliding stage: 18.2 × 18.2 m, turntable: 16.4 m across
ORCHESTRA PIT	Area: 147 m ² Elevation range: 0 to -2.65 m Accommodates four-section orchestra (up to 120 members)

Experience the majesty of opera and ballet in a theatre that ranks among the world's finest. The Opera House, known as Opera Palace (a name chosen by the public), is a proscenium arch theatre containing four stage areas of the same size: the main stage visible to the audience, a rear stage and left and right wings.

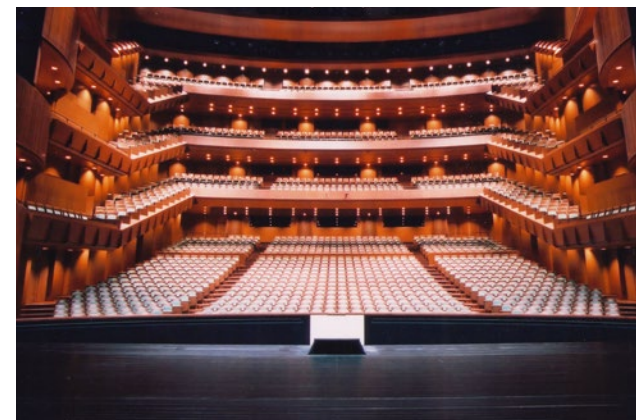
This structure was established according to European theatre architectural standards set specifically

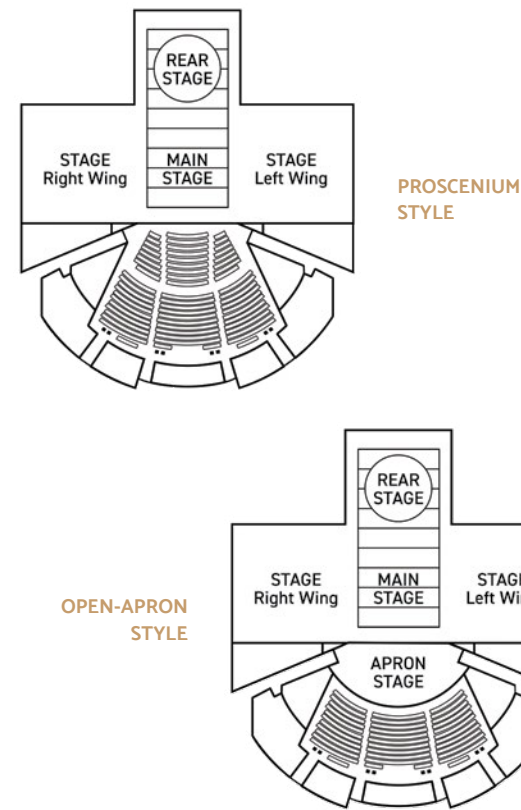
for opera and ballet productions with large-scale scenery and to accommodate different productions to be presented every night. The orchestra pit has the space for a full 120-person orchestra.

The walls and ceilings of the seating area are covered in thick panels of oak to provide ideal acoustics for the unamplified singing voice. The theatre itself in effect acts as a musical instrument. The house employs continuous 20-seat rows with no aisle down the

centre to enhance the audience's focus on the stage. The three levels of balconies encircling the arena are positioned so that the sound of enthusiastic applause envelops the theatre, true to the epithet, Opera Palace.

The Opera Palace also boasts a magnificent foyer, whose features include ceiling-to-floor windows and stately columns. Here, guests can take a moment to let their excitement build, enjoy the interval, or savour the afterglow of a fine performance.





Floor Plan

SEATING CAPACITY	With proscenium arch: Total: 1,038 First Floor: 851 Second Floor: 187
	With open stage: Total: 1,010 First Floor: 761 Second Floor: 249 (includes 8 wheelchair spaces)
REVERB TIME	1.0–1.3 seconds (with a full house)
STAGE	Four stages Proscenium opening: 16.8 × 9 m (H×W)
MAIN STAGE	Stage lifts: 14.58 × 3.64 m (×2), 14.58 × 7.27 (×1) Elevation range: +4.5 to -15.7 m Height: 21.3 m from stage level to grid -15.7 m from stage level to understage level
STAGE LEFT WING	Sliding stage: 14.5 × 14.58 m
REAR STAGE	Sliding stage: 14.58 × 14.58 m Turntable: 12.74 m across
FORE-STAGE	Convertible, elevation range: +0.5 to -4.55 m

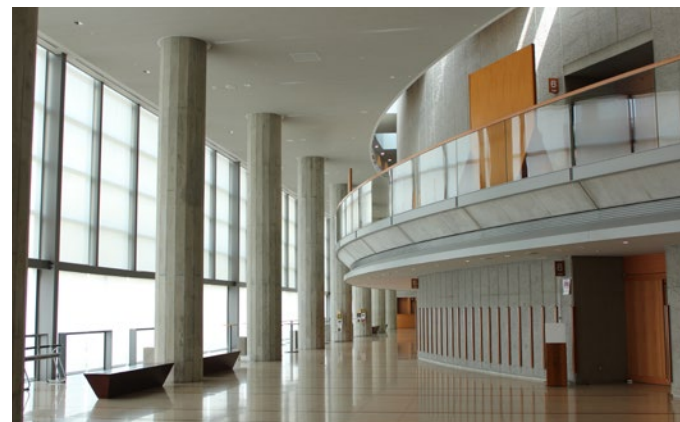
This versatile theatre can
be configured in two ways:
proscenium or open-apron

