

NTT



NEW NATIONAL THEATRE TOKYO



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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 800.

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

In a single season, we offer some 250 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 450 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) opened in the autumn of 1997 as Japan's only national theatre for the contemporary performing arts. Since then, the NNTT has continued to produce many memorable, world-class performances every year under the artistic directors in the three divisions of opera, ballet & dance, and drama. We would like to extend our heartfelt gratitude to everyone who has supported us thus far.

Along with creating performances, nurturing the next generation of artists is another important role of the NNTT. We offer three young artists training programmes—in opera, ballet and drama—to foster professional opera singers, ballet dancers and actors.

Graduates from these programmes are currently performing not only with the NNTT but extensively throughout Japan and internationally.

And mindful of theatre's role in society, at NNTT we also proactively carry out initiatives to bring performing arts to as many people as possible. In addition to offering performances intended to appeal to young people, regional performances across Japan and collaborations such as co-productions with theatres both in and outside Japan, in recent years we have also worked on improving accessibility for theatre-goers with disabilities, introduced streaming of performances and used the theatre's open spaces to exhibit stage costumes, props and more.

The rapidly changing global situation of late has brought significant changes and challenges to the world of theatre. But it is in times like these where we should be more aware than ever of our mission at the NNTT to "contribute to the sustainable development of an emotionally rich and vibrant society". Now is the time to proactively consider new ways of staging and performing that can adapt to changes in society, as we continue creating performances and productions that provide hope and comfort to our audiences.

We at the NNTT will continue to be a global launch pad, disseminating performing arts from Japan into the world, and look forward to your kind support now and in the future.

ZENIYA Masami

PRESIDENT

NEW NATIONAL THEATRE FOUNDATION

OPERA



OPERA

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

NNTT was the first opera house in Japan designed specifically to stage opera and ballet. The theatre 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 from classical masterpieces to contemporary works. In addition,



we are proud to showcase operas created by homegrown Japanese composers. NNTT has also produced new operas commissioned from Japanese composers. Our efforts in this regard have paid dividends, for which we are humbly proud.

Directors and designers, responsible for the visual elements of opera, draw on those human resources from around the world that are best suited to the work being performed. In this

way they ensure an ongoing run of world-class productions. Conductors and leading performers are also chosen from the pool of international artists, combining them with domestic artists, to imbue works with new life to excite audiences.

Recently, the commissioned work *A Dream of Armageddon*, which premiered in 2020, has received accolades both at home and abroad as a new opera that made its way from the NNTT

to around the world. Also, productions of works such as *Carmen* and *Orfeo ed Euridice* made opera headlines worldwide, securing the NNTT's international status.

A top-quality chorus is essential to opera productions, and the reliable, high-calibre performance of the New National Theatre Chorus allows us to deliver quality operas time and time again. Members of the chorus are publicly recruited, and selected after rigorous screening. Possessing high vocal skills and outstanding performing ability, they are roundly praised both domestically and internationally by those in the music world.

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 Palace 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 both in Tokyo and throughout Japan. Every Christmas, we perform such

We aim to give as many people as possible the opportunity to discover the magic of ballet

pieces as *The Nutcracker* which can be enjoyed by the whole family. We also stage the Ballet for Children 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.



YOSHIDA Miyako
ARTISTIC DIRECTOR
BALLET & DANCE

The National Ballet of Japan (NBJ) has made remarkable progress since it was founded in 1997 and we are proud of our wide-ranging repertoire,

encompassing 19th century masterpieces and recent works by contemporary choreographers. I believe that we are what we are today purely as a result of my predecessors' strong belief in the company and our dancers' incredible hard work. As Artistic Director, I believe that it is my mission to guide the company to develop further, utilizing my international experience, whilst respecting our legacy.

The focus of our forthcoming program is on classical ballet, which I believe is essential for the company to maintain high standards of performance. Fine contemporary works are also important, and we plan to present a wide-ranging lineup of pieces which will showcase our dancers' versatility. At the same time, we will continue to seek out opportunities for creating new works to add to the New National Theatre's

rich repertoire. The NBJ also aims to discover and nurture the choreographic talent of our dancers, as part of an ongoing project, and we believe that the inclusion of works created through this process in our future performance lineup is vital to ensuring its success.

We also wish to create opportunities for charitable activities through ballet, such as educational outreach programs and charity performances. Our goal is to become worthy of being the only ballet company affiliated to the national theatre in Japan.

Finally, we aim to continue to grow and cultivate our audience, giving as many people as possible the opportunity to discover the magic of ballet.

Thank you for your continued support.

