

**“Open Research Center Project”, specially subsidized
by the Ministry of Education, Culture, Sports, Science and Technology**

A Survey of the Management of Opera Theatres and Companies,
as well as Approaches to Cultural Policies in Japan,
Based on Comparative Analysis and Survey of the Current State of Opera Theatres Around the World

Open Lecture

One Hundred Years of Opera in Japan

February 8, 2004 & March 6, 2005

Lecture Transcript

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Open Lecture

One Hundred Years of Opera in Japan I

13:00 – 17:00, Sunday, February 8, 2004 at Ginza Gas Hall, Tokyo

Opening Address

Kiyoshi Igarashi

President of Showa University of Music and Director of Opera
Research Center at Showa University of Music

Part 1 The History of Opera in Japan from the Meiji Period (1868~1912) to 1952

Lecturer

Keiji Masui

Music Critic

Hiroshi Watanabe

Professor at the University of Tokyo

Part 2 Japanese Operatic Works

Panelists

Norikazu Sugi

Representative of New Opera Production

Kyosuke Shimoyakawa

Managing Director of the Japan Opera Foundation

Prof. Saburo Nomura

Musicologist

Minoru Miki

Composer

Moderator

Reiko Sekine

Music critic, Researcher at Opera Research Center, Showa University
of Music

Chairperson

Kyoko Takenami

Associate Professor at Showa University of Music

<About the Open Research Center Project>

The Opera Research Center of Showa University of Music has been receiving a special subsidy for the Open Research Center Project from the Ministry of Education, Culture, Sports, Science and Technology since 2001.

This project has been undertaking surveys of the current state and management systems of opera theatres and companies around the world to propose new policies for the promotion of culture and arts in Japan.

<About This Open Lecture>

The first complete opera in Japan was performed in 1903. One hundred years later, performances of opera in various forms are attracting enthusiastic audiences throughout the country. In this symposium, Mr. Keiji Masui, author of many books on the history of opera in Japan, was invited, along with Prof. Hiroshi Watanabe, to share some insights with the audience on the early history of opera in Japan. Prof. Saburo Nomura and Prof. Minoru Miki were also invited as guests to discuss the current state of opera production in Japan and how Japanese operas are being evaluated internationally.

<Research Project Participants 2003-2004>

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NEKI, Akira	Professor at the Tokyo National University of Fine Arts and Music
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WATANABE, Michihiro	Professor Emeritus at Showa University of Music

Part 1

The History of Opera in Japan from the Meiji Period to 1952

Chair: Good afternoon, everyone. Thank you very much for attending our open seminar. This seminar is presented as part of the Open Research Center Development Project, funded by the special subsidy of the Ministry of Education, Culture, Sports, Science and Technology (MEXT). The title of today's seminar is "One Hundred Years of Opera in Japan I." We will look at the history of opera in Japan.

First, a few words of greeting will be presented by Professor Kiyoshi Igarashi, President of Showa University of Music and Director of Opera Research Center of Showa University of Music. (Applause)

Igarashi: Ladies and gentlemen, on behalf of the organizer, I would like to present a few words of greeting to welcome you to today's special open seminar of the Open Research Center, funded by the Ministry of Education, Culture, Sports, Science and Technology.

This seminar is part of a five-year research project covering the current state of major opera houses around the world as well as theatres, organizations featuring opera, and various cultural and artistic activities in Japan. Last year was a commemorative year for the operatic community in Japan, as the year 2003 marked the hundredth anniversary of the first performance of a complete opera by Japanese artists. To commemorate this anniversary, we will have the opportunity today to listen to discussions on the one hundred years of opera in Japan.

The first part of the seminar will consist of a discussion between Mr. Keiji Masui, the author of *The History of Opera in Japan until 1952*, edited by the Opera Research Center of Showa University of Music, and Professor Hiroshi Watanabe from Tokyo University, who has conducted extensive research on the musical developments of modern Japan. We are looking forward to listening to their insights.

The second part will consist of a panel discussion on the current state and future development of opera production in Japan with Prof. Minoru Miki, the composer, Prof. Saburo Nomura, the music critic, Mr. Norikazu Sugi, who has been involved with newly composed operas since his days at NHK, Mr. Kyosuke Shimoyakawa, executive director of the Japan Opera Foundation, and Ms. Reiko Sekine, the moderator for the panel. They will be discussing the next one hundred years of opera in Japan. Professor Hiroshi Oga was also scheduled to attend today's panel, but, quite regrettably, certain unavoidable circumstances prevented him from joining us today.

Your cooperation has made it possible for the content of today's open seminar to be very rich, for which I am deeply grateful. And, last but not least, we are most appreciative of the special assistance provided by the Ministry of Education, Culture, Sports, Science and Technology. Thank you very much for attending our seminar today. (Applause)

Chair: Now, let us begin with Part 1. Mr. Keiji Masui, the music critic, and Professor Hiroshi Watanabe from The University of Tokyo will discuss the history of opera in Japan from the Meiji Period (1868-1912) to 1952. (Applause)

Watanabe: Good afternoon, everyone. We will now begin with Part 1. As Prof. Igarashi already mentioned, Mr. Masui has recently published a book entitled *The History of Opera in Japan until 1952*, which has led to today's discussion. Mr. Masui is an authority in the field of Japanese opera history starting with the Meiji period, as exemplified by his numerous publications, including *Japanese Opera: From Meiji to Taisho*. His latest publication traces the history of opera in Japan up to 1952, and I would like to take this opportunity to hear more of Mr. Masui's insights.

I myself am not an expert in opera studies—my primary interests lie in Japanese musical culture as a whole, particularly viewed in terms of modernity in Japan and the process of modernization. As part of my research, I examined the Takarazuka Revue Company at an early stage in its development, which gave me the opportunity to become acquainted with Mr. Masui. Since I am not a specialist in the field of opera studies, today I would Mr. Masui to be the primary speaker, and I will add comments from the perspective of cultural history or cultural studies.

First, please look at the two-page handout entitled “An Overview of the History of Opera in Japan until 1952” (p.57). Before beginning to examine the finer points, I would like to ask Mr. Masui to present us with an overview of Japanese operatic history, using the points he has so ably summarized—a topic that would easily fill a book or two. Later, we will discuss more specific points, which are listed in the second sheet. Also some old recordings will be played later. In fact, many very old recordings are available and, even if the quality of the recordings and the performances contained in them are, if you will pardon me for saying so, less than adequate, we can still find aspects of these performances that are both amazing and unexpected, which at times surpass our present ways of thinking. I would like to use these aspects as hints and focal points for our subsequent discussions.

But, first, please understand that our time is limited and we may not be able to listen to and discuss all of these materials today.

Now, I would like to have Mr. Masui discuss the overall picture of the history of opera in Japan. The title of his recent publication and today’s seminar both specify the year 1952 as an end point, which seems to reflect his particular perspective on the history of opera in Japan. I would like him to include in his discussion an explanation of what happened in the year 1952 and what perspectives can be gained by using that year as a turning point.

Masui: Thank you. Now, please look at the handout containing the overview. I’ll start by giving you a summary of that overview. Historical records indicate that, during the Edo period (1603-1868), the Dutch in Dejima, Nagasaki, presented comic operas to Japanese audience. During the Meiji period, many operettas and musical dramas were performed by itinerant performers and foreign amateurs staying in Yokohama and other foreign settlements. In 1903, students graduating from the Tokyo Music School (now Tokyo National University of Fine Arts and Music) famously premiered *Orpheus* (C. W. Gluck’s *Orfeo ed Euridice*) on stage. Two years later, *Roei no yume* (*Dream at a Bivouac*), a sort of musical drama composed by Sueharu Kitamura, was played at the Kabukiza Theatre. Subsequently, four newly created operettas were performed in succession. In 1911, the Teigeki (Imperial Theatre), the first modern theatre in Japan, opened, including an opera department which presented three newly created operas. In 1906, a troupe called the Bandman Musical Comedy Company began to make annual trips to Japan. This troupe introduced popular musical comedies to their Japanese audience. It was during this part of the Meiji period that Japanese people first became acquainted with opera.

Next, in the Taisho period, Teigeki hired a choreographer named Giovanni Vittorio Rosi to manage opera performances. He conducted several incomplete segments of operas and operettas, but these performances did not go well, and, in 1916, the opera department of the theatre was closed. Rosi then started the Royal House, a small theatre, in which he organized the first performances of European-style operettas.

However, this project also ended in failure. He lost everything within two years and left Japan for the United States. The famous Asakusa Opera began performances almost simultaneously with the start of Royal House. They presented musical comedies and variety shows, and included adaptations of classical operas and operettas in them, for small admissions charge at small theatres. They were initially a great success among young people, who were attracted to their novelty. However, these audiences soon grew tired of cheapness of these productions and, following the economic downturn and the Great Kanto Earthquake, Asakusa Opera disappeared. An important event towards the end of the Taisho period was the arrival of real operas, beginning in 1919 with the Russian Opera Company and the Carpi Opera Company—two full-fledged traveling opera companies which toured Japan almost every year. Also, in 1915, Tamaki Miura successfully played the title role in *Madama Butterfly* in London, followed by performance in cities in the United States, making her the first internationally acclaimed Japanese opera singer. This brings us to the end of the overview of the Taisho period.

The third era is the Showa period before and during World War II. Overseas opera companies, including the Russian and the Carpi companies mentioned earlier were hit hard by the downturn in the economy and ceased to visit Japan after the visit of the San Carlo Opera Company in 1933. However, under the influence of these overseas companies as well as lessons learned from Asakusa Opera, a growing desire for a more authentic opera performances began to emerge, leading to various attempts, including the establishment of a group known as the 'Vocal Four,' presentation of Kosaku Yamada's original operas, and official performances of *La Traviata*, *Madama Butterfly*, and others. The most significant of these performances was *La Bohème* performed by Yoshie Fujiwara in June 1934, which led to the formation of the Fujiwara Opera Company, a group that is still thriving today. In 1938, Tamaki Miura made returned to Japan and became involved in various activities. Against this background of numerous operatic activities by various groups, the National Opera Association was organized for the purpose of supporting the creation of new operatic works. The Fujiwara Opera Company established itself as a creditable opera company in 1939 and was consistently active. In 1940, *Yoake (Dawn)*, by Kosaku Yamada was performed at the 2600th anniversary of the Japanese Empire in 1940. In 1939, Manfred Gurlitt, a German opera conductor, came to Japan to escape Nazi persecution. With his assistance, the Fujiwara Opera was able to perform *Aida*, *Lohengrin*, and other operas in an authentic fashion, but the company was soon forced to cease operations entirely following the outbreak of war and the subsequent deterioration of wartime conditions.

After the war, in January 1946 – that is, less than six months after Japan's surrender – the Fujiwara Opera put on a production of *La Traviata* at the Teigeki, which had survived the bombing. The tickets sold out in only a few hours and all subsequent performances, including *Carmen*, turned out to be great success. In the next year, 1947, *Tannhäuser* set an unprecedented attendance record, filling every seat in the house for the entire 25 performances that ran for 23 consecutive days. In addition, Miho Nagato, a graduate of the Tokyo Music School, started an opera company with *Madama Butterfly* at the Tokyo Theatre, another theatre that had survived the air raids. These performances also enjoyed great success. This ushered in a period of competition between the Fujiwara and Nagato opera companies. Subsequently, however, both were hit hard by the introduction of a 100% admission tax, and became mired in financial difficulties. For a long period after this, it was a struggle for them to create any kind of breakout hit—they tried splitting up troupes and

creating new ones, and even tried changing the format of their performance. Important events in this period included the establishment of the opera department during the reorganization of the Tokyo Music School into the Tokyo National University of Fine Arts and Music and the establishment of Nikikai in 1952, primarily comprised of graduates from the University. Together, they significantly advanced the serious study of opera in Japan. Following the conclusion of the San Francisco Peace Treaty, international exchanges resumed, including the visits of Hiji (Hisako) Koike, Gerhard Husch, and many other singers to Japan, while the Fujiwara Opera visited the United States. Naturally, students started studying abroad as well. The Korean War accelerated Japan's economic recovery, enabling the world of Japanese opera to enter a new era. This is the overview of the history of opera in Japan up to 1952.

Watanabe: Thank you very much. What is particularly interesting to me is that the year 1952, as you have just mentioned, is the year in which Nikikai was established. The word *Niki* ("second period") in that name seems to imply the significance of the year. Could you please elaborate on the importance of that year?

Masui: I think that, when we look back now, we can say that the period up to the establishment of Nikikai in 1952 constituted the first period for opera in Japan. This view is justified by a variety of facts. For example, opera performers were hardly paid during that period. Subsidies from the national government were nonexistent. The admission tax was 100% or even 150%. Suppose a ticket is 50 yen; you would have to pay an additional 50 or even 75 yen. Under such circumstances it was impossible to make a profit. Consequently, opera performances were what would now be viewed as amateur performances. With the establishment of Nikikai and the Tokyo National University of Fine Arts and Music, certain movements were starting to gather some momentum toward the establishment of more organized opera productions in Japan, but there were many stumbling blocks along the way. In other words, this was the age of dilettantes.

It was only in the Heisei period, which started in 1989, that corporate and government subsidies started to appear and overseas exchange visits became common, during the economic boom in Japan. The physical constitution of the average Japanese person also became more robust, and there even seems to be certain changes in the character of the Japanese in general. It was not until the Heisei period that all such changes came together to contribute to realization of semi-professional performances. You may think that I am very severe, but I still hesitate to use the word 'professional' in the fullest sense of the word.

Watanabe: Thank you very much. In that sense, then, the year 1952 can truly be regarded as the starting point for professional opera in Japan, and the years prior to that may be deemed as a preliminary period. This, however, should not be taken to mean that it was somehow primitive or incomplete, for reasons we will discuss later. It is too simplistic to assume that everything in this preliminary period was 'incomplete' and was rectified with the arrival of things that were 'complete' in the subsequent period. Things were more complicated, and that is why we study history. Later, we will clarify these points in more concrete terms.

The overview just presented by Mr. Masui was a very succinct summary and you may now feel quite satisfied, thinking that you have heard all you can about the history of Japanese opera. However, there is an abundance of interesting subtleties, and I recommend that you purchase and read this publication. Since we do not have enough time today to cover all of them, we would like to touch on as many of such details as possible.

First, Mr. Masui mentioned the opening of the Teigeki in 1911, and the simultaneous establishment of

the opera department. We have today an audio record of a performance by the original orchestra and singers of the Teigeki. This piece, *Domburako*, which is at the top of the list in your handout, was composed by Sueharu Kitamura, who also composed *Roei no yume* mentioned earlier. We will discuss the details of this piece with Mr. Masui in a moment, but let us listen to *Domburako* first.

(Sample piece: from *Domburako* composed by Sueharu Kitamura)

Watanabe: I am guessing many of you feel that what you have just heard is quite strange. Could you provide some context for us, Mr. Masui?

Masui: The Teigeki orchestra was formed less than a year before the opening of the theatre. Most of the members were mere amateurs, not music school graduates. Baku Ishii wrote in his autobiography that he had never before touched a musical instrument. When he joined Teigeki, he was suddenly handed a violin and told to play it. Instead, he took it to a pawn shop. Next, since he was a large man, he was told to play the contrabass, but once again he quickly gave up. Then, he gained employment as a singer in the opera department. The try-out was just a voice check and a test of musical intervals, after which he was accepted as a singer. Later, when Rosi, who we mentioned earlier, was brought in as the manager of opera, he and Mr. Ishii came into a conflict. He was not a good singer anyway and, consequently, he acted more as a dancer than as a singer. As a result, he quit Teigeki and went on to become a very influential figure in the Japanese dance scene. Subsequently, Mr. Ishii played a central role in the Asakusa Opera, which we may have time to discuss later. The piece we have just listened to, *Domburako*, was composed by Sueharu Kitamura in 1912, the year in which the Meiji period ended and the Taisho period began. It was written and published very quickly, and a performance was recorded in the next year, which is what you have listened to. One of the singers, the female lead, was Kitamura's wife. As is apparent from their singing, both the singers were practically amateurs. Yet their performance was recorded and sold. *Domburako* was also the first piece played by the Takarazuka Revue Company in its first performance. That was when the piece was performed more as an opera.

Watanabe: As the title, *Domburako*, suggests, or as may be apparent from the words, the story is about Momotaro—a fairy tale intended for children.

Masui: That's correct. The original work as created by Kitamura was not really intended to be an opera; he merely mixed some songs in dialogue. As I mentioned earlier, the work he was best known for was *Roei no yume*. That was his first work, originally composed within a genre called "epic school songs". It was then suggested that it might be interesting to make a drama out of it to be performed at Kabukiza, so the piece was made into a musical drama, which then became a big hit and came to be regarded as the first Japanese opera. A lot of things in the Meiji period happened in a similar, somewhat ad-hoc fashion and many creative works were performed. *Orpheus* became famous as the first opera that was performed in Japan, but subsequently a steady stream of original works appeared.

Watanabe: Considering the circumstances we heard about today, it seems understandable that the performance was technically immature. Since this was composed as a tune intended for children, we should not surmise that it is representative of the entire operatic world of the time, although this recoding happens to

be what remains after many years. That would be an overgeneralization. Also, despite the lack of maturity in the performance, it is simply amazing that an opera department was established in Teigeki, which itself opened at so early a stage in Japan's modernization, and that the orchestra and opera performers, although still amateurish, were directly employed by the theatre. Even now, there is an argument over whether or not to create an opera house with a permanent staff when venues like the New National Theatre, Tokyo are built. I think it is simply amazing that all these things were created and performed at such an early stage. What do you think, Mr. Masui?

Masui: I agree. The circumstances leading to the establishment of the Teigeki go back to 1906, when the Prince of Wales visited Japan and was invited to the Kabukiza. At that time, all the seats there were traditional box seats, and all the tickets were distributed to *ochaya* ("tea houses"), and the audience enjoyed the shows while eating and drinking. The system was similar to that currently employed at *sumo* tournaments. People in those days worried that the foreign prince might have found this situation unsophisticated, giving him a bad impression of Japan. This became a major issue, and convinced people to work hard to create a modern theatre., which is how Teigeki was born.

From the outset, there was a fixed orchestra box in the Teigeki so that they could play orchestral music at any time. Additionally, because there were practically no actresses at that time in Japan,—of course, Sadayakko was already famous, but there were no other actresses—Teigeki trained actresses and, further, created the opera department, which was at first merely a collection of amateur. The same was true of the orchestra and singers, for that matter. But they were all properly paid every month. In that sense, they were full-fledged professionals. That status later became an exception. For example, singers around 1952 were not paid as professionals. I once heard Ms. Kiyoko Otani, who is still very lively, say, "I don't remember being properly paid." That was the state of opera in Japan around 1952, which is easy to imagine if you consider the prohibitive admission tax at the time. Teigeki aimed to create something impressive by imitating foreign countries.

Watanabe: You have just mentioned how foreign countries were imitated and foreign guests needed to be entertained. A brochure issued by the Teigeki in 1918 entitled "About the Imperial Theatre" refers to "a theatre capable of maintaining a good national reputation and providing proper entertainment for distinguished foreign guests." Apparently, the intention was to build a theatre that could be proudly presented to foreign dignitaries. As for the management system, it was imperative to introduce a modern system similar to those commonly applied to European theatres, instead of the one used for the traditional Kabukiza, in order to contribute to the modernization of the country. In European countries, theatres owned by the royal families were likely to be opened to the general public in the process of modernization, which is why sometimes even small cities in Europe have opera houses. However, this should not be viewed as a matter of cultural sophistication. Rather, the establishment of a modern theatre was intended to be part of developing the appearance of a modern state.

Another surprising fact is that original pieces, however immature they may have been, were created even in this early period. We tend to think that they were preoccupied with imitating foreign countries, but in fact original pieces continued to be created throughout that period. This is a point we will discuss later, but, attempts to create distinctly Japanese works for overseas audiences or to firmly establish a Japanese identity

in the world of opera undeniably existed as an undercurrent.

Another interesting point is that, in Japan, the Teigeki was a private enterprise. This is different from European theatres, which are commonly built as national or state-funded institutions. In Japan, operatic culture was not nurtured at the initiative of the Tokyo Music School or other public institutions. This is the next point I would like to introduce with an example piece. This is the second in the list you have; an aria from Act 2 of *Madama Butterfly*, performed by Adolfo Sarcoli. Please listen to it first, and then we will have Mr. Masui discuss it.

(Sample piece: Aria from Act 2 of *Madama Butterfly*, sung by Sarcoli)

Watanabe: I apologize about the sound quality. You may be afraid that our ears would be damaged by the time Part 1 is over. Mr. Masui, would you comment on who Sarcoli was and how to interpret the performance we have just listened to?

Masui: Sarcoli came to Japan almost simultaneously with the establishment of Teigeki. It was around the time of the Chinese Revolution of 1911 and the collapse of the Qing Dynasty. Sarcoli's original intention had been to go to China, but he changed his plans and came to Japan instead. At Teigeki, he first sang the duet from *Cavalleria rusticana* on stage with Tamaki Miura. This was the start of a movement to present full-scale opera performances at the Teigeki.

Sarcoli did not take a teaching position at the Tokyo Music School but continued until his death to teach music in Japan in the private sphere. He was not affiliated with the Tokyo Music School probably because the School was overwhelmingly in favor of the German style of music. This point may come up again in our discussion today. The entire country was favorable to all things German, and most of the music teachers were German. When Sarcoli came to Japan, his arrival represented the first entry into Japan of the Italian style. Subsequently, after Tamaki Miura and Yoshie Fujiwara started their professional careers, the Italian style began to take root in Japan. In many respects, Sarcoli deserves great attention.

The song we have just listened to is not in the original key; Sarcoli sang one key below the original. In those days, most singers adjusted the keys lower to suit their voices as a matter of course. A notable exception was Yoshie Fujiwara, a sample song of whom we may have time to listen to later. On the record in which Yoshie Fujiwara sang *Che gelida manina*, he sang the high C, as written. As far as I know, he was the only pre-World War II singer who could sing a high C.

Watanabe: Thank you very much. After listening to the recording, I think we can all agree with Mr. Masui when he said yesterday that he had been shocked at how terrible it had been when he had listened to it again. Certainly, it was bad. But in addition to performing on stage, Sarcoli played an important role in popularizing musical instruments like mandolin and guitar, even if he did not actually introduce them to Japan.

Masui: Indeed, the mandolin became quite popular. In fact, it was during the Taisho period that mandolin and guitar gained popularity in the field of western music among the Japanese, contrary to common belief. Mandolin, guitar, and harmonica all played important roles in supporting the development of music as we know it in modern Japan.

Watanabe: I see. But putting the issue of his technical prowess as a singer aside, Sarcoli was an influential

figure as a teacher. Most of the Japanese singers who went abroad in subsequent years had studied under him.

Masui: That's right. As I mentioned earlier, the Italian school in music education at that time was linked to the private sector, as opposed to the public sector, where the then Tokyo Music School dictated the development of the field with their preference for the German style. The Italians, such as Sarcoli and subsequently Dina Notalgiacommo (1890-1958), taught in the private sector. They might not have been in the foreground, yet they had a great influence nonetheless. Yoshie Fujiwara, who was at one time affiliated with the Asakusa Opera, went to Italy in order to bring elements of Italian opera back to Japan.

At the Tokyo Music School, students played *Orpheus* once during the Meiji period, but the Education Ministry found it distasteful to see a young man and woman in each other's embrace late into the night. As a result, after *Orpheus* all opera performances by Tokyo Music School were prohibited. There were several exceptions; in the Showa period, Klaus Pringsheim (1883-1972) came to Japan and put on a minor production of *Der Jasager*, in which Ichiro Fujiyama took part. However, in general, before the end of the war, public educational institutions could not perform operas on stage.

In contrast to this trend in the public sector, Sarcoli initiated the trend in the private sphere, as along with the Asakusa Opera, Yoshie Fujiwara, and Notalgiacommo, all of which greatly influenced present-day Japanese opera.

Watanabe: Thank you very much. I mentioned earlier that, while in European countries the governmental authorities built and promoted opera houses as state policies, in Japan, although the Tokyo Music School was a dominant force in the development of musical culture, it seems that opera was not considered as being necessary in this process. In other words, it did not come under the scope of music.

Come to think of it, even in Western countries it is not clear whether opera is generally treated as music. For example, in cities like Berlin and Vienna, there are magazines, comparable to our Ticket Pia, which advertise events. In these magazines, opera is not listed under "music," but under "theatre."

So from a cultural perspective, opera has not always been treated as music in the respective national systems. In Japan, the exclusion of that portion of the musical spectrum left a gap not filled by the culture promoted by the state. Conversely, things that could not be controlled by the Tokyo Music School leapt into the Japanese operatic culture, which came to be largely represented by the Italian style due to influences such as Sarcoli. As a result, various interesting characteristics emerged that were distinct from the musical culture promoted by the Tokyo Music School.

Masui: As you have just mentioned, it may sound strange, but opera is, even now, not treated as music. Overseas newspapers have separate sections for "music" and "theatre," and opera is not included in the former. It is not that opera is inferior in terms of artistic value, but it means that opera can be considered, in a sense, as entertainment, that it is something to enjoy. Japanese people have tended to regard opera not as something enjoyable or fun, but as something to study or work seriously on.

I am not sure of the exact year, but in the early Showa period, Mitsuru Ushiyama, who was an influential figure as a critic before the war, lavishly praised an opera titled *Ochitaru-Tennyō* (*Fallen Goddess*), by Kosaku Yamada, performed at the Kabukiza. Toward the end of his commentary he said that it had been outrageous to see some impatient people in the audience walk out before the finale, lacking the

necessary humility to try to study the work. In other words, there was a strong consensus to the effect that opera should be viewed as something to study, not to enjoy. This notion still seems to be shared by many people in Japan. It may be similar to a kind of infatuation with brand names. The definitive assumption among people to the effect that opera was something good or valuable started from the very beginning, with *Orpheus* in 1903. At that time, the notion that Wagner's music or art was valuable beyond measure infiltrated into the general public, some of whom praised Wagner without even being familiar with his works. At first, they had wanted to play Wagner, but that turned out to be beyond their technical capability. So, instead of Wagner, they put *Orpheus* on stage. And that was the beginning of opera performance in Japan.

In other words, from the very beginning, Japanese people have viewed opera not as something to be enjoyed, but as something to be revered or as something worth studying. This basic notion has been kept alive ever since, and affected their perception of not only opera but also music, which has consistently been regarded as something we should study, rather than something capable of being enjoyed. This sense of value continues to make its influence felt even today.

Watanabe: Speaking of something to enjoy, subsequently a certain undercurrent stirred in the Teigeki and the Royal House of Rosi, which failed as mentioned earlier, and seemed to flow into the Asakusa Opera. This current seems to typify the approach which focused on creating something to enjoy. Why don't we pause here to listen to an example from the Asakusa Opera. Would you play 'Oteku-san' now?

(Sample piece: 'Song of Oteku-san' from *Kafe no yoru (Night at the Café)*)

Watanabe: This is actually quite a long piece, and some interesting portions are yet to come, but as we are pressed for time I have to stop here. Would you provide us with some commentary, Mr. Masui?

Masui: The part of this song in which we can enjoy the music per se is a march, *Wien bleibt Wien*, by Johann Schrammel. The strange sound we heard before and after the music, which sounded like "ta-ta-ta, ta-ta-ta," was added by a Japanese composer or arranger. "Song of Oteku-san" became very popular, and was used in *Kafe no yoru*, which was a big hit for the Asakusa Opera. But that song was originally created by Taro Masuda, an executive of the Teigeki, while he was passing an enjoyable evening with several geisha, which was then incorporated into *Night at the Café* by Kouka Sassa. This work uses melodies from *The Last Rose of Summer* and *Funiculi-Funicula* in the later sections. In fact, the main parts of this work are made entirely of parody songs.

At the Asakusa Opera, many pieces were composed by shortening overseas operas or by replacing songs with dialogues. At the same time, they also produced Japanese-style musical comedies, most of which did not use originally composed music but put words onto already-composed melodies. This practice was not limited to the Asakusa Opera, however. *Domburako*, which we have just heard, was originally composed by Sueharu Kitamura, but many of the pieces played at the Takarazuka were made by putting words onto music that had already been composed. Ichizo Kobayashi, the renowned founder of the Takarazuka, put several pieces on stage there, but he himself said that all of them were made by combining various pieces already in existence. Although many of the pieces performed at the Takarazuka claimed to be original compositions, they were actually arranged from overseas originals. As for *Night at the Café*, which we have just heard, it

was similarly consisted of preexisting music, although it is recorded as having been “composed by Kouka Sassa.” As I explained earlier in connection with the Teigeki, most members of Asakusa Opera were amateurs, but they were accepted by the audience without qualms. That is why their performances were at the level we have just heard.

Watanabe: Listening to this, we tend to think that Japanese people were not mature enough to compose music or that they lacked the awareness of copyright and felt free to use works from overseas unscrupulously. Of course, such views might be justified in a certain sense, but another viewpoint should be kept in mind as well—that the practice of rather freely putting words to the already composed, well-known music was a very traditional method of creating music in Japanese musical culture. Japanese folk songs, for example, are a case in point. Take *So-ran-bushi* and other folk songs for instance. Even though specific lyrics now seem to be fixed to specific melodies, such fixed compositions became the norm only in and after the Taisho period. When you look at various books of folk song lyrics, it is apparent that a single song had numerous different versions of lyrics and that lyrics could be matched freely with other songs. For example, the words of *So-ran-bushi* and those of *Esashi-oiwake* were easily intermingled. Lyrics like these were never fixed to one particular tune. In other words, putting different words to preexisting melodies seems to have been the conventional method of music composition in Japan.

Let me tell you a story. There is a high school in Iwate Prefecture named Morioka Ichikou. The school song is, surprisingly, based on the melody of *Gunkan March (Warship March)*. The high school baseball team once made it to the national championship tournament at Koshien Stadium many years ago, which surprised everyone. I mean no disrespect, of course, to anyone in the audience who happens to be a Morioka Ichikou graduate. Because they won their first game, the school song was played in the stadium, and all the spectators there were astounded. There happens to be a student from Morioka Ichikou in my university, and I had a chance to ask him about it. According to a story that has long been handed down, the person who was alleged to be the composer of the school song happened to hear *Gunkan March* played in a port or somewhere else, and, liking it, used it as a as the melody of the school song. It was not simply that he was incapable of composing a song or that he was technically immature, but it may well be surmised that this was how songs were assumed to be made back then.

This is merely my personal opinion, but the great success of the Asakusa Opera seems to be part and parcel of general perceptions arising from the conventional manner of music creation in Japan, as opposed to the grandiose approach of performing something perceived to be valuable brought in from abroad. Compared with the poor financial performances of Teigeki and the Royal House due to meager audience income, the success of the Asakusa Opera seems truly outstanding. Would you care to comment on the background of this situation, Mr. Masui?

Masui: Within one year of the start of the Asakusa Opera, their success inspired the emergence of similar performances in mini-theatres throughout the country. This happened at about the time Japan enjoyed an economic boom triggered by World War I. People were rolling in money, so to speak. In that social atmosphere, opera quickly became popular. Then came the postwar depression, which forced all those small theatres copying the Asakusa Opera to disappear and people concentrated on a single major theatre called the Kinryu-kan, which became the main venue for Asakusa Opera. In its heyday, unimaginably large crowd

gathered at the Kinryu-kan. The theatre took only three or four days off every year. Every day more than a thousand people would gather at the theatre, when its capacity was about seven or eight hundred. If there were that many opera fans now, the Japanese opera scene would be in upheaval. Anyway, the number of fans in the days of the Asakusa Opera was overwhelming.

Watanabe: Asakusa was a place where very popular, mass-oriented theatrical attractions had been put on since the Edo period. That is why some critics say that Asakusa Opera degraded or vulgarized Western music. However, we should also note the fact that opera performances in Asakusa attracted so many people, and that, in the midst of this, Yoshie Fujiwara sang, under the name of Eijiro Toyama, as did Rikizo Taya, a truly capable singer. This movement certainly served as a gateway to the next era.