PLAYHOUSE

The Playhouse can be configured in two ways: a proscenium style divided into four sections, or an open-apron stage protruding partway into the auditorium. The versatile theatre can be adapted to the diverse direction styles of contemporary performing arts and showcases various kinds of performances, principally drama and dance. Even the seating can be rearranged to give the audience the impression

of a different space catered for each production.

There are four equally sized stages, and the apron stage at the front of the stage can be converted to serve as an orchestra pit for opera and ballet productions. The house features a maximum of 24 seats per row and a distance of only 25 metres between the furthest row on the balcony and the stage, creating an intimate space that delivers the true-to-life expression of the performers straight to the audience.



THE PIT

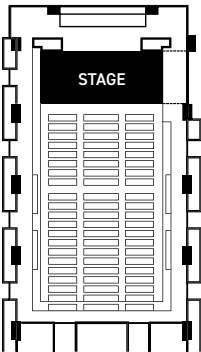
A stage so close, you'll hear the actors breathe. A space so flexible, anything is possible. The Pit is an open-space theatre designed to give the director's imagination free rein. It features a movable floor for both the stage and seating areas. With the ability to move vertically, this floor creates precisely the right layout for any staging. The versatile venue transforms freely from

a traditional end stage to a thrust stage with the stage centre extending into the auditorium. It can also transform from a centre stage with seating both in front of and behind the stage to an arena stage with seats surrounding the stage on all sides. The balconies along the walls can accommodate seating to offer the audience a special bird's-eye view of the compact stage. Depending on the layout, the house can hold a maximum of 468 seats.

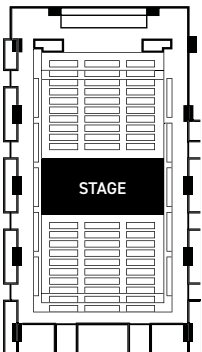
A stage so close,
you'll hear the actors breathe

Floor Plan

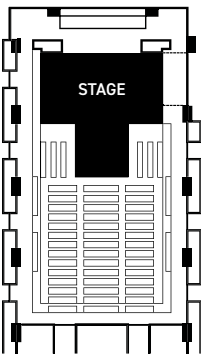
SEATING CAPACITY	Maximum of 468 (depends on the stage layout and depth)
REVERB TIME	0.8–1.0 seconds (with a full house)
FLAT AREA	27.6 × 16.6 m, height of 10 m
MOVABLE FLOOR	25.5 × 12.7 m
SUBSTAGE	9.9 × 3.3 m (includes a stage lift and opening for moving sets in and out)



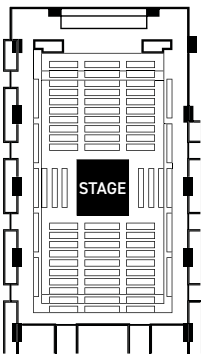
END STAGE



CENTRE STAGE



THRUST STAGE



ARENA STAGE

INTERNATIONAL COLLABORATIONS



The New National Theatre, Tokyo stages dance, drama and operatic productions through joint projects with arts organizations overseas. Through such international exchange, we share the culture of Japan and build bridges between countries.

In 2009, at the invitation of the Bolshoi Theatre, the National Ballet of Japan performed *La Dame aux Camélias* in Moscow. The production, a major triumph for the company, was the first time a full-scale ballet by a Japanese choreographer had been performed at the illustrious theatre. Following this achievement, two members of the National Ballet of Japan appeared as guest dancers with the Birmingham Royal Ballet in 2013 and 2014.

In contemporary dance, the NNTT presented Kaiji Moriyama's *Yoroboshi*

and Motoko Hirayama's *Rite of Spring* at the 17th Istanbul International Music Festival in 2010. Both were well-received by local audiences and served as a testament to the calibre of NNTT productions.

In drama, the NNTT has developed productions in collaboration with actors from Korea. *Yakiniku Dragon* was staged at both the NNTT and the Seoul Arts Center in 2008 and again in 2011, picking up numerous theatrical awards as well as public and critical acclaim. The collaboration with Korea was realized again in 2013 with the play *Hot Spring in Asia*. The play, with its thematic exploration of the relationship between Korea and Japan, also served to promote greater cultural exchange and mutual understanding between the two countries.

The opera *Wozzeck* was staged

as a joint production with Germany's renowned Bayerische Staatsoper. The opera premiered in Munich in 2008 and was presented at the NNTT in 2009. In 2017, we premiered *Lucia di Lammermoor*, a co-production with the Opéra de Monte-Carlo. This opera is set to show in Monaco in 2019.