DRAMA



DRAMA

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 addition 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.

Kamimura Satoshi, the Artistic Director of Drama, has also launched new forward-looking projects to discover talent through open calls and foster sustainable performing arts through shared set designs.

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 directors, production staff, and actors involved in our productions have received individual awards as well.



KAMIMURA Satoshi

ARTISTIC DIRECTOR DRAMA



Theatre originated with Greek tragedy in ancient Greece and, through the rich traditions of the Middle Ages, flourished during the Renaissance with Shakespeare at its centre. Since then, it has continued to evolve--from modern theatre, which examined society through the lens of realism, to contemporary theatre, which has expanded expressive possibilities through diverse theatrical languages--remaining closely connected to the spirit of each era. I think that the joy of creation experienced by both creators and audiences serves as the foundation for development. Now, with social values rapidly diversifying, precisely because theatre is primarily stories told through words and physical movement, it must provide broader perspectives and worldviews, and it must provide imagination to develop the future, while stirring the emotions of those of us living today. My primary guiding principle during my tenure will be helping theatre to evolve as times change. In other words, our goal will be updating the stories shared through theatre. To do this, we will be creating programmes considering the following four foundational points.

1. Contemporary, international and critical works

Whether a new work or a classic play, we will aim to create works that meet three criteria: contemporary works highlighting concerns to be addressed, international works focused on global standards and critical works fulfilling the role of theatre in society.

2. Crossover works linking to other genres

In order to further develop new methods of expression, we aim to create works intentionally crafted to interact with other genres, such as music, dance, literature, manga and film.

3. Encountering new talent

In order to develop the next generation of theatre, we aim to be a place to introduce new talent and foster interaction and exchange.

4. Performances that go beyond consumption

By making long-term use of theatre resources and devising formats for restaged works, we hope to achieve performing arts that contribute to society and will not simply vanish when the final curtain falls.

In Japan, what is the role of a national theatre in contemporary drama? I hope that we can consider both the development of international society and contemporary Japanese society as we clarify our concept in response to this question. In order to do so, I will make every effort to responsibly oversee an environment where both creators and the overall theatre where audiences gather can enjoy psychological and physical freedom. I look forward to a wonderful season together with you all.



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 100, 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 Chorus's activities extend beyond opera productions presented by the Theatre to include external opera productions, music festivals, and concerts. Through ongoing collaborations with leading conductors and orchestras in Japan and abroad, the Chorus continues to expand its repertoire.

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. The NBJ also commissions world-class choreographers to create original pieces for its repertoire.

The NBJ enjoys a high reputation internationally. Following performances

at prestigious venues including the Kennedy Center and Bolshoi Theatre, the company drew acclaim for its July 2025 production of *Giselle* at the Royal Opera House, earning 5-star reviews. This success led to a historic win at the 26th National Dance Awards, becoming the first Japanese company to receive the Stef Stefanou Award for Outstanding Company.

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



The NBJ's first two artistic directors, Shimada Hiroshi and Maki Asami, 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.



THE NATIONAL BALLET OF JAPAN

Following this, the NBJ was led by Ohara Noriko, who became Artistic Director in 2014, and continued performances of classic and dramatic ballet at an even higher standard than before. Christopher Wheeldon's *Alice's Adventures in Wonderland*® is the largest scale production undertaken by the NBJ, and was staged as an

international collaborative project. The NBJ has achieved success in this and many other new productions.

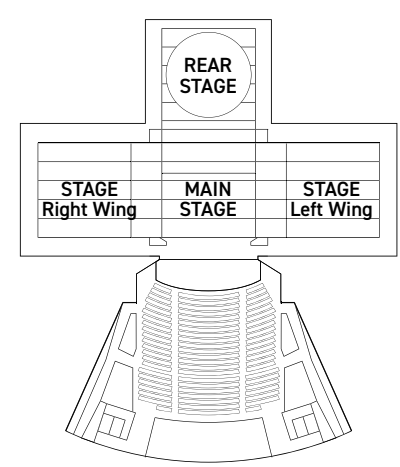
Currently, since the beginning of the 2020/2021 season, the Artistic Director is Yoshida Miyako, who was active in the United Kingdom for many years as a principal dancer. With this appointment, the NBJ is setting its sights on ever greater achievements.





OPERA PALACE

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



Floor Plan

SEATING CAPACITY	Total: 1,806 First Floor: 860 (8 other wheelchair spaces available) 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: 16.38 × 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: 16.38 m across
ORCHESTRA PIT	Area: 147 m ² Elevation range: 0 to -2.65 m Accommodates four-section orchestra (up to 120 members)

OPERA PALACE

Experience the majesty of opera and ballet in a theatre that ranks among the world’s finest. The main opera house is called the Opera Palace (a name chosen by the public) and 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.