While I would like to introduce a song sung by Rikizo Taya, I'm afraid we need to skip it, as we have a more to discuss. Although the Asakusa Opera itself gradually declined due to various influences including the Great Kanto Earthquake, people who were nurtured within that environment flourished in the next era, the Showa period, both internationally as well as within Japan. Let us move on to this next era now. We would like to introduce two distinguished figures, Tamaki Miura and Yoshie Fujiwara. First, many of you have probably listened to this piece, Tamaki Miura singing an aria named "Un bel di vedremo" in *Madama Butterfly*.

(Sample piece: 'Un bel di vedremo,' sung by Tamaki Miura)

Watanabe: Tamaki Miura is indeed a legendary figure in the history of the Japanese opera world, well known as the first internationally recognized Japanese opera singer. Would you please comment on the record we have just heard?

Masui: Tamaki Miura went to London to study, and she immediately found herself playing *Madama Butterfly*. Since she had never played any part in this piece, she bought the music and studied it herself. At her first performance, which happened just as the First World War broke out, she enjoyed consecutive encores and became an immediate success, winning international acclaim. After singing in London, she went to the United States to escape the air raids, where she continued to enjoy success in several cities. Although some critics now make various criticisms of Tamaki Miura, newspapers and magazines at that time greatly praised her. They noted that her voice was not exactly what Puccini had in mind, but that her acting was sound, and that, in the end, her being Japanese was valuable in itself. Those seem to be the main reasons why she was praised so lavishly. Miura herself said that she was one of the three major performers of this role, along with Geraldine Farrar and Rosina Storchio. Since these three were not all in the same status as singers, her self-evaluation should be subjected to some skepticism. But she was, no doubt, one of the three most famous singers of the title role in *Madama Butterfly*.

A great deal of effort lay behind her success. For example, various European and American magazines at that time carried a number of ads featuring Tamaki Miura. She worked hard to push herself onto advertisements. In any case, her hard work and success opened up opportunities for many Japanese singers to make their way onto the international operatic scene. Among them were singers not well known in Japan, such as Toshiko Hasegawa, who performed *Madama Butterfly* at La Scala immediately before World War II.

She was also praised by Yoshie Fujiwara. Young singers such as Hasegawa, following in the footsteps of Tamaki Miura, began to appear one after another.

Another thing I remember about her is, though this may sound totally out of context, that I have a postcard written by her that she mailed to me. I may put it up for auction or something. But, anyway, why do I have a postcard written by Tamaki Miura? When I was a student, I happened to listen to her sing *Kojo no tsuki* (*Moon over a ruined castle*) on the radio, and sent a letter to her, complaining that there was something strange about her song. As many of you know, the song has two versions, one with a half tone up and one with a half tone down at the phrase “hana no en.” At present, the version with a half tone down is usually sung, as arranged by Kosaku Yamada. But the original arrangement by Rentaro Taki uses a half tone up at the “e” of “hana no en.” Without knowing that at the time, I sent a letter to her complaining that she had sung it with a half tone up. Her reply came almost immediately. I was amazed that I had received a reply so quickly from her, who was already an accomplished and distinguished figure at that time.

Many things were written in the postcard, but, in short, it said that whether she sang it a half tone up or down does not matter; what matters most in music is heart; putting your heart into it is the only thing that matters. I was deeply impressed by her words. If I put the postcard up for auction the price may get knocked down, but to me it’s worth a million yen. Based on what you have just listened to, it may be difficult to judge who has a better voice, Tamaki Miura or some present-day top singers. Regardless, she clearly sang with her heart. Another thing you should know is that she sang *Madama Butterfly* in Japanese. When she came back to Japan, she had at first sung it in Italian, because of course she had sung in Italian abroad. However, when she came back, she started thinking that she should sing in Japanese for the Japanese audience. So, she stayed up all night translating the original into Japanese, and sang it in Japanese. Even shortly before her death, she translated Schubert’s *Winterreise* and *Die schöne Müllerin* into Japanese as well, and sang them in her recitals. Judging from the fact that her singing was widely accepted in Western countries even just a short time after she went there for study, what she was always mindful of—that is, singing from her heart—might be the most important thing we, in the present world of Japanese opera, should be mindful of as well.

Watanabe: Of course, Tamaki Miura’s success abroad was partly derived from a kind of cultural gap or excessively favorable perception about things Japanese. As Mr. Masui has just mentioned, she recorded the aria *Un bel di vedremo* several times, and there are different versions sung in Italian and Japanese. As for the articulations, when she sings in Japanese, she uses the Japanese articulation; and when she sings in Italian, she uses the Italian articulation. That is what I heard from a friend of mine, who is a scholar in that field. As I mentioned earlier, the education Tamaki Miura received was based on a Japanese style of music education rather than the German-based education diligently taught at the Tokyo Music School. With this background, she possessed the ability to respond to different circumstances with great flexibility.

When we talk about doing something internationally, we tend to attempt to mimic the same perceptions as Westerners have, or to adjust ourselves to their standards. But that was not the way of life, or way of pursuing a vocation that was common in those days. They seriously considered how they could create operatic culture among the Japanese, based on a firm belief that rejected mere mimicry of overseas practices. Miura’s effort to translate the original words into Japanese overnight seems to eloquently reveal that spirit. This may be an area in which our present perception regarding the Western operatic world has become

distanced from that of our forebears. In regard to this issue, Yoshie Fujiwara serves as an interesting example. Next, let's listen to his singing of an aria entitled *Che gelida manina*, from *La Bohème*.

Masui: This record of Yoshie Fujiwara is, in fact, a very rare one; it is not included in his own discography. So why do I have it? During the war, NHK conducted foreign broadcasts of Japanese propaganda at night. Because it was impossible to have Yoshie Fujiwara sing live late at night, they made a record of his performance. There was only one copy of this record left at NHK after the war and, after I left NHK, the staff destroyed it without knowing its value. When I broadcasted the record during a radio program, it was recorded on tape, which is what we will listen to now. The sound quality may be poor, but in any case what you will hear is a very rare sound indeed.

As I said before, no other tenor before the war had a voice that could match that of Yoshie Fujiwara. The voice carries slight vibratos, but it is quite a sound. Indeed, there is no argument that he was a splendid tenor. Now, let's listen.

(Sample piece: 'Che gelida manina' from *La Bohème*, sung by Yoshie Fujiwara)

Watanabe: How about that?

Masui: Yoshie Fujiwara persistently declined to sing *Madama Butterfly*. After the war, Toho first asked him to resume opera and recommended *Madama Butterfly*. He refused the offer, saying that, after the war, he did not feel like singing songs that praised America. Then, the Nagato Opera Company took an opportunity to present *Madama Butterfly*, and turned it into one of their specialty. Fujiwara did, however, perform it later in his life.

Fujiwara first joined the Asakusa Opera, and then went abroad with the money from an inheritance left by his father, a foreigner named Reed. He was the son of a foreign father and a Japanese mother. In the United States, Fujiwara was introduced by the newspapers and gained a good reputation, in no small part because he was good-looking. He was likened to Valentino, a famous actor, and became quite famous there. Although he was not such a good singer at first, he had good voice to start with, and his singing improved while he was abroad. Then, when he came back to Japan, a newspaper carried an article extolling him as "our tenor," which became the first step for his success in Japan. Building on the fame he had gained in Japan, he tried putting on an opera in 1934. Why did he start performing in operas? Two years prior, he had auditioned for *La Bohème*, which was to be performed by the Opéra-Comique in Paris. He won a part, and performed in *La Bohème* about three times at the Opéra-Comique. Afterwards he found it difficult to win parts again in opera overseas, or to perform his favorite roles. To sing his favorite roles, he had to produce operas for himself. That was why he started putting on operas in Japan.

It is a commonly accepted fact that the Fujiwara Opera was established in 1934. However, at first, it was not formally established as such. At the outset, Yoshie Fujiwara only tried to produce a single opera, *La Bohème*, with himself playing the leading tenor role. Then, he tried to put on a strange version of *Carmen* at the Yurakuza. By "strange," I mean that it was more like a musical. Five years later, the name Fujiwara Opera was officially used upon merging with an opera study group named the Vocal Four, which had become a kind of chorus group by that time. That was the beginning of the Fujiwara Opera, which continues to

perform opera to this day. That was 1939, and since then the Fujiwara Opera has presented various programs every year. Soon after, they were joined by Gurlitt, who greatly enhanced the quality of their performances. In this manner, fairly decent opera programs were being performed in Japan even before the war.

Then, when opera resumed after the war, at a time when everyone was hungry and cold. But it was a great hit, since there was no other entertainment. For their performance of *Tannhäuser*, every seat in the house was full for twenty or more consecutive performances. That was how the basis for today's opera in Japan was formed.

Watanabe: Thank you very much, Mr. Masui. Your analysis made it very clear that the Fujiwara Opera was not established top down by governmental authority as something that was meant to be complete from the beginning, but was, instead, developed gradually, and that it is very important to reexamine the value of this cumulative process for the operatic culture in Japan.

In particular, as you have mentioned, we would like to know more about the circumstances in which the Fujiwara Opera gained such enormous popularity within less than six months after the end of the war. Unfortunately, I have been a little clumsy with the handling of today's program, so we are a little pressed for time. We should now move on to summarize today's talk.

Mr. Masui, looking back at the overview of Japanese opera you presented so far, would you tell us how you think we should interpret, or what we should learn from, the history of the establishment of opera in Japan? Please summarize some of the points about how we should look at this history, especially in view of what happens after 1952.

Masui: It is very difficult to determine what should be read into that particular period. In any case, until 1952, performers were still amateurs, groping in the dark and struggling valiantly in their continuing efforts. That alone testifies to the intensity of the attraction part of the audience felt toward opera. The singers, of course, were keenly attracted to opera as well. Before the war, as people were struggling with whatever was possible within their ability and their given conditions, their performance levels were, from today's perspective, terrible. There are too many examples to elaborate, and some of the details are described in this book. But, at any rate, it required tremendous efforts to raise the level of performance from that to the present level. Such improvement was made possible, as I mentioned, through improved economic conditions, the improved physical constitution of the Japanese, increase in international exchanges, and various other factors. Something I strongly feel had a significant impact on the growth of Japanese opera from the amateur to the professional level was the beginning of NHK Lirica Italiana (Italian Opera) in 1956 and the subsequent performances given in connection with Deutsche Oper Berlin with their original casts.

Today, I have brought a CD, which we have agreed to play at the end of this session. It is a recording of a section of *Tosca* sung by Renata Tebaldi. She came to Japan with the third Lirica Italiana in 1961. On that occasion, both Renata Tebaldi and Mario del Monaco performed on the same stage, which was a really memorable moment for me. At that time, I worked as a stage manager for the Italian Opera, together with Norikazu Sugi, who will join the panel discussion later. I listened to her singing not far from the stage, and I was just blown away. But I eventually forgot all about it, until about five days ago when I happened to listen to this CD, which isn't a recording of her visit to Japan. Though I'm sure you can obtain that recording as well, this one which we will listen to is a recording of her singing *Tosca* when she was 20. Given that she

already had such stature at such a young age, it is not surprising that, when she came to Japan she was 39, she was a mature and accomplished artist. We were deeply moved, since that was what we listened to in Japan at that time. That performance, I believe, served as the basis for opera in Japan today. Now, I would like you to listen to Tebaldi singing “Vissi d’arte, vissi d’amore,” from *Tosca*.

(Sample piece: ‘Vissi d’arte, vissi d’amore’ from *Tosca*, sung by Tebaldi)

Watanabe: After listening to such a splendid piece of music, I hesitate to tarnish the sublime moment with my comments. But, I would like to add a few more words as a conclusion. All the music and discussion we have enjoyed today, in fact, represent the history of opera in Japan, leading up to the present. As I have said before, however, it would not be quite right to consider that part of history to be something that has simply been overcome to realize the present state. I strongly feel that that such an approach does not reveal all there is for us to know.

Certainly, based on the success of Tamaki Miura and Yoshie Fujiwara, Japanese performers stepped out into the international arena. Subsequently, Japanese opera performers came to occupy a respectable position in the international world of opera, in connection with which Japanese performances became increasingly sophisticated. Then, after the war, as represented by the programs like the Italian Opera and the German Opera, which featured original casts of foreign opera companies, we came to enjoy authentic performances. In that sense, this reveals a history of progress. But we also need to keep in mind that things that happened in the past should not be simply put aside as inferior. People seriously and sincerely endeavored to tackle the challenge of opera and to try to position it appropriately within Japanese culture as a whole, and such efforts formed the basis of opera in Japan.

As I mentioned earlier, Tamaki Miura and Yoshie Fujiwara made serious efforts to create an operatic culture in Japan while achieving great international success. Further back in time, works like *Domburako* may sound a little childish today. However, such endeavors reveal that they held firmly onto grand designs intending not only to catch up with Western culture but also to create new forms of Japanese culture based on such experiences.

It seems that the basic approaches concerning how to create Japanese culture have changed along with time. Naturally, this phenomenon is not limited to Japan alone. It was true of Western countries as well. In each country, up to a certain point in time, opera was regarded as a highly national endeavor, and served as a symbol of each national culture. For example, when the Budapest Opera House was built in Hungary, they first featured Slavic opera and promoted the development of their own culture. On the other hand, they also brought in Wagner, and performed his works in the Hungarian language. Through these kinds of continuous efforts, people have attempted to create their own unique cultures throughout history. At a certain point in time, however, such national inclination receded into the background and the trend of globalization started to sweep across the entire world of opera. Now, singers travel all over the world. It is no longer the case that German opera houses employ only German singers. How to create culture in these difficult circumstances is a new challenge we now face.

Now that we are in the age of globalization, can we surmise that there is only one standard or one opera

world? That is not the case. We are still in a world in which we need to create a unique culture tied in with local elements. This is why we face the problem of localization. Within the trend of globalization, the question of how we should bring about localization, or how we can create local culture, is an issue that has not yet been adequately resolved.

In this sense, in our efforts to create Japanese culture, multitudes of solutions and actions may be available. Of course, it is too easy to simply adopt how things were done in the past or mimic the other options currently available. However, reexamining history, and the ways in which culture was formed by our ancestors, should provide us with much more than a mere glance at the anecdotes of a small slice of history. It will, in fact, contribute to our efforts to rethink our own culture as it exists in the present by giving us valuable lessons,

Unfortunately, our time is up. Although there are many more things I would like to ask Mr. Masui, I recommend reading his book for the rest of the story. This concludes Part 1. Thank you very much for your attention. (Applause)

Part 2

Japanese Operatic Works

Chair: Now, we would like to move on to Part 2. This will feature a discussion on Japanese opera by the members of our panel.

Toward the end of Part 2, we plan to have a question-and-answer session, in which our panelists will answer some of your questions. Please write down your questions, if any, on the sheets provided. We will be using them later in the session.

Let me introduce the members of today's panel. First, Prof. Minoru Miki, the composer, and Mr. Norikazu Sugi, representative of the New Opera Production. We also have with us Prof. Saburo Nomura, the music critic, and Mr. Kyosuke Shimoyakawa, who is the Executive Director of the Japan Opera Foundation. The moderator of this session is Ms. Reiko Sekine, Researcher at the Opera Research Center of the Showa University of Music, who is also a music critic.

Now I would like to call on the panel to open the session.

Sekine: Good afternoon, ladies and gentlemen. My name is Reiko Sekine. I will be the moderator of this session. In Part 1 we heard about the history of opera in Japan from the Meiji period to 1952, including recordings from that period. Part 2 is aimed to present a bird's eye view of the period from 1953 to the present. To facilitate your understanding, we have distributed a handout of the chronology of Japanese opera (p.57), starting from the Meiji period. This chart will present an overview of the 50-year history from 1953 to the present. If you have an interest in tracking the development of opera in Japan, please take the time to study this chart. Over the past 50 years, various Japanese operas have been added to the repertoire in Japan. In my opinion, the course of this 50-year period seems to be rather smooth. However, while some aspects have been developed fairly satisfactorily, others still reveal the need for improvement. These specific problems will be discussed by the panelists today. Each panelist have played an important role in promoting opera in Japan for nearly half a century in their respective fields. Looking back on the footsteps they've left over the years, I would like them to share their current thoughts with the audience. While today's theme is Japanese opera, we would like to include not only the details of operatic works but also issues concerning production, stage direction, and others in our discussion.

Now, let's begin. Our first speaker today is Prof. Minoru Miki, the composer. We have already distributed a four-page handout entitled, "List of operatic works by Minoru Miki" (p.63), which was prepared by Prof. Miki himself. You can look through the handout while listening to his explanations. Prof. Miki.

Miki: The topics presented in Part 1 were very interesting for me, filled with things that I did not know. It was quite an instructive experience for me. In this session, we would like to change topics completely and discuss things that have happened during the past few decades.

I had been told that the speakers in this session would be arranged in order of age, which, I imagined, would go from younger to older panelists. Strangely enough, though, the order has been reversed today and the oldest panelist has been made the first speaker today. I was born in 1930, so I'm not that much older compared to others, but I'll play the role of the curtain raiser anyway. I'm just kidding.

To be honest, I hated opera at first. When I became a student of the Tokyo National University of Fine Arts and Music, I traveled to Tokyo, via Osaka from Tokushima, where I was born and raised. It was about the time when Nikikai was established, about 50 years ago from now. At Asahi Hall in Osaka, I watched *Don Giovanni*, and came away with the impression that opera was very boring. To me, it seemed akin to seals

standing up and singing. As a result, I worked primarily on composing instrumental and orchestral pieces, and later promoted the use of traditional Japanese musical instruments.

The first opportunity I had to get more deeply involved in opera was as the result of a request to compose for *Shunkinsho* (*The Tale of Shunkin*, based on the novel of the same title by Junichiro Tanizaki). This request came from Mr. Oga of Nihon Opera Kyokai (Japan Opera Association), since we knew each other from the University. The request came in about 1972, and the first performance was in 1975. Since I was born and raised in Tokushima, where people speak a dialect similar to that of Osaka, I was always terrified about handling Japanese pitch accent. About ten years prior to that, there was a period during which I wrote many songs for chorus. Every time I wrote a song, it always seemed to sound strange to the people in Tokyo, even when I thought it was composed properly. They told me that the meanings of the words were totally different. Since my wife is from Yamanashi, she also constantly corrected me, saying that my accents were strange. Because of this, I eventually came to dislike any materials with text and I stayed away from them for about ten years. But when the offer for *Shunkinsho* came, I realized that its text was written in the Osaka dialect, and I thought to myself, "That's my field!" At that time I was also deeply involved in traditional Japanese musical instruments and was very interested in *koto*. Consequently, *Shunkinsho* sounded quite intriguing, and I agreed to compose it.

From the very beginning, I had been interested in musical dramas or something in which music is connected with drama. Opera performances in Japan about fifty years ago were clearly much less sophisticated compared to present-day Noh, as you can imagine from the recordings you heard during Part I. Since I was interested in musical drama itself, I convinced myself to do it, telling myself that I didn't have to call it an opera. That was *Shunkinsho*. The surprisingly favorable reactions I received from people set the subsequent course of my career. At Nihon Opera Kyokai, Mr. Oga, who is not here today, told me afterwards that they would have had to dissolve the association, if my work turned out to be a failure. He sometimes says to me that it is thanks to the success of *Shunkinsho* that they have come this far. It has been performed many times. It will be performed again in June at Izumi Hall in Osaka, produced by Yuko Kamahora in a concert style and with a little more actions added in. I hear other various projects are being planned as well.

There is one thing that I have noticed through my experience in composing operas. About ten years before *Shunkinsho*, I established Nihon Ongaku Shudan (Pro Musica Nipponia) and dedicated myself to the global popularization or modernization of Japanese traditional musical instruments. It gave many regular concerts every year. Pieces for a concert created by a composer are usually ten to twenty minutes long. In a two-hour concert, the rest of the time will be occupied by pieces by other composers. Under these circumstances, I cannot take full responsibility for the concert toward the audience. I was the musical director for the organization and continued to produce its overseas performances. As I did that, I wanted to imbue my artistic intention throughout each program. I could do that if an entire program was comprised of my works, but it would be impossible if works of other composers were involved. An opera, however, is usually composed by a single composer, whether it goes on for two or three hours. Of course, a composer cannot control everything, since opera is a composite art, involving a stage director, an art director, the costume and lighting departments, and others. But, as far as music is concerned, the composer can control

time, space, and everything with the musical score. This kind of control is really irresistible for composers.

Many of you probably also enjoy musicals. Most musicals are based on a format wherein performers' lines are interspersed with songs and instrumentals. In other words, the conductor of the orchestra has nothing to do while the actors perform their lines. When some prearranged cue on the libretto or direction comes, the conductor faces the orchestra and holds up his or her baton to start the song.

Composers would like to control those two or three hours as they wish. Of course, they would not desire to wield dictatorial power over everything like Hitler, but rather they wish to freely manipulate time and space. Naturally, some *extempore* elements may be involved, but the composer ought to create the basic framework. Opera enables a composer to realize that dream. That is why opera has become my lifework, the other pillar of which, concerning Japanese and Asian music, is also linked to opera.

However, when something new is created in the Japanese operatic world, public reactions are extremely limited compared with the amount of effort that has been poured into the work. Concerning the other pillar of my lifework—that is, in relation to Asian and Japanese music—there's always a lot going on, and offers, like the one for this symposium and lecture session, frequently arrive, and lively discussions sometimes take place among professionals in different fields. However, when it comes to opera, I have recently mulled over my own experiences from occasions such as this, but I cannot recollect many. Disappointingly, I must admit that I have hardly participated in any lively talks in this field. I do not think that opera can be nurtured in such a dull environment. We need more active discussions, in which lots of cheers and boos are exchanged.

In this sense, while working on operas, I have constantly been involved in overseas projects, which tend to bring much wider response. Only about ten days after I accepted the offer for *Shunkinsho*, I received a letter from the U.K. that led to my second opera, *Ada*, or *An Actor's Revenge* in English. As it coincided with the offer for *Shunkinsho*, I replied that the completion of the second opera would take some time. Despite this I was accepted for the project. In fact, the second opera was completed seven years later. As writing an opera in English was difficult for me in the first place, I was constantly behind schedule. If I would have taken one more year, it would not have seen the light of day. It was commissioned by the English Opera Group, founded by Benjamin Britten. After I accepted the commission, the Group further developed and changed its name to English Music Theatre. Since that time I have had a long acquaintance with Colin Graham, the stage and artistic director of that company. In the meantime, I have been given the opportunity to compose three operas. Fortunately, all those works seem to live on for a long time, and that even *Ada* was translated into German.

Translations from English to other languages are relatively easy. But it will be very difficult to translate original Japanese operas into foreign languages for performances in other countries. In cases where the composer has already passed away, there is the possibility that it may be mistranslated. I feel very lucky to have been able to present my works in English, since I have been deeply involved in the promotion of Japanese opera and devoted to its internationalization, so that they could be enjoyed by many people around the world. Thus far I have composed *Ada* and *Joruri*, as well as *Genji-monogatari* (*The Tale of Genji*), which premiered in the United States and was then also performed at the Nissay Theatre (Tokyo) in English.

Naturally, since I am Japanese, I would like these works to be in Japanese, when they are performed in Japan. Consequently, I make it a rule to compose the English and Japanese versions in parallel. First, I write

a few bars in English, and then think how best to adapt them into Japanese lines. I usually put off orchestration until later. Between English and Japanese, the positions of subjects and other corresponding functions are different. I have to compose both versions simultaneously for the music to match both languages; it is nearly impossible to translate from one language into another after the music is already completed. For some reason, though, it has been difficult to arrange performances of the Japanese versions of these operas in Japan. *Joruri* was performed in English by the Saint Louis Opera visiting Japan at the invitation of Nissay Theatre, and it was widely praised. Some even said that, of all the forty odd opera performances of the year, it was by far the best. But it has yet to be performed in Japanese. In fact, it will finally be performed in September of next year at a new theatre to be built in Tokyo, twenty years after the world premiere.

I believe that opera is a kind of art that cannot flourish without large audiences. This will require a wider discussion. For example, when *Ada* was performed, it was reported that it was the first opera in 153 years to be commissioned to an overseas composer in the British opera scene. I asked what the last commissioned work had been, the one that was commissioned 153 years ago. It was Weber's *Oberon*. At that time, Weber went to London for the premiere of his opera and died ten days later. When my work was premiered, I was really afraid that the same destiny might await me, but I am still alive and kicking, chattering idly along like this. Many newspapers reported that the result was as successful as that of Britten. That kind of overseas reaction, I hope, will be repeated in Japan and promote interest in opera among the Japanese. But, for example, in this list that Ms. Sekine kindly prepared, *Ada* is in the list of operatic works by Japanese composers but not in the chronology. That is truly regrettable, because the premiere in London in 1979 was such a significant and memorable moment for me...

Sekine: It is actually in the list, I believe. It is *Ada*, isn't it?

Miki: No, it is not. It is not in the "Chronology of Opera in Japan." It is listed in the "100 Selected Works by Japanese Composers." Three years before that, in 1976, *Kinkakuji* (*Temple of the Golden Pavilion*, based on the novel by Yukio Mishima) by Mr. Toshiro Mayuzumi was commissioned by Deutsche Oper Berlin and premiered in Berlin. That too was a major event but is not listed here. This may not be the right moment to say this, but I believe that at least the premieres of Mr. Mayuzumi should be noted on these kinds of occasions. Perhaps our efforts are still insufficient.

Sekine: Not at all.

Miki: Furthermore, *Joruri* and *Genji* are not listed, either. This is quite regrettable. I would like to insist that world premieres commissioned by overseas opera theatres should by all means be listed.

Sekine: I will see to it.

Miki: Lastly, let me add a few more words—just a few. Since these operas cost hundreds of millions of yen to produce, they cannot be completed unless properly commissioned. But I cannot always be content with waiting for commissions. I thought a new kind of opera organization that could perform works at any venue was required, and, with this aim in mind, I established an opera theatre called Utaza about a dozen years ago. It has thus far survived the vicissitudes of the musical world, despite losing tremendous amounts of money. One of the operas that have been performed by this group is *Utayomizaru* (*The Monkey Poet*), though its large scale made it quite a challenge. Under the direction of Asaya Fujita, who has helped me with scripts

and stage direction for almost 40 years, the opera has been performed 250 times solely at the Utaza. It can also be moved wherever necessary. It does not require an orchestra pit, and can be performed even in a gymnasium. It can be performed with various instrumental arrangements and stage directions, including a mini-orchestra composed of just four folk instruments, instead of piano accompaniment.

I have created my own website for self-promotion, in which there is a page titled “Invitation to Miki Operas,” which lists almost three times as many of my works than what is listed in the handout you have. The website is both in English and Japanese, featuring great detail, including stage photos. If you are interested, please visit my website at: www.m-miki.com. That about wraps it up for me, but I am looking forward to taking part in discussions later. (Applause)

Sekine: Thank you very much. The issue of operas commissioned to Japanese composers by overseas opera houses will be discussed again later. Composing operas in English or German from the very beginning, as Prof. Miki mentioned, raises many interesting issues when compared to composing operas in Japanese, in terms of approaches and challenges, which, I hope, will also be discussed later.

Now, we would like to move on to the next speaker, Mr. Sugi, who produced opera broadcast at NHK since the 1950s. He later established New Opera Production after leaving NHK, which has presented many original Japanese works, including *Miminashi Hoichi* (*The Tale of Hoichi the Earless*). He will take a look back at the course of his career in the world of Japanese opera. Mr. Sugi.

Sugi: Hello, everyone. My name is Norikazu Sugi. As it was just mentioned, after working at NHK for about 30 years, I established a production company called New Opera Production. We have presented *Miminashi Hoichi* (based on the novel *Kwaidan: Ghost Story* by Lafcadio Hearn), *Narukami* (based on a *kabuki* repertoire), and *Okon-joruri* on stage, among other works. However, the works we put on stage are not limited to original Japanese operas; we also present operas from overseas. Although we do not yet have a great deal of experience, we have learned the hard way as to how a small production firm should solve the problems involved in presenting operas composed by Japanese composers on stage. The difficulties encountered are generally much greater than those faced by bigger production companies. As Prof. Miki has mentioned, huge amounts of money are required. Indeed, the financial problem of how to raise the necessary funds is a big problem. However, when we create a new opera, we have to solve a wide range of other problems depending on what kind of entity is sponsoring a given opera, whether this is an individual, organization, national or local governments. In any case, diverse and difficult problems have to be met and overcome as we go from the initial planning to the actual performance of an opera.

While in larger cities human resources are secured with relative ease, in more rural areas this is often not the case. Naturally, this creates a marked difference in the circumstances that surround urban and rural productions. In any case, no production can succeed without a person or organization in the center, who is brimming with enthusiasm and a deep-seated desire to bring a particular opera to the stage. In the case of Prof. Miki’s Uta-za, Prof. Miki takes the initiative very enthusiastically in producing his own works. The person playing the center may be a composer, a singer, or a producer, or even the head of a local government. In any case, from the start there must be a clear objective for the creation of the opera. It may be for the promotion of Japanese art, improvement of community spirit, cultivation of aesthetic sensibilities among the youth, or, particularly in more rural areas, providing local singers, actors, and stage directors with an

opportunity to perform.

Operas are, therefore, created for a variety of reasons. The next step is to consider what to create—that is, determine which opera to bring to the stage. Broadly speaking, there are two approaches, namely, creating an original opera and performing an existing opera. I do not like to blow my own trumpet, but *Narukami*, a TV opera composed by Michio Mamiya, which I produced when I worked for NHK, was recently performed at the New National Theatre, Tokyo. After I left NHK and launched my own production company, *Narukami* was arranged and performed on stage by a *bunraku* puppet opera company, with singers in traditional Japanese costumes at stage left with orchestral accompaniment. It was quite favorably received. However, it took so much money to bring to the stage that I had some financial difficulties afterwards. Although this may sound strange, it was then premiered as an opera performed by singers not puppets. This also received an excellent response and attracted the attention of the New National Theatre, Tokyo, leading to its recent production there. This may be regarded as the second production of the opera. But, as Prof. Miki has mentioned, the second production may sometimes take place over 20 years after the premiere. Unlike *Carmen* or *La Traviata*, which are frequently performed in Europe, Japanese operas are not frequently performed. In this sense, the effort required is almost the same as that required for producing a new opera.

In the case of any new opera, the crucial point is the choice of the subject, the librettist, and the composer. In fact, the success of an opera largely depends on who is selected and what kind of subject is used. Selection of these crucial factors requires a producer with a broad perspective, rich experience, and knowledge. However, it is very difficult to find such a producer. In addition, a new opera that is produced perfectly may still not be successful. Such risk needs to be taken into account. In the end, particularly in rural areas, what are likely to be produced are locally popular operas featuring local legends, fairy tales, folklore, and historical events. However, such localized productions carry significant risk with them, in that these works may be well received by the particular localities for which they are created but not elsewhere. In addition, the local composers, scriptwriters, and stage directors may work very hard, but their capabilities may still not be sufficient due to a lack of experience, resulting in one-time events that are never repeated.

However, operas with local flavor are not always destined to fail. If the story has universal appeal and can win the hearts and minds of the general public, it may gain popularity and be widely accepted. Also, it is hard to deny localized operas' advantages, including the ease with which they tend to win local consensus and sense of solidarity that builds up enthusiasm for the realization of an opera, especially when a production faces financial difficulty. A good example of this is an opera I produced in Matsue entitled *Miminashi Hoichi*. At first, people said that it would be impossible to produce an opera in a rural town like Matsue. But, with the enthusiastic support of the local residents, tickets sold increasingly well, day by day. One week before the performance, it became apparent that twice as many tickets than the actual number of seats that were available had been sold and I was suddenly asked to perform the opera twice. As you see, word of mouth can be truly effective.

The biggest stumbling block in producing an opera in this manner is, naturally, finances. Even the New National Theatre, Tokyo and other large organizations, which are capable of inviting first-rate overseas opera companies, face losses if they are unable to procure outside sponsors, despite the fact that the admission prices are set quite high. Thus, it is not surprising that producers often have difficulty making ends meet;

significant losses are usually generated by producers lacking in experience. Another important aspect of a producer's job is to structure the production schedule. Particularly when producing a new opera, nobody knows exactly what sort of opera it is going to be in the end or when the musical score will be completed. This affects the timing in which stage and practice hall should be secured. In the case of new operas, if the composition is delayed, the time remaining for practice may be insufficient; awareness of this possibility keeps everyone involved on edge. I am sure that Prof. Miki would never create such a problem, but I have heard that some composers finish their compositions uncomfortably close to the date of the premiere.