Finally, in cooperation with the National Centre for the Performing Arts in Beijing, the NNTT presented a concert version of Verdi's *Aida*. The concert marked 40 years since the normalization of diplomatic relations between Japan and China. The cast featured both Chinese and Japanese soloists, and a chorus from both countries. *Aida* was performed in both Tokyo and Beijing in 2012, bringing the two countries closer together through opera, while treating audiences to a true feast for the ears.

REGIONAL TOURS

One of the central goals of the New National Theatre, Tokyo is to bring the magic of today's performing arts to audiences across the country. We stage carefully selected operas, ballets, dance works and dramas at theatres

and other cultural venues throughout Japan that showcase the amazing artistry offered by the NNTT's performers and directors. This programme also gives us an opportunity to build deeper relationships with local theatres and arts organizations.



OPERA

In 2008, we began offering our Educational Programme for High School Students in Kansai with a run of shows in Hyogo Prefecture. The programme has been hugely popular and has provided students in Kansai area the opportunity to experience real opera. In 2018, we presented a performance of *Tosca* in Otsu. Meanwhile, the New National Theatre Chorus performs at elementary schools and with various orchestras as part of a programme administered by the Agency for Cultural Affairs aimed at promoting the arts among young people.

BALLET

The National Ballet of Japan frequently travels the country to share classical works such as *The Nutcracker* and *the Mouse King* in Ueda and Otsu. We have also performed a production of *Cinderella* in Toyama and Otsu. And we regularly present ballet programmes for children at venues across the country. Children are able to attend ballet workshops led by soloist dancers of NBJ, a one-of-a-kind experience that will certainly embed an early appreciation for dance, arts and culture.

DANCE

Our dance troupe develops works at the grassroots level in collaboration with local theatres as part of two travelling dance series. Both series – *Dance of Air*, performed in Toyama and Nagano, and *Zone*, produced in Niigata – generate a great deal of excitement among fans of contemporary dance. Among the many dance numbers performed, the NNTT dancers are proud to have staged productions of Shakespeare's *The Sonnets* in Kitakyushu, Oita and Niigata, and the breathtaking dance piece *Circus* in Nishinomiya.

DRAMA

NNTT theatrical productions are performed at venues across Japan throughout the year. We brought playwright and director Horai Ryuta's *Morning Disappearance* to Nishinomiya, Toyohashi and Shingu (Fukuoka). We also presented the outstanding Laurence Olivier Award-nominated play *Nineteen Eighty-Four* – which is based on the novel by George Orwell – in Nishinomiya and Toyohashi. This exposure to world-class theatre will enrich lives, and deliver our love for theatre to all parts of Japan.

YOUNG ARTISTS TRAINING PROGRAMME

Training the next generation of performing artists is a core function of the NNTT. The Young Artists Training Programme launched with the opening of the Opera Studio in 1998. With the addition of the Ballet School in 2001 and the Drama Studio in 2005, full-time training is conducted to foster the opera

singers, ballet dancers and actors of tomorrow. In each division, faculty of the highest standard provide a comprehensive curriculum of instruction in specialized techniques, extensive knowledge and cultural refinement. We also provide opportunities for students to demonstrate their skills on stage.



OPERA STUDIO Training to global standards

The Opera Studio is dedicated to nurturing opera singers to reach world-stage standards. Under the direction of Kazuko Nagai, a group of experienced, top-class instructors have designed a curriculum that consistently achieves these global

standards. Students are trained in vocalisation and acting and receive lectures and practical instruction in the diverse intellectual requirements of an opera singer. They also take classes in foreign languages essential to understanding and performing

operatic lyrics. All graduates to date have performed not only at the New National Theatre, Tokyo, but have also made their debut at opera houses around the world, and are pursuing careers at opera companies both at home and abroad.



BALLET SCHOOL Developing world-class ballet dancers

The Ballet School, led by Asami Maki, conducts a broad range of training essentials to foster versatile dancers who can perform in both classical and contemporary styles. Starting with lessons in classical ballet, the curriculum extends to character dance, contemporary dance and basic dramatic training. Lectures in ballet and music, ballet history, anatomy, etiquette, notation and art history provide the knowledge and cultivation required of a professional dancer, while salons offer the chance to interact with artists in various fields. Students perform in productions of the National Ballet of Japan and have increasing opportunities to participate in events at international ballet schools abroad. Graduates become fully apparent in the professional world where they play the leading roles in the National Ballet of Japan and other ballet companies across the globe.



DRAMA STUDIO Fostering stage actors of the next generation

The Drama Studio seeks to foster stage actors with a command of clearly enunciated verbal Japanese and a supple and powerful physique to lead the next generation in dramatic arts. Led by Keiko Miyata, a team of directors working in and outside Japan and specialists in drama education have developed a comprehensive and practical curriculum combining basic training essentials

to an actor such as voice, movement, singing, acting, and Japanese and Western dance, with recitals, recitation and production on stage. During the three-year course, students attend classes held at the studios in Nishi-Shinjuku as well as at the rehearsal room of the NNTT. Graduates perform in productions of the New National Theatre, Tokyo, and numerous other theatres in Japan.