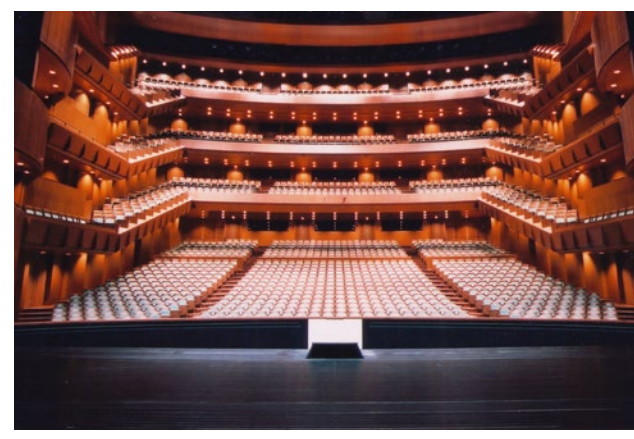
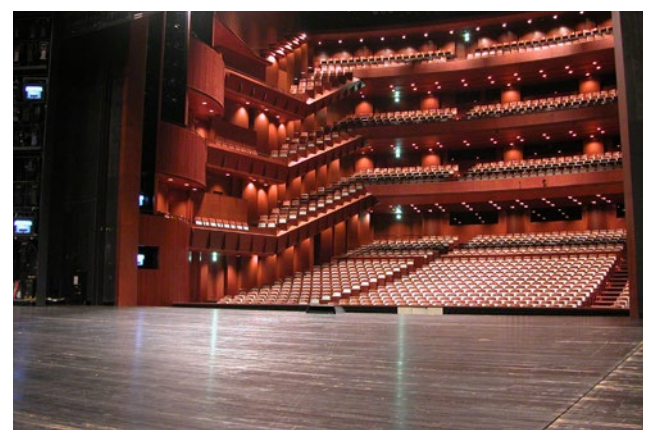
This structure was established according to European theatre architectural standards set specifically

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.

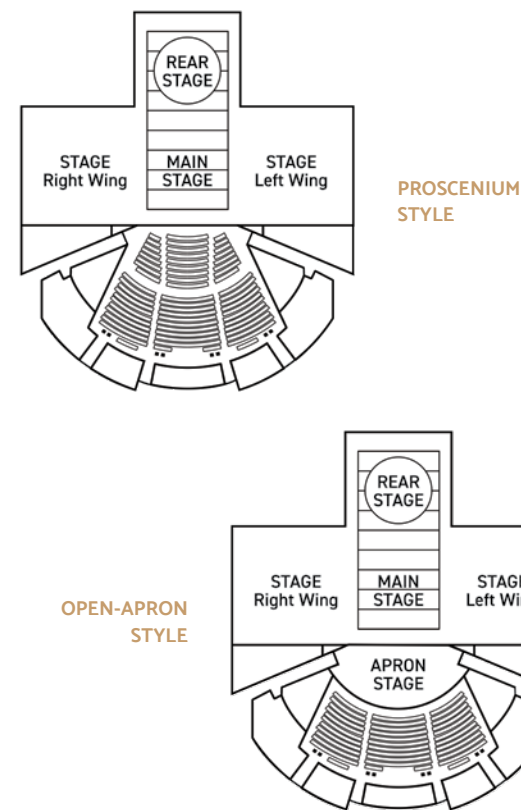
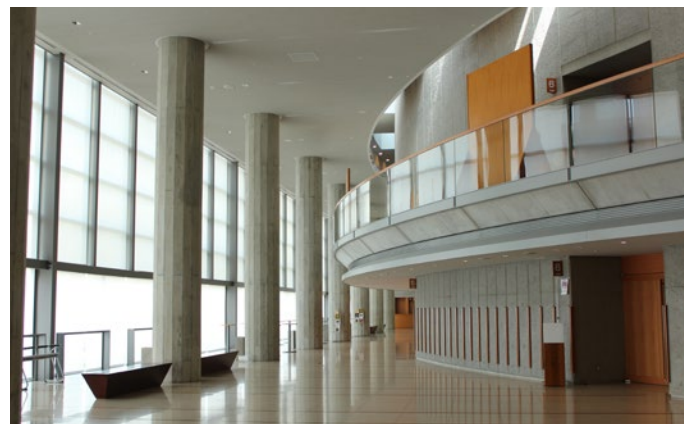




PLAYHOUSE

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.