In the case of a new opera, the timing in which a composer completes the work frequently affects the schedule, which can make it difficult to coordinate rehearsals. Although this issue is not limited to new operas, language can be a major problem for Japanese operas, as Prof. Miki suggested. You will probably hear more about this later. Since my days at NHK, I have been involved in supervising the subtitles used in opera performances. I have heard that the number of opera fans has increased significantly with the introduction of subtitles. In the recent production of *Narukami*, for instance, subtitles were used even though the opera was performed in Japanese. It is my impression that some very difficult Japanese words are included in the opera, and I am afraid that the general public might find the words too difficult to understand even with the assistance of the subtitles.

Along with all these problems, we have to justify why we should put Japanese operas on stage in the first place. As long as we perform operas that originated overseas, we cannot shake off the impression that we're simply imitating the original production, however excellent the singers or performers might be. However, there are many superb aspects of Japanese culture that we can and should proudly present to the world. Naturally the same is true of other countries. Italy, Germany, France, and Russia have all made significant contributions to opera as an art form. Each country is very proud of its own culture and have integrated them into the format of opera, resulting in the creation of a number of splendid works. Since Japanese opera has merely a hundred-year history, we should not pronounce any conclusion out of hand. We should be modest but we should also avoid depreciating ourselves. That is why, I continue to believe that we should continue to create more Japanese operas. I hear that the European opera world has recently exhibited a tendency to exclude foreign singers in order to protect their own. For example, a soprano trying to perform in Italy will be given preferential treatment if her husband is Italian. In Germany, Japanese singers who used to perform frequently have gradually been pushed out from the stage. I hear many examples like these.

Another issue is that there are very few Japanese operas that have been introduced overseas. I hear that *Yuzuru* has been performed many times, but the performances of other Japanese operas are extremely limited. Japanese operas should be performed overseas more frequently. Foreigners often say that the Japanese are economic animals, interested only in making money and not at all assertive when it comes to introducing their own culture. There is a Japanese cultural hall in Paris, as well as in Italy and Germany, but what they introduce there are mainly classical Japanese performing arts, visual art and ceramics. I hope that more current operas, which are composed by Japanese composers and enjoyed in Japan now, would be introduced overseas, so that the state of present-day Japanese culture could be understood. The Japanese operatic world should work to develop with this end in mind. I'm sorry for taking up so much time.

Sekine: Thank you very much. The problem of Japanese operas not being performed overseas frequently

enough and various issues relating to human resources, including the problem of securing sufficient numbers, locating the necessary type of resource, and assessing their quality, are all important points that I hope to discuss further as we continue Part 2.

Our next speaker is Prof. Nomura. Speaking of overseas performances, Prof. Nomura has lived in Vienna for thirteen years, keeping up with Japanese musicians playing there. From that vantage point, I hope he will be so kind as to discuss the circumstances under which Japanese composers, performers, and conductors have been working. Prof. Nomura.

Nomura: I am in a bit of an awkward position now, because Ms. Sekine has guided my comments in a certain direction, as you have just heard, while I had actually planned to focus on other matters. I would like you to have a look at the Chronology of Opera in Japan at hand. For the year 1971, it notes the establishment of the Kagoshima Opera Association. That was something that I worked hard to establish. Mr. Masayoshi Kuriyama, the stage director, came here today but had to leave early to attend to other matters. He and I really worked hard to realize that project from the very beginning. Then, in 1980, I started the Kirishima International Music Festival, with which I continued to be involved until I left for Vienna. I actually wanted to talk about these early projects today, but I have been under constant pressure since yesterday to talk about Vienna because I lived there. So I will start out by talking about Vienna, and then later in the discussion I will touch on stories from back then.

We have just heard Prof. Miki talking about his efforts as a composer and Mr. Sugi describing the difficulties of creating operas in Japan and bringing them to the stage. These are things that I have also experienced and have long considered. There are many singers actively performing overseas, and when we hear “Vienna,” the name that crosses our minds is likely to be Seiji Ozawa. I have witnessed many Japanese artists, including Ozawa, working very hard, and I would also like to talk about their efforts. Major works by Japanese composers that have been performed overseas are listed here. We may go back and discuss some of the examples introduced here as well.

First, though, there is one thing I would like to emphasize. As mentioned first in the discussion between Mr. Masui and Professor Watanabe, the one-hundred-year history of Japanese opera can be divided at the year 1952, prior to which things were amateurish, or, to put it more accurately, amateurish elements could be strongly perceived in it. They noted that, since 1952, professional elements have gradually been nurtured. When we think about these things, we should remember that opera was born in Europe about 400 years ago, as *Daphne* was performed in 1594, and *Euridice* in 1600. This was the same year the Battle of Sekigahara was fought in Japan by horsed soldiers.

But, at around that time, *okuni kabuki*, which was the precursor of the present-day *kabuki*, emerged in Japan around that time. In this sense, composite art forms on stage developed simultaneously in Europe and Japan. Of course, these developments occurred in different ways and this difference is quite significant—more significant in explaining the challenges we experience today in Japanese opera than the gap of three centuries between its development in Europe and its introduction in Japan. This point, I believe, should be emphasized; otherwise we may not be able to accurately understand the difficulties facing us.

Actually, in Europe, opera was born from the spirit Renaissance that arose as part of the natural progression of Europe’s long musical history. As you all know quite well, the efforts to revive Greek dramas

were quite central to this development. Then, during the Baroque period, it was nurtured by feudal lords or aristocrats in the period of absolute monarchies, as a tool to display their power. This was the context that nurtured opera's development in Europe. With the decline of the aristocracy, opera was then largely supported by the bourgeoisie. For example, box seats were generally bought out by members of the bourgeoisie by the year, which had the effect of excluding anyone else. The bourgeoisie entertained their guests in those boxes, completely neglecting the singers on stage while drinking and enjoying themselves. That is the basic history of opera for about the past 400 years, with broad range of people playing a hand in its development. This not only involved the musicians but also the audience and composers, many of whom had sufficient understanding of the nature of theatrical arts. This is the point on which Europe is very different from Japan—a difference that extends to singers, orchestras, and staff.

In contrast, our attempts at opera seem to have been more academic in nature. Looking back at what I have done myself, I really feel that much of my approach was very cerebral. Mr. Kuriyama once mocked me on that account. I had firmly believed that opera scenery were usually maintained after a performance in Europe, and then taken out again for the next performance. In fact they are. So, when I produced *Don Giovanni*, I put away the props after the performance. But when I tried to take them out for the second performance, he scolded me, saying, "What are you saying?" In Europe, operas are performed all the time. In Wiener Staatsoper, nearly three hundred opera performances are put on stage every year, from September 1 through June 30. That is why props in Europe are made the way they are. But, in Japan, where we perform an opera only once every several years, we can't do the same thing. The props we used had to be dismantled. When I was told this by Mr. Kuriyama, I felt really down. But that was because my approach was academic. We need to go about our creative efforts in accordance with our own realities, which may not be the same in Japan as they are in Europe.

What has been handed down through the generations is totally different from what we create from scratch. As Mr. Sugi has just mentioned, singers seek for a place to sing. This is a completely different in Europe. In addition, Europe is blessed with a musical heritage that includes the operatic heritage. There are many opera houses with full-time staff who are paid fairly well. For instance, Mr. Ioan Holender, Director of Wiener Staatsoper, earns as much as a minister of the government. In my own experiences, I have actually paid money to produce opera instead of receiving it, so we are doing something quite opposite. As Mr. Sugi said earlier, he and his wife were on the verge of panic over their finances, yet he was forced to continue working in such financial constraints. Considering these facts, it seems clear that we are working on opera under totally different circumstances. We should keep in mind that such differences have arisen from the difference in our historical experiences.

This is connected to another important point. Our experiences of opera in Japan have been very distinct for composers, performers, as well as the audience. Mr. Kuriyama once told me that a certain famous drama was made into an opera by a well-known, distinguished composer, for which Mr. Kuriyama was the stage director. It was composed in such a way that the performers who were in one place suddenly had to appear in a completely different place in the middle of the performance. Naturally, this did not work and caused a great deal of confusion. It was a failure caused by the composer's lack of the knowledge of how the stage worked, even though he was an excellent composer. If he had known how the stage functions, he would have inserted

intermezzos or made some other arrangements for such transitions. With this period, in which we did not even know the basics about opera, serving as a kind of crucible, we have finally been able to create real opera. This is what I mean when I say that we do not have enough of our own opera heritage, and that we had to start from the very beginning with no heritage at all.

Without knowing these facts, we may just end up complaining, “What a terrible performance!” or “Why do I have to bear such hardships?” But instead of grumbling, we need to realize that we work on operas in our own particular circumstances. So far, Europe has produced about 50,000 operas, of which about 300 have been left in the usual repertoire and about 50 of which are viewed as masterpieces. In this manner, a great many operas have been created, screened, and laid to rest in Europe, leaving only those that should be left after going through various necessary tests of merit. It is only natural, then, as we make many pieces by trial and error—let’s say 1,000 operas—if we end up with only one piece left standing in the end. We do not have as rich a heritage to work with as the people of Europe. This is how we should view the situation.

Prof. Miki has long been involved with Nihon Ongaku Shudan (Pro Musica Nipponia). In Japan, we have an excellent cultural heritage, as well as a great musical tradition. However, our traditional culture, including music, was suddenly abandoned in the Meiji Restoration. Here is the basic premise of my argument: in the process of accepting opera into the Japanese musical culture, we experienced a break with our musical heritage in the Meiji Restoration. And, subsequently, as typified by the Rokumeikan (a reception palace for foreign dignitaries used in the Meiji period as a symbol of Japan’s westernization), we tried to adopt the European style of music that was beyond the reach of most Japanese. We had to create our own music within such circumstances, leading to our present situation. This is the history we need to be mindful of. At present, it would be impossible if we were told to work on *Joruri* puppet plays. Instead, I was deeply impressed by *Joruri*, the opera, by Minoru Miki. That form of *Joruri*, a mixture of Japanese and European styles, may be what comes most easily to us now.

In keeping with this idea, we cannot ridicule early works like *Domburako*, when look back at the history of Japanese opera. That was the starting point, from which we have kept learning to attain our present achievements. As Mr. Masui mentioned, I think that we have gradually overcome the effects of that break with the past and have become able to create operas capable of being admired as truly professional works. I cannot think of any other reason why so many Japanese people come to watch opera in Vienna. We have come to witness the growing breadth of Japanese singers, conductors, composers, and audience. At last, many Japanese people, both those creating opera and those in the audience, have come to accumulate operatic experiences worthy of paying significant amounts of money. We have finally overcome the break in our cultural history and reached a stage at which we can create sophisticated opera capable of universal acceptance. Unless we clearly understand the circumstances under which we arrived at this point, we cannot move on to the next stage. This is not to say that traditional Japanese performing arts were inferior. On the contrary, they have achieved levels that as high as that of opera in the West. However, Japanese *kabuki* did not possess the same universal appeal. Anyway, these are topics for another day and they would take too long to explore in-depth. Let’s get back to opera.

I am running out of time, but let me explain a bit more and give you another example. Austria is a very

small country. Vienna is a well-known city, but Austria itself may not be known as much as its capital city. I've heard that many people confuse it with Australia. When people think of Austria they usually think of Salzburg after Vienna, but the second-largest city is actually Graz, which is endowed with a venerable musical history of its own and has a splendid baroque opera house. The city is the capital of the federal state of Styria, and hosts a festival called Steirischer Herbst, or Styrian Autumn. At the formal opening of a new theatre in Graz in 1996, *Rashomon* by Mayako Kubo was put on stage. We all just heard that Prof. Miki has continued to collaborate with a stage director named Colin Graham. In the case of Ms. Kubo, there is an excellent opera house director named Mr. Brunner. There is an opera magazine in the German opera world called *Opernwelt*, which presents annual awards to composers, singers, and theatres for exceptional performances. Recently, it selected the opera house in Graz for an award, due in large part to the efforts of Mr. Brunner.

It was he who noticed the talent of Ms. Kubo and requested that she create something for the Steirischer Herbst. She then embarked on her *Rashomon* project. However, she did not start from scratch. This is a list of her works. If you read through it, you can see that many of the pieces she used in *Rashomon* were completed earlier in the course of her career. I met her when she was working on the project and also after she completed it. I heard from her that she had an abiding interest in the themes expressed in *Rashomon*, so when she accepted the offer she was able to include many of her former pieces in the work. It is, of course, based on *Yabu no naka (In the Bush)* by Ryunosuke Akutagawa. Another advantage was, of course, the film by Akira Kurosawa, which made the topic known in Europe. That was fortunate. On top of it, there was, of course, the composer's skill, without which it would not have been such a success as Prof. Miki's in...was it San Francisco?...Where was it?

Miki: Saint Louis.

Nomura: Right, Saint Louis and in London as well, if I remember correctly. Ms. Kubo has won a great many contests, and has published many works. She is very famous abroad, although regrettably not at all in Japan. She studied in Vienna and now lives in Berlin. Without that kind of foundation or background, nobody would dare to embark on an opera project, much less would commission it to a Japanese composer, as it would require stupendously hard work and tens or even hundreds of millions of yen. I would like you to understand that Ms. Kubo's achievements have been made possible by her talent and accumulated efforts. Also, we have to adequately factor in the positive influence of such a relationship as that exemplified between Mr. Graham and Prof. Miki, and the offer from Mr. Brunner, the insightful opera house director. The confluence of these factors seems to be necessary to realize a project on stage.

Rashomon is a really exciting and entertaining opera. Last year, it was performed at the Nissay Theatre. Ms. Kubo had wanted it to be performed somewhere in Japan and I concurred, and the Nissay finally put it on stage. The *Rashomon* gate was structured on the Nissay stage. However, people in Europe don't know what *Rashomon* is. So an experimental set was created instead in the opera house in Graz, in which they created audience seats on stage. This created a very interesting and interactive effect between the audience seats and the stage; in other words, the theatre audience was watching the seats during the performance but those seats were actually set on the stage. The costumes were authentic, and the movements of the actors were carefully thought out. Although the stage director was Chinese and not Japanese, it was apparent that

the director had studied the background of the story very thoroughly.

Since the occasion of the premiere was also the formal opening of the theatre and was during the Steirischer Herbst, there was party for it, which was as if it had been planned to celebrate the success of Ms. Kubo's work. That was really an exceptional event. The premiere of an opera is usually greeted with booing, but this opera was hailed by the audience with great applause. *Opernwelt* carried news of this acclaim, but this was not limited to the German opera world. Since people from various countries came to watch *Rashomon*, critical acclaim appeared in a wide selection of magazines, raising Ms. Kubo's reputation. That was why we talked with each other about our dream of presenting the opera in Japan. She longed to realize that desire, and, to our great joy, that dream has finally become a reality.

However, when I visited a stage rehearsal here in Japan, I noticed that it was going to be presented in Japanese, as the audience would, naturally, be Japanese. This goes back to a point already discussed here today. In order to translate the work, which had originally been created in German, a lot of words had to be modified. I have recently listened to Hans Werner Henze's *Das Verratene Meer*, originally written in German, performed by the Yomiuri Nippon Symphony Orchestra in Japanese. While I was listening to the performance, I felt that the original German version would have been better. The issue of language is quite problematic, and it's something that we should be aware of. Since this is something that was already talked about by Prof. Miki, I won't delve into it any further here.

As you can see in this list, several Japanese operas have so far been performed overseas. I know that my time is almost up, but let me add one more thing. Vienna holds the Wien Modern festival, which was started by Claudio Abbado. It is a festival in Vienna for modern music. At the Konzerthaus, which is a splendid theatre, modern music pieces are performed from the end of October through November. The festival holds a prize contest, in which Minako Tokuyama once won the first place. In November 1997, her work was performed by the Wiener Staatsoper Ballet Company. It was not an opera, but I would like to mention it because it was a ballet, which is closely associated with opera.

The title of the piece was *Memento Mori*, which is Latin; "mori" means death, and "memento" is to remember, or memory. So it means, "remember death." She composed an excellent piece of music on the theme of separation at death. This is what was performed there.

In this way, it seems there are two paths to being accepted as a composer, namely, being recognized at a contest or being accepted through a demonstration of talent. Ms. Tokuyama is a very talented artist, and has worked as a judge for the composition category of Japanese music contests. But talent alone is not enough—additional opportunities will be required for us to create something that is appreciated by Europeans, as opera is an art form born in Europe.

Let me add another point. We have heard today about the tremendous efforts of singers, but living in overseas, I have chance to hear variety of works by Japanese composers, and I would surmise that it may be the composers who are the most energetic at present. Many Japanese singers are actively performing in overseas as well, but works composed by Maki Ishii and other Japanese composers sound quite authentic and agreeable to me, perhaps because I am, after all, Japanese. When I came back to Japan this time, I happened to notice that the Wiener Musikverein had built a new hall toward the end of March, and that the marimba music by Prof. Miki and Maki Ishii would be performed there. When I asked Prof. Miki about it, he said that

the piece has been performed about 10,000 times around the world. Then I asked Prof. Miki, “You knew Mr. Ishii’s and your pieces were going to be played?” and he replied, “No, I didn’t know that.” Although this is not the case for opera, other works by Japanese composers are on the cutting edge of the international classical music world.

Also, Japanese conductors these days are quite outstanding. I don’t mean to overstress the phenomenal Seiji Ozawa. Young Japanese conductors are energetically pressing forward, breaking down language barriers one after another. This is another field in which the Japanese look very vigorous.

I have so much more I would like to say, but I have already gone far past the allotted time. I hope to get to the other topics in the discussions later on. I am terribly sorry to have monopolized so much of the limited time we have here today. (Applause)

Sekine: Thank you very much. It is very interesting to hear that the most energetic and active musical artists in the international arena are currently Japanese composers and conductors.

Our last speaker today is Mr. Shimoyakawa. He has, as you know, long been involved in opera production at the Japan Opera Foundation. Mr. Oga, who was scheduled to attend today’s panel, has worked for Nihon Opera Kyokai (Japan Opera Association), which merged with the Fujiwara Opera to establish the Japan Opera Foundation. Mr. Shimoyakawa has been in a position to watch closely how Mr. Oga has gone about his work. He will likely touch on his experience from that standpoint. Mr. Shimoyakawa.

Shimoyakawa: I’m not convinced that I am the best person to discuss operas created by Japanese composers, but, since I am in the same organization as Mr. Oga, we frequently engage in frank critiques of Japanese operas. Mr. Oga encouraged me to speak more publicly, which is why I am here today. However, due to Mr. Oga’s absence, I find myself being quite intimidated as I face figures such as Mr. Sugi and Prof. Miki, who is much older than I. But, since Prof. Miki kindly said to me, “You should speak what’s on your mind without hesitating,” I would like to share a bit of what I usually discuss with Mr. Oga. After listening to the first three panelists, I renewed my sense that creating Japanese opera is, indeed, a very arduous task.

In the absence of Mr. Oga, I feel obliged to talk a little bit about Nihon Opera Kyokai. The *History of Opera in Japan until 1952* does not mention the Nihon Opera Kyokai, which started out as the Educational Opera Research Group in 1958. In 1960 it changed its name to the Japan Opera Research Group and put on its first production. The program stated that the Group’s goal was “to perform and study operas by Japanese composers in both broad and specific terms, thereby contributing to the future development of Japanese opera in collaboration with Japanese composers.” In January 25, 1966, it premiered *Tsureppu*, produced by Mr. Oga himself, as the first performance in the Japan Opera Series. As the thirteenth project, as Prof. Miki mentioned, *Shunkinsho* was commissioned to and completed by Prof. Miki. It was soon revised as the fifteenth project in 1976 and performed under the auspices of the National Arts Festival organized by the Agency for Cultural Affairs. This fact alone suggests the superb quality of the work.

Nihon Opera Kyokai recently performed an opera entitled *Mizuchi* at the Playhouse of the New National Theatre, Tokyo as its 80th project. The Kyokai has so far given about 35 opera performances, of which *Shunkinsho* accounts for eight. It is the work most frequently performed by Nihon Opera Kyokai. A great deal of attention was focused on the work, and the leading role, Shunkin, can be performed only by a top soprano, like in a prima donna opera in Italian opera. This work may be regarded as a valuable asset for

Nihon Opera Kyokai.

Following these efforts, we established the Japan Opera Foundation in 1981. Particularly noteworthy works performed by the foundation include Mr. Shuko Mizuno's *Tenshu Monogatari (The Tale of Himeji Castle)* and Ms. Kazuko Hara's *Iwai uta ga nagareru yoru ni (On the Night the Celebration Song is Heard)*, which won the Jiro Opera Prize and the Ministry of Education Award for Art, respectively. They have both been put on stage several times. Ms. Kazuko Hara has since created a number of outstanding pieces, including *Shita wo kamikitta onna (The Woman Who Cut Off Her Tongue)*. I supported the production of her several pieces, including *Yosakoi bushi*, among others. Since Ikuma Dan's *Yuzuru* has been performed frequently enough by other organizations in Japan, Mr. Oga has been hesitant to put it on stage, but even that has been performed twice by Nihon Opera Kyokai. We have also presented Japanese operas overseas, such as Kan Ishii's *Kesa to Morito*, for more than 30 years.

I think that opera has been approached with an academic attitude by much of the Japanese audience. I have been involved with the production of 44 western operas, but, as we heard earlier, if there have been 50,000 operas so far created overseas, of which only 300 pieces are left today, and only 50 of these are considered masterpieces, then my 44 productions were destined for success from the beginning. Since I have put on stage only those works that have been selected through a winnowing process over hundreds of years, it seems only natural that these productions of mine turn out to be successful.

In contrast, creating opera in Japan is a very difficult endeavor, as attested by the thirty or so Japanese works produced by Nihon Opera Kyokai. What I often tell Mr. Oga is that opera may be, as mentioned by Prof. Watanabe, a genre quite separate from music. I recognize just now how apt that categorization is. In fact, music is generally considered to have originated from church music. The symphony in particular, which is truly adored by the Japanese, is regarded as a mainstream format, while the opera seems to have been sidelined. As discussed earlier today, performing opera at the Tokyo Music School, which was the only national music school at that time, was considered improper by the then Education Ministry, after the 1903 performance by Tamaki Miura (Tamaki Shibata). Considering what I have heard today, that seems only natural, since there were actors but no actresses back then. At that time, it was considered inappropriate for women to perform in public and the Education Ministry could not tolerate it, which was the case in opera as well as *kabuki*.

It may seem surprising, but afterwards the Tokyo Music School performed practically no opera at all until the end of World War II. This can be regarded as a tragedy for the Japanese opera, as it greatly delayed its development. As Prof. Miki very aptly said, he hated opera when he was young, but turned his attention to it after 30 years of age. I frequently say to Mr. Oga that a composer who has hated opera and who gets involved in it after 30 would be a real nuisance for us. Such a composer would surely end up chasing audiences away from opera. I have just heard for the first time that Prof. Miki had not been interested in opera until he was 30. But it seems to be a generally accepted fact, Prof. Miki's case notwithstanding.

Miki: I was 45 when I wrote *Shunkinsho*.

Shimoyakawa: Is that right? My apologies. It is truly an exceptional case that, at that age, Prof. Miki created such a masterpiece. A work composed at age 45 that has been performed again and again; that is truly astounding.

Also, I must tell you that I was truly moved when I saw *Joruri*, and I'm not just saying this because Prof. Miki is sitting here. I usually remember where I was sitting when I enjoyed a good opera or good piece of music and I can recall roughly where my seat was for that performance. At the Nissay Theatre, I was on the right side facing the stage. There were five or six women in the row in front of me. Having overheard their conversations, it seemed it was the first time for them to come to see opera. At first they were chatting amongst themselves, and I guessed that they might be bored. But toward the intermission, they all became silent and attentive. Afterwards, they praised the opera, saying how wonderful it was. That was a wonderful experience for me. It is often said that opera is a composite art form. Certainly Prof. Miki's work, Colin Graham's stage direction, the singers and performers were all amazing. All these elements have to be arranged perfectly to create a successful production. Even if an opera work is superb in and of itself, if the conductor is incompetent or unsuited for conducting that particular piece, or if the singers are not quite right for the opera, it is bound to fail.

In this sense, some operas that are now regarded as masterpieces may have failed at their premiere and subsequently turned out to be successes when produced again later. However, pieces that are too difficult may drive away the audience. Even if critics praise an opera at length, people on the production side or the singers might find it difficult to understand. I once visited a rehearsal of a certain organization working on a Japanese opera, but it was above my head. So, I said to a singer, "I was looking around here, watching your rehearsal, but I don't understand this opera. How about you? Do you really understand it?" The singer replied, "No, not really. It's really difficult, isn't it?" A lot of effort is required on the part not only of the composers but also the singers.

I'm sure that producing an opera is a very challenging task, even for Mr. Sugi and Prof. Nomura. Prof. Miki probably receives quite a bit of copyright royalties from works other than his operas, but I'm afraid he'll lose out on more and more income if he continues to be involved in creating operas. A single work of opera can take more than ten years to finish, if we include the planning stages. Such labor should translate to earnings of 10 million yen at the least. Usually, great labor and effort are poured into a single work, while prolific composers like Donizetti are the exception. Certainly the artistic value may exceed tens of millions of yen, but the actual income a composer can receive is much lower, one or even two digits less than what it should be. If the amount they actually receive is converted to an hourly wage, it might be less than what our part-time staffs earn.

Miki: I received 500,000 yen for *Shunkinsho*. (Laughter) Nihon Opera Kyokai was having financial difficulties at that time.

Shimoyakawa: And even if it's produced again, you're not likely to receive any more money. Anyway, I've reached the time limit and I shouldn't go over. So, that's it for now. (Applause)

Sekine: Thank you very much. When it comes to an Italian opera masterpiece, all the performers can easily join forces to create an enjoyable production, but in the case of a Japanese opera work, the problem is that the work has a long way to go before it can be recognized as a masterpiece. In addition, there are few chances to put it on stage, making it difficult to develop the performance skills and stage direction for any piece.

(Intermission)

Chair: Now, we would like to start the second half of Part 2. We know the session today is fairly long, and we appreciate your cooperation. Thank you. Ms. Sekine.

Sekine: I'd like to thank the audience members for turning in so many insightful questions. Right now we are collecting the questions and working on summarizing them. As soon as we have the results, we'll have the panel respond to your questions.

First, however, we would like to delve a little deeper into some of the topics we have discussed so far. First of all, Prof. Miki, you sometimes compose your works in Japanese and at other times in a foreign language, like English. In composing Japanese operas, putting Japanese words over melodies seems particularly difficult. This problem has been tackled by any composers in different ways. There is also the problem of how to handle dialects. However, these problems are bypassed when you compose in a foreign language. Please tell us a little more about the issues involved with composing in a foreign language.

Miki: Of the three English operas I have composed so far, *Joruri* and *The Tale of Genji* were written in such a way that the Japanese versions were composed simultaneously with the English versions. When I wrote the first one, *Ada*, I did not even consider writing it simultaneously in Japanese, since it was hard enough just to compose it in English. As it had a prologue, I first wrote and sent it in. However, it was immediately returned to me with an indication that it did not correctly reflect the English accent.

As you may know, there are two types of accents, horizontal and vertical. English, German, and other European languages generally use a stress, so it's a horizontal or rhythmic accent. For example, when you say, "the sun shines bright," "the" cannot be at the top of a beat, because it does not carry an accent. So "the sun shines bright" should start with the upbeat on the fourth beat. In the case of common time the first and third beats should be the words with strong meanings, and articles or conjunctions may be the upbeats. Even without these function words, the important words can be pronounced properly in the songs. For this reason, opera may be easier to hear and understand in Western languages.

In Japanese, there is no horizontal rule. All accents are vertical (up and down) and are called pitch accents. The problem is that the pitch patterns are different between Kanto (Tokyo region) and Kansai (Osaka-Kyoto region), as I mentioned in connection with *Shunkinsho*. This would be less of a problem if the audience could listen to it many times or subtitles are used even for Japanese operas. However, we would like the audience to understand the content on the spot just by listening to it. To this end, we have to pay close attention to the pitch accent of the text when composing the opera. Even with the same word, a different accent will make the meaning totally different. As you are well aware, *hashi* has three different meanings, "edge," "chopsticks," and "bridge." In Tokyo, *ha* (low) *shi* (high) is "bridge." But, in Kansai, the same meaning is expressed by the opposite pitch. In Tokyo, *ha* (high) *shi* (low) is "chopsticks," but in Kansai, the pitch is reversed. For the meaning of "edge," "ha-shi," it is pronounced almost flat. It used to rise a little in the past, but the Japanese are getting more and more careless about how they speak and have nowadays come to speak with a very flat intonation. According to certain NHK statistics, Japanese may lose its pitch accent almost completely by 2010. The Japanese used to translate hymnals quite carelessly, and by doing so caused tremendous confusion regarding the Japanese language. Subsequently, folk singers in the sixties and seventies did sloppy work when translating foreign songs. Current popular songs are in total confusion.

Accents are sometimes intentionally reversed. For instance, “love” must be, as a noun, *a* (high) *i* (low). I often hear some pop singers sing like *a* (low) *i* (high). It sounds very strange. Even I would never say *a* (low) *i* (high), and I’m from Tokushima, Western Japan.

When it comes to the verb, *aisuru*, it is now often pronounced *a* (low) *i* (high) *suru*. This is a big problem. When grammar gets involved, let’s say, in the case of adjectives, it usually goes, “*ta* (low) *la la la* (high).” And there are rules about where it should generally be lowered. I once heard that the reason why the Tokyo dialect has become standard Japanese (though some say that it was the Shizuoka dialect) was that it had the fewest irregularities. Composers have to be aware of such facts. The lyrics have basically determined the melodic lines whenever a song is based on poetry or an opera libretto is completed before the melodies. This is truly humiliating for a composer, and it sometimes drives me crazy. I would like to create melodies more freely, but if I get out of the standard (commonly accepted) accents, I get chewed out. They say that they can’t understand the meaning of the words. Methods for coping with these challenges are among the most important skills for a composer. However, most Japanese composers do not care about these sorts of problems. Students, and even professors at music schools, are completely oblivious to these aspects of creating an opera. They remain unaware of them until they suffer great difficulties, are harshly panned, and reach the ripe old age of 45, like me (laughter). This is really a big problem.

European languages usually have horizontal accents, which are much easier to handle. After the problem was first pointed out to me in *Ada*, I studied the English accent rather seriously. Each word has an accent, which also appears when it is used in a sentence. My efforts gradually bore fruit. As I progressed through the first act, I came to have fewer and fewer corrections. In the second act, there were no mistakes at all. In my next attempt, *Joruri*, and the recent *The Tale of Genji*, I almost enjoyed writing. It is much easier to write an opera in English, but doing it in Japanese is very difficult. But I cannot avoid writing in Japanese, because I have resolved to compose the Japanese version simultaneously. The vocal score, which serves as kind of rough draft, usually takes a year to complete for the Japanese version. However, it took about twice as long—two years—to finish in two languages. That amount of labor was required for all three works. In the case of *Ada*, writing it in Japanese was quite difficult, as the music had already been completed for the English version. In any case, when Nihon Opera Kyokai decided to premiere it in Japanese, I managed to write the vocal score. However, I was never completely satisfied with it. Subsequently, I completely rewrote it, since it was scheduled to be produced again in Japan. This was shortly before the score was to be published in London, and Faber Music complained that it took as much as 10 million yen to publish the vocal score, since I made so many corrections to the work.

Making opera involves many difficult issues. Of course, translating between Japanese and foreign languages is always challenging. Despite all that, I believe that English versions should be created in order to make our works more globally accepted, since I don’t think foreign singers will sing our songs in Japanese. My fourth opera, *Wakahime*, has been released overseas on CD. Since it has been very favorably received, Colin Graham is now working on its English version. While I am alive and able to supervise my own works, I would like to make them as broadly acceptable as possible. Colin Graham translated the folk opera, *Utayomizaru*, into English many years ago as *The Monkey Poet*.

Sekine: Thank you very much. Since opera originated in Europe and is based on the melodies derived from European languages, I can somewhat understand, at least theoretically, how composing in English, Italian, or German would be easier.