“ Training the next generation of artists is a core function ”



NAGAI Kazuko
DIRECTOR
OPERA STUDIO



MAKI Asami
DIRECTOR
BALLET SCHOOL



MIYATA Keiko
DIRECTOR
DRAMA STUDIO

YOUNG ARTISTS TRAINING PROGRAMME

PERFORMANCES FOR THE YOUTH



Each year, the New National Theatre, Tokyo offers Performances for Young People, a programme aimed at giving young audiences the opportunity to experience the best in performing arts. The programme has been praised for its role in introducing a new generation to the joys and magic of the arts, and for ultimately helping to create a new generation of theatregoers.



BALLET FOR CHILDREN

Our Ballet for Children productions are the ideal opportunity for kids to experience the art of ballet with their parents. While based on well-loved tales, the choreography and performance times are adapted to be more accessible for the little ones. The performances also include narration to make the storyline easier for children to understand, allowing them to experience the magic of *Snow White*, *Cinderella*, *Swan Lake* and other classic tales.



EDUCATIONAL PROGRAMME FOR HIGH SCHOOL STUDENTS

For many audience members, this programme is their first exposure to opera, and we want them to experience the real thing. Thus, operas such as *Tosca* and *Madama Butterfly* are presented in their entirety and are the same in every respect as our regular NNTT productions, in terms of production, scenery and costume. Each opera is performed in its original language with Japanese surtitles and feature a cast of extraordinary singers supported by live orchestra.



DANCE AND DRAMA FOR THE WHOLE FAMILY

An appreciation for the arts from an early age has a positive impact on literacy and communication skills, and ultimately confidence. Introduce your children to dance and drama through NNTT's imaginative and joyous shows, such as Moriya Kaiji's dance performance *Circus*, developed specifically for the whole family to enjoy.

INFORMATION CENTRE

The Information Centre collects and preserves a broad range of information and material relating to contemporary performing arts and makes it available to the general public.

In the reading room of the fifth floor of the New National Theatre, Tokyo complex, guests can read books on the contemporary perform-

ing arts, browse materials on theatre technology, and examine musical scores, production programmes and play scripts. Its collection now comprises approximately 70,000 volumes. Meanwhile, in the video booths and the video theatre, guests can view video footage from nearly 500 of the NNTT performances and other contents.

The Information Centre also hosts talks, screenings and other events at the NNTT. On the third floor gallery is a collection of stage costumes. Furthermore, the Information Centre produces a wide offering of other content related to the theatre and our productions, making it available both in printed form and on the NNTT website.



INFORMATION CENTRE



STAGE SET & DESIGN CENTRE

In addition to world-class dancers, singers and actors, the New National Theatre, Tokyo is proud of the hard-working set designers, carpenters, costume designers and more who create transformative sets and wardrobe that allow us to deliver magical performances day in and day out.

The Stage Set & Design Centre in Chiba was established to maintain and manage elements of scenic design, such as sets and costumes, used in performances at the Theatre, and to support the development of a repertory system. The adjacent art workshop is where the production and repair of sets and props takes place.

The archives building showcases permanent and themed exhibitions of material relating to scenic design, such as scale models, costumes and props. Guests can also view staged events such as concerts and viewings of video recordings of NNTT performances on a large, 250cm (100-inch) screen.



Location: 1-1044, Toyosatodai, Choshi-shi, Chiba

EVENTS & TALKS

The New National Theatre, Tokyo hosts a variety of events designed to transform each NNTT production into a multifaceted experience.



OPERA

Opera fans have a chance to enhance their opera experience by directly engaging with conductors, producers, technicians and other experts involved in the creative process prior to opening night. In the past, conductors have played sections of arias on piano to help audiences better understand a piece. Set designers have explained how they digitally augmented a performance. Ahead of the opening of a Japanese opera based on the famous Noh play, *Matsukaze*, members were invited to the Noh theatre to view an extract of the piece to better understand the production concept.

EXHIBITION AT THE FOYER

In addition, we organize special exhibits in connection with NNTT productions. These include timelines of important events in the lives of the composers, writers and choreographers, plus other related information and photographs. Our hope is that theatergoers gain an even deeper appreciation for the works presented here at the NNTT.

BALLET & DANCE

Contemporary dance performances often have themes and messages not obviously apparent, and as such audience members are often treated to an after-performance talk with choreographers and dancers who are happy to share the philosophy and themes behind the piece, as developed from their unique point of view. And of course after our annual Christmas performance of *The Nutcracker*, all of the principle dancers greet audience members in the foyer immediately after the performance while still in costume in order to wish all a Merry Christmas.

DRAMA

The regular series of talks and events gives theatergoers the chance to learn more about upcoming productions at the NNTT from the professionals directly involved in the creative process. In addition to talk sessions and lectures delivered by scholars, directors and translators, the series has also offered free dramatic readings and theatre workshops. Meanwhile, in our Theatre Talk series, the audience is invited to linger after the performance to listen to actors, directors and other practitioners discuss the behind-the-scenes effort required to bring the production to stage.