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

Floor Plan

SEATING CAPACITY	With proscenium arch:
	Total: 1,030 First Floor: 843 Second Floor: 187
	With open stage:
	Total: 1,002 First Floor: 753 Second Floor: 249
	(8 other wheelchair spaces available)
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: 14.58 × 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 -4.50 m



THE PIT

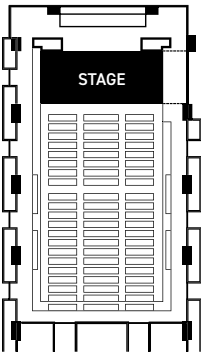
A stage so close, you'll hear the actors breathe. A space so flexible, anything is possible. The Pit is an open-space theatre designed to give the director's imagination free rein. It features a movable floor for both the stage and seating areas. With the ability to move vertically, this floor creates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

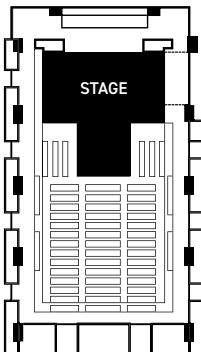
A stage so close,
you'll hear the actors breathe

Floor Plan

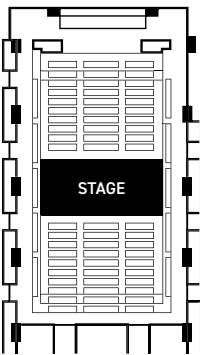
SEATING CAPACITY	Maximum of 468 (depends on the stage layout and depth)
REVERB TIME	0.8–1.0 seconds (with a full house)
FLAT AREA	27.6 × 16.6 m, height of 10 m
MOVABLE FLOOR	25.5 × 12.7 m
SUBSTAGE	8.7 × 3.3 m (includes a stage lift and opening for moving sets in and out)



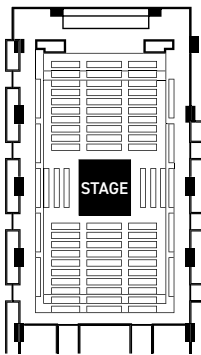
END STAGE



THRUST STAGE



CENTRE 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 principal dancers with the Birmingham Royal Ballet in 2013 and 2014.

In contemporary dance, the NNTT presented Moriyama Kaiji's *Yoroboshi* and Hirayama Motoko'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 2018, the NBJ became the first ballet troupe in Asia to perform *Alice's Adventures in Wonderland* by Christopher Wheeldon which was a co-production with the Australian Ballet.

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 co-production with Germany's renowned Bayerische Staatsoper. The opera premiered in Munich in 2008 and was presented at the NNTT in 2009. Also, in cooperation with the National Centre for the Performing Arts in Beijing, the NNTT presented a concert version of Verdi's *Aida* in both Tokyo and Beijing in 2012.

In 2017, we premiered *Lucia di Lammermoor*, a co-production with the Opéra de Monte-Carlo. This opera showed in Monaco in 2019. The co-production of *Die Meistersinger von Nürnberg* between the Salzburg Easter Festival, the Semperoper Dresden and the Tokyo Bunka Kaikan was premiered in 2019 in Salzburg followed by the Dresden premiere, and it was also staged at NNTT in 2021.

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 collaborations with local theatres, we presented a performance of *Die Fledermaus* in Sapporo in 2020, and *Carmen* in Otsu in 2021. In 2008, we began offering our Educational Programme for High School Students in Kansai. The programme has been hugely popular and has provided students in the Kansai area with the opportunity to experience real opera. Meanwhile, the New National Theatre Chorus performs with various orchestras and at primary and secondary schools with the goal of introducing the charm of live performances of the chorus.

BALLET

The National Ballet of Japan frequently travels the country to share works such as *Cinderella*, *Aladdin*, *The Nutcracker*, *The Sleeping Beauty*, *Swan Lake* and *Alice's Adventures in Wonderland* by Christopher Wheeldon. We also regularly present ballet programmes for children at venues across the country such as *Ryuuguu*, *The Turtle Princess*. Children and people with experience in ballet can 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. Two series – *Dance of Air*, performed in Toyama and Matsumoto, and *Zone*, produced in Niigata – generated a great deal of excitement among fans of contemporary dance. Among the many dance productions performed, the NNTT is proud to have staged Co. YAMADAUN's *Obachetta*, Company Derashinera's *Alice's Adventures in Wonderland*, and Moriyama Kaiji's breathtaking dance piece *NINJA* in many parts of Japan.