Miki: No, that's not quite accurate.

Sekine: Oh, is that so?

Miki: *Kabuki* and *bunraku* in Japanese, as well as old Japanese songs—*jiuta* and *sokyoku*—usually turn out quite well. For example, the *jiuta* in *Shunkinsho* sung by non-Japanese opera singers sounds rather beautiful. I have been attempting to create operas that systematically work their way through the course of Japanese history. These have taken the form of a series of eight consecutive works, structured so that they incorporate the dominant form of performing arts from each period. The old words in those pieces sound even more beautiful when sung by opera singers in *bel canto* than when they are sung by the original *jiuta* singers. *Bel canto* is fine with me. I would like as many people as possible to be able to experience the beauty of these old songs. For example, when *Shunkinsho* is performed, I recommend attending just so you can come to understand the beauty of *jiuta*. Singers all truly love these old pieces.

Sekine: I strongly feel that these elements are executed quite clearly in Prof. Miki's *Utayomizaru*, *Yomigaeru*, and *Terute and Oguri*. The traditional Japanese manners of speaking are incorporated and effectively reflected in these works.

Miki: That's right. I call them folk operas. They contain spoken lines as well, for which, as I said earlier, I cannot do anything. But in the parts that follow into songs, I would like to maintain the traditional beauty of the Japanese language. If the pitch accent were to be lost in Japanese, as it is suggested by the NHK survey I mentioned, Japanese would become a kind of anarchic language without any hard and fast rules for pronunciation. That would be quite humiliating for those of us involved in art, and we should take it upon ourselves to do what we can to prevent it from happening. If people find it bothersome to follow the pitch accent and choose to use a flat accent instead, a horizontal accent or a sense of rhythm should be appended to it. Composers can help this process gain traction by including such patterns in songs and operas, and should work on writing Japanese with a beautiful horizontal rhythm. This is what I always keep in mind when I compose.

Sekine: Thank you very much. I think Japanese composers creating works of opera in foreign languages have achieved a number of excellent accomplishments, from Toshiro Mayuzumi's *Kinkakuji*, to, more recently, Toshio Hosokawa's *Lia no monogatari (Vision of Lear)*, Maki Ishii's *Chigyo tojirareta fune (The Sealed Boat)*, and Yuko Amanuma's *Das verräterische Herz*, to name a few.

These days, some Japanese opera composers choose to work on non-Japanese scripts from the beginning, even if there is no plan to put them on stage overseas. Of course, there are a variety of possible approaches to the composition of an opera.

As Mr. Sugi mentioned, another issue is the shortage of human resources especially producers. It seems that there are also shortages of libretti, stage directors, and so forth. Do you have any comments on this point?

Sugi: Everything is in short supply, particularly when creating a new opera. In this respect, I have sometimes been requested to provide advice to local projects. I was once involved in a project to create opera as part of

the Shinano River Cultural Promotion Project in Nagaoka city, which was funded by, I suppose, the then Cultural Affairs Agency. I participated as a production adviser and an assistant producer. The material was an opera featuring local themes, the kind I mentioned on earlier today. They wanted to have an opera incorporating some features of Niigata of which Nagaoka is a part, and came up with a story called *Miruna no zashiki* (*The Room That Should Not Be Looked At*). As many of you probably know, the story is simply one in which happiness obtained after many hardships is lost by looking into a room in spite of a standing prohibition. They requested that we include as many elements of local performing arts as possible, including dances, songs, and annual events featuring the river basin of the Shinano around Nagaoka City. As I was asked about a librettist for the project, I recommended Ichiro Wakabayashi, who had already accumulated significant experience in folklore operas by contributing to *Okon joruri* and *Amanjaku to Urikohime* together with Hikaru Hayashi. As for the composer, Masahiro Ishijima, a young artist, was selected. This was decided on the recommendation of Mr. Shunsaku Tsutsumi, the then conductor of the Nagaoka Orchestra. In this way the opera was completed but it became a piece of great length, since we put in so many different elements of the rich history and bountiful folklore of the locality. And this length has become a bit of an albatross around its neck in terms of reproduction. The opera itself is a beautiful work. Since Mr. Ishijima had composed many chorus pieces, it has splendid chorus sections, in which the local residents quite naturally participated. Though it has subsequently been performed as a choral suite, performing the entire opera seems to present quite a bit of challenge. The number of requests from local residents tends to make it difficult to create an opera that can be produced again with ease. Of course we wish that it were performed more frequently. Naturally the situation differs according to locality and the circumstances surrounding the composition.

Sekine: Many new operas have been created from these locally based initiatives throughout the country. Local operas may sound very provincial, but it seems that several newly created works possess universal appeal. Would Prof. Nomura, who has long been personally involved with the Kagoshima Opera Association, be willing to discuss the issue of how local activities can be given more universality?

Nomura: When I talked about my personal experience in opera, I referred to my academic and conceptual tendencies. I began, in fact, by cautioning myself that I should not make the so-called localized opera. As Mr. Sugi said, such an opera is characterized by having a local composer, a local stage director, a local conductor, and local singers, which tends to become complacent.

The singers may be local, but I thought that the staff should be chosen from the best that is available in Japan at that particular moment. That's why I asked for Masayoshi Kuriyama as a director, Seiichi Mitsuishi as the conductor, Kikuko Ogata as costume designer, Sumio Yoshii as lighting designer, and Kappa Seno for stage design. Experience in these specific fields is seldom sufficient in these localities. Although we should feel happy that many local opera organizations have been created throughout the country, these endeavors should maintain a sense of humility in order to avoid becoming complacent. If they fail to do this, a local opera can achieve no more than productions in which those involved end up selling tickets locally to their acquaintances. I don't feel that's a worthwhile end, and to avoid such a scenario I've always worked to establish a solid foundation at the local level.

Then, for the tenth anniversary of the Kagoshima Opera Association, we decided that it would be appropriate to commission an opera to commemorate the occasion, and we invited the public to submit the

libretto. That was how *Kantomi* was produced. We received a great number of submissions, and the selection process was quite a difficult task. We had to consider our capabilities and also come up with something that appealed to the particular locality, even if this made the project more like a localized opera. We ended up choosing a story based on a legend in the Amami-oshima Islands. As for the composer, we decided on Kan Ishii. That was the first opera we commissioned, and we have performed it, along with *Yuzuru*, in Tokyo. Mr. Sugi was involved with this project at every production and broadcast, since he was affiliated with NHK.

What I realized as I did that is that I would really like people to think about how we can avoid falling into the pitfall of complacency. We always need to reflect on ourselves humbly. Even though we may be satisfied with our work, the audience may not be happy, or the work itself may not be broadly accepted. After the production of *Kantomi*, I was transferred from Kagoshima to Tokyo, and became unable to remain involved in the activities of the Association. At that point I started the Kirishima Music Festival, and discovered that there was no local orchestra that could perform an opera. So I began consulting with people in the area about organizing an orchestra. This process was somewhat awkward for me because I was frequently asked to justify the need for such an orchestra. Last year this orchestra was officially recognized as a corporate legal person, and it is now energetically engaging in various activities. This may have deviated from the intention of your question, but in any case it is a good explanation of how we started our local opera activities. Anyway, these are the challenges we face in producing local operas.

Nonetheless, after 30 years, it has been proven that continuation is the source of success. On the occasion of our 30th anniversary, we were able to commission *Mr. Cinderella*, a fantastic opera, to the Japan Opera Foundation. So it seems that our persistent and accumulated efforts have somehow bore fruit. I also agree with Mr. Sugi about the defects he mentioned, as well as many of his other points. I think that the organizers—I was indeed one of them—should guide the production to prevent these defects associated with local opera projects. This may not answer your question, but it is what I have always kept in mind and focused on whenever possible in my involvement with opera.

Sekine: Thank you very much.

Sugi: Since Prof. Nomura mentioned my name, may I say a few words? I was the stage director for the second production of *Kantomi*. Mr. Kuriyama directed the premiere ten years earlier and had initially been scheduled to direct the second production as well, but it became impossible for him to do so for personal reasons. So I joined the Kagoshima Opera Association at the request. It was conducted by Shunji Aratani then. The opera was performed in Amami-oshima, an island to the south of Kagoshima. As Prof. Nomura said, *Kantomi* is the story of a poor girl in Amami-oshima. The performance was strongly requested by the residents of Amami-oshima, where no opera has ever been played. The local residents were very enthusiastic about this project because they felt deeply connected to the story. In fact, there is a tomb of a woman named Kantomi in the heart of the mountains in Amami-oshima, and her ghost appears in the story of the opera, somewhat like Oiwa-san. When the story is put on stage, the players have to pay a visit to the tomb, to avoid being cursed.

One thing that is good about localized opera is that it easily generates tremendous energy and enthusiasm that is able to overcome any difficulties no matter what the cost is. In my case, Amami-oshima was hit by a typhoon, which is not surprising because the area is frequented by many typhoons during its

season. With a tremendous 40 mph-wind blowing one day, I thought the practice would be called off, but all the chorus members were already there, thinking nothing of the wind. I was surprised. That sense of solidarity and determination to make the performance better seems to come naturally when people perform an opera incorporating local traditions rather than a more distant masterpiece such as *Carmen* or *La Traviata*. I think that few other forms of art can rival opera in its ability to inspire this much passion and effort for just a single day of performance. That, I believe, is the joy of performing, coordinating, and producing opera, and my life is centered on that joy. That is what I wanted to add.

Sekine: Thank you very much.

Miki: Allow me to add a few more words as well. One good aspect of opera is that it is a composite art form. Musicians want to be, and tend to be, alone. Instrumentalists may be acquainted, at best, with other instrumental players, as singers are with other singers. They do not usually mingle with each other. Even in a symphony orchestra, the players do not share time with singers, except for certain vocal music they perform together. That is how musicians generally are. They are usually not very avid learners, and tend to know little about the world. But, when it comes to opera, music composition is linked with literature through the original books and scripts. Stage directors get involved, and performers include both instrumentalists and singers, with art directors giving instructions in various aspects, including costumes and stage props. Lighting specialists are needed as well. Tremendous amount of money are also required, which is taken care of by the production staff, in which area Mr. Shimoyakawa has been a great pioneer. Naturally, they all have to collaborate with one another.

The good thing about the localized operas is that, while local culture tends to be isolated within a distinct area, the production of an opera provides an opportunity for everyone to take part in achieving a common goal. I have continued to work in a collaborative manner in diverse fields in terms of time and space, which I recognize as my vocation of 'creating an open square.' In Japan, the notion of the 'open square' has not yet taken root, and heterogeneous things seldom mingle with each other. Imagine there is a square where people meet and play music, and around it there is a Chinatown, a Japanese village, Iraqis, Yugoslavians, and other residential sections with different ethnic groups. I think this is an ideal state. During the day, people work in their own society, and in the evening they get together for a kind of festival in which they collaborate to create a common work of art. If they frequently interact with one another in this way, while maintaining their own distinct identities, there will be no war. I believe that peace can be guaranteed only through collaborative work experiences.

Within Japan, local culture can approach or even surpass that of Tokyo through collaborative efforts between different fields in each locality. Without making efforts to establish such know-how, it would be no use to simply advocate decentralization. In this sense, your efforts in Kagoshima were likely aimed at creating a repertoire that is acceptable not only in Kagoshima but worldwide. As for me, I always push myself and try to create international repertoires, without being satisfied with small successes within Japan. This is also what I recommend that young people aim for.

Sekine: Thank you very much. I have just received the summary of the audience questionnaires. I would like to begin the question and answer session at this point. This is a question for Mr. Shimoyakawa and Mr. Sugi. When musicians think about opera, they frequently turn out to be lacking in their knowledge of drama. How

much do you expect opera singers, staff, and conductors to know about drama? Who would like to answer this question first, Mr. Shimoyakawa or Mr. Sugi?

Shimoyakawa: I agree with the basic premise of the questioner; I myself do not have sufficient knowledge about drama. There are operas, dramas, and musicals, which we may categorize as coming in between the opera and the drama. We have been discussing locally based opera projects, but I have also been involved in musicals performed as school activities for over ten years.

Japanese musicals have generally been based on dramas, since people who work on musicals tend to come with some experience in theatre. This has led to some significant differences of opinion about lines and songs between the teachers and me. The vocalization in Japanese drama seems to have been derived from a Japanese traditional art, *kabuki*. If that type of technique is used in the vocalization for a musical, it may be regarded as the natural voice. As you can see in this hall, European opera houses have high ceilings. But Japanese theatres, which were originally designed for *kabuki*, are elongated from side to side. The manner of speaking also goes from side to side, like “Eh--.” So, I often argue that using a vocalization derived from Japanese theatrical tradition could be detrimental to performing musicals. Alas, the two sides never seem to reach an agreement. Musical teachers trained in the European vocal tradition and those experienced in drama have not reached any consensus yet. In this sense, too, the musical can be regarded as something in between.

Local opera productions are destined to suffer insufficient human resources. Whenever I see a musical performed by freshmen or sophomores, I am quite satisfied by its quality, but the drama teachers are often dissatisfied. However, when an opera is performed by seniors majoring in opera, the level of maturity is usually lower than that of a musical put on by freshmen. Opera is so difficult to develop that it may take about ten years to attain a presentable level of performance. It will require vocal training, and, as discussed earlier today, studies in singing and opera have been terribly behind the times, due to the 50 years lost in the Tokyo Music School. Even now, it seems to be moving in the wrong direction. *Bel canto*, which was mentioned earlier today, is different from the vocal technique used in drama. I think it was *bel canto*, born in Italy, which became opera, with its clear vocalization. In Venice, Italians selling Venetian glass are very good at pronouncing Japanese words. However, people in English-speaking countries are generally not good at it. When I asked the Venetians questions in Japanese, they couldn't answer, since they don't know Japanese, but their pronunciation is good because the Italian language is based on consonant-vowel pairs. I think that *bel canto* and the Japanese language unexpectedly seem to have something in common, which is the vocal technique mentioned by Prof. Miki earlier today. Naturally, you have to study drama, *kabuki*, and *noh*. Otherwise, opera would lose depth and breadth.

Sekine: Thank you very much. Mr. Sugi also works as an acting coach. What do you think about this point?

Sugi: I have been teaching students of Niki-kai for 25 years, and also been given opportunities to speak at the vocal training department run by Mr. Shimoyakawa. In these experiences, I have been astounded by the indifference toward drama and theatrical performances displayed by those studying vocal art and wishing to be opera singers. For example, when Comédie-Française came to Japan and performed *Don Juan* as a drama, I asked students of Niki-kai, “Those of you who have seen *Don Juan*, please raise your hands,” since I was teaching *Don Giovanni* there. No hands were raised, and I said to them, “I just don't understand why you are so indifferent to a material that is beneficial to your study in acting.” Then I strongly recommended that they

go and see the play. In my organization there are students of opera, and I recommend that they see more of these plays, which can deepen their understanding about acting in the opera. Contemporary theatre, *kabuki*, and *bunraku* are all excellent materials that can teach them things like how to assume exaggerated postures, how to present oneself most beautifully, and how to make their actions more distinct, even if it may not be directly linked with their studies. The students seem to be unaware of the importance of these learning opportunities.

It has often been said that Japanese music schools teach musical notes but not music, which may sound a little extreme or offensive to graduates from those schools. However, Japanese players are reputed to have very precise mechanics but are often criticized for lacking attractiveness or not having fun. Although this weakness has been greatly ameliorated, it is still present to some degree. In the same vein, I strongly feel that, while opera students should of course sing notes correctly and use appropriate vocal techniques, it is no less important that they get interested in acting.

Sekine: Thank you very much. Is it all right if we move on to the next question? This is a question directed at Mr. Nomura. Are new operas constantly being created and performed in Europe? Where are they performed? Are there any works that may continue to be performed in the future?

Nomura: Vienna has Wiener Staatsoper and Wiener Volksoper, which are both state-owned. They are required to play a new operatic work at least once every few years. Recently, Friedrich Cerha's *Der Riese vom Steinfeld*, a story of a real giant who was over two meters high, was performed. But, it was not that good, since Cerha had gotten old and seemed to have lost the edge he had when he created *Baal*. In this respect, Japanese composers are doing a better job, and their works are sometimes performed. But these have been infrequent, and they have not attained great success. There is a book entitled, *Opera no unmei (The Destiny of Opera)*, written by Prof. Akeo Okada and published by Chuokoronshinsha. I concur with this writer who poses the question, "Where is opera headed?" This point may have been discussed already by Mr. Shimoyakawa in connection with musicals, and this may be out of the scope of the question anyway, so I'll stop here. Anyhow, they perform new operas once every several years but not too frequently.

I would like to discuss another possibility. Those traditional opera houses exclude musicals. In the history of opera, however, it seems to me that the trend that led from operettas toward musicals is significant. The Wiener Volksoper has attained great success in performing musicals., but the Wiener Staatsoper does not want to put even operettas on stage. At best, it puts on *Die Fledermaus* for New Years. Their stance really leaves me puzzled.

Please allow me one more deviation on acting. About 30 years ago, a foreign stage director was invited to work in Japan; he then gave instructions to a certain famous baritone, who retorted to the director, "I am a singer, not an actor." An interesting thing in overseas opera houses is that all the singers there are equipped with excellent theatrical skills. Opera singers cannot make it without good acting skills that can allow them to play even in ordinary dramas.

Sekine: In Europe, how does the audience react to new operas? How large are the audiences?

Nomura: Let me explain it this way. For example, the annual budget of the Wiener Staatsoper is about 12 to 13 billion yen. That of the Wiener Volksoper is about 7 billion yen. The admission fees, including contributions, account for less than one-third of the total budget for both opera houses.

We can really relate to the implications of this if we compare it with the difficulties we have for bringing productions to the stage. The reason for high admission fee for bringing overseas opera with the original casts is that all the expenses have to be covered by the admissions. In Europe, on the other hand, admissions are quite reasonable, since new operas can be performed using the income other than what is earned from admissions. Nowadays they have G level seats—G stands for “ground”—along with A, B, and C. You can enjoy a performance even in an inexpensive seat. There are also pits in which theatre-goers can stand and watch, tickets for which cost only about 500 yen. These low admission fees can be quite effective in attracting audiences. That is why *Der Riese vom Steinfeld* will be produced again, and it can attract a sufficient audience, even if I don’t think the opera itself is successful. Pieces that no longer attract an audience will be put on the shelf.

Pieces that are not shelved will continue to be performed. For instance, Einem’s *Dantons Tod* still remains in the repertoire, although he has recently passed away. In this manner, creation and production of new opera has been made obligatory at these institutions.

Sekine: I see. Thank you very much.

Miki: May I add a few words? I am still concerned about the relationship with drama. I believe that opera is a kind of drama. Naturally, without theatrical perspectives, it will no longer be regarded as drama. In Japan, however, musicians tend to protect their own territory. In particular, singers tend to be concerned only with vocal skills and not inclined to pay attention to drama. In regards to the issue of vocal expression, as Mr. Shimoyakawa mentioned, the vocalization of drama and that of opera are different. This problem may never be resolved, but, in my opinion, opera should mainly use *bel canto*. It is not limited to Italian; since it means “beautiful song,” it should sound beautiful in Japanese, too. In drama, since beauty is not the only element and dramatic expressions are also required, the voice does not always have to be beautiful. For example, villains are necessary in dramas. A single beautiful voice among ugly voices will surely stand out. These dramatic effects are certainly lacking in the works of contemporary young Japanese composers. Various techniques and timbres have been developed in contemporary music, such as clusters similar to noise, which might never have been used in conventional types of music. These different types of sounds could be more frequently utilized in opera. Of course, the audience would be unable to stomach it if everything were simply noise. However, the perception of the beauty created by an opera could be enhanced if, for example, such noise is used for the villains and is followed by a more beautiful sound. This kind of contrast seems to be difficult for young Japanese composers to master.

At the same time, consideration for horizontal flow or temporal development seems to be lacking. When I see new Japanese works of opera, I often feel that the dramatic aspects do not function properly. The first ten to twenty minutes may be fine. In any instrumental piece, the first minute may sound fine. But that does not last long, and the work deteriorates further and further as it approaches the end. Most two-hour operas do not maintain their initial momentum, even if they are written by renowned composers. Toward the end, the intensity of an opera should heighten as it heads toward the climax, but it doesn’t. In short, they should gain more experience and knowledge of the various aspects of life. In this sense, I was glad that I started working on opera at 45. If I had studied only music until then, I would not have been able to compose an opera. Opera can and should be composed at an advanced age. Even though I started at 45, I will be able

to complete eight operas. The eighth will be completed in two years, which is, I believe, a reasonable estimate. The driving force for the composition of an opera should be the full-throttled sensitivity to human nature. Because music is an abstract art form, we tend to get absorbed in the mechanics of it. I constantly remind myself not to let this happen to me.

Sekine: In Japan, dramatic elements tend to get lost in the music itself and even in libretto. Dramaturgically sound scripts with mature structures should be on offer, so that composers can let their ability shine through. In connection with what Prof. Miki has just mentioned, there are questions directed to him. The first is that there seem to be few beautiful arias among the operas of the 20th century. Beautiful arias can sometimes be the first enticement for people to come and see an opera. Do you have any comments about arias in operas composed by Japanese composers? The second is, “Do composers change the scripts written by librettists to suit the music?”

Miki: Would you please repeat the first question?

Sekine: Among the operas of the 20th century, there are few beautiful arias.

Miki: That seems about right. If a lot of people feel that way, it’s probably true. Several decades ago, Pierre Boulez said that opera was dead, that it had ended with Puccini. Because Puccini wrote so many sublime arias, Boulez probably felt that there was nothing left for others to write. Whatever happens in contemporary music, the best part of opera is, I would say, arias. The audience can enjoy opera only after they know a few arias from it, along with the overall story. However simple an opera may be, it will never be enjoyable if it doesn’t have an aria with which you can sing along in your heart. That is why I have always felt the need for aria.

Because of this, I have secured a place for aria in all the operas I have composed, and have gone as far as changing a libretto if it did not have any. Japanese librettists have been mainly involved in dramas and do not seem to be aware of the importance of arias. I have always requested that arias should be in the scripts. I am lucky in that I have been able to collaborate with Colin Graham and others like him. Since those involved with opera in Europe are properly versed in operatic dramaturgy, or what I call ‘operaturgy,’ many of their completed scripts are dramatic in the operatic sense. Colin Graham has so far directed 400 operas, of which 57 have been premieres. With this overwhelming level of experience, it’s easy for him to be confident when working on operatic projects. Japan is still a developing country in terms of operatic scriptwriting. I wish that Showa University of Music would establish a department specializing in libretto writing.

Sekine: I agree with you on that point.

Miki: For *Ada*, the libretto was commissioned to James Kirkup, who had translated many Japanese poems, and the stage director was Colin Graham. The world premiere was held in London, but it wasn’t critically acclaimed and broadly accepted until it premiered in the United States two years later, after which a theatre was convinced to commission a new project to Graham and me. That was how *Joruri* was created. The script he wrote was very logically structured, and yet it also allowed for whatever emotional aspects that may be desired to be incorporated into it.

Next, an opera featuring local history was commissioned when the Okayama Symphony Hall was built. The first offer was a piece based on the story of Momotaro. That would have been fine, as the background story could be developed in many different ways. But it was just after I had finished my trilogy the

early-modern era, and I felt like moving on from that period to work on Japanese history as a whole. So, I decided to jump to ancient Japan, which was, in fact, an international nation. It had frequent exchanges with China and Korea, which made it somewhat similar to the Shakespearian world. Shakespeare wrote dramas set not only in England but also in Scotland, Wales, the Netherlands, Sweden and other Scandinavian countries, even as far away as Venice. Through these settings, it was possible to gain international and other broad perspectives. In opera projects featuring local history and old folklore, our perspectives tend to become narrow, and I wanted to avoid this by all means. In ancient times, Japan royalties even had marital relations with the royal families on the other side of the Japan Sea or the East China Sea.

Meanwhile, I was reading various books everyday on the train during my commute in search for new subjects, even before the Okayama Symphony Hall made an offer. When the commission came, I focused my readings on the ancient state of Kibi (near Okayama), and I was lucky to find an interesting series of descriptions about Wakahime in *Nihonshoki* (*Chronicles of Japan, AD8*). As it turned out, I could not find a theme that was more interesting or magnificent than *Wakahime*, which was filled with dramatic elements. But, when it came to writing the libretto, I could not come up with anyone who seemed appropriate, particularly since I intended to create a grand opera for this project, capable of attracting about 2,000 people to a single performance. I needed a librettist who could attract a large number people. At that moment, I happened to hear Rei Nakanishi talking about opera in an NHK program. I also knew that he wrote lyrics for numerous Japanese pop songs, so it seemed likely that he understood the sensibilities that appealed to the general public. I did not hesitate to select him for the project, and he wrote a splendid libretto.

At that time, I insisted that pieces that could stand on its own like arias should be included by all means, since I wanted an opera that did not simply follow the storyline in the radio-drama format but was more like number operas in the European tradition. Mr. Nakanishi agreed with my ideas, and wrote many sections with arias. By the way, when I worked on *Joruri*, Colin Graham also wrote many sections with arias. While we were working on stage rehearsals for *Wakahime*, I received an impassioned plea to write another opera to be premiered next autumn for the Kamakura Arts Center, where Mr. Nakanishi had been appointed as the art director. I tried to decline the offer quite firmly, insisting that I would need five years to write a major opera, but in the end I was persuaded to accept the offer. I suppose that was a significant factor in the major illness I suffered subsequently. The stress of worrying about missing the deadline took quite a toll on me. However, I was able to write quite a few arias into *Shizuka and Yoshitsune* as well. And, following the opera suites, *The River Sumida* and *Kusabira*, which were based on *noh* and *kyogen*, I was able to write my latest, *The Tale of Genji*. The libretto for this opera was also written by Colin Graham, and included a reasonable number of arias.

However splendid an opera may be, it is usually completely forgotten after a while, remembered only by those who performed it. With this in mind, I have always wanted to publish a compilation of my arias. Fortunately, an offer came from Zen-on Music Company to publish such compilation in two volumes this year and the next. The compilation of my arias, which will include *Ai-en*, my eighth opera to be completed, will likely be sung by many singers at concerts. In this manner, these arias should gradually spread among people, even without spending hundreds of million yen on the production of an opera. Once the arias are known, the general public will be more open to attend opera performances, making it much easier to produce.

I would like to contribute to the creation of that kind of cycle. This is what I am trying now, as the time I have left gets shorter. Indeed, that question seems to reflect the current state of things exactly.

Nomura: May I say a few words? I think that there are historical aspects involved. It probably started with Wagner, where you cannot applaud during performances of his works. Then, arias gradually disappeared and were replaced by something like storytelling. In other words, the dramatic aspects were intensified at the expense of certain musical aspects, most notably arias. The need for singers to learn to be better actors and the tendency of dramatic elements in opera to get too intense are different issues. Then came the Second Viennese School led by Schönberg, as well as Berg and Webern. They created excellent works, and had an influence on post-war Japan, leading the other schools to almost disappear. However, these trends were quite experimental in nature, and they gradually disappeared during the seventies and eighties. Recent pieces have titles like program music, and some have lost chords and even melody. I think that this is a mistake.

The same is true of contemporary stage direction. You may have witnessed many strange ideas on stage. They seem to have gone to extremes by neglecting scripts and music. I expect and indeed do hope a swing of the pendulum, which should not simply go back to the old style but to something more modern that reflects what we've learned through these experiences. In this respect, I strongly anticipate great contributions from Prof. Miki.

Sekine: I am sorry, but Prof. Miki, there is one more question about whether scripts may be changed in the process of composing an opera.

Miki: In an extreme case, an excellent composer can, to some extent, turn even a terrible libretto into a wonderful opera. But a good libretto will make the work even better. First, a synopsis is discussed, and a libretto is made. In this way, we usually get to the third draft. Afterward, some scripts can be used without a change, others may undergo many minor revisions in the composing process. I am currently working on my eighth opera, *Ai-en*, which was written by Jakucho Setouchi, whom I personally asked to do the libretto. Although she is a very busy person, she kindly accepted my offer because we share a hometown, Tokushima. In fact, I have received many requests from Tokushima to compose an opera featuring local history. But Shikoku lacks suitable themes, as it is a peaceful island surrounded by the Kyushu, Chugoku, and Kinki regions. No large battle was ever fought there, making it difficult to create something on a grand scale. In addition, there is no public hall with a real orchestra pit in all of Tokushima. The situation is the worst in Japan. Although the city announced a plan to build one, it used the accumulated funds for other purposes when the economic bubble burst.

When I finished my third opera, I wrote my hopes for the future in a booklet titled "Culture in Tokushima." in which I discussed a meticulous plan for enabling a series of my works based on Japanese history to be performed for a long period in an opera house to be built in my hometown, like Wagner's in Bayreuth. At that time I thought that such a project would require an opera featuring local history, but I could not find any suitable local theme. But finally, I came up with an idea. I talked about a possible collaboration between a writer and composer both born and raised in Tokushima, which would certainly attract the attention of the prefectural government and city hall. Then, Ms. Setouchi decided to come along for the ride. She happened to come and see *The Tale of Genji* performed at the Nissay Theatre, and greatly enjoyed the opera, saying, "This is an excellent psychodrama. Even if the work is based on a well-known story, the

audience regards it as a newly created work as long as the story is transformed to a splendid opera.” At the time, she was simultaneously working on *The Tale of Genji* for *kabuki* and *noh* play, enjoying the adventure of writing for the stage even in her eighties. In the case of *Ai-en*, she kindly accepted the various requests I gave her about the libretto from the beginning, and she conducted further research on the relevant historical facts, saying, “I did not know anything about opera.” Subsequent revisions I requested were also kindly accepted. She said, “I will do anything you want.” I am really grateful to her generosity and fortitude. She wrote a wonderful story for the opera. I presume that she may also be experiencing significant growth as a librettist.

Going back to the original question, you can't really do much without a good original libretto, even if a composer could revise it. I'm sure our predecessors experienced difficulties with this. Recently, it has become popular for composers to write their own libretti, but I don't think this is necessarily a good idea. When a libretto is made, the original story is gradually scaled down through a reduction process. For instance, I have recently seen a new opera for which composer wrote the libretto. In an aria where the audience should feel most excited, the singer sang about very trivial matters --- someone did this or that, or cleaned up somewhere, etc. Those lines do not fit in an aria. In that case, the libretto was structured only to make the story coherent. That kind of approach never works. It is necessary to cultivate and nurture more writers who can write effective scripts as well as composers who are properly versed in drama. This is really a big problem.

Sugi: As for composers, there are very few who really know drama. I talked about singers before, but I also want composers to study and know more about drama. In regard to arias, we sometimes see productions of classical operas composed before the romantic school, in which the flow of the drama is sometimes suspended by the arias. When an aria starts, the surrounding performers are just hanging around, waiting for it to be finished, and the audience is also waiting patiently for the aria to end. In the past, until the days of Rossini, singers took the initiative in opera. People went to theatres just to listen to and enjoy their songs in an environment of leisure. In those days, the stories were mere side dishes. But, nowadays, as the drama gets closer to reality, more coherent progression seems to be required. What is needed is a more natural transition from the recitative, *secco*, and the spoken lines, which usually express thoughts and emotions, to arias and duets, which could be used to reveal emotions that cannot be expressed by words. This would allow for a more coherent drama that could move the audience to tears, regardless of whether the acting is halted by the singing or not. In conclusion, composers should study drama more seriously so they can understand how to incorporate arias into opera more naturally. In particular, many Japanese people seem to have a special preference for sweet melodies, as seen by that fact that surprisingly large numbers of people go to sing karaoke. People really like singing for themselves, and they have strong preference for sweet melodies. In this favorable atmosphere, it is my hope that arias continue to flourish.

Sekine: Thank you very much. Shall we move on? The last question is about this list, entitled “100 Selected Works by Japanese Composers” (p.67), which I compiled. The question is, “What were the criteria for the selection, and what about the many works that are not listed here?” Similar questions were submitted by several people.

This list is based on a magazine called *Grand Opera*, published by Ongakunotomo-sha. When it featured the “100-Year History of Japanese Opera,” I was asked to select 100 operas by Japanese composers,

probably in connection with the number, 100. There are about 500 operas in the complete list from the Meiji period to the present, from which I chose these 100 pieces for that magazine. This handout is based on that original list with slight modifications.