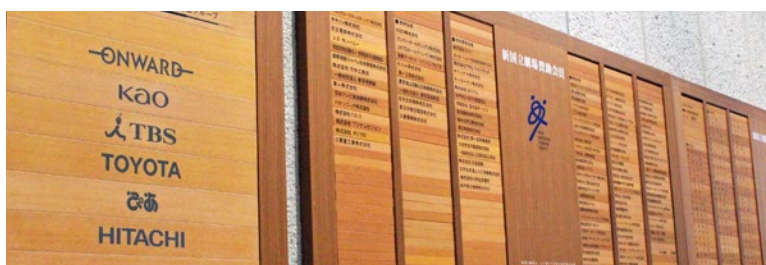
EVENTS & TALKS

PATRONAGE AND SUPPORT

To produce the best theatre experiences, time and space are required for preeminent artists from Japan and beyond to convene and organically blend their artistic talents to create transcendent performances. To continue our tradition of producing outstanding performing arts, monetary support is of utmost importance.

The New National Theatre, Tokyo's basic financial means is provided by Government Subsidy. In order for the Theatre to fully thrive and maintain our high standard of performances – or undertake training for new generations – we must solicit the understanding and financial support of members from the public.

A tiered membership program was established to help encourage support and promote awareness of the entire range of our activities. The NNTT oversees a range of fundraising efforts and solicits sponsorship in a variety of forms, one example of which is our Special Corporate Support Group programme.



FUNDRAISING ACTIVITIES

- Private donation: become an individual- or corporate-supporting member of the Theatre.
- Smaller online donations.

CORPORATE SPONSORSHIP

- Special Corporate Supporters Group: support the main productions of the New National Theatre, Tokyo throughout the season.
- Programme Corporate Sponsors: support a specific genre of performance – Opera, Ballet, Dance, or Drama – throughout the season.
- Performance Corporate Sponsors: support a particular production, training programme, or specific project.



GUEST SERVICES



In addition to maintaining the high quality of our performances, we endeavour to ensure the quality of the theatregoing experience. The New National Theatre, Tokyo is dedicated to making a day at the theatre an enriching, memorable experience.

WELCOMING ATMOSPHERE

From the lavish flower arrangements that greet you at the entrance (ideal for photo ops) to the seasonal decorations that adorn our foyers (look out for the impressive Christmas tree in December), the atmosphere at the NNTT is always enchanting.

DINING & SHOPPING

We provide a range of options in terms of food, drink, and shopping. Menu items served at our refreshment counters are specially themed to match the productions currently playing, as is the NNTT original merchandise available at the theatre shop.

BABYSITTING & ASSISTANCE

We have a kids' room (Do-Re-Mi), where parents can leave small children in the capable hands of our caring staff while they enjoy a show.

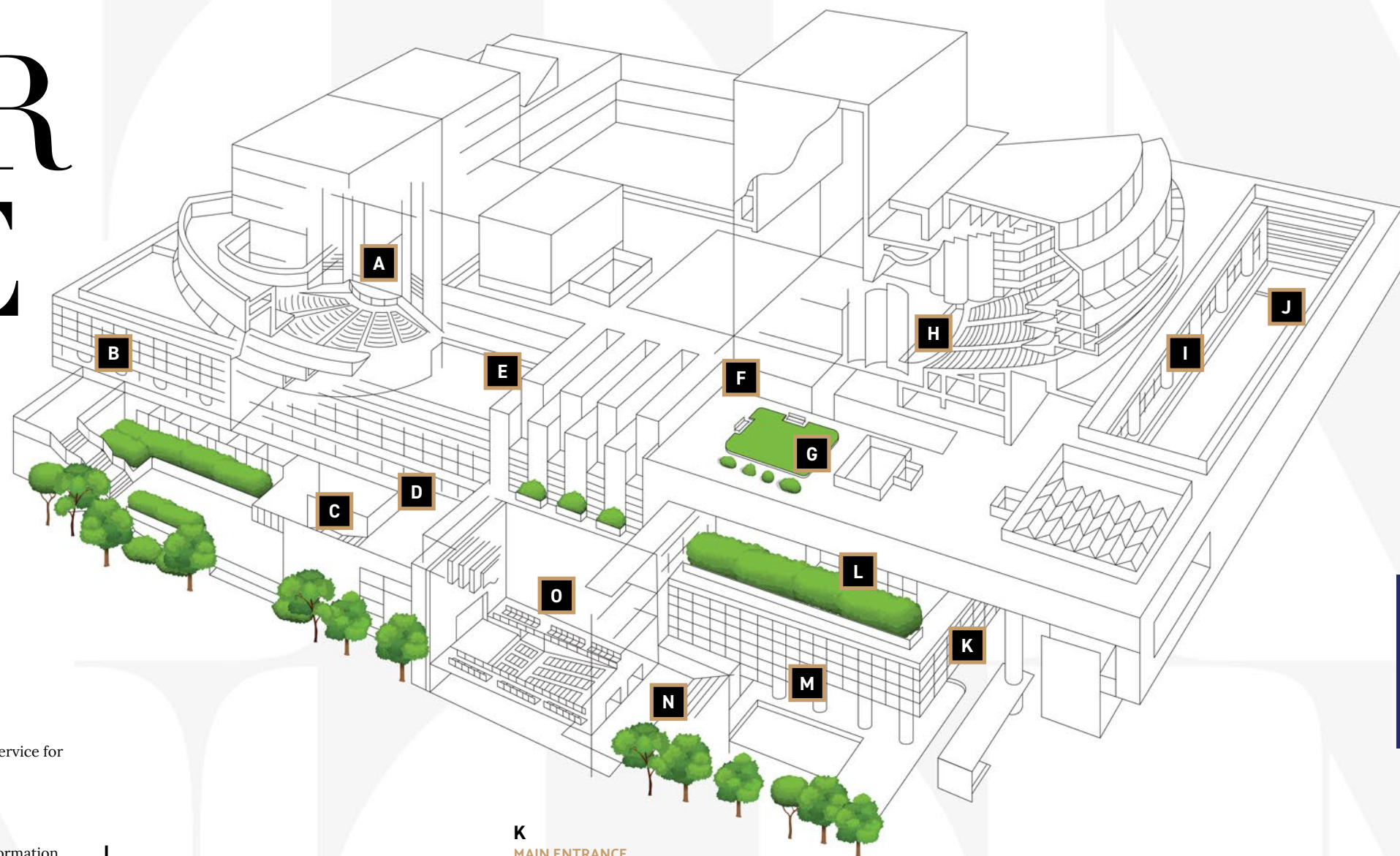
Also, in each of our theatres, staff is on hand to guide those needing special assistance, such as the elderly, persons in wheelchairs, or those with service dogs, and to provide kids cushions when needed. Additionally, the foyer is furnished with chairs and tables, where guests can relax.