DRAMA

NNTT theatrical productions are performed at venues across Japan throughout the year. We presented *Lobby Hero* in Toyohashi, Nishinomiya and Okayama, *Angels in America* in Toyohashi, *The Humans* in Toyohashi and Ibaraki, and *Yakiniku Dragon* in Kitakyushu and Toyama. 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 young artists to demonstrate their outstanding potential 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 Sato Masahiro, a group of experienced, top-class instructors have designed a curriculum that consistently achieves these global

standards. Young singers are trained in vocalisation and acting and receive advanced 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 NNTT, 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

Aiming to nurture world-class dancers

The Ballet School, led by Motojima Miwa, conducts a broad range of training essentials to foster versatile dancers who can perform in various 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, art history, anatomy and notation 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 opportunities for international exchange, including short-term training at 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 prestigious ballet companies.



DRAMA STUDIO

Fostering stage actors of the next generation

The Drama Studio aims to foster stage actors with clear enunciation in Japanese and powerful physical expression to lead the next generation of dramatic arts. Led by Miyata Keiko, a team of directors and specialists in drama from in and outside Japan have developed a comprehensive and practical curriculum of training for actors including voice, movement,

singing, Japanese and Western dance, combined with actual experiences in performing on stage. During the three-year course, students attend classes held at the studios in Nishi-Shinjuku and the rehearsal rooms of the NNTT. Graduates go on to perform in NNTT productions and numerous other theatres in Japan as well as in films, television and other media.

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



SATO Masahiro
DIRECTOR
OPERA STUDIO



MOTOJIMA Miwa
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.



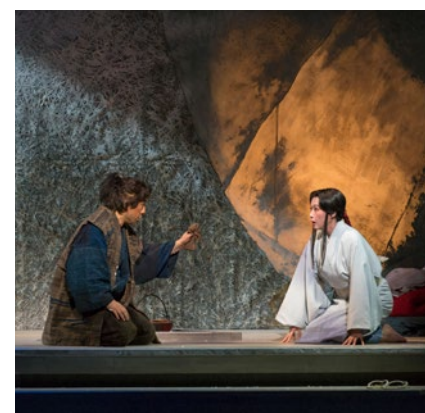
BALLET FOR CHILDREN

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. Children full of curiosity and sensitivity experience the wonder of the performing arts, where ballet, music and drama are in harmony.



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 *Moriyama 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

performing 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. 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.



In addition to world-class dancers, singers and actors, the New National Theatre, Tokyo is proud of the hard-working set designers,



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

carpenters, costume designers and others 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 repair of sets and props takes place.

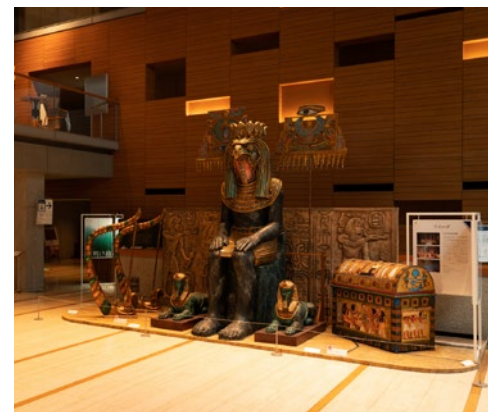
STAGE SET & DESIGN CENTRE

EXHIBITION

In 2019, the NNTT has launched the theatre exhibition called "Hatsudai Art Loft". Scaled stage, models, costumes and stage sets from our productions are displayed in the public space on the first, second and third floor of the building. The exhibits are changed periodically so that visitors can make new discoveries every time they come to the theatre. Through this project, the NNTT also works on

preservation and repair of stage costumes as cultural resources.

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.



EVENTS & TALKS



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

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. The NNTT lecture concerts are also highly acclaimed, where Ono Kazushi, the Artistic Director of Opera, illuminates the enduring appeal of opera – accompanying musical excerpts performed by singers.

Drama fans also have 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.



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.