Criteria for selection included, naturally, the number of performances and the evaluations of the general public. I also included those I have actually seen in theatres and been able to evaluate as acceptable, and those that I evaluated as somewhat incomplete but which could probably still be part of a good repertoire with slight improvement. In all, one hundred pieces were selected in this way, a reduction to one-fifth of the total 500. There are, naturally, historically significant pieces that were not included, such as those by Kosaku Yamada. Those accepted as part of most present-day repertoires are the works following *Yuzuru* by Ikuma Dan, that is, from *Yuzuru* to *Hikari*. Those are the rough criteria for my selection. Looking back, I feel there are many works that I should have included. This may be a list that should be revised every year.

We cannot evaluate operas properly unless we appreciate them as performed on stage. We cannot truly know a work by only reading the scripts and scores, or even by watching videos. In this sense, most works on the list are those I have actually seen in the past 30 years. So in that sense, this is also a list based on my personal experience. I suppose everyone would have their own personal list, adding and subtracting works depending on his or her individual tastes. So, please understand that this list is in no sense absolute or final, but is simply presented as a reference or a springboard for further discussion.

Shimoyakawa: Let me add a few more words about scripts, a topic we discussed earlier, since this is a very important point. In the brochure printed for *Narukami* and *Shunkan*, which were recently performed at the New National Theatre, Tokyo, Kazuhiko Okamoto contributed a short article entitled, “Osamu Shimizu and Seven Operas,” by which I was deeply impressed and would like to read a passage from it:

“Because most scriptwriters attempt to express everything in words, there is often no room in which music can make any significant contribution. That is why I have had to delete significant amounts of text, though in doing so I felt sorry for the writers. But in your case, you started out as a scriptwriter for dancing. Since you can develop drama with a minimum of words and allow many things to be expressed by music, I have seldom taken the trouble to tamper with your words.”

This is what Mr. Osamu Shimizu told Mr. Kazuhiko Okamoto. I think that this is the most important point for Japanese operas, since very few of them are like Mr. Okamoto’s works.

Sekine: Thank you very much. Everyone seems to have so many things to say about Japanese opera. And it’s only natural that those opinions should be much more fervently felt or much closer to your heart than those you might have about Italian or German opera. For questions like how to make a list of works or how to solve the problems associated with scripts and compositions, we can only try to find solutions by continuing our efforts in our respective fields. But, we are close to running out of time and we should conclude today’s session.

Nomura: May I say a few words? As I have lived overseas for many years, I am not very familiar with what is going on here in Japan, but I have been deeply impressed by various opinions given by the audience. If so many people continue to be so forthcoming about the problems they see, Japan may someday come to be the international center of opera. To tell you the truth, I have been involved with many things in Europe. Aside from my work as a critic, I also write books and teach students there. In one of the classrooms I used, the

person administering the room once said to me, “Another Mozart will appear in Japan some day.” I said, “Don’t be ridiculous.” But he said that he was not joking, and that he had derived this idea from seeing so many enthusiastic Japanese people visiting Vienna to watch opera. In fact, you may be surprised at the amazing numbers of Japanese people who visit there. Having come back here to speak in front of this great audience, I was truly moved by your knowledge and love of opera. Does this work as a closing remark? (Applause)

Sekine: Thank you very much for a wonderful concluding remark.

Chair: Distinguished guests of the panel and the moderator, Ms. Sekine, thank you very much. (Applause) As I said before, we have received many valuable opinions and questions from the floor, but we were able to discuss only a limited number of items. However, please let me make sure that the contents of all the question sheets is delivered or communicated to each member of the panel. (Applause)

I would like to thank our panel and the audience for their attendance and participation, especially considering how far over the schedule the session went today. This concludes today’s session.

Appendix

Handouts

Profiles

An Overview of the History of Opera in Japan from the Meiji Period to 1952

compiled by Keiji Masui

(1) Meiji Period (1868 - 1912): The Japanese came to experience opera for the first time

- 1 Opera comique was performed in Dejima, Nagasaki in 1820. From the early Meiji period, operas and musical dramas were performed by foreign amateurs and overseas groups visiting Japan at foreign settlements in Yokohama. The Vernon Opera Company performed at the Shintomi-za in 1879.
- 2 In 1903, the Tokyo Music School gave the Japan premiere of *Orpheus*, and in 1905, *Roiei-no-yume* (*A dream in bivouac*), composed by Sueharu Kitamura, was performed at the Kabuki-za, followed by the performances of four new opera works created by Kosuke Komatsu and others.
- 3 In 1911, an opera department was established at the Teigeki (Imperial Theatre). Three newly created opera works were performed, with Tamaki Miura playing the lead in each. Adolfo Sarcoli visited Japan.
- 4 In 1906, a troupe called the Bandman Musical Comedy Company began visiting Japan every year. Also, musical comedies were performed by foreigners staying in Japan.

(2) Taisho Period (1912 - 1926): Trial-and-error experimentations attempting to create a Japanese style of opera

(Taisho democracy; economic boom after the First World War; from economic fluctuations to the Great Depression)

- 5 The Teigeki after Rossi came to Japan (mainly performing famous operetta works)
[Others features included Nagayo Moto-ori's Shirokiya Music Department; establishment of the Takarazuka in 1914; Bandman and foreigners staying in Japan]
- 6 The Royal House, run by Giovanni Vittorio Rossi (1916 - 1918)
- 7 The Asakusa Opera started (a. Japanese musicals, b. adaptations of classic opera works, c. others)
[The Takarazuka Girls' Revue in Osaka, and others]
- 8 Frequent visits of overseas opera companies (Russia and Carpi) to Japan
- 9 Active performances of Japanese singers, such as Tamaki Miura in 1915, and the opera promotion activities of Kosaku Yamada

(3) The Showa Period, before and during the World War II (1926 - 1945): Opera finally taking root in Japan

- 10 Due to the depression, overseas opera companies ceased to visit Japan (the last being San Carlo Opera Company in 1933).
- 11 Signs of regular opera activities. Beginning of broadcast opera, and activity of Vocal-Four, Ken Kuroda, Kosaku Yamada etc. Beginning of the Takarazuka Revue and musical comedies at Asakusa. Electric record players and popular songs appeared.
- 12 Establishment of The Fujiwara Opera (initially referred to as the Tokyo Opera Company); *La Bohème* in 1934 and the Yuraku-za.
- 13 Return of Tamaki Miura (October 28, 1935); Vocal-Four; Nobuko Hara; other minor groups.
- 14 In 1939, the official establishment of the Fujiwara Opera; various activities both in Japan and overseas and Toshiko Sekiya; [Tatsuya Kishida and others at the Osaka Takarazuka]
- 15 Kosaku Yamada's expanded activities and *Yoake* (now known as *Kurofune*) in 1940
- 16 Intensifying wartime austerities; suspension of activities of all national opera movements

(4) Post-War Period (1945 - 1952): Revitalized opera with renewed energy

- 17 Recovery of the Fujiwara Opera and healthy competition with the newly established Nagato Miho Opera Company; the heavy pressure of admission taxes and the art festival without a budget.
- 18 Period of both numerous problems and numerous new movements (audience organizations, creative works, musical comedies, and new organizations, etc.)
- 19 Performances of opera works led by the Tokyo National University of Fine Arts and Music; establishment of Nikikai in 1952; Fujiwara Opera visiting the United States and beginning of exchanges with foreign countries, etc.

Chronology of Opera in Japan

compiled by Reiko Sekine

- 1870 “Cox and Box” was performed in Yokohama by foreigners staying in Japan.
- 1876 Performances of L’Aunay-Cephas Musical Comedy Company in Yokohama and Tokyo (the first overseas opera company)
- 1903 Tamaki Miura (Shibata) and others performed *Orpheus* (the first complete opera performance by Japanese performers)
- 1905 *Roei-no-yume (A dream in bivouac)* by Sueharu Kitamura was premiered (the first Japanese opera)
- 1906 First performance of the Bandman Musical Comedy Company in Japan (12 performances in total, the last in 1921)
- 1911 Opera department established in the Teikoku Gekijo (Imperial Theatre) (the first theatrical opera; dissolved in 1916)
- 1914 Establishment of the Takarazuka Girls’ Revue in Osaka (performing operettas at first)
- 1916 Closure of the Royal House (dissolved in 1918)
Beginning of the “Asakusa Opera” (the first opera boom, which ended in 1925)
- 1919 First performance of the Russia Opera Company (the first full-fledged opera performance; a total of four performances were given, the last in 1927)
- 1923 First performance of Carpi’s Opera Company (a total of six performances in Japan, the last in 1930)
- 1925 Establishment of Nippon Hoso Kyokai (NHK: Japan Broadcasting Corporation) (started broadcasting opera in 1927)
- 1933 Overseas opera companies stopped visiting Japan due to the war, the last performance of the War period being that of the San Carlo Opera Company in this year.
- 1934 First performance of the Fujiwara Opera (the oldest Japanese opera company still active)
- 1939 First performance of the National Opera Association (which continued its activities into the 1970s)
- 1940 Premiere of *Yoake* composed by Kosaku Yamada and scripted by Percy Nöel (original title *Kurofune*, the first full-fledged Japanese opera, now known as *Kurofune*)
- 1946 The first National Arts Festival
Establishment of the Nagato Miho Opera Company (continued its activities to 1980)
- 1949 Establishment of the Kansai Opera Company
Inauguration of the Kansai Workers Music Conference (Rou-on) (subsequently, affiliated local organizations were established which were instrumental to the popularization of opera throughout the country)
- 1951 Tomin Gekijo started opera productions with *La damnation de Faust*.
- 1952 Establishment of Nikikai (now Tokyo Nikikai Opera Foundation)
Premiere of ‘Yu-zuru’ composed by Ikuma Dan and scripted by Junji Kinoshita (leading role played by Nobuko Hara and Kiyoko Ohtani)
Gurlitt Opera Society launched its activities with the performance of *La Traviata* in Nagoya (performances in Tokyo started the next year; continued its activities until 1956).
First visit of the Fujiwara Opera to the United States with *Madama Butterfly*
- 1953 Second visit of the Fujiwara Opera to the United States with *Madama Butterfly*
First performance of the Youth Group of the Fujiwara Opera with *Il Tabarro* (the group performed many Japan premieres; subsequently changed its name to Youth Group and continued its activities until 1966)
- 1954 Masayoshi Kuriyama’s debut as a stage director.
- 1956 First performance of *Lirica Italiana* (the first overseas opera after 23 years; a total of eight visits given through 1976)
First opera performance by Tokyo National University of Fine Arts and Music with *La Traviata* (the University started the full-fledged opera education)
Third visit of Fujiwara Opera to the United States and Canada with *Madama Butterfly*
- 1957 First *Yu-zuru* performance overseas, in Zurich (leading role played by Michiko Sunahara)
- 1958 Establishment of the Educational Opera Research Center (presently the Japan Opera Research Center)
Opening of Festival Hall (beginning of Osaka International Festival)
- 1961 Opening of Tokyo Bunka Kaikan
First visit of l’Opera National de Paris to Japan
- 1963 Opening of Nissay Theatre (the first visit of Deutsche Oper Berlin to Japan)
- 1964 First performance by the Sosaku Opera Kyokai (the last performance held in 1982)
Establishment of Kansai Nikikai
Establishment of Hokkaido Nikikai
First performance of the Stefano Opera House (continued its activities until the 1980s)
First performance of the Tokyo Shitsunai Opera Kyokai (continued its activities until the 1980s)
Liberalization of overseas sightseeing tours (popularization of opera tours)
- 1965 First performance of Slav Opera

- 1966 Keisuke Suzuki's debut as a stage director
- 1967 Establishment of Oita-ken Kenmin Opera Kyokai (pioneering the advancement of operatic activities in local communities)
Establishment of Shizuoka-ken Opera Kyokai
Bayreuth Wagner Festival (Osaka)
Performances of *Carmen* by Fujiwara Opera in Korea
- 1968 Establishment of the Cultural Affairs Agency (firm establishment of public subsidies for opera)
First overseas performance of Nikikai with *Muko-erabi* (U.S.A.)
- 1969 First performance of The Tokyo Chamber Opera Theatre
Beginning of Tokyo Opera Season (current Tomin Art Festival)
- 1970 Establishment of Nagoya Nikikai
First visit of the Bolshoi Opera to Japan
- 1971 Inauguration of Opera-sho-gekijo Konnyaku-za (currently Opera Theatre Konnyaku-za)
Establishment of Kagoshima Opera Kyokai
Reiji Mitani's debut as a stage director (died in 1991)
- 1972 Establishment of Kyoto Opera Group
Establishment of Miyazaki-ken Opera Kyokai
Establishment of The Japan Foundation
- 1973 First performance of Fujisawa Citizens' Opera (inaugurating citizens' operatic activities)
Establishment of Chugoku Nikikai
- 1974 First visit of the Munich Opera (Bayerische Staatsoper) to Japan
- 1975 Establishment of Tokyo Opera Produce
Opening of Kanagawa Kenmin Hall
First visit of the Metropolitan Opera to Japan
Oita-ken Kenmin Opera's first performance in Tokyo with *Kicchomu Shoten* (arousing national interest in local operatic activities)
- 1976 Establishment of Sendai Opera Kyokai
Establishment of Tokyo Opera Kyokai
Establishment of an opera training institute by the Cultural Affairs Agency
- 1977 Establishment of Operetta Tomonokai (Current Japan Operetta Kyokai)
First visit of the Staatsoper Berlin to Japan
Yasuhiko Aguni's debut as a stage director in Japan (died 1990)
- 1979 First visit of the Wiener Volksoper to Japan
First visit of the Royal Opera (Covent Garden Royal Opera House) to Japan
- 1980 Establishment of Nagasaki-ken Opera Kyokai
Establishment of Kobe Opera Kyokai (current New Opera Theatre Kobe)
Establishment of Saitama Opera Kyokai
Establishment of Tochigi Kenmin Opera
First visit of the full company of the Wiener Staatsoper to Japan
- 1981 Fujiwara Opera and Nihon Opera Kyokai consolidated into the Japan Opera Foundation.
First visit of the Dresden Opera (Sächsische Staatskapelle Dresden) to Japan
First visit of Teatro alla Scala, Milan, to Japan
- 1982 Opening of Amagasaki City Archaic Hall (promotion of communities based on opera)
Establishment of Kikageki-gakuyu-kyokai
Establishment of Nagoya Opera Kyokai
Kyushu Opera Festival held (Fukuoka)
Performance of Tokyo Chamber Opera Theatre with *Mukashibanashi Hitokai Tarobei* and others in Israel
- 1983 Establishment of Shikoku Nikikai
Establishment of the Mozart Theatre
Establishment of the Yokohama City Opera
Establishment of Kumamoto Opera Geijutsu Kyokai

- 1984 Establishment of the Asaka Opera Shinkokai (current Opera Sai)
First visit of the Hamburgische Staatsoper to Japan
- 1985 First visit of the Statni Opera Praha to Japan
- 1986 Opening of Suntory Hall
Establishment of Utayomi-za (current Utaza)
Establishment of Sakai City Opera
First mainstream use of subtitles by the Fujiwara Opera for *Un Ballo in Maschera*, ushering in the widespread utilization of subtitles
- 1987 Establishment of Okinawa Sosaku Opera Kyokai
- 1988 Establishment of Geijutu Bunka Josei Zaidan Kyogikai (committee for granting subsidy in art and culture promotion) (firm establishment of private-sector subsidies)
Establishment of the Shuto Opera
First overseas performance of Nihon Opera Kyokai with *Kesa to Morito* (Warsaw)
- 1989 Opening of the College Opera House of the Osaka College of Music
Opening of Orchard Hall
Establishment of L'Opera du Poisson Bleu
First visit of Arena di Verona to Japan
A series of grand-scale opera performances with spectacular visuals (opera boom)
Nikikai performing *Chanchiki* in Europe
- 1990 Establishment of Nihon Geijutsu Bunka Shinko Kikin (Japan Arts Fund) (expansion of public subsidies)
Establishment of Kigyō Mecenat Kyogikai (KMK: Association for Corporate Support of the Arts, Japan) (expansion of private-sector subsidies)
Establishment of New Opera Productions
Establishment of the Sapporo Chamber Opera Theatre
Opening of Art Tower Mito
Nikikai performing *Shunkin-shō* and *Madama Butterfly* in Finland
- 1991 First visit of the Berlin Kormische Oper to Japan
First visit of the Moscow Theatre Opera to Japan
Diversification in and fragmentation of overseas operas visiting Japan
Nikikai completes its performances of Wagner's *Der Ring des Nibelungen* (4 Taile)
- 1992 Opening of Aichi Prefectural Art Theatre (the first multifaceted stage in Japan)
Inauguration of Hiroshima Opera Renaissance
The first Saito Kinen Festival is held in Matsumoto
- 1993 Establishment of the executive committee for Wakayama Furusato Opera
First visit of the Teatro Comunale di Bologna to Japan
First visit of the Kirov Opera to Japan
- 1994 600th commemorative performance of *Yuzuru*
Opening of Actcity Hamamatsu
Opening of the Yokosuka Arts Theatre
Opening of the Sainokuni Saitama Art Theatre
- 1996 First national opera forum held in Hitachi City (promoting exchanges of locally based operatic activities)
Establishment of Fukushima Opera Kyokai
Opening of Aubade Hall (Toyama)
First visit of Teatro del Maggio Musicale Fiorentino to Japan
- 1997 Opening of New National Theatre, Tokyo (Artistic Director: Ryosuke Hatanaka)
Establishment of the Tokyo Tomin Opera Society
- 1998 Opening of Biwako Hall (Artistic Director: Hiroshi Wakasugi)
First overseas performance of Nihon Operetta Kyokai with *Das Land des Lächelns* (Hungary)
- 1999 First overseas performance of Konnyaku-za with *Gorsch the cellist* (France)
Kiyoshi Igarashi appointed as Artistic Director of the New National Theatre, Tokyo

- 2000 First visit of l'Opera de Monte Carlo to Japan
 First visit of the Sofia National Opera to Japan
 Commemorative performance of the Tokyo Chamber Opera Theatre for "400 Years of Opera" with *Euridice* and other programs
 Beginning of the Pit Series at the New National Theatre, Tokyo
- 2001 Konnyaku-za performance in Asia with *Ro wa Robotto no Ro*
 Tokyo Chamber Opera Theatre performance in UK with *Noushi wo Koete*
 Operatic exchanges between Japan and Korea promoted through joint performances, etc.
- 2002 First visit of the Washington National Opera to Japan
 Second overseas performance of Nihon Operetta Kyokai with *Das Land des Lächelns* in Hungary
- 2003 Thomas Novohradsky appointed Artistic Director of the New National Theatre, Tokyo
 The Tokyo Chamber Opera Theatre performance of *Sonezaki-shinju* in Russia
 Second Asian performance of Konnyaku-za with *Gorsch the cellist*

List of Operatic Works by Minoru Miki

Opera series based on Japanese history (listed in order of date of composition)

Shunkin-Sho An opera in three acts. Based on the novel by Junichiro Tanizaki. Libretto by Jun Maeda. Composed in 1975.

★The 19th century ▲A story of the pure love between a Koto master, Shunkin who is blind, and her disciple, Sasuke, set in Osaka. Commissioned by Nihon Opera Kyokai (General supervisor: Hiroshi Oga). Premiered in 1975 at Tokyo Yubinchoin Kaikan, sung by Michiko Sunahara, Shigeo Harada, and others, conducted by Kazuo Yamada. The Japan Shinsei Symphony Orchestra, directed by Hideo Kanze. ●Related performing arts: Jiuta, Sokyoku ◆Duration: 2 hours, 5 minutes. Performed by Sop, Bar, Ten, Mez, Bas, and 15 soloists, f-chor, orchestra (2.1.1.1-2.2.2.0-3 perc-str), Soh (*koto*), Sengen. Published by Zen-on Music Publisher. Awarded the Giraud Opera Prize. Overseas premiere: Savonlinna Opera Festival (Nikai) in 1990 ▼Number of performances: 26, in 12 sessions

Ada: An Actor's Revenge An opera in two acts. Based on the novel by Otokichi Mikami. Libretto by James Kirkup. Composed in 1979.

★The 18th century ▲The story takes place in Edo (old Tokyo). Yukinojo, an actor specializing in female roles in Kabuki, takes revenge on the three villains for murdering his parents, but ends up losing Namiji, who he loves. Commissioned by English Music Theatre. World premiere at Old Vic Theatre in London in 1979, sung by Kenneth Bowen, Marie Slorach, etc., Conducted by Stuart Bedford, directed by Colin Graham ●Related performing arts: Kabuki ◆Duration: 2 hours, 20 minutes. Performed by Eight singers including Sop, Ten, Bas, etc. and Mix or Male-chor. Orchestra (2.0.2.0-1.0.1.0-3 Perc-Vn, Va, Vc), Soh, Shamisen, Tsuzumi. Published by Faber Music (English, Japanese, German). Premiered in U.S.A. in 1981 (conducted by Minoru Miki), in Japan in 1984, and in Germany in 1987. ▼Number of performances: 27, in 8 sessions

Joruri An opera in three acts. Original story and libretto by Colin Graham. Composed in 1985.

★The 17th century ▲Set in Osaka, the story follows a strange love triangle among the blind troupe leader of a puppet performance company, his young wife, Otane, and a young puppet handler named Yosuke. Commissioned and premiered by the Opera Theatre of Saint Louis (OTSL) in 1985, sung by Faith Etham, Andrew Wintzel, etc., conducted by Joseph Recigno, St. Louis Symphony Orchestra, directed by Colin Graham. ●Related performing arts: Ningyo Joruri ◆Duration: 2 hours, 40 minutes. Performed by Sop, Bar, Bas, Ten and three others. Orchestra (2.2.2.2-2.1.2. -2 perc-str), Shakuhachi, So, Taiko. Published by Zen-on Music Publisher (English and Japanese). LD of Japan premiere by OTSL released in 1981 (premiere of the Japanese version planned for 2005). ▼Number of performances: 8, in 2 sessions

Wakahime An opera in three acts. Original story and libretto by Rei Nakanishi. Composed in 1991.

★The 5th century ▲The story is set in Kibi, Yamato, and Shiragi. Tasa, the lord of Kibi falls for a plot by the Emperor of Take in Yamato and is taken away to Kaya in Shiragi, allowing the Emperor to abduct his wife, Wakahime. It is a grand opera depicting the process of the establishment of centralized government in Japan. Commissioned by Okayama Symphony Hall to commemorate its opening. Premiered in 1992, sung by Ruri Usami, Koichi Hidaka, Tadahiko Hirano, and Minako Shioda, etc., conducted by Norichika Iimori, Osaka Philharmonic Orchestra, directed by Rei Nakanishi. ●Related performing arts: Kayagum

◆Duration: 2 hours, 24 minutes. Performed by Sop, Ten, Bar, Sop, and 21 other soloists, Mix-chor. Orchestra (3.3.3.3-4.3.3.1-4 perc-str; 2+orchestration also possible) and Kayagum. Tokyo premiere at NHK Hall in 1993. CD: Camerata 3OCM-443-4. English version currently under production by Colin Graham. ▼Number of performances: 6, in 3 sessions

Shizuka and Yoshitsune An opera in three acts. Original story and libretto by Rei Nakanishi. Composed in 1993.
★The 12th century ▲The story takes places in Yoshino, Kamakura, Hiraizumi. Yoritomo has seized power and Yoshitsune and his followers are being hunted down. A grand opera depicting Shizuka's hardships and her love for Yoshitsune. Commissioned by Kamakura Arts Center to commemorate its opening. Premiered in 1993, sung by Minako Shioda, Ruri Usami, Ken Nishikiori, Tadahiko Hirano, Yoshinobu Kuribayashi, Seiichiro Sato, Aiko Ko-ori, Katsu-umi Niwa, etc., conducted by Norichika Iimori, Tokyo Symphony Orchestra, directed by Rei Nakanishi. ●Related performing arts: Imayo, Shomyo
◆Duration: 2 hours, 15 minutes. Performed by Sop, Ten, Bar, Bas, Mez Bas and 10 other soloists, Mix-chor. Orchestra (3.3.3.3-4.3.3.1-3 perc-str) and So and Kotsuzumi. ▼After 4 performances at the premiere, it was played in concert format only once (because the mayor of Kamakura opposes opera performances).

The River Sumida An opera in one act. Based an original story by Motomasa Kanze. Libretto by Asaya Fujita. Composed in 1995.

★The 15th century ▲The story takes places on the banks of the River Sumida. The tragedy of a mad woman who arrives at the Sumida River looking for her kidnapped son. ◆Duration: 56 minutes. Performed by Sop, Ten, Bar, and chorus (2 Sop, 2 Mez, 2 Ten, 2 Bas). Small-scale orchestra (Vn, Vc, Cl-Bas. also playing Cl, Nijugensoh or twenty-string koto, Perc) ●Related performing arts: Noh ▼Number of performances: 8, in 5 sessions

Kusabira An opera in one act. Based on an original Kyogen story. Libretto by Asaya Fujita. Composed in 1995.

★The 15th century ▲A comedy wherein a wandering monk is asked to convert a giant mushroom growing in a local residence by forcibly preaching to it, and the monk tries but is defeated. ◆Duration: 28 minutes. Performed by Ten, Bar, and chorus (2 Sop, 2 Mez, 2 Ten, 2 Bas). Small orchestra (Vn, Vc, Bas, Cl, Nijugensoh or twenty-string koto, Perc) ●Related performing arts: Kyogen ▼Number of performances: 7, in 4 sessions ■The above two works were commissioned as a twin opera by Geidankyo to commemorate its 30th anniversary. Premiered at Tessenkai Nohgaku Kenkyojo in 1995. Ruri Usami, Yoshiaki Shinozuka, etc. Yui Ensemble. Directed by Asaya Fujita.

The Tale of Genji An opera in three acts. Original story by Murasaki-shikibu. Libretto by Colin Graham Composed in 1999.

★The 10th century ▲The story takes places in the Heian Palace in Kyoto. The life of Hikaru Genji and his relationships with To-no-chujo, Kokiden, Suzakutei, and others, as well as glimpses of his affairs with Fujitsubo, Rokujo-no-miyasundokoro, Aoi, Murasaki, and Akashi, alternating between moments of triumph and frustration. A musical drama with condensed action and inaction that cannot be properly depicted in the novel format. A grand opera studded with brilliant cultural gems from the Heian Dynasty. Commissioned by the Opera Theatre of Saint Louis. World premiere in Saint Louis in 2000, sung by Mel Ulrich, Andrew Wentzel, Elisabeth Comeaux, etc., conducted by Stuart Bedford. Japan premiere in 2001, made possible by the Nissay Theatre inviting OTSL (high-vision digital recording for DVD).

▼Related performing arts: Gagaku, Bugaku, So, Biwa, Shichigenkin, and other chamber music ◆Duration: 3 hours
▼Performed by 3 Sop, 2Mez, Alt, Ten, 3 Bar, Bas, and Mix-chor. Orchestra (2.2.2.2-2.2.2.0-3 perc-str) and Chinese Biwa, also playing Koto, Nijugenso. The English and Japanese versions were composed simultaneously (the Japanese version has not yet been performed).

▼Number of performances: 8, in 2 sessions

Ai-en (currently being composed) An opera in three acts. Original story and libretto by Jakucho Setouch. To be completed within 2005, scheduled to premiere in February 2006 in Tokyo.

★The 8th century ▲The story takes places in Nara, Japan, and the south of Nang and Changan, in Tang. A musician named Kiyoto Ohno, to be dispatched as the Japanese envoy to Tang, is ordered by the Empress to master the secret Biwa tune 'Ai-en,' loved by Kokihi of Tang. The twin daughters of the former emissary to Tang become separated, one (who is a wife of Kiyoto) ending up in Nara, and the other in Changan. While journeying to Tang, Kiyoto's fate deals him a grueling voyage across the sea, and to be toyed with in love. ▼Related performing arts: Biwa, Gigaku

[Note] Since this eighth work, 'Ai-en,' is completed, Minoru Miki's 'Japanese History Opera Series' is accomplished. This series of operas reflects the spirit of each era from the 5th century through the 19th century and involves the popular performing arts from each era. The series is expected to nurture a new wave of operas utilizing these traditional arts.

[Note] More details about Minoru Miki's works can be obtained at: www.m-miki.com

Folk Operas

[Note] The folk operas composed by Minoru Miki have several spoken parts not controlled by the score, unlike his Japanese history opera series. Special considerations have been incorporated that allow them to be effectively performed with singers that have not undergone special operatic voice training, and with fewer musical instruments. They can be performed not only by operatic vocalists but also by other types of singers. Traditional performing arts can be performed in many different ways as well, and are capable of being accepted by broader types of audiences that may or may not have a working knowledge of opera. Furthermore, they can be performed at halls without orchestra pits, or even using a portable set.

The Monkey Poet A folk opera in two acts. Original story and libretto by Mitsuo Kawamura. Composed and premiered in 1983. Commissioned by The Nihon Geino Jitsuenka Dantai Kyogikai (Japan Council of Performer's Organizations). Duration: 113 minutes. Sop, Mez, Alt, Ten, Bar, Bas, chorus of 6. Fue, Shakuhachi, Nijugenso, 2 Perc (including Gangsa Balinese). Utaza won the Art Festival Award in 1990. So far, performed about 260 times (250 by Utaza).

Yomigaeru A folk opera in two acts. Original story by Shimpei Kusano and libretto by Asaya Fujita. Independently composed in 1992 and premiered by Utaza. Duration: 86 minutes. Sop, Ten, Bar, Sop and other 6-11 singers, Mix-chor. Orchestra (1.1.1.1-1.1.1.0-synthe, 2 perc. str) or Sho (Fue, Shakuhachi, perc) + Karaoke (Synthe) version

Terute and Oguri A folk opera in two acts. Based on a sekkyo-bushi. Libretto by Asaya Fujita. Composed in 1993. Premiered in 1994. Commissioned by Nagoya City Cultural Promotion Agency. Duration: 133 minutes. Sop, Bar, other 30 singers, 8 dancers, 8 actors. Orchestra (Vn, Vc, 2 Hn, 2 Tp, 2 Tbn, 2 Perc, Shakuhachi, Nijugenso)

Choral Opera

Taro 6 scenes (can be performed as an oratorio) Original story by Taizo Horai. Composed and premiered in 1977. Commissioned by NHK (Japan Broadcasting Corporation). Duration: 57 minutes. Voices: Sop, Sop, Mz, Alt, Bas, Children's chorus. 17 Japanese musical instruments.

Touge no mukou ni Nani ga Aruka Choral opera in 11 scenes. Original story by Masakazu Yamazaki. Composed and premiered in 1983. Commissioned and premiered by Green Echo. Duration: 105 minutes. Voices: Mez, Bar, other three singers, Mix-chor. 8 Japanese musical instruments.

Small-scale opera, Operetta, Musical drama

Husband and the Hen An operetta in one act. Original story by Maupassant, 'Toine.' Libretto by Tetsuji Kono, Hiroshi Matsuki. Composed independently, and premiered in 1963. Duration: 40 minutes. Voices: Sop, Ten, Bar, and 6 singers (premiered in M-chor.), 10 or 5 musical instruments. German version available.

Kikimimi A musical drama for children in one act. Libretto by Asaya Fujita. Composed and premiered in 1967. Commissioned by NHK (Orchestra comprised of instruments for school education). Duration: 20 minutes Utaza version: 3 Sop, Alt, Ten, Bar, Vn, Pf

At the Flower Garden An anti-nuclear mini opera in one act. Libretto by Asaya Fujita. Independently composed and premiered in 1985. Duration: 20 minutes Performers: Sop, Ten, Bar, Fue, Shakuhachi, Kayagum, Vib-Drum, Tambura

Orochi Den A short opera in one act. Libretto by Asaya Fujita. Independently composed from 1990 through 1992. Duration: 40 minutes Premiered by Utaza. Performers: Sop, Ten, other five singers, Mix-chor, Fl (Picc), Pf, Perc, (Can be performed by a small-scale orchestra)

Karaku (Mono Opera)

[Note] Karaku is a unique form of drama-based music created by Minoru Miki, comprised of singing and storytelling in Japanese accompanied by one or two musical instruments, used to raise public awareness about problems in modern society and everyday life. It may be regarded as a new type of joruri; they are frequently performed as mono operas.