We actively solicit opinions and suggestions from our guests on how we can enhance the theatregoing experience here at the NNTT. Each member of our staff is part of a concerted effort aimed at making your visit to the New National Theatre, Tokyo the very best it can be.



FLOOR GUIDE

There is a lot more to the New National Theatre, Tokyo than meets the eye. Our facilities include 19 large and small rehearsal rooms on floor B2. The NNTT also has facilities for our training programmes and other projects where production activities take place. The Information Centre is a place where visitors, researchers and others in the performing arts can come to study and find information covering the wide spectrum of the performing arts.



A PLAYHOUSE

As either a proscenium- or open-style theatre, this world-class, versatile theatre can be adapted to accommodate our diverse genres of performing arts.

B PLAYHOUSE: FOYER

This expansive foyer with its distinctive row of round columns is a perfect place to discuss the day's performance. Refreshments are available.

C REHEARSAL FLOOR

Rehearsal facilities are located in the basement on floor B2. There are 19 rehearsal rooms, including two large rooms for opera, two rooms for drama, a ballet rehearsal room, and a number of studios.

D MEETING POINT

Entering through the ground-floor sub-entrance, visitors are greeted by a display of leaflets providing information about productions at our theatre and other theatres throughout Tokyo.

E KIDS ROOM: DO-RE-MI

The NNTT offers a nursery service for patrons with children.

F INFORMATION CENTRE

Visitors to the fifth-floor Information Centre can view multimedia presentations, browse our collection of reference books and programmes from past performances and watch video footage of NNTT productions.

G ROOFTOP GARDEN

The NNTT maintains a rooftop garden; a space for our visitors to relax.

H OPERA HOUSE

Ranking among the world's finest, the Opera House, known as the Opera Palace (a name chosen by the public), is a proscenium arch theatre designed according to European architectural standards.

I OPERA HOUSE: FOYER

The Opera House foyer features majestic columns, a full-length wall of glass, balconies on each floor, and refreshment stations.

J TERRACE GARDEN

The Opera House foyer opens onto the Terrace Garden, a lovely space to relax during the interval.

J POND

Looking out from the Opera House foyer, visitors are treated to a soothing view of a crystal-clear pool. Another pond is located in front of The Pit.

K MAIN ENTRANCE

Your theatre experience begins at the Main Entrance. Convenient, accommodating and welcoming, our goal is to ensure a pleasurable experience from the moment you step through our doors.

K GALLERY

Costumes are on display along the upper walls of the promenade leading from the main entrance to the Playhouse.

L MAESTRO RESTAURANT

This Italian restaurant is located on the third floor. On performance days, guests can enjoy special preparations before and after the show.

M BOX OFFICE & GENERAL INFORMATION DESK

Located in the main entrance area. The Box Office sells tickets and provides information about productions. The General Information Desk provides information about NNTT facilities.

M THEATRE SHOP

Located in the main entrance area. Items for sale include theatre-themed goods.