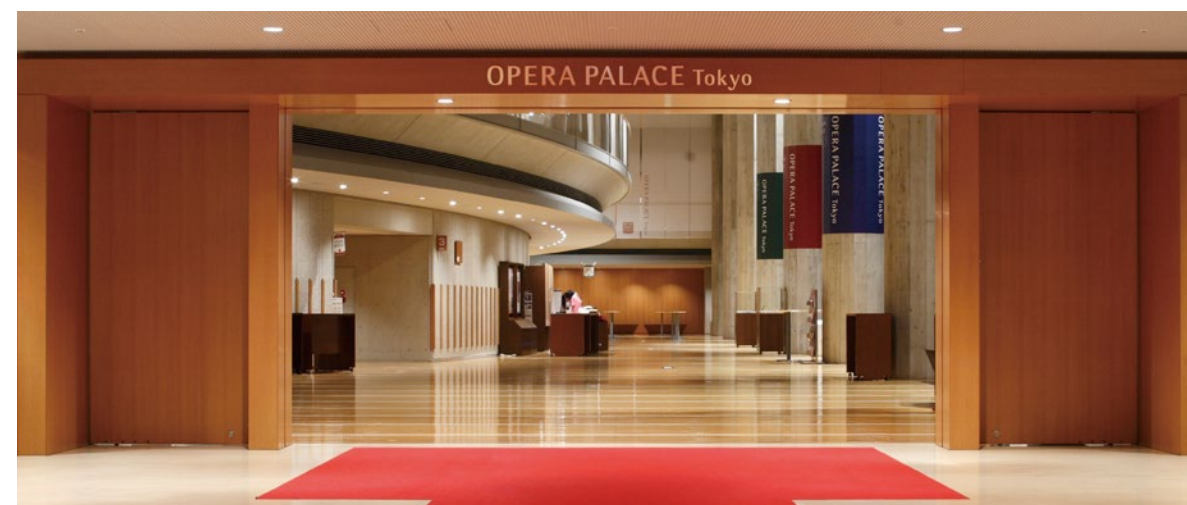
FUNDRAISING ACTIVITIES

- 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.

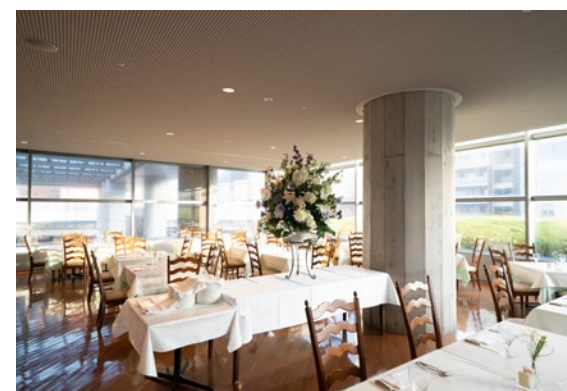
GUEST SERVICES



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.

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.



Maestro is a restaurant on the 3F of the theatre where you can enjoy authentic Italian cuisine. There is a pre- and after-theatre menu, whether you wish to dine before or following a performance. Also, at times there is even a special intermission menu, depending on the performance.

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.