Karaku, 'Berodashi Chomma' Singing and story-telling (primarily Bar) and Nijugenso (or pf). Composed in 1980, based on an original story by Ryusuke Saito (based on the true story of Sogoro Sakura). Time and place: Edo period, Hanawa village in what is now Chiba prefecture. ◆Chomma is a stupid-looking but gentle and kind person. His father contrives a plot to avoid the oppressive annual farm rents, but the plot is discovered. The entire family is captured and about to be executed. For his sister, who cries when brought face-to-face with a spear, Chomma cries, "There's nothing to worry about. Look at my face!" Sticking out his tongue, he is speared to death. ▲Duration: 27-30 minutes. Premiered in 1980. Published by Zen-on Music (Pf accompaniment version). CD published by Camerata Tokyo, 32CM-143.

Karaku, 'Tsuru' Singing and storytelling (mainly Sp), Shakuhachi, Dual-faced Nijugenso. Composed in 1978. Original story and libretto by Taizo Horai. Time and place: unspecified past, an urban center and rural area nearby. ◆The father crane has been shot. The child crane, nurtured gently by the mother crane, has been captured. The mother crane takes a human form and desperately looks for her child, which, however, tries to escape from her, unaware that she is the mother. While trying to protect the child, the mother is shot by an arrow and falls in the snow. The mother crane makes one last effort to rise to her feet and performs a dance with the image of her child in mind. The child starts sobbing. ▲Duration: 30 minutes. Premiered in 1978.

Karaku, 'Vision of Rice' Singing and storytelling (Bar or Actor) and Nijugenso. Independently composed in 1977. Words by Satoshi Akihama. Time and place: Tenmei period, in the mountains between Iwate and Akita. ◆During the major famine of the Tenmei period, a husband and wife emigrating to escape the famine push their child, who can no longer walk, off a cliff. The child is caught in the wisteria vines and hangs there for three days and nights, after which he finally falls to the ground. The parents walk down to the bottom of the cliff, then eat the body over hot stones on the riverside. ▲Duration: 18 minutes. Premiered in 1977. Published by Ongaku no tomo sha. ▼The English and French versions were performed in England and France, respectively.

Karaku for children, 'Tsuki no Usagi' Singing and storytelling, accompanied by Shamisen-Hosozao, Shinobue, Nokan, Perc. Composed in 1982. Original story by Ichiro Wakabayashi (based on the famous story of Buddhist Ryokan) Duration 16 minutes Premiered in 1982.

100 Selected Works by Japanese Composers (1952 – 2003)

Compiled by Reiko Sekine

Year First Performed	Composer	Title	Theatre (Broadcaster)	Presenter/Commissioner	Notes
1952	Ikuma Dan	Yuzuru (The Twilight Heron)	Asahi-Kaikai (Osaka)/Hibiya Public Hall	Fujiwara Opera	
1954	Osamu Shimizu	Shuzenji Monogatari (A Mask-maker's Story)	Asahi-Kaikai	The Kansai Opera	
1954	Mareo Ishiketa	Kappa-Ian	Haiyuzo Theatre	Nikkai Opera	
1955	Ikuma Dan	Kiki Miri Zukin	Takarazuka Grand Theatre	Osaka Workers Music Council/Asahi Broadcasting (Osaka)	
1955	Sukehisa Shiba	Byakkō no Yu	Mitsukoshi Theatre Osaka	The Kansai Opera	
1955	Hiroshi Onguri	Akai Jinbaori (The Red Combat Jacket)	Mitsukoshi Theatre Osaka	The Kansai Opera	
1956	Osamu Shimizu	The Man Who Shoots at the Blue Sky	broadcasted		First performed on stage in 1959 at the Nikkai graduation performance for post-graduates
1957	Osamu Shimizu	The Charcoal Princess	NHK (Japan Broadcasting Corporation) Radio	NHK	First performed on stage in 1957 at the Nikkai graduation performance for post-graduates
1958	Ikuma Dan	Yokhi (Yang Kwei-fei)	Sankei Hall	Fujiwara Opera	
1958	Hikaru Hayashi	Amanjaku to Urkohime	NHK Television	NHK	First performed on stage in 1959 at the Nikkai graduation performance for post-graduates
1959	Michio Mamiya	Mukashi banashi hitokai Tarobei	NHK Radio	NHK	First performed on stage in 1961
1960	Yasushi Akutagawa	Orpheus in Hiroshima	NHK Radio	NHK	First performed on stage in 1960 at Yomiuri Hall with the original title 'Kurai Kagami'. The title was changed in 1967.
1961	Yutaka Makino	Kusabira	Hosho Nogakudo	Makino Yutaka Happykai	
1963	Hirokazu Sugano	Adachigahara no Oni-Onna	Yamahta Hall	Mono opera by Japanese instruments	First performed in a stage style in 1964 at Nikkei Hall
1964	Osamu Shimizu	Shunkan	NHK Radio	NHK	First performed on stage in 1965 in NHK's 'Evening at the Original Operas'
1968	Kan Ishii	Kesa and Morito	Tokyo Bunka Kaikan	Agency for Cultural Affairs Art Festival	
1971	Ikebe Shinichiro	Shinigami (Death Goddess)	NHK Television	NHK	First performed in 1978 at Nihon Opera Kyokai
1972	Ikuma Dan	Hikarigoke	Osaka Festival Hall	Osaka International Festival	
1973	Osamu Shimizu	Kitchomu Shoten	Oita Culture Center	Oita-ken Kenmin Opera Kyokai	
1974	Yutaka Makino	Kurozuka	Bunkyo Civic Hall	Nihon Opera Kyokai	
1974	Michio Mamiya	Narukami	NHK Television	NHK	First performed in 1994 by New Opera Production
1975	Ikuma Dan	Chanchiki	Tokyo Bunka Kaikan	Agency for Cultural Affairs (for National Arts Festival)	
1975	Hikaru Hayashi	Okonjoruri	Chuo Kaikan	Opera Theatre Konnyakuza	First orchestra version was performed by New Opera Produce in 1997.
1975	Minoru Miki	Shunkin-sho	Postal Savings Hall	Nihon Opera Kyokai	
1976	Toshiro Mayuzumi	Kinkakuji (in German)	Deutsche Oper Berlin	Deutsche Oper Berlin	First fully-performed in Japan in 1991
1977	Hikaru Hayashi	Ukare no Hyoroku Hataori-Uta	Chuo Kaikan	Opera Theatre Konnyakuza	
1977	Shuiko Mizuno	Tenshu Monogatari (The Tale of Himeji Castle)	NHK Educational Television	NHK	First performed in 1979 by Nihon Opera Kyokai
1978	Hikaru Hayashi	Hakuboku no Wa	Arakawa Kumin Kaikan	Arakawa Kumin Kaikan	First orchestra version was performed in 2001.
1979	Hikaru Hayashi	Bekkanko Oni	Chuo Kaikan	Opera Theatre Konnyakuza	
1979	Minoru Miki	Ada – An Actor's Revenge (in English)	Old Vick Theatre (London)	English Music Theatre	First performed in Japan in 1984
1980	Hiroshi Tanaka	Kogetsuden	Mozart Salon	Sosaku Opera Kyokai	
1980	Kyoko Hagi	Nanimo nai Neko	Nakano Bunka Center	Opera Theatre Konnyakuza	
1981	Hikaru Hayashi	Chuta no Kuusou	Chuo Kaikan	Opera Theatre Konnyakuza	
1981	Kazuko Hara	The Case Book of Sherlock Holmes – Confession	Mozart Salon	Sosaku Opera Kyokai	
1981	Kazuo Kikkawa	Kametsubo-oyaji Koi no Tatehiki	Dai-ichi Seimei Hall	The Tokyo Chamber Opera Theatre	
1981	Kazuhiko Matsui	Naita Akaomi (Orchestra version)	Nissay Theatre	The Nissay Culture Foundation	
1982	Hiroshi Aoshima	Ogon no Kumi (Chamber Music version)	Nakano Bunka Center	Tokyo Opera Production	First orchestra version was performed by Tokyo Opera Produce in 1983
1983	Hikaru Hayashi	Kiga Jinei		Graduation performance for Black Tent Theatre Opera School	
1983	Shinichiro Ikebe	Mimi Naishi Hoichi (Hoichi the Earless)	NHK-FM	NHK	First performed in 1993 by New Opera Production
1983	Minoru Miki	Ulayomi-zaru (The Monkey Poet)	Haiyuzo Theatre	Japan Council of Performers' Organizations (Geidankyo)	
1984	Kazuko Hara	Iwailuta ga Nagareru yorumi	Sunshine Theatre	Nihon Opera Kyokai	
1985	Minoru Miki	Signal and Signalness	Opera Theatre of Saint Louis	Opera Theatre of Saint Louis	First performed in Japan in 1988 at Nissay Theatre
1985	Kyoko Hagi	Sutehime	Naeba Springs Hotel	Opera Theatre Konnyakuza	
1986	Kazuko Hara	Gauche the Cellist	Shinjuku Bunka Center	Nihon Opera Kyokai	Original title was 'Shita wo Kamikita Onna.'
1986	Hikaru Hayashi	Noshi wo Koete	Komaba Eminence	Opera Theatre Konnyakuza	
1988	Kazuko Hara	Asaji-ga-Yado – A Ruined Mansion in the Field	Tessenkai Noh Theatre	The Tokyo Chamber Opera Theatre	
1988	Kikuko Masumoto	Twelfth Night	Haiyuzo Theatre	Tokyo Theatre Konnyakuza	
1989	Hikaru Hayashi/Kyoko Hagi	Beauty and Beast	Shinjuku Bunka Center	Opera Theatre Konnyakuza	
1989	Shuiko Mizuno			Nihon Opera Kyokai	

100 Selected Works by Japanese Composers (1952 – 2003)

Compiled by Reiko Sekine

Year First Performed	Composer	Title	Theatre (Broadcaster)	Presenter/Commissioner	Notes
1990	Kazuko Hara	Yosakoi Bushi	Shinjuku Bunka Center	Nihon Opera Kyokai	
1990	Kazuko Hara	Iwanaga-Hime	Amagasaki Archaic Hall	Amagasaki Chikamatsu Shimin Opera Jōei Inkaei	
1991	Shigeaki Saegusa	Sen no Kioku no Monogatari	Amlux Hall		
1991	Shuko Mizuno	Mimamo			
1992	Minoru Miki	Wakahime	Kimitsu Shimin Bunka Hall	Kimitsu Kokumin Bunkasai Chiba '91	
1992	Toru Nakamura	Kijimuna Toki wo Kakeru	Okayama Symphony Hall	Commissioned by Okayama Symphony Hall for opening	
1992	Minoru Miki	Yomigaeru	Okinawa Convention Center	Okinawa Sosaku Opera Kyokai	
1992	Kyoko Hagi	The General Son-Ba-Yu and the Three Physicians	Komaba Eminence/Koto-ku Bunka Center	Uta-za	
1992	Kyoko Hagi	Neko no Jimusho	Shibuya Jean-Jean	Opera Theatre Komyakuzo	
1992	Kazuhiko Matsui	Nasu no Yoichi	Shibuya Jean-Jean	Opera Theatre Komyakuzo	
1992	Hikaru Hayashi	Kasa-Jizo	Tochigi Prefecture Culture Center	Tochigi Kenmin Opera	
1992	Hikaru Hayashi	Petoro Kibe-Korobi Mosazu Soro	Hokutopia Sakura Hall	Nikkai Chorus Group	First orchestra version was performed at Nissay Theatre in 1995. First chamber orchestra version was performed at Biwako Hall in 2000.
1993	Hikaru Hayashi	Kashikokatta Samnin	Chuo Kaikan	Opera Theatre Komyakuzo	
1993	Teizo Matsumura	Chinmoku (The Silence)	Oita Cultural Center Hall	Oita-ken Kenmin Opera Kyokai	
1993	Minoru Miki	Shizuka and Yoshitsune	Benisan Pit	Opera Theatre Komyakuzo	
1994	Minoru Miki	Terute and Oguri	Kamakura Arts Center	Kamakura Arts Center	Commissioned for opening
1994	Hikaru Hayashi	Hinoki to Hnageshi	Nagoya Geijutsu Sozo Center	Nagoya City Cultural Promotion Agency	
1994	Shin Sato	Sai	Tokyo Metropolitan Art Space	Opera Theatre Komyakuzo	
1995	Toshi ichiyanagi	Konjiki-Yashta	Aster Plaza	Hiroshima Opera Promotion Committee	
1995	Kazuko Hara	Momo	Tokyo Bunka Kaikan	Opera Theatre Komyakuzo	
1995	Minoru Miki	Otowa no Tsubaki	Fukushima Prefectural Culture Center	Nihon Opera Kyokai	Commissioned program for National Arts Festival
1995	Minoru Miki	The River Sumida	Tessenkai Noh Theatre	Fukushima Opera Kyokai	
1995	Minoru Miki	Kusabira	Oshichi	Japan Council of Performers' Organizations	
1996	Mayako Kubo	Rashomon (in German)	Opernhaus Graz	Komagane-shi Bunka Kaikan	
1996	Kazuko Hara	Sansho Dayu	ACM Theatre, Art Tower Mito	Opernhaus Graz	First performed in Japan in 2002 at Nissay Theatre Commemorative program for the fifth anniversary
1996	Keiko Fujie	La Nitla de Cera (in Spanish)	Kyoto Concert Hall/Casals Hall	Art Tower Mito	
1996	Hikaru Hayashi	The Metamorphosis	Shimokitazawa Honda Theatre	Erato Music Management Office/Solier Ongaku Kobo	
1996	Kyoko Hagi	Giovanni and Campanella	Nagoya Geijutsu Sozo Center	Opera Theatre Komyakuzo	Original title was 'Salesman K no Yuutsu.'
1996	Kazuko Hara	Nukata no Okimi	Actcity Hamamatsu	Opera Theatre Komyakuzo	
1996	Shinichiro Ikebe	Jugon no Komori-uta	Aster Plaza	Nihon Opera Kyokai	
1997	Shigeaki Saegusa	Chushingura	Tokyo Bunka Kaikan	Hiroshima Opera Promotion Committee	
1998	Hikaru Hayashi	Wagahai wa Neko de Aru	The Pit, New National Theatre, Tokyo	Opera Chushingura Jikkō Inkaei, the Mainichi Newspapers	
1998	Toshio Hosokawa	Vision of Lear (in English)	Gasteig (Munich)	Opera Theatre Komyakuzo	
1998	Kyoko Hagi	Tsuki no Tami	Setagaya Public Theatre	Opening program of Münchener Biennale	First performed in Japan in 1999 at Theatre Olympics Shizuoka
1998	Toru Nakamura	Onbaashira	Okaya-shi Canora Hall	Opera Theatre Komyakuzo	
1999	Kyoko Hagi	Ro wa Robot no Ro	Aoyama Round Theatre	3rd Canora Geijutsukai	
1999	Kazuko Hara	Crime and Punishment	Opera House, New National Theatre, Tokyo	Opera Theatre Komyakuzo	
1999	Akira Miyoshi	Toi Ho	Theatre Hall, Sendai Seinen Bunka Center	New National Theatre, Tokyo	
1999	Maki Ishii	Tojranale Fune (the Boat without Eyes) (in German)	Stadsschouwburg Utrecht (Holland)	Sendai City	Commemorative program for the 400th anniversary of the Sendai municipal government
2000	Kyoko Hagi	Nigorite	Setagaya Public Theatre	Stichting 400 Jaar Nederland-Japan	First performed in Japan in 2000 at Nissay Theatre
2000	Minoru Miki	The Tale of Genji (in English)	Opera Theatre of Saint Louis	Opera Theatre Komyakuzo	
2000	Hikaru Hayashi	Fushigi na Tamago (The Strange Egg)	Theatre Tram	Opera Theatre of Saint Louis	First performed in Japan in 2001 at Nissay Theatre
2001	Eiko Shirokashi	Mizuichi	Gunma music center	Opera Theatre Komyakuzo	
2001	Yasuhide Ito	Mr. Cinderella	Kyogoshima Prefectural Culture Center	Kokumin Bunkasai Gunma Jikkō Inkaei	
2001	Shinichiro Ikebe	Tekagami	Nagaoka Shritsu Gekijo	Kagoshima Opera Kyokai	
2001	Yuuko Ananuma	Das verräterische Herz (in German)	Theatremagdeburg	Niigata Cultural Foundation	
2002	Kyoko Hagi	MAGAIMON	Shimokitazawa Honda Theatre		First performed in Japan in 2003 at the Tokyo Chamber Opera Theatre
2002	Hikaru Hayashi	Inu no Aidauchi Aruiwa Kira no Keitsudan	Setagaya Public Theatre	Opera Theatre Komyakuzo	
2003	Toshi ichiyanagi	Hikari	Opera House, New National Theatre, Tokyo	New National Theatre, Tokyo	

Profiles of Panelists

Profile

Kiyoshi Igarashi

- 1955 Won the first and special prize for the vocal division of the 24th NHK Mainichi Music Competition (current Japan Music Competition).
- 1956 Graduated from the Tokyo National University of Fine Arts and Music, in which he had studied under Makizo Nakagawa, Fumiko Yotsuya, and Nicola Rucci.
Won the eighth Mainichi Music Award.
- 1963 Won the 5th Mainichi Art Award for his performance in *La Traviata*. Received the Osaka Cultural Award from the Osaka prefectural government.
- 1966 Debuted as Don Jose in *Carmen*. His subsequent repertoire included *Rigoletto*, *Tosca*, *La Traviata*, *Un Ballo in Maschera*, *Lucia*, *Il Barbiere di Siviglia*, *L'Elisir d'Amore*, *L'Amico Fritz*, *Les pêcheurs de perles*, *Madama Butterfly*, and more. He thus established himself as a leading Japanese tenor.
- 1981 Appointed as an executive director of the Japan Opera Foundation.
- 1985 Appointed as the Third General Director of the Fujiwara Opera (until 1999). During his tenure, he produced *Carmen*, *Madama Butterfly*, *Manon Lescaut*, *Un Ballo in Maschera*, *La Bohème*, *Le Villi*, *Cavalleria Rusticana*, *Lucia di Lammermour*, *Rigoletto*, *Il Trovatore*, *La Traviata*, *Macbeth*, *I Puritani* (Japan premiere), *Don Carlo*, *Aida*, *Tosca*, *I Pagliacci*, *Don Giovanni*, *La Cenerentola*, *Otello*, *Norma*, *La Forza del Destino*, *La Sonnambula*, *Andrea Chénier*, *L'Elisir d'Amore*, *Faust*, *La Favorita*, and others.
- 1991 Received the Medal with Purple Ribbon.
- 1992 Received the Italian Chamber of Commerce in Japan (ICCJ) Award.
- 1998 Served as stage director for *Aida* in his capacity as senior artistic counselor, for a special performance of the New National Theatre, Tokyo to commemorate its opening. Also served as stage director for *Nabucco* and *Il Barbiere di Siviglia* in joint performances with the Fujiwara Opera. Received the Order of the Sacred Treasure, Gold Rays with Neck Ribbon.
- 1999 Appointed Artistic Director of the Opera Department of New National Theatre, Tokyo, Tokyo (-2003)
Decorated with the Order of L'onorificenza di Commendatore by the government of the Italian Republic.
- 2000 President of Showa University of Music and the Showa College of Music

Currently, President of Japan Opera Organization Federation, President of Japan-Italy Music Association, a Director of the Japan Federation of Musicians, and a Councilor of the Tokyo Philharmonic Orchestra

(2004)

Profile

Keiji Masui

Music critic. Born in Tokyo in 1921, Mr. Masui graduated from the Faculty of Economics, Keio University. He served as NHK musical division's director since 1946, where he created stereo radio programs. In 1958, he received the tenth Prix Italia. He was involved in many opera programs, and worked twice as an assistant director for NHK Italian Opera programs. His direction for the opera *Neta* was critically acclaimed.

Since retiring, he has lectured at Kanagawa University, Yokohama National University, Musashi University, and Tokyo Seisen Music School, and has continued to work as a music critic.

[Major writings]

Data, Music, Japan, Japanese Opera—From Meiji to Taisho, The Story of the Asakusa Opera, Do You Know Opera?, The Japanese and Music (published by presiding over and editing the Japanese Modern Music History Workshop)

(2004)

Profile

Hiroshi Watanabe

Born in 1953. Professor of the Graduate School of Humanities and Sociology, the University of Tokyo.

Prof. Watanabe graduated from the Doctoral Course of the Faculty of Humanities, University of Tokyo, with a Ph.D. in Literature. He was an assistant at the University of Tokyo, a lecturer at Tamagawa University, and an associate professor at Osaka University and Tokyo University. Specializing in musicology, he has been working consistently on music research from the perspective of cultural theory since writing *The Birth of the Audience* (which received the Suntory Literary Prize), which discussed how the modern audience in Europe was born and how it has changed.

More recently, he has published *Transformations of Takarazuka Revue and Modern Japan*, and *Japanese Cultural Modern Rhapsody* (awarded the Art Encouragement Prize for New Artists of the Minister of Education, Science and Culture), which focuses on the acceptance of Western music in Japan during and after the Meiji period and the transformation of traditional music, from the perspective of the modernization of Japanese culture.

(2004)

Profile

Kyosuke Shimoyakawa

Graduated from Rikkyo University, College of Law and Politics.

- 1973 Involved in stage performances of *Carmen* put on by the Fujiwara Opera.
- 1976 Involved in productions of 25 programs of primarily bel canto operas, including *Il Barbiere di Seviglia*, *I Capuleti ei Montecchi*, *Anna Bolena*, *Maria Stuarda*, and others, up to *Tosca* in 1984.
- 1980 Appointed Director of the Fujiwara Opera.
Chief director of Showa Academia Musicae (Showa University of Music, Showa College of Music, and the Tosei Showa Music Academy).
- 1981 Resigned from the Fujiwara Opera and established the Japan Opera Foundation with Hiroshi Ohga, General Director of Nihon Opera Kyokai; appointed the Permanent Board Member of the Foundation.
- 1999 Involved in the productions of a total of 19 operas from *Madama Butterfly* to *La Bohème* in April 2003. In the meantime, involved in a total of 44 productions, including those at the New National Theatre, Tokyo and some in Korea.

Currently serving as an executive director of the Japan Federation of Musicians, and as a director of the Star Dancers Ballet.

(2004)

Profile

Norikazu Sugi

Graduated from Gakushuin University. Mr. Sugi worked as TV director for the Music Department at NHK from 1958 to 1987. He also worked as a stage director and an assistant director for performances of Italian opera. He was involved in the production and direction of TV opera programs. He was in charge of broadcasts from major overseas opera houses. Has been involved with other programs including “Ongaku no Hiroba” (Music Plaza) and “Meikyoku Album” (Masterpiece Album). He won second prize at the International Salzburg Opera Award in 1971 with *Shinigami*, and the grand prix in 1974 with *Narukami*.

He established the New Opera Production in 1990. He has produced and directed *Miminashi Hoichi* (*Hoichi the Earless*), a literary puppet opera, *Narukami*, *The Old Maid and the Thief* (featuring Kimiko Mori), *Okon-joruri*, *Cavalleria Rusticana*, *I Pagliacci*, *Faust* in Fujisawa, *Adriana Lecouvreur* in Ichikawa, *The Merry Wives of Windsor* in Kobe, *Hänsel Und Gretel*, *Kantomi* in Kagoshima, *Miruna no Zashiki* in Shinanogawa, *Miminashi Hoichi* in Matsue, and more. He has also been involved with visual and stage operations (major overseas houses, the New National Theatre, Tokyo, NHK Symphony Orchestra, the Yomiuri Symphony Orchestra, etc.) and supervision of subtitles for 50 operas.

In 1999, he established the Sugi Opera and Acting Institute. He was a lecturer at Nikikai Opera Studio (for 25 years), Showa University of Music, Asahi Culture Center, NHK Culture Center, and others. In 2003, he won the Special Prize of the Nippon Steel Music Award.

(2004)

Profile

Saburo Nomura

Majored in the sociology of music.

Graduated from the Doctoral course of the Graduate School of Waseda University. Studied at Universität Wien and Universität für Musik und darstellende Kunst Wien.

Established Kagoshima Opera Kyokai (August 1971). Received the first 'Ongaku no tomo sha Award' (1977).

Organized and held the Kyushu Opera Festival in Fukuoka (1982).

Established the Kirishima International Music Festival (1980).

Contributed to magazines as 'Musica Nova,' 'Chopin,' 'Ongaku Geijutsu,' 'Ongaku no Tomo,' 'Grand Opera,' and others.

Newspapers: Contributes articles to national newspapers.

Books: *Wien Philharmonie* (Chuokoron-shinsha)
Wien for You (provisional title) (Chopin-sha)

Translation: J.N. David, *A Study on 2 Part Inventions* (Ongaku no tomo sha)

Scores: Participated in the *Complete Works of Chopin* (Paderewski version, Japanese version) as an editorial staff member and translator.

CD: Comments for Westminster reprints, etc.

After serving as professor at Kagoshima Junior College, professor and director of Wiener Toho Akademie, currently the representative of Wien Melos Music Institute.

(2004)

Profile

Minoru Miki

Born in Tokushima. Prof. Miki graduated from the Tokyo National University of Fine Arts and Music as a composition major. His opera series covering the 1500-year history of Japan, including *Shunkin-Sho*, *Ada*, *Joruri*, *Wakahime*, *The River Sumida/Kusabira*, and *The Tale of Genji*, as well as his orchestral music linking the East and the West, including *Eurasian Trilogy*, *Memory of the Earth*, *Marimba Spiritual*, and *String Quartet*, as well as other chamber music and solo pieces have been commissioned overseas and recognized as parts of international repertoires. He has also composed numerous songs, chorus tunes, and pieces for Japanese musical instruments. Among his contribution to film music, the theme for “In the Realm of the Senses” has been very popular.

He has established Pro Musica Nipponia, Utaza, Yui Ensemble, Orchestra Asia, Aura-J, and Asia Ensemble, and others groups, and have engaged in unprecedented international creative activities as a composer, art director, and producer for these organizations.

His published books include *The Theory of Composing for Japanese Instruments* and *During Completion of the Opera The Tale of Genji*.

He won the Grand Prize in Japan’s National Arts Festival, the National Arts Festival Excellence Award, the Giraud Opera Prize, the Cultural Prize of Tokushima Prefecture in 1991, the Medal with Purple Ribbon in 1994, and the Order of the Rising Sun, Gold Rays with Rosette in 2000, among other awards.

He is currently a visiting professor at the Tokyo College of Music and Shikoku University.

For more details, refer to www.m-miki.com.

(2004)

Profile

Reiko Sekine

- 1971 Graduated from Kunitachi College of Music as a musicology major.
 Joined Ongaku Jumbo-Co. as a member of the editorial staff of *Japan Music Journal*, and started out as a music critic.
- 1981 Left the company and started her career as a music critic and opera researcher.
- 1990 Expert member of the Japan Arts Fund
- 1991 Director of the Nissay Culture Foundation
- 1995 Councilor of the Nikikai Opera Foundation
 Director of the Tokyo Opera City Cultural Foundation
 Researcher of Opera Research Center, Showa University of Music
- 1996 Chief editor of *Japan Opera Yearbook*
 Expert member for the cultural policy promotion committee of the Cultural Affairs Agency
- 2000 Member of the expert committee for the research project of New National Theatre, Tokyo
- 2002 Councilor of the Mitsubishi Trust Foundation for the Arts

Her major books include *The World of Opera* (San-Ichi Publishing Co., Ltd., 1983)

Currently working on *History of Japanese Opera: Half a Century from 1953* (provisional title)

(2004)

Open Lecture

One Hundred Years of Opera in Japan II

An Overview of Overseas Operas Invited to Japan: From its Beginnings in the Postwar Era to the Present

13:00 – 16:30, Sunday, March 6, 2005 at Tsuda Hall, Tokyo

Opening Address

Kiyoshi Igarashi President of Showa University of Music and Director of Opera Research
Center at Showa University of Music

Part 1 The Arrival of Overseas Operas to Japan in the Postwar Era - NHK Lirica Italiana and Deutsche Oper Berlin

Panelists

Kyoichi Kuroda Music critic, Producer for Bunkamura Orchard Hall
Miyoko Goto Formerly affiliated with NHK, currently Freelance Announcer, and
Lecturer at Musashino Academia Musicae
Keisuke Suzuki Stage Director

Part 2 The Current State of Overseas Opera Performance in Japan

Panelists

Eikazu Ouchi Director and Vice President of Japan Arts Corporation
Masayuki Kobayashi Representative Director of Konzerthaus Japan
Isao Hirowatari Professor at Showa University of Music

Moderator

Yoshio Miyama Professor at Keio University
Asako Ishida Lecturer at Showa University of Music

Chairperson

Kyoko Takenami Associate Professor at Showa University of Music

<About the Open Research Center Project>

The Opera Research Center of Showa University of Music has been receiving a special subsidy for the Open Research Center Project from the Ministry of Education, Culture, Sports, Science and Technology since 2001.

This project has been undertaking surveys of the current state and management systems of opera theatres and companies around the world to propose new policies for the promotion of culture and arts in Japan.

<About This Open Lecture>

This symposium gives an overview of the overseas opera performers invited to Japan from its beginnings in the postwar era to the present, featuring the insights of those who were actually involved with these performances. These include the *Lirica Italiana*, hosted by NHK in 1956, as well as the first performance of the *Deutsch Oper Berlin* in Nissay Theatre in 1963. It also consists of a panel discussion on the current state of overseas operas in Japan among the producers of these events.

<Research Project Participants 2004-2005>

IGARASHI, Kiyoshi	President of Showa University of Music and Director of Opera Research Center, Showa University of Music
FURUHASHI, Yu	Associate Professor at Showa University of Music
HIROWATARI, Isao	Professor at Showa University of Music
HORIUCHI, Osamu	Music Critic
ISHIDA, Asako	Lecturer at Showa University of Music
ITO, Masaji	Visiting Professor at Waseda University and Lecturer at Showa University of Music
KOBAYASHI, Keisei	Representative of Office Operato
MIYAMA, Yoshio	Professor at Keio University
NAGATAKE, Yoshiyuki	Professor at Showa University of Music
NAKAYAMA, Kingo	Managing Director/Secretary General of Nikikai Opera Foundation
NEKI, Akira	Professor at Tokyo National University of Fine Arts and Music
OGA, Hiroshi	Professor Emeritus of Showa University of Music and General Director of Nihon Opera Kyokai
SEKINE, Reiko	Researcher at Opera Research Center, Showa University of Music, and Music Critic
SHIMOYAKAWA, Kyosuke	Executive Director of Japan Opera Foundation
TAKENAMI, Kyoko	Associate Professor at Showa University of Music
TANAKA, Izuna	Technical Coordinator
TERAKURA, Shotaro	Music Critic
WATANABE, Michihiro	Professor Emeritus at Showa University of Music
YAMAZAKI, Hiroshi	Lecturer at Showa University of Music

Part 1

The Arrival of Overseas Operas to Japan in the Postwar Era

- NHK Lirica Italiana and Deutsche Oper Berlin

Chair: Good afternoon, ladies and gentlemen. Thank you for attending our open seminar, “One Hundred Years History of Opera in Japan II.” Today’s theme is “An Overview of Overseas Operas in Japan: From its Beginnings in the Postwar Era to the Present.”

To start things off, we would like to ask Professor Kiyoshi Igarashi, President of the Showa University of Music and Director of the Opera Research Center at the Showa University of Music, to give some introductory remarks, as he has played a significant role in making this research project a reality. Professor. (Applause)

Igarashi: Thank you very much, Prof. Takenami. Good afternoon, ladies and gentlemen. My name is Kiyoshi Igarashi. It’s really chilly today, isn’t it? I’ve heard that it will be warm tomorrow, but it’s still cold today. I would like to express my deep gratitude to you on behalf of the organizer for taking the trouble to attend today’s seminar despite the unfavorable weather. We have a large audience today for our open seminar which is presented as part of the Open Research Center Development Project funded by the special subsidy of the Ministry of Education, Culture, Sports, Science and Technology. Today’s session is the tenth in this open seminar series. Thanks to your kind support and assistance, we are fortunate enough to reach this milestone in this series. It is my hope that this series will continue for many years to come.