N THE PIT: FOYER

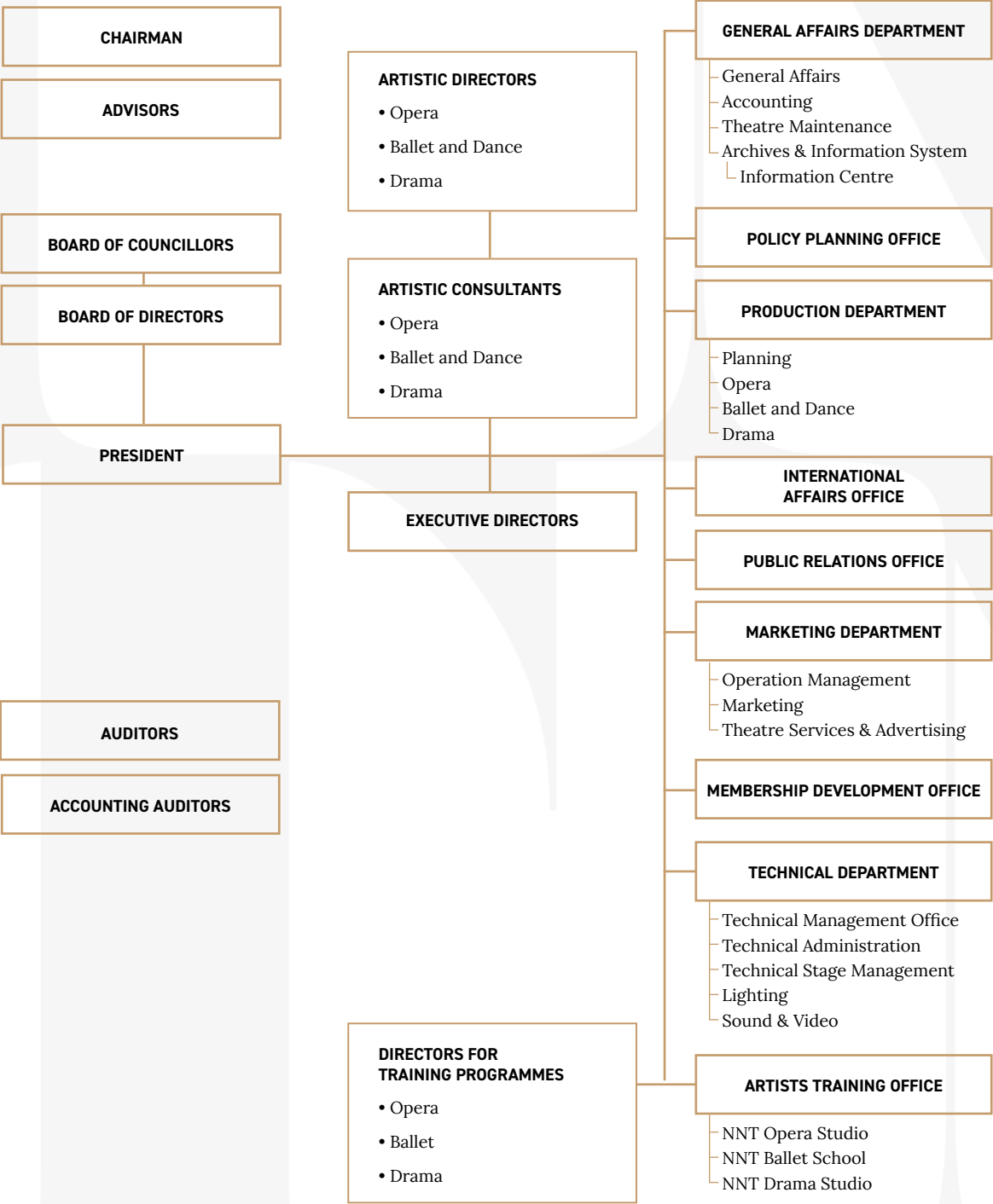
From this cozy foyer, visitors can look through glass window out onto a pond. Refreshments are available.