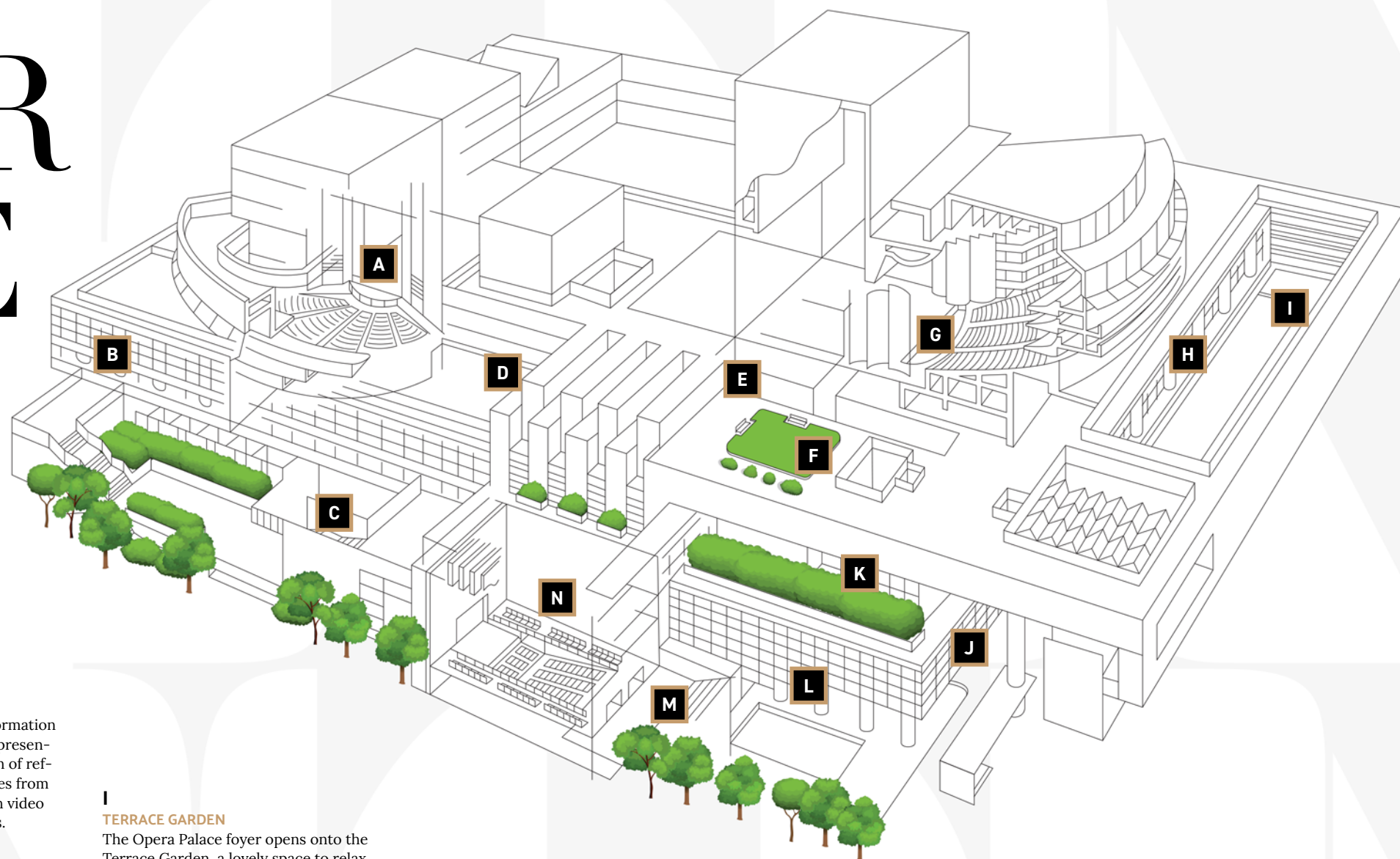


Also, in each of our theatres, staff is on hand to guide those needing special assistance, such as the elderly, persons in wheelchairs, or those with service dogs, and to provide kids cushions when needed. Additionally, the foyer is furnished with chairs and tables, where guests can relax.

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 rehearsal rooms of varying sizes. 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 various rehearsal rooms, including two large rooms for opera, two rooms for drama, a ballet rehearsal room, and a number of studios.

D

KIDS ROOM: DO-RE-MI

The NNTT offers a nursery service for patrons with children.

E

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.

F

ROOFTOP GARDEN

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

G

OPERA PALACE

Ranking among the world's finest, the Opera Palace is a proscenium arch theatre designed according to European architectural standards.

H

OPERA PALACE: FOYER

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

I

TERRACE GARDEN

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

J

POND

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

J

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.

J

HATSUDAI ART LOFT

On the first to third floors, stage models, costumes and stage sets are on display as 'Hatsudai Art Loft'.

K

RESTAURANT: MAESTRO

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

L

BOX OFFICE

Located in the main entrance area. The Box Office sells tickets and provides information about productions.