Today’s session is entitled “One Hundred Years of Opera in Japan II.” In the first part held last year, we discussed the history of opera in Japan up to 1952 and the current state of production within operatic organizations. Today, in this second part, we will have an opportunity to listen to some interesting stories dealing with another important part of the operatic world in Japan, the performances of overseas opera that have been invited to Japan. Recently, many overseas operas with the original casts have visited Japan. Present with us today are many distinguished guests who have been personally involved in such performances. Today’s symposium is divided into two parts. Part 1 is about the beginnings of overseas opera performance in Japan, which will be discussed by Mr. Kuroda, Ms. Goto, and Mr. Suzuki. The second part is about the current state of overseas opera performance in Japan, which will be discussed by Mr. Ouchi, Mr. Kobayashi, and Prof. Hirowatari.

First, in regards to Part 1, NHK *Lirica Italiana* brings back my own memories. It was in 1956, when I was a postgraduate student at the Tokyo National University of Fine Arts and Music, when the first *Lirica Italiana* performers came to Japan at the invitation of NHK (Japan Broadcasting Corporation). I still remember how excited I was to listen to their performances. At that time, I desperately wanted to go to Italy to study opera. It was very difficult to go abroad in those days, since the exchange rate was fixed at 360 yen per dollar. Still, I could not suppress my desire to study in Italy. I also found out that I would need a guarantor in the country where I would be traveling to, and that a guarantor in Japan would not suffice. It was at this time, when I was looking for someone to be my guarantor in Italy, that the first *Lirica Italiana* concert was performed. A singer in the company that came to Japan, Mr. Giuseppe Taddei, a baritone, kindly accepted my request and agreed to be my guarantor. That was how I was able to go to Rome one year later, in 1957.

Those are some fragments of my memories of that time. I have been looking forward to listening to today’s talk on these nostalgic events and to hearing many more valuable suggestions for the future of the Japanese opera world. Now I will leave the stage—in good hands, I think—and enjoy listening along with

everyone else as the specialists on the panel discuss these issues. Thank you very much. (Applause)

Chair: Now, let us begin Part 1. First, an introduction of the distinguished guests is in order. From your right, first we have Mr. Keisuke Suzuki, the stage director. (Applause) Next, Ms. Miyoko Goto, formerly affiliated with NHK and currently a freelance announcer and lecturer at Musashino Academia Musicae. (Applause). Finally, Mr. Kyoichi Kuroda, the music critic and producer at Bunkamura Orchard Hall. (Applause).

Kuroda: Thank you very much, and thank you for coming here today despite the unpleasant weather.

I have been asked to facilitate the discussion for Part 1. The details of *Lirica Italiana*, which was invited by NHK, and Deutsche Oper Berlin, which was invited for the opening of the Nissay Theatre, will be discussed by Ms. Goto and Mr. Suzuki later in this session. I would first like to touch briefly on the significance of these overseas opera performances in Japan.

The other day, in preparation for today's event, I had a chance to talk with Prof. Hirowatari, who has been in charge of planning and promoting this symposium. We have long been acquainted with each other since our college days. He probably has the best understanding of techniques concerning opera stages in Japan among anyone I have ever met, and I have a deep respect for him and for his efforts in producing opera, which is truly a labor of love for him. I have learned a lot from him, and while we were talking the other day, he started a sentence with, "You know, we, Ita-Ope-Children...." That phrase, "Ita-Ope-Children," implies that we were, in a sense, nurtured by *Lirica Italiana* performances. Hearing this term gave me pause to consider just how deep an impact Italian opera has had on my life.

To tell you the truth, I missed the first NHK *Lirica Italiana* performance and I only started going from their second visit.

So, I didn't listen to the first performance that Prof. Igarashi mentioned, in which Taddei gave a fantastic performance in *Falstaff*. I had just been awakened to the beauty of classical music at that time, and I was quite arrogant in my views. I felt that opera was a kind of an entertainment rather than an art form, which was more vulgar than sublime. In addition, the fact that applause took place in the middle of a performance led me to distance myself from opera. I felt indignant at the idea of receiving applause before the performance was completed.

Because of this, I was not attracted to opera. But I heard that NHK's *Lirica Italiana* was excellent, so I thought that it might be worth listening to. When the second series of performances was broadcasted, I was already a university student, but I listened to all five performances. The first program of the second NHK *Lirica Italiana* was *Otello*, featuring Mario del Monaco. If I had not listened to it, I would not be doing what I do now. My experience with *Otello* was one of great personal significance. The magnificence of that performance overwhelmed me and left a deep impression on me. It has, probably, changed my career. My father ran a trading firm, and I would likely have succeeded him. Instead, I missed, or rather found, my career. The genesis of the man who is speaking in front of you now has its roots in that performance of *Otello* by *Lirica Italiana*.

So, when I heard Prof. Hirowatari's phrase, "Ita-Ope-Children," I really felt that I was one of them. He truly loves operatic stage performances. I remember a strange encounter with him one day in the busy year-end season. While I was waiting for a friend of mine in front of the ticket gates at Meguro Station, Prof.

Hirowatari happened to spot me. Out of the blue he stepped up and started talking to me, saying something like, “You know, I saw an interesting stage layout the other day...” He just kept talking, as the evening sky slowly darkening and with no sign of my friend. Then, when he finished telling me what he had wanted to say, he just disappeared. He is always so deeply and affectionately engrossed in whatever he is working on. His enthusiasm is really contagious, and it is the reason I ended up coming here today.

As you can see in the chronology you’ve been given, Lirica Italiana gave their first performance in 1956. The most significant aspect of the series of their performances was the fact that they were broadcasted widely on radio and TV, since they had been invited by NHK, the national broadcaster. Because of this, their performances were enjoyed not only by the audiences at the halls, but also by all those people listening to the broadcasts throughout the country. The performers were already major stars to whom just about every opera lover would have liked to listen. Unfortunately, however, not all of those fans could come to the concert hall, since many of them lived in very distant, rural areas. Public transportation was not as developed back then as it is now. But because they were broadcasted, the joy and excitement of listening to opera was shared by a large number of music lovers.

Another thing I would like to mention is the fact that the record of *Otello*, the first program from the second performance, had not been available at that time. A monophonic LP, sung by Mario del Monaco and conducted by Alberto Erede, was released as a commemorative record for their visit to Japan just before their arrival. Because of this, we could not study *Otello* in advance of the concert. Without any preparation, we listened to the world’s top performers. After their visit, however, we were able to listen to them not just once but multiple times, when it was broadcasted live on the radio and it was re-broadcasted later on radio as well as the NHK TV’s general and educational channels. Thus we were able to prepare ourselves for actual stage performances in advance, and, even after seeing the stage production, we were able to listen again over the radio or television and recall the impressions and excitement we felt when we saw it live. Of course, the act that the Italian Opera performers came here to present their performances on stage was significant enough. More importantly, however, their performances were broadcasted and appreciated by music lovers throughout the country, creating many “Ita-Ope-Children” like us. I believe these broadcasts served as the cornerstone for the increased interest in opera we see among the general public now, exemplified by the large audience here today.

Another point to be remembered about NHK Lirica Italiana is that the Lirica Italiana was, in a sense, rather incomplete production. Visits by overseas opera after Lirica Italiana consisted of entire opera companies, including all the orchestra, chorus members, as well as the technical staff. For Lirica Italiana, however, those who came included only the soloists, the conductors, and the stage directors. The remaining staff, chorus and orchestra parts were all Japanese, like the members of NHK Symphony Orchestra. In other words, the artists who came from Italy and the Japanese musicians collaborated to create the opera programs. Such collaboration was not possible when entire companies came, since they were in charge of all aspects of performance. In the case of NHK Lirica Italiana, there were opportunities for the Japanese staff to collaborate and to learn valuable lessons about opera through them. This experience proved to be a great asset for Japanese opera scene in the years after this.

Ms. Goto will probably give us some more detailed stories about Lirica Italiana, but did hear that it

took fifty five hours for them to come to Tokyo from Italy. There were sleepers in airplanes, but since the flight ranges were short back then, they had to make many stopovers. I heard this from Antonietta Stella, who came here for the first *Lirica Italiana*. Fifty five hours is just unimaginable. She said that the conductor for the first visit, Vittorio Gui, became angry during the flight and started to say, "Aren't we there yet?" That's certainly understandable.

These artists, including Vittorio Gui, Antonietta Stella, Mario del Monaco, and Renata Tebaldi, were regarded as great conductors and top stars. Since had no obligation to come all the way to Japan, I have been quite curious about how NHK persuaded them to do so. They could have gone to New York more quickly by just flying over the Atlantic Ocean, and the Metropolitan Opera House had always wanted them to come. I have long wondered why they took all the trouble to come to a small island nation in the East. My guess is that they did not come here to advance their own careers. Instead, they came here to introduce their brilliant cultural assets to Japan as a kind of missionary work. I think that they spent fifty five hours coming over here in order to spread the beauty of opera. We concentrated intensely on every note and action in their performances. We were not so spoiled as to have the luxury of subtitles to enjoy opera. Without any help, there was nothing we could do but desperately try to understand the lines, which we had never heard before. I believe our enthusiasm was felt by those top artists who came all the way to Japan by flying for fifty five hours. I'm sure that NHK's enthusiasm was very important, but *Lirica Italiana* succeeded ultimately because the enthusiasm of those who were listening met with that of the performers.

After *Lirica Italiana* and before Deutsche Oper Berlin, l'Opera National de Paris visited Japan and performed *Carmen* at the Takarazuka Theater. What NHK *Lirica Italiana* taught us was the preeminence of singers, who were the most attractive feature of an opera performance. Take *Otello*, performed in the second NHK *Lirica Italiana* for example. Del Monaco certainly sang *Otello*, but it was conducted by an excellent Italian conductor named Alberto Erede. However, the performance is referred to not as "Erede's *Otello*" but as "Del Monaco's *Otello*." How we refer to a piece may suggest how we listen to it. *Lirica Italiana* impressed on us the importance of high-quality singers in opera performances and taught us that our satisfaction with an opera performance depends so much on how much we enjoyed listening to it. Then, before the visit by Deutsche Oper Berlin, l'Opera National de Paris came to Japan, presenting their operas with truly wonderful sets. I still remember the particular brownish tone of the stage and how I was surprised by the tone of the colors in which *Carmen* was actually meant to be performed. That was an eye-opener, revealing another way of enjoying opera to us. That performance was in 1961, sung by Grace Bumbry. She was actually the second cast singer, however. The first cast singer was Jane Rhodes, a French mezzo-soprano, who was very popular at that time.

Then, the Deutsche Oper Berlin came in 1963. Even after encountering the joy, thrill, and excitement of listening to songs through NHK *Lirica Italiana*, we were surprised at how enjoyable *Carmen* was. NHK *Lirica Italiana*, while it certainly left its mark in its vocal presentation, did not impress with its visuals. By contrast, the performance of Deutsche Oper Berlin in 1963 made a deep impact. This was probably because it was the first performance with completely original casts brought to Japan. The first day was *Fidelio*, conducted by Karl Böhm. Invited by a certain publisher, I had an opportunity to go to the dress rehearsal and I remember getting frightened by Böhm, I crouched in the rear part of the general audience section.

The most surprising thing in their performance of *Fidelio* was, as some of you may know, the overwhelming power of the chorus in the “Prisoners’ Chorus.” I was awakened to the true meaning of a performance with the complete cast. Buildings cannot be moved, of course, but I came to realize that the transplantation of an opera house means moving the entire orchestra and chorus to another location to give performances. I was awestruck by the dynamic power of one of Europe’s best opera houses.

My memory is a little vague on this point, but I remember that performance being broadcasted on TV, by Fuji Television, and on radio, by Nippon Broadcasting System. I remember that I was requested by the TV director to gather information about the movements of characters within the opera. It was probably broadcasted once or perhaps some highlight scenes might have been aired instead. Unlike NHK, they could not afford to dedicate much time to an opera performance, since they were commercial stations. Regardless of this, an opera with the complete cast had a great impact on the Japanese opera scene as well as opera lovers in general. Even now, we can feel the influence of these first three visits by the Italian opera, Opera de National de Paris’ *Carmen*, and Deutsche Oper Berlin, which together triggered the subsequent expansion of visits by overseas opera companies.

Those who witnessed those performances share a common memory, since there were not many overseas opera companies or singers visiting Japan in those days. We could have conversations like, “Did you hear *Le Nozze di Figaro* performed by Dietrich Fischer-Dieskau that time?” “Yes, that was really something ...” I suppose that was one benefit of having relatively few overseas guests. I will add a few more words later, but, having these things in mind, I would like to hear now from Ms. Goto, whose voice we can easily recognize from various music programs on NHK. We have heard her voice so many times in connection with Italian Opera and other opera programs that I can almost imitate her. With that familiar voice, would you please talk to us about *Lirica Italiana*, Ms. Goto? (Applause)

Goto: Since this year marks the 80th anniversary of NHK and the 60th anniversary of the end of World War II, it is a very easy year to remember these important anniversaries. I happened to join NHK in the eighth year after the war. In fact, I had encountered *kabuki* before opera. Immediately after the war, in 1946, when I was a high school student, I saw a *kabuki* performance of *Sukeroku* by a performer who would later become the 11th Danjuro, the grandfather of the present Ebizo, who is reputed to personify atavism. That performance by Danjuro really became the talk of the town and that was my first encounter with *kabuki*. Two years later, in 1948, I saw *Don Giovanni* at the back of the first floor of the former Teigeki, which no longer exists, in the 15th anniversary performance of the Fujiwara Opera. I still remember that my seat was near a column. That was my first encounter with opera. Since I was still a student, however, I could not afford to enjoy both opera and *kabuki*, so I chose *kabuki* until I joined NHK.

As you may have heard, NHK was a more male-dominated organization back then than it is now. Programs that female staff could be involved with were limited to those aimed at women and children and music programs. Having a female newscaster was totally out of the question. However, male staff members found it rather difficult to handle music programs filled with foreign names. For programs in which we had to stay in the studios for an hour or two, male staff members would ask female staff members to switch tasks, saying, “Ms. Goto, would you take over for me here?” Actually it wasn’t Goto then, since I was still single at that time. They just said, “Would you mind swapping jobs?” “Sure,” I said and happily went into the studios.

Before I became professionally involved with opera, what surprised me the most was Herbert von Karajan's visit to Japan, during which he conducted the NHK Symphony Orchestra in my second year at NHK. He conducted the first symphony of Brahms in the No.1 Studio of the former NHK building, and the performance was not open to a general audience. He cut such a dashing figure, and, because a director in the Music Department told me of his international reputation, I was curious and went into the sub-control room to listen to his performance. At first, the performance progressed as planned, but soon people became agitated when it was discovered that the performance might not be completed within the specified air time. What would happen if the symphony being conducted by Karajan were cut before the finale? They started making lots of phone calls and seemed to be in negotiations with various parties. After a while, someone said, "It's all right. The time signal will be postponed by one minute." I thought, "No kidding. Can the time signal be delayed? Will the news also be one-minute late?" As I was a novice, I couldn't believe that was possible. The sub-control room was in such an uproar that I couldn't stay inside and had to duck out into the corridor. In the old NHK building, a pair of monitors, which looked similar to the present-day flat-screen TVs, were placed in the corridor. While I was listening to Karajan's performance on one of these monitors, it finished without applause, since it was not open to a public audience. Then came the time signal and an announcer's voice saying, "Time at the tone, 9 o'clock and 1 minute. Now for today's news..." I was duly impressed by Karajan's stature. Four or five years later, he came to Japan again to conduct a series of NHK Symphony Orchestra performances, which toured the country. I heard that Ms. Yoko Nogiwa and Ms. Akiko Shimoju, who were stationed at Nagoya, were spellbound as they stood and watched his performance from a wing of the stage. When the performance was over, Karajan came back to the wing with a bouquet of red roses. Then, he picked out two roses and gave them to the two dazed, novice announcers. Karajan was a really dashing and dazzling figure in those days.

Around that time, NHK invited various artists to perform. Two years after I joined NHK, in 1955, Wiener Sängerknaben (The Vienna Boys' Choir) was invited to hold concerts throughout the country. In the same year, members of NHK Symphony Orchestra went in the orchestra pit for the first time at one of NHK Symphony Orchestra's regular concerts featuring *The Bartered Bride*. Carrying a portable recorder, I went to the pit to interview the performers, asking, "How did you feel as you performed in the pit?" In 1956, arrangements were finally made to bring *Lirica Italiana* to Japan, and the Music Department was in an uproar even before they came. Because I was in the Broadcast Department and had only experienced the front room, I said, "*Lirica Italiana* would be handled more appropriately by people from the back room." Since some of the main figures who were involved with it have already passed away, I would like to talk a little about the front room.

Given that this was the first visit, you may imagine that we had planned it quite thoroughly. In reality, we did not have enough time, and we became frantic as opening day approached. I was assigned to *Aida*, the opening performance. TV stations were not on the air 24 hours a day back in those days, and even radio did not broadcast an entire work of opera at one time. Since they were limited to one-hour programs, they broadcasted highlights or collected arias instead. So, it was really an adventure to air the entire *Aida* or *Tosca*. As Mr. Kuroda said, most people were not familiar with those operas in the first place. So, we added commentaries like in live broadcasts of theatre. When the prelude started, we first presented a synopsis for

the Act, and more details were also added as the story progressed, like, “When the curtain rises, the stage shows a scene with this and that, and characters A and B appear and sing such-and-such songs, etc.”

We broadcasted all of *Aida*. After a three-hour rehearsal, I was already weary. But it took another three hours for the actual broadcast. By the time the day was finally over, I was literally on the edge of collapse. However, people in the Music Department were very meticulous about presenting a perfect program that would satisfy as many people as possible. Before each aria, a brief introduction had to be inserted about the singer and the content, as there were no subtitles available. So, I would say things like, “This aria is about so-and-so and such-and-such. Here is “Celesta Aida.” After a pause, “Celesta Aida” is sung on stage, but if the pause is a little off, the cue had to be shifted, which meant my announcement might overlap with the actual performance. It was quite nerve-racking. So, I also went to the dress rehearsal. On the opening day, I took a portable recorder and interviewed Yasunari Kawabata, Shinichiro Nakamura, and other distinguished guests, so that their comments could also be aired on the radio. *Falstaff* was performed at Sankei hall. Since most people were not familiar with work, we inserted commentaries into the TV broadcast. I remember that I had interviews with the guests in the audience between the acts about the story and artists.

As mentioned before, only the conductors and soloists came to Japan, and the wardrobe and stage props had to be arranged here according to their instructions. Some set components sent from Italy had to be properly installed but this ran into difficulty because the stages were limited to those in Tokyo Takarazuka Theatre and Sankei Hall. These typical Japanese theaters were horizontally long but vertically short, while European opera houses tended to be horizontally short and vertically tall. So, there was a bit of an argument about the sizes of these components, but in the end the stage was finally completed with the props and everything. As Mr. Kuroda mentioned, I was also surprised by the the overwhelming power of Gian Giacomo Guelfi, who played the part of Amonasro, King of Ethiopia. The power of this authentic Italian singer just took my breath away. Also, I remember that I was impressed by a mezzo soprano named Giulietta Simionato, who played the role of Amneris. She was also well-known for her talented acting. Antonietta Stella left Japan after performing only on the opening day, since she was said to be unwell. The second soloist, who was said to be a second-rate singer, took the role for the rest of the performances. I was still deeply impressed by her. Even now, many people say, “Italian Opera was my first experience of opera.”

Many students from Tokyo University and Keio University, who a little older than the “Ita-Ope-Children,” participated in these performances as extras. I heard that there were a great number of applicants. They were lined up in order of their height and told things like, “Those tall guys will be Egyptian soldiers, and these shorter men will be Ethiopian slaves.” Since the Ethiopian slaves had to put on thick black makeup, they had a difficult time washing it off. The bathroom attached to the theater was too small, so a public bath was reserved for them. But because there were so many extras, and perhaps because the components of the makeup were of inferior quality, the drain of the public bath became clogged. So that public bath refused to host them after the first performance, forcing the staff to look for another place. We have many of these inside stories. Regardless of that, these were very fruitful performances for the performers, the audience, and the staff involved.

Some critics have said that the first soloists were not necessarily as good as those who came in the subsequent visits. As *Lirica Italiana* became more established through subsequent performances, the

significance of performing opera in Japan seems to have been gradually understood in Italy as well, and various artists came to Japan. Also, the programs usually included one or two works that had never been performed in Japan. For all these reasons, it was very difficult to get the tickets.

I was not able to participate in the broadcast of the second NHK Lirica Italiana because I was on maternity leave, but I had the opportunity to take part in one or two programs every year in subsequent visits. I have special memories from each one, but I am afraid that I have already taken too much time. So, I will stop here for now.

Kuroda: Allow me to add a few words to what Ms. Goto has just said. Karajan and the Vienna Boys' Choir have been mentioned. All of this is connected to the fact that it was very difficult to use foreign currencies in Japan in those days.

Those who were able to exchange currencies were limited to newspaper companies, broadcasting stations, and similar institutions. For example, the first big artist who visited Japan after the war, Yehudi Menuhin, was invited by Asahi Shimbun, a newspaper company. NHK, a broadcasting corporation, was able to invite Karajan and Lirica Italiana performers. From today's perspective, the activities by newspaper companies and broadcasting stations seemed, at least on some level, more as a form of cultural philanthropy. Consequently, the admission fees were not so prohibitive, compared to the cost of other goods and services. When the use of foreign currencies was deregulated, music agencies became involved and the meaning of overseas opera performances in Japan has changed as a consequence.

As it was just mentioned, Lirica Italiana introduced many new things to us. However, people's always desire for more. Those who praised Lirica Italiana in the beginning gradually started to complain, saying, "Lirica Italiana has only invited soloists. It doesn't seem to be authentic enough." Just as those complaints began to rise, Deutsche Oper Berlin visited Japan. People were carried away quickly and they began to say, "The German opera house is really fantastic!" Would you tell us about Deutsche Oper Berlin, Mr. Suzuki?

Suzuki: Well, the opening of Nissay Theatre with German Opera would be more appropriately discussed by Mr. Yoshii, who seems to be in the middle section. Mr. Yoshii, are you there?

At the time of the first Italian Opera, I was still a university student. To tell you the truth, I am now 70 years old. In 1956, when the first Italian Opera came to Japan, I was probably a junior. At that time, I saw only one of the performances, the one at Sankei hall. As some of you may still remember, the audience section of the hall was very steep and I was at the top, so I don't remember what I actually saw. All I remember about Lirica Italiana is that I was looking down on the heads of the singers. I do not have any significant impressions about their performances, but some images came back when the brochures of today were sent to me. I was surprised to learn that there were so many visits by the Italian Opera performers.

Around that time, I became interested in classical ballet and opera. I was also a 100 meter sprinter in the university track-and-field team, in which I failed to qualify for the first Asian Olympics due to an injury. I frequently enjoyed attending dance and opera performances. I was pleased that I was able to attend the first visit by Lirica Italiana, since it was so highly praised. But it was very expensive and, as a student, I could not afford to attend the performances during the second and third visits. I just read the reviews in the newspapers. It was really vexing.

Recently, I came across an article in the December 1956 issue of *Geijutsu Shincho*, which was written by Mr. Morisho, or, more correctly, Mr. Tadashi Mori, a deceased conductor. What he wanted to say was, in short, that *Lirica Italiana* was very expensive project and that NHK was generous enough to pay the bills. In contrast to its present state, NHK used to be quite admirable.

Another important aspect, particularly for us, was the fact that they had to negotiate with individual performers for the first Italian Opera. If the other party had been a company or an opera house, the negotiations would have been much smoother. As it was, things did not go very smoothly. Take the stage props, for instance. They're usually a real money pit. As Japan was a poor country in those days, I thought this would be a major challenge. Mr. Mori made a similar comment on this point, and he gave some specific examples of how much miscommunication there were between Italy and Japan, especially NHK. In order to install the stage props in Sankei Hall, the ceiling had to be three times higher than the actual height. It was as if the hall had to be torn down and rebuilt.

There were many other mishaps like this that threw the first *Lirica Italiana* into terrible confusion. I've had the opportunity to spend quite a bit time with Mr. Mori for opera performances and such, but he nearly wept when he recalled everything he had gone through to make that first visit a reality. That impressed on me the difficulties encountered by those who were involved in the introduction of authentic European opera to Japan. I would never forget those tears that Mr. Mori shed. The multiple performances of *Lirica Italiana* involved such great hardships and efforts. As indicated in Mr. Mori's article, the amount of time spent on negotiations and discussions before the visits were completely inadequate.

Let me move on to the story of the opening of Nissay Theatre. At that time, Mr. Keita Asari took on the entire responsibility for the opening, including the program. At first, he planned to invite the Royal Shakespeare Company or some other theatrical company. However, the company could not make it due to some schedule conflicts and other reasons. In the end, they invited Deutsche Oper Berlin on the recommendation of Hidekazu Yoshida.

Since the project at Nissay Theatre was led primarily by Mr. Asari and Mr. Shintaro Ishihara, there was no one well versed with opera, with the exception of Mr. Sumio Yoshii, who is the senior advisor of the Lighting Designers & Engineers Association of Japan. He was a true music lover and he strongly promoted the invitation of Deutsche Oper Berlin.

Nissay Theatre had no staff specializing in opera, however. So, without any advance notice, Mr. Yoshii called me and said, "Why don't you just join the Nissay? We're doing an opera. Just join the Nissay." That is how I became a member of Nissay Theatre.

After joining Nissay Theatre, I thought that I had made a good decision. It turned out to be an astounding experience. Human beings are born only once, but my experience with Deutsche Oper Berlin made me feel like I had been reborn and was once more a baby. It cast a shadow over *Lirica Italiana* but this was not a matter of the quality of the singing. What was totally different from *Lirica Italiana* was that, in this case, an entire opera house, an entire organization, and an entire company created an opera to be presented at the opening of Nissay Theatre. In other words, all the assets of an opera house were brought to Nissay Theatre. In contrast, *Lirica Italiana* seemed more makeshift. Of course, their performances were superb, but nothing was created in the theaters where they were performed.

If you would like to know more details about Lirica Italiana performances, I can make copies of Mr. Mori's article in *Geijutu Shincho* for you. In the case of Deutsche Oper Berlin, the entire opera house moved to Tokyo. What was realized at the opening of Nissay Theatre by Deutsche Oper Berlin was a stage that sought perfection.

Subsequently, Deutsche Oper Berlin was invited in 1966 and 1970, the latter visit coinciding the Osaka Exposition. I had many interesting experiences during these visits, but let me tell you about two particularly memorable incidents. The program for the opening day of the first visit was *Fidelio*, which is still frequently performed for the opening day of a new theater in Germany. For the performance of *Fidelio*, which was both the opening of Nissay Theatre and the first Deutsche Oper Berlin performance, everyone involved was very tense. When the first act was finished, we hurriedly closed the drop curtain. In the midst of thunderous applause, performers took a curtain call. But, at the beginning of the second act, my assistant, who was pulling the rope of the drop curtain, said, "Mr. Suzuki, it's broken. Something is wrong with the drop curtain." The rope should have moved smoothly when it was pulled, but I could feel a certain resistance when I tugged on it. It was easy to say that it was broken, but saying so did not solve the problem. I said, "Pull on it as hard as you can!" and we opened the curtain by force. However, it did not open completely, leaving about a meter of curtain that refused to move. The cause was the curtain call after the first act. Such a thing had never been done before in Japan. To make a sufficient space for the curtain call in front of the drop curtain, all the stagehands pulled the end of the drop curtain toward the back of the stage. Nowadays, curtain call has become a common practice in Japan but we did not know how to do it at that time, of course, we did not practice it during the dress rehearsal. By pulling the curtain towards the back, the pulley handling the top of the curtain was turned upside down in the rail. The immediate problem was whether or not the curtain could be closed properly at the end of the second act. What's more, "Leonore Overture #3" was going to be played as an intermezzo. In coordination with an initial slow pianissimo, the curtain was supposed to be slowly closed in a perfect, synchronized move as Leonore slowly made an exit supporting Florestan. I was told by Mr. Zellner, the general director, to make sure that the curtain was moved in such a way that no one in the audience would even notice it closing. With the drop curtain hampered by an overturned pulley, however, this was impossible. We were not even sure whether the curtain could be moved again, but we had to avoid undermining the performance by any means necessary, especially since it was the opening performance of Nissay Theatre. I had to do something. So, I decided to fix it myself, since I was still in my late 20s and had confidence in my physical strength and agility.

I climbed up on the back of the stage props, making some unpleasant squeaking sounds as I did so, but I was very careful to avoid moving the props. I finally reached the rail of the drop curtain and found that the pulley was overturned, as I had expected. I climbed up on the rail and fixed everything there. I felt relieved until I looked down to see Karl Böhm shaking his baton, seemingly hunched over the music stand. I felt dizzy for a moment. I thought, "What if I fell down now?" I clung to the rail, closed my eyes for about ten seconds or so, trying to calm myself.

Subsequently, I suffered from that experience for four or five years. I had nightmares in which I fell in front of Karl Böhm, and I always had trouble sleeping afterward. I had to drink some *sake* and get a little tipsy before I could fall asleep again. I had that kind of nightmare several times. Nissay Theatre is still alive

and well. But if I had fallen that day and made it in the newspapers the next morning, I wonder what would have happened to the theatre.

I am sorry for taking so much time, but let me just tell you quickly about the second incident. After their first visit, I got a job in the stage direction department of Deutsche Oper Berlin, when they came back for the third time in 1970 on the occasion of the Osaka Exposition. I was no longer affiliated with Nissay Theatre and came back, instead, as a staff member of the opera company. The incident happened on the opening day at the Osaka Festival Hall. The music stand lights in the orchestra pit all went out soon after the second act. The entire orchestra box faded out and the music stopped, since they could no longer play. I ran to the pit, but the German staff had already pulled down the drop curtain. First, we wondered whether the lights had been stored inappropriately. After a thorough investigation by the technical manager of Deutsche Oper Berlin, it was then determined that the music stand lights had shorted out. The incident halted the entire opera performance, which was being aired live by NHK. It was Ms. Goto who helped us out during that fifty-odd-minute interruption.

Goto: I was at the site for the live broadcast. By that time, no commentary was necessary during the performance. When the act call went off to notify the audience that the curtain would be raised in five minutes, I would ask the commentators to return to their seats. I would then present an overview of the next act, wrapping up with, "The performance is just about to begin." Then, the curtain would rise. In that way, Act One finished smoothly, and Act Two began. The commentator for that part of the performance was Mr. Bin Ebisawa, and I asked him to return to his seat. He said to me, "Are you going to go inside and listen?" But I replied, "No thank you. There are some things I have to do. I'll listen to it outside, though," and I stayed out in the lobby.

There was a monitor outside and the sound was on, but I suddenly realized that the music had stopped. I thought at first that something must be wrong with the monitor, but that did not seem to be the case. The other staff members were not there, perhaps taking a break or something. I could not figure out what was happening, nor what I should do. If Mr. Ebisawa had been there, I could have spoken with him about it, but he was not available. I was in a bit of a tight spot and made several on-air announcements like, "Some of the lights in the theater have gone out, and the music has been temporarily halted. Your patience is appreciated while we try to resolve the situation." But, I had not gotten any reports on what was happening.

What bothered me was a pre-recorded message I had prepared in Tokyo. It went something like, "We have an interruption. Please stand by," which sounded too cool and detached. On the spot, I said, with a sense of urgency, "The music has been halted for the moment. Your patience is appreciated while we try to resolve the situation." Then, after a while, that recorded voice calmly announced, "We have an interruption. Please stand by." I was really exasperated.

But, as I could not possibly fill in the fifty-minute gap with just a commentary, I announced something like, "Please listen to a record from the studio," and I played a record, but I don't remember how I handled the rest of the time. I had been asked by the Osaka broadcasting station, known to us as BK, to go there since I was considered to be somewhat accustomed to live opera broadcasts. But I ended up being reprimanded, and they said something like, "There was apparently no point in inviting you to come all the way out here to Osaka," even though I had done nothing wrong. I remember being treated rather poorly.