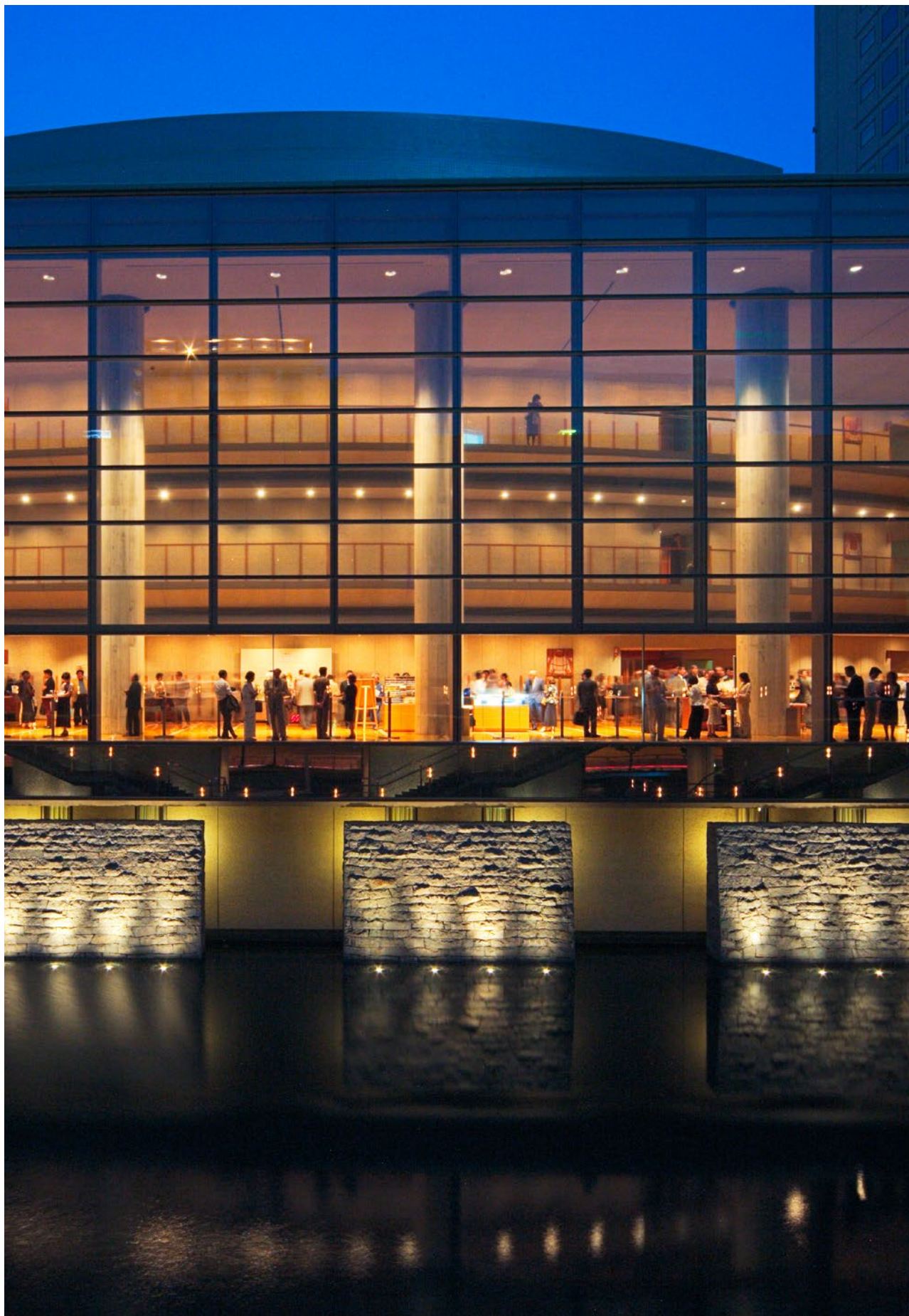
O THE PIT

The versatile stage configuration of this open-space theatre is able to realize different shapes and functions to accommodate the needs of our diverse range of contemporary performing arts.



MANAGEMENT ORGANISATION





TICKET PURCHASES

BOX OFFICE

Tel: 03-5352-9999 (10am-6pm)

Ticket window: 1F Main Box Office (10am-6pm)

Open all year-round, except for New Year holidays and days the theatre is closed.

ONLINE BOX OFFICE

www.nntt.jac.go.jp/english/tickets

Tickets are also available through Ticket Pia, e+, Lawson Ticket, JTB, Kinki Nippon Tourist, Nippon Travel Agency, and Tobu Top Tours.

GROUP SALES

We can offer group rates for groups of 10 or more.

Tel: 03-5352-5745 (Opera, Ballet & Dance),
03-5352-5746 (Drama)

CLUB The Atré (NNTT Membership)

CLUB The Atré was created for those with a passion for the performing arts. Club membership offers the following benefits:

- 1) Priority booking, and a member's discount,
- 2) Access to information on NNTT productions (via the The Atré newsletter and the NNTT website) available only to members, and
- 3) Access to our awards programme and invitations to attend special members-only events.

For applications and inquiries, please contact:

Box Office: 03-5352-9999 (10am-6pm)

CLUB The Atré website: www.nntt.jac.go.jp/atre

GETTING TO THE NNTT

BY TRAIN: The NNTT is just a minute's walk from Hatsudai Station on the Keio New Line (extension of Toei Shinjuku Line).

BY CAR: The NNTT is located at the intersection of Yamate Dori and Koshu Kaido. This is near the Shinjuku exit and Hatsudai exit off Route 4 (Metropolitan Expressway), and Nakano-Chojabashi exit of the Central Circular Route (Metropolitan Expressway).

BY BUS: There are stops near Hatsudai Station on the Toei Bus and Keio Bus lines.

1-1-1 Hon-machi, Shibuya-ku, Tokyo 151-0071
03-5351-3011
(from outside Japan: +81-3-5351-3011)
www.nntt.jac.go.jp/english



BUILDING INFORMATION

LOT AREA: 28,688 m²

BUILDING FOOTPRINT: 19,513 m²

FLOOR SPACE: 69,474 m²

FLOORS: 4 underground, 5 above ground

HEIGHT: Highest point: 40.9 m, deepest point: 30.7 m

ARCHITECT: Takahiko Yanagisawa + TAK Architects INC.

PHOTOGRAPHY

NISHIMURA Tsugio (Studio BB), SAEGUSA Chikashi, TERASHI Masahiko (Opera performances), SETO Hidemi (Ballet performances), SHIKAMA Takashi (Ballet & Dance performances), YAKOU Masahiko (Drama performances)