L

THEATRE SHOP

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

M

THE PIT: FOYER

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

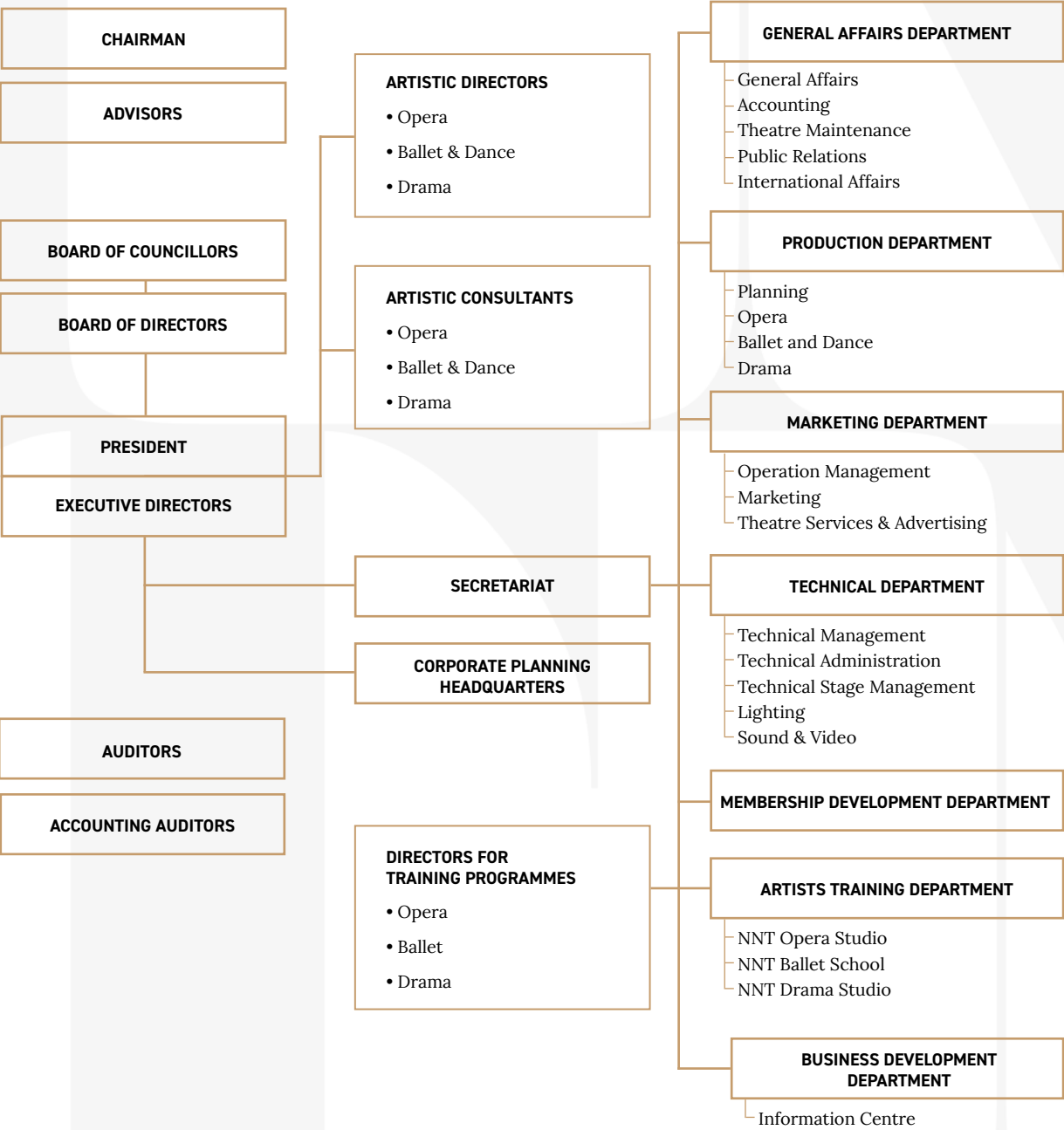
N

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 Box Office

Open all year-round, except for 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.

Email: opera09@nntt.jac.go.jp

CLUB The Atré (NNTT Membership)

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

- 1) Priority booking, and a member's discount,
- 2) Access to information on NNTT productions via The Atré newsletter available only to members,
- 3) Access to our awards programme, and invitations to dress rehearsals and performances.

For applications and inquiries, please contact:

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

CLUB The Atré website: www.nntt.jac.go.jp/atre (Japanese only)

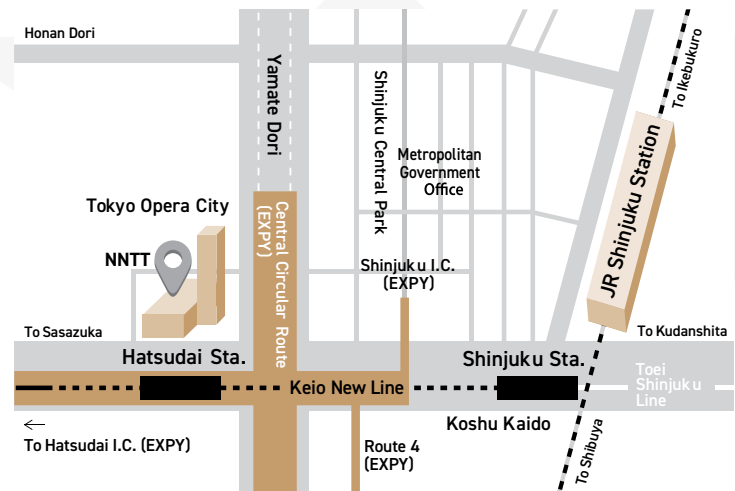
GETTING TO THE NNTT

BY TRAIN: The NNTT is just a minute's walk from Hattodai 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 Hattodai exit off Route 4 (Metropolitan Expressway), and Nakano-Chojabashi exit of the Central Circular Route (Metropolitan Expressway).

BY BUS: There are stops near Hattodai 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: 19,489 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), KATO Hajime, SAEGUSA Chikashi / TERASHI Masahiko (Opera performances), SETO Hidemi, OKUDA Yoshitomo (Ballet performances), SHIKAMA Takashi (Ballet & Dance performances, Ballet School), MIYAGAWA Maiko, TANAKA Aki (Drama performances)