In connection with that, let me add a few more words. While an entire company, including the orchestra, chorus, and ballet, came to Japan in the case of Deutsche Oper Berlin, the situation was different for Lirica Italiana, perhaps because it was the first time and what mattered most was simply having an authentic Italian opera come to Japan. This performance was based on what was basically a personal contract between NHK and Antonio Sojat, the manager on the Italian side. Naturally, prior discussions were insufficient, and the musical scores were not prepared properly. As Mr. Mori said, the project was hampered by many such inconveniences. However, the contract with Sojat remained effective in subsequent visits, and things gradually took their proper shape.

Kuroda: Thank you very much.

So we have covered the initial visits of Lirica Italiana and Deutsche Oper Berlin. As has been mentioned, Giuseppe Taddei performed the title role in *Falstaff*. After that, however, Taddei did not come back to Japan for quite a while. Many years later, the Fujiwara Opera invited him to sing Dulcamara in *L'Elisir d'Amore*. On that occasion, I asked him why he had not come to Japan for so many years after the first time. He said, "It was not my fault. NHK paid to Gian Giacomo Guelfi the amount he asked, but they would not pay what I asked. That's why I did not come. Personally, I really wanted to come to Japan, but couldn't." I liked his performance of *Falstaff* very much and went to hear him sing it several times in Europe. At that interview, I brought the score of *Falstaff* published by Ricoldi, hoping to get him to autograph it. On it he kindly wrote, "Falstaff vero, Giuseppe Taddei," that is, "the true Falstaff."

However, there were very few people who had already listened to the entire work of *Falstaff* in 1956, even among opera fans. There was certainly no Japanese record of *Falstaff*. So, I obtained a complete work conducted by Mario Rossi, issued by a minor label named *Cetra*. Later I bought another complete set conducted by Toscanini. These records, however, were released only after the first performance in Japan. So, the NHK's selection of *Falstaff* in the early part of 1956 was quite laudable.

In a similar vein, *Wozzeck* was selected for the first performance by Deutsche Oper Berlin. As you know, *Wozzeck* is a very modern work, which is not easy to enjoy as an opera. It may be fun to watch as a drama, but it seems to be over the heads of average music lovers. At a time when there was only one complete set of its recording in the world, one that was conducted by Mitropoulos, the first Deutsche Oper Berlin chose *Wozzeck* for their third performance, after opening the program with *Fidelio* conducted by Böhm, which was followed by *Le Nozze di Figaro*, also conducted by Böhm. The last work they performed was *Tristan und Isolde*, conducted by Lorin Maazel. At that time, the Musical Director of Deutsche Oper Berlin was Maazel. He honored Böhm as a leading figure in the field by having him open the series with *Fidelio*, and wrapped up the visit to Japan by conducting *Tristan und Isolde* himself. One selected *Wozzeck* and the other *Falstaff*, refusing to cater to public tastes. These selections seem to represent the seriousness of the artists who visited Japan in those days and their strong convictions regarding what they would really like to present to their Japanese audience.

We were lucky to be able to listen to works that they really wanted us to hear, like *Wozzeck* and *Falstaff*, rather than something with which they might try to appease popular tastes. When I listened to their *Falstaff*, I wondered why it was reputed to be an enjoyable piece. I also wondered how it was possible for this old man to write the same love letters to two different women. As I was still young, I did not feel quite right about

Falstaff. Still, I tried to figure out why this was chosen for the first visit by Deutsche Oper Berlin, and I bought Mario Rossi's LP and Toscanini's record. Gradually, I came to realize the answer and learned to enjoy *Falstaff*. Once I was able to do that, I came to enjoy the other works by Verdi as well. In this sense, the fact that these two pieces were selected by the respective companies was quite significant.

This may be a little hard to understand for younger people, but let me address one more point. In the second Lirica Italiana, *Carmen* was performed, with Simionato singing Carmen and del Monaco singing Don José, whose role was double-cast, if I remember correctly. This was performed in Italian, though, nowadays, it is inconceivable for any company to perform *Carmen* overseas in a language other than the original French. So, when Deutsche Oper Berlin came and performed *Le Nozze di Figaro*, I still remember talking with a friend of mine about whether they would perform it in German or Italian. At that time, many complete recordings of the German version of *Le Nozze di Figaro* were available. Even the Bayerische Staatsoper, for example, performed *Rigoletto* in Italian first and then in German on the second day of the same production until the mid-1960s. In this way, we were able to witness how European opera was becoming more internationalized, as overseas opera companies frequently visited Japan. .

Suzuki: May I say a few words, Mr. Kuroda?

Kuroda: Certainly.

Suzuki: I would like to ask the audience about something in which I have a particular interest. For example, in any German city with a population of at least 50,000 or 100,000, they perform all operas in German. In the U.K., too, there is an organization called English National Opera (ENO) that performs all their works of opera in English. In Japan, most operas seem to be performed in their original languages at the present. If any of you would like to listen to them in Japanese as well, please raise your hand.

Oh, I see. Thank you very much.

Kuroda: I understand that some of you would like to listen to operas in Japanese, and I would not mind that either. But, as opera performances are getting more internationalized, I personally sympathize with artists who may find it difficult to master both the Japanese and original versions.

I would like to tell you one more thing about *Le Nozze di Figaro*. In the case of Deutsche Oper Berlin, no one had any real idea of who were going to sing the roles. As it turned out, Fischer-Dieskau was announced for the part of Il Conte Almaviva, which had been expected, but the part of Cherubino was, surprisingly, given to an unknown singer name Edith Mathis. People grumbled a bit about the casting for Cherubino at the outset, since no one knew who she was and no records of hers were available to confirm her talent. But, we were pleasantly surprised when we actually listened to her. Both her voice and looks were quite charming, and everyone was smitten with her. Shohei Ohoka, the writer, penned articles full of praise for her performances. Deutsche Oper Berlin taught me that the pleasure of listening to a visiting company comes not only from seeing renowned artists but also from discovering someone who is completely unexpected and wonderful.

They came here with the pride of representing Deutsche Oper Berlin, and, if they had brought second-class singers, the audience would have criticized the opera house itself. Even when Bayerische Staatsoper came to Japan, for example, we were pleasantly surprised by the unexpectedly wonderful

performances of new talents that we had seldom heard of. Frequently, however, the Japanese audience seems to be too conscious of old brands. For example, suppose a world-famous artist who was announced to come could not make it due to certain circumstances. Even if a young replacement gave a great performance and had a fantastic voice that was equal to or even better than the original cast, some people would probably still complain. But our experiences with the performances of renowned overseas opera houses seem to indicate how best to overcome our stifling brand consciousness. In the case of Deutsche Oper Berlin, I'm sure that the members who visited Japan were seriously and rigorously selected.

Suzuki: Yes, they were. The selection process seemed very tough.

Kuroda: I imagine so.

Suzuki: The Berlin Wall, which separated East and West Berlin, was built in 1961. Deutsche Oper Berlin was established in the same year on the West side to compete with the original national theater in East Berlin. Then, they came to Japan two years later. *Der Freischütz* was performed for the opening performance of theatre in West Berlin, which was a city, in those days, that functioned as a of display window showcasing what the West was doing towards the Eastern nations. That was why renowned singers, like Dietrich Fischer-Dieskau, gathered in Berlin I was lucky enough to be able to work there and Nissay Theatre was able to invite this opera house, where so many excellent singers had come together. In this sense, the Wall separating the East and the West seems to have actually played a somewhat positive role in operatic history.

Goto: Even in Lirica Italiana, promising younger singers who had come here in the early visits later came back for a second or even a third time and gave some remarkably developed, mature performances. This was true of the Three Tenors.

Kuroda: Take José Carreras, for instance. As this handout indicates, his first visit was in 1973, in which he sang Alfredo in *La Traviata*.

Goto: That's right. He used to be thin and very cute.

Kuroda: Like Carreras, Renato Bruson visited Japan when he was young. I have recently had an opportunity to talk to him. Bruson came here to sing Enrico in *Lucia di Lammermoor* in 1967. He was the second cast, while Mario Zanzi was the first. He sang Enrico back in 1967 and performed the same Enrico last year, which means that he has been singing for almost forty years later, and yet he has never shown any decline in the strength of his performances. The only clue that he is aging is his receding hairline. Indeed, the singers brought here by Lirica Italiana have turned out to be quite a talented group.

Goto: Quite so. Do you remember Ettore Bastianini? He was also quite good. Unfortunately, he passed away soon after coming to Japan.

Kuroda: Back in those days, we in the audience used to complain that NHK had a cozy relationship with Sojat, who arbitrarily chose the singers who visited Japan and failed to include singers we knew. With the passage of time, however, it has become apparent that Sojat made his selections very conscientiously, though this kind of praise is too late, since he has already passed away. But that is how I feel quite strongly now.

Finding talented performers in their early stages should be a crucial skill of those involved in music management. For example, Glyndebourne Festival Opera, which has been reputed as presenting extraordinarily high-quality opera performances despite being a small theater, promoted Luciano Pavarotti in

his early years as well as Birgit Nilsson. The Opera House signed contracts with these young artists even before they were promoted internationally, and, in this way, they maintained a very high quality of music.

Hamburgische Staatsoper once signed a long-term contract with Prácido Domingo before he had attained international acclaim, so they got him for a fairly low performance fee. It was reported that the opera house was full whenever he appeared on stage. In this context, you may have developed certain perspectives on how best to find valuable talents, since you have worked in a European theatre.

Suzuki: This is something that I would like Japanese bureaucrats and governmental officials to think more about. The music world should ensure that truly professional singers can move up from the bottom and pursue their professional careers to the fullest. I will tell a more specific story. Take Walter Berry, for instance. He sang Figaro in *Le Nozze di Figaro* on the opening day of Nissay Theatre. He also sang the title role in *Wozzeck*. Because I was in the Production Department of Deutsche Oper Berlin, I became friends with him. Before he passed away, he came to Japan with an opera company from Vienna, maybe two or three years ago. After we had a drink on the basement of the Nissay Theatre, I said, “Would you like to take a look at the stage where you sang,” and took him to the audience seats. Then, he said, “Would you mind opening the curtain?” and I quickly asked the stagehand to open the drop curtain. Tears welled up in his eyes, and I couldn’t keep myself from hugging him. It must have been quite emotional for him to see the stage where he used to play leading roles. Seeing how deeply he was moved, I was also really touched. As he grew old, his roles may have become more minor, limited perhaps to supporting roles, but was able to live a full life as a professional singer. A music world in which all professional artists can live like that should be realized in Japan. This, however, seems far from being a reality.

Kuroda: Not yet?

Suzuki: Not yet.

Kuroda: That is a real problem.

Suzuki: Indeed. Since there is no sign of any effort to establish a contract-based operatic world in Japan, we seem to have a long way to go.

Kuroda: When Walter Berry came to Japan with Deutsche Oper Berlin, he was married to Christa Ludwig. Both of them seem to have had deep impressions of Japan.

Suzuki: Yes, indeed.

Kuroda: Christa Ludwig did not come back to Japan for quite a while after that visit. Just a few years ago, before she visited Japan again, I had an opportunity to talk with her. I asked her, “Why haven’t you come back to Japan for so long?” and she replied, “The impression of my last visit was so strong.”

Christa Ludwig was a professional among professionals. In Japan, she sang the role of Leonore, which was too high for her voice, since she was a mezzo soprano. Her voice was also too strong, and she knew that the role was a difficult one to handle. But she performed and recorded the role only for that limited occasion, even though she never did that again. Such was her professionalism. We learned many things from overseas artists and opera companies who visited Japan, which were not limited to our firsthand experiences with their superb singing and acting but also included their lifestyles and how they chose their repertoires and the programs they presented to the Japanese audience. As Mr. Suzuki mentioned, even the curtains seem to

participate in the performance of the opera in the top opera houses abroad. Depending on how the music ends, the way the curtain closes changes and then becomes a part of the performance. Regardless of whether we watch an overseas opera company performing at their local European opera house or when they come to Japan, we can learn so much about opera, even if we just watch the orchestra practicing some music in the pit.

I feel that if a symphony, a sonata, or an instrumental can be compared to visiting a house, a piece of opera may be compared to a city. How much you are interested in a city may determine the number of experiences you have while staying there. Let's say you go to Vienna. If you are single-mindedly devoted to enjoying opera, and don't care about art in general, you will end up not enjoying the works of Klimt, Schiele, or much older masterpieces, and leave the city only having listened to operas or concerts. On the other hand, if your interests cover a wide variety of things, you will have a number of very rewarding experiences.

Opera may be similar to such travels. For *Lirica Italiana*, you may be pleasantly surprised by the wonderful artistry created by the power of voice alone, or you may be disappointed by the cheesy props. Conversely, you may be surprised by the grandiose stage props of *Carmen* by l'Opera National de Paris with Grace Bumbry, while you may say that the orchestra wasn't particularly good. You may feel that Jeanne Laud did not live up to her reputation as a mezzo soprano singer but displayed superb acting. You may also say, "The wardrobe was fantastic. That's really what we expect from l'Opera National de Paris." When you enjoy opera, you may take either the attitude of a point-addition scoring system or a point-deduction scoring system. But, if you use a point-deduction scoring system, you may always end up with a terrible operatic experience. For example, the flute may have started a half beat too early, the tenor may not have climbed enough and gone down halfway through, or he may not have held a note long enough. If you continually complain in such a manner, it would be better not to visit the world of opera. If your mind is open to whatever interesting aspects that may be included in a performance, you can find many interesting things. That is how I approach Opera.

The other day, I listened to Rossini's *La Cenerentola*. I thought that the props were a little subdued for a Rossini opera, but the music was more than what I expected, since it was conducted by Alberto Zedda, who has edited many works by Rossini and was able to conduct from memory. I was very surprised that he conducted such a work by ear, but it served to liberate the music, which turned out to be very effective for that kind of music. I was very satisfied with the musical aspect of the performance. In this way, even if I encounter something unpleasant (for example, I didn't understand why they had to bring a black board on the stage in a certain scene), I usually try to forget it and focus on enjoying what's good. However, enjoying something requires certain expenses. These kinds of serious matters will be discussed more thoroughly in Part 2, though. I look forward to listening that discussion in the audience seat, though I would like to get involved, if something I feel I can add to comes up.

This concludes Part 1. Thank you very much. (Applause)

Chair: Thank you very much. Please give the distinguished guests another round of applause. (Applause)

(Intermission)

Part 2

The Current State of Overseas Opera Performance in Japan

Chair: We would like to start Part 2 now, entitled “The Current State of Overseas Opera Performance in Japan.” First, let me introduce the panelists.

First, Mr. Eikazu Ouchi, Director and Vice President of Japan Arts Corporation. Next, Mr. Masayuki Kobayashi, Representative Director of Konzerthaus Japan. Finally, Mr. Isao Hirowatari, Professor at the Showa University of Music. (Applause)

The moderators are Professor Yoshio Miyama at Keio University and Ms. Asako Ishida, Lecturer at the Showa University of Music. (Applause)

Miyama: Part 1 was full of very enthusiastic discussions, and I was deeply touched by the heartwarming episodes. The phrase “Ita-Ope-Children” was mentioned, but I am one “Nissay Children.” My first opera was *Wozzeck* in the Nissay Theatre, which was mentioned in Part 1. Afterward, I saw *Moses und Aron* and *Lulu* during the Deutsche Oper Berlin’s third visit. As if being interested in opera during my highschool and college days is not enough to make me look like a very strange person, these were the works with which I began my opera experience. But the reason for this was simple. They were the only programs for which the least expensive tickets remained unsold and available. Tickets for more popular works had long been sold out.

Many opera companies have recently come to Japan. In the lobby of this hall, I was surprised to see a poster for a Mongolian opera company’s visit to Japan.

Today, we have three panelists who have long made great efforts in inviting overseas opera companies. Professor Hirowatari, who now teaches at the Showa University of Music, used to work at a private firm. All the panelists here have great amount of experience and have done some brilliant work in their respective fields. First, we would like to listen to each panelist, and then we will discuss the meaning of overseas opera companies’ visits to Japan, as well as possible future directions in this field.

Now, following the seating arrangement, I would first like to ask Mr. Ouchi, Director and Vice President of Japan Arts Corporation, to tell us about his current operations and future plans. Mr. Ouchi?

Ouchi: Thank you very much. My name is Eikazu Ouchi, and I am with Japan Arts Corporation.

I feel a little out of place in this kind of academic symposium, since our daily concerns are more mundane, involving things like how to sell more tickets. My qualifications as a panelist may be questionable, but my experiences may be of interest to you.

As indicated in my profile in this handout, Japan Arts will celebrate its 30th anniversary next year. It is not an old company, and was not involved in *Lirica Italiana* or *Deutsche Oper Berlin* discussed today. Back in those days, I was not personally involved in an opera-related business.

Japan Arts started out as a division of Nihon Denpa News Co., Ltd., a news distribution company. Those days, Nihon Denpa News had branch offices at locations where major newspapers, television companies, and news service companies, like Kyodo or Jiji, did not have any branch. For example, we had our branches in Eastern European cities like Prague and Sofia. As a news service company, we also had offices in other parts of the world, including Vietnam, which was exposed to the ravages of war, and in Beirut as well. Using our branches in Eastern Europe, we began introducing the Smetana String Quartet from Prague and a children’s choir from Sofia in Bulgaria to Japan. In 1976, our division was separated from Nihon Denpa News to form Japan Arts. Our business has gradually expanded to include performances by

soloists, chamber music groups, choirs, and ballet companies, but it took time for us to be able to handle opera.

As indicated in your handout, we became involved with opera for the first time in 1988. Our first opera project ended up being a major one involving the visit of the Metropolitan Opera House in New York. In the 1980s, Shochiku's *kabuki* was performed at the Metropolitan Opera House. Later, those involved in the New York performance contacted us about the possibility of bringing the Metropolitan Opera to Japan. That was how we started working with opera. Because we had no previous experience in opera at all, Mr. Nakato, then the president and currently the chairman of the board, visited Tadatsugu Sasaki of NBS to get acquainted with him and seek some advice. Mr. Sasaki sent Prof. Hirowatari, who is here with us today, who kindly gave me many valuable insights. That is how I became involved with opera, for which I am more than grateful. To this day I still cannot say "no" to Prof. Hirowatari.

This handout has compiled a wide variety of data, as you can see from the large number of pages. We have been engaged in various business operations in the field of music, including opera. Since we are not a public institution but a private firm, we have to succeed in each project not only artistically but also as a business venture. Unless we achieve satisfactory results, we cannot continue operating or expand our operations. Although we pay close attention to business viability, we cannot produce only those works that are popular or likely to sell tickets. This is why we have constantly tried to present something new and better in order to contribute to the advancement of the field, even if only by a few small steps.

I would like to say a few words about the main items in this list. In 1989, the Bolshoi Opera performed Rimsky-Korsakov's *Le Coq d'Or*. This selection was, of course, partly due to their request. Russian opera companies usually performed works like *Boris Godunov*, *Eugène Onegin*, and *Queen of Spades*, which is not included in this list. *Le Coq d'Or* was a new arrival and we were quite worried about it. Fortunately, the halls were basically full for all performances, including once in Kanagawa and twice in Tokyo.

In 1991, *Porgy and Bess* by Gershwin was performed, which specifies that the entire cast should be black. I think that this was the first performance of this particular opera in Japan. We had to clear many hurdles first, including various issues with copyrights, but we were very lucky to have an opportunity to present *Porgy and Bess* for the first time in Japan. This was a joint project with Tokyu Bunkamura.

In the same year, Moscow Chamber Musical Theatre, a chamber opera company, performed Shostakovich's *The Nose*, *The Gamblers*, and *Anti-Formalist Rayok*. They were not well-known, and it was probably their first performance in Japan.

For Bayerische Staatsoper's performance in 1992, we planned to present Richard Strauss' *Die Frau ohne Schatten* (*The Woman without a Shadow*), which was not a particularly new or innovative piece. Maestro Wolfgang Sawallisch asked us if there were any good Japanese stage directors, since it was going to be performed with a new direction. It might be because the setting is a fictional, unspecified island in the East, but we asked Ennosuke Ichikawa to be the stage director, and he structured it from scratch. Originally, the performance was scheduled to premiere in Munich and then be transported to Japan, but due to some stage problems it was premiered in Nagoya, at the Aichi Prefectural Art Theater.

Maestro Valery Gergiev, who has become very famous, was first invited with the Kirov Opera in 1993. At that time, *Boris Godunov* and *The Queen of Spades* were naturally included in the repertoire. However,

because Maestro Gergiev had a clear idea of what he wanted to accomplish, he insisted on performing Prokofiev's *L'ange de feu* as well. We were worried about how it would be accepted by the Japanese audience. It turned out to be very successful and the seats were almost full during the two performances given at the Tokyo Bunka Kaikan.

Moscow Chamber Musical Theater also came here to perform Shnittke's *Leben mit einem Idioten* and Rostovsky's *The Rostov Performance*, which was performed a cappella without an orchestra or a conductor. That was a very rare type of opera indeed.

In 1995, the Bolshoi Opera performed *Engène Onegin* and *Die Jungfrau von Orleans*, which is the story of Jeanne D'Arc.

In the second visit of Mariinsky Theater, Maestro Gergiev conducted Shostakovich's *Lady Macbeth of Mtsensk*, which had been forcibly adapted by order of Stalin into *Katerina Ismailova*. We made an unconventional and very innovative production by presenting both versions in parallel.

Since there are so many items, I would like to touch only on major ones. In the middle of the third page, you can see that the National Theatre Prague was invited in 1999 to perform Janacek's *Jenůfa* and Dvořák's *Rusalka*. Recently, *Jenůfa* has been performed by many opera companies, including Nikikai. *Jenůfa* and Dvořák's *Rusalka* were selected as the most characteristic pieces of that particular country. We thought that we were the first to perform these works in Japan, but it turned out that they had already been performed by the Nagato Miho Opera Company, to our surprise. Many works of opera seem to have already been performed, if we include citizens' operatic groups throughout the country. Even Deutsche Oper Berlin performed a wide variety of programs, such as *Wozzeck*, *Lulu*, *Moses und Aron*, and so forth.

In 2000, Mariinsky Theatre performed Verdi's *La Forza del Destino*, which was not a particularly unusual selection, but was significant in that it was premiered in Sankt-Petersburg.

Konzert Haus has produced a number of performance tours that travelled through Japan. We also invited the National Opera of Sofia to Japan in 2000. At that time, they mainly performed *Turandot*, but we also wanted to introduce some new production and they brought their favorite program, *La Gioconda*, which was performed at the New National Theatre in Tokyo.

On the last page of this list, you can see that the 2001 visit by Metropolitan Opera House featured a program that was not particularly innovative, but at the earnest request of Maestro James Levine, we included Schönberg's *Gurrelieder* in a concert format. This was a major project comprised of the 350 members of the opera company and another 100 added just for that single performance of *Gurrelieder*. It was truly an enormous project, but we did it anyways considering its significance.

In 2002, the Washington National Opera was invited to perform not only *Otello* and *Tosca* but also *Sly*, composed by Wolf-Ferrari. This was a completely unfamiliar piece, but we still performed it, since José Carreras was going to sing the title role.

In 2003, Mariinsky Theatre performed Prokofiev's *War and Peace*, which, if I remember correctly, was performed for the first time in Japan. I am not entirely sure. But this was a large-scale project, in any case.

In this way, we have been involved with various opera companies and works of opera, trying to introduce things that had not been performed before in Japan, or those that had stage directions of particular

significance.

While taking these aspects into account, we have also considered business viability and attempted to maintain a good balance. At the same time, we have always attempted to introduce some kind of academic aspect or stimulus to our projects. As various popular works are frequently performed these days, each promoter must carefully consider which works to include in their next program in order to attract a sufficient audience. Recently, newspaper companies, TV stations, and theaters have also come to actively participate in inviting overseas opera companies. With an increasing number of overseas opera performers being invited to Japan, many new works being performed. I would like to return to this point later in the discussion. Is that all right?

Miyama: Thank you very much. Mr. Ouchi's talk has brought to our attention the high caliber of performances put on by opera companies invited by Japan Arts, including works seldom performed in Japan and even in Europe. Naturally, while success as business should be given top priority, the wide variety of performances that have been given so far may indicate that the current state of opera in Japan is more mature than is commonly perceived. I feel that a greater diversity has been attained in the present, compared to the days of *Lirica Italiana* or *Deutsche Oper Berlin* at Nissay Theatre in the 1950s and 1960s.

Next, we would like to hear from Mr. Kobayashi of Konzerthaus Japan Co.

Kobayashi: First, let me tell you a personal story. During my childhood, I listened to classical music, and I considered myself to be a music lover. Many of you might be into music more than I was, however. I was one of the more common type music fan, who just listened to records and FM radio, instead of going to concerts. Then, I started working for a travel agent and I planned tours to visit music festivals and tours that allowed people to participate in music lecture series in Vienna. Naturally, as a music fan, I took the advantage of the opportunities provided by my job to take in more.

Around that time, from the end of the 1970s to the early 1980s, there were very few opera performances in Japan, so I did not actually get a chance to see an opera until I was 30. Shortly after I saw my first opera, I moved to Vienna and lived there for two years. Because I had too much time on my hands, I decided to go and see some operas. In fact, for some time, I went to see an opera almost every night.

At first, they seemed a little difficult to get into, but the more I saw, the more enjoyable it became. I ended up seeing almost one hundred operas in a year and more than two hundred by the time I left Vienna. The most expensive seats were about ten thousand yen, but if you wanted to enjoy one inexpensively, you could do so for about 300 yen in the standing room only area. Even if Karajan conducted an orchestra or Domingo sang the lead role, they could be enjoyed for about 300 yen. So, I was able to see various kinds of opera.

I came back to Japan in the mid 1980s, but, as you can see in the list, there were still very few performances of overseas opera companies in Japan. Since they only came about once or twice a year and were limited to major, internationally acclaimed companies like the Metropolitan Opera, Teatro alla Scala, and Wiener Staatsoper, the admissions fees were bound to be expensive and difficult to approach. But there was no alternative. Around that time, I frequently made personal visits to Europe, and I tried to see as many operas as possible while I was there. However, I always wanted something that was more accessible,

something akin to enjoying an evening at a nice restaurant with wine, where you spend fifteen or twenty thousand yen. That would be a reasonable amount to spend on an enjoyable evening at an opera, I thought.

Then, I started this production company toward the end of the 1980s, and, as we looked for our first big break, we invited the National Theatre Prague. That was October 1996. The performance was *Die Zauberflöte*, a very popular opera that can attract an audience. *Le Nozze di Figaro* may be more popular, but, when it comes to a stage performance, *Die Zauberflöte* pulls in more audience. In addition, the opera company, though based in Prague, was affiliated historically with Mozart. I thought that, if the admission price was set at 19,000 yen, there would be no problem selling the tickets. This turned out to be a good prediction on my part. The tickets for all 14 stages were almost completely sold out. Even in a few cases where some tickets were left unsold, the halls were about 80 to 90% full.

That gave us a clue to further our business opportunities. We became aware that, among the audience, there were many people who had never seen an opera before. In some of the more provincial cities, there had never been any opera performances at all before, let alone performances by overseas opera companies. Encouraged by that fact, we organized nationwide tours that would go through Japan three times a year to perform popular programs. For these tours, the autumn was considered to be the best season, since it is generally associated with artistic events in Japan. The first tour was thus held in October and the second tour happened over the New Year's holiday in January, which we called the New Year Opera. The third was held in the long transition between the end of spring and early summer, that is in June. This January-June-October pattern continued for years.

Meanwhile, in the latter half of 1997, the New National Theatre opened in Tokyo, which now presents about 60 to 70 performances every year. After this, many opera which are considered to be more accessible to average the audiences have been performed in Japan, including those that we produced. The list indicates the itinerant operas, a form which did not appear until 1994. Since 1995, there has been an increase in the number of opera companies that travel around the country. At first, there were about three companies per year, but nowadays we have eight companies at most. Of these, we invite three companies to travel around the country. We choose companies from countries that have been historically and culturally close to Germany, Austria, and Western Europe nation, including those from the Czech Republic, Hungary, and Poland. For example, we have so far invited Statni Opera Praha (National Theatre Prague) from Prague, the Hungarian State Opera House from Budapest, and Polish National Opera from Warsaw, to name a few examples.

The situation in Prague is rather difficult to grasp. The Stavovské Divadlo was the theater where Mozart's *Don Giovanni* was premiered in 1787. It has been in operation since the mid-18th century, and it used to be called the German Theater. In Prague, there were not only Czechs but also many German citizens, and the German Theater was established as a theater for the German inhabitants of the city. To compete with it, the Národní Divadlo (National Theatre) was established in 1883. In order to compete against Národní Divadlo, the Germans collected funds to build a large theater to replace the Stavovské. This was the New German Theatre. Until World War II, the National Theatre and the New German Theatre competed to be known as the best theater in town. After the war, the Germans left and the New German Theatre was renamed the Smetana Theatre, which is the current National Opera House. The National Theatre has its own theater company, which was invited by Japan Arts to tour in Japan as the Národní Divadlo, and the Stavovské

Divadlo still operates under the aegis of the National Theatre. Stavovské continues to perform Mozart's operas. Arrangements have already been made for us to work with both the National Opera House and the Stavovské Divadlo next year.

The theater in Budapest was also built in 1880, the same year as the Stavovské Divadlo, so it has also been in operation since the 19th century. Teatr Wielki in Warsaw, the national opera theater, was built a little earlier, in 1833. In this way, we have consistently invited opera houses with long histories extending back into the 19th century.

My first idea was to offer tickets at about twenty thousand yen. To be able to set such low ticket price, we had to cut as much cost as possible and present a performance almost every day. That is why performances were done almost every day, as indicated in the handout, "Records of overseas operas invited by Konzerthaus Japan." We have adopted a system whereby we shorten the length of each visit, present a large number of performances, and make the tickets available at a reasonable price.

This may sound strange, but these performances by Hungarian and Czech opera houses were made possible by public funds from these countries, although Japan is clearly a more wealthy country. When we invite these companies, we pay all travel expenses and part of the performance fees. Most of these are just daily wages and the rest are performance fees for singers. In terms of production costs, we are allowed to use whatever that has already been produced using the funds provided by each country. As for the orchestras, choirs, and stagehands, their salaries are paid by their countries of origin. We pay the daily wages, but their salaries are paid by the governments of those countries. In other words, Japan, which is a wealthy country, ends up receiving aid from East European countries. But, of course, if funds from the Japanese government become available, we could set even lower admission fees.

While continuing our business in this manner, more East European companies started coming to visit Japan. In addition, the New National Theatre also opened in Tokyo, and the market seemed to have become rather saturated. As our next move, we started bringing in star singers to attract audience to overseas opera performances. In 1999, when we invited the Bucharest National Opera from Romania, we hired Agnes Baltsa to perform *Carmen*, which was well received. We continued this kind of arrangement and invited José Cura to sing Radames of *Aida*, Éva Marton to sing in *Turandot*, and Maria Guleghina to sing in *Tosca*. In this way, we have invited the best living singers to perform their respective roles and presented their performances at a slightly higher admission fees.

In the past two years, we have also been involved with local opera companies in Italy. First, in June 2003, we invited Teatro Massimo Bellini from Catania in Sicily, which is the hometown of Bellini. They performed *La Bohème* and *Norma* in Japan. Although the latter is a well-known piece, it had not been performed for many years, and its inclusion ran contrary to the general expectation. The performance was received quite favorably, and the tickets were sold out at each location, partly due to the presence of Dimitra Theodossiou, who played the lead role.

After this, we were also involved with an opera company in a small town called Spoleto in Umbria. This company is famous for the competition it holds to scout for new talent, which started after World War II. Older singers who were discovered through the competition include Bonisolli, Bruson, Raimondi, Aliberti, Nucci, Devia, Sabatini, and Ganassi. The younger ones include Carosi, who has frequently appeared in

Verona and elsewhere. This is the place where many young and talented singers started their careers. If a singer wins a prize in the contest and sings in one of the performances, he or she is basically promised a career as a professional singer. We invited the opera company for the first time in June 2004 and are planning to invite them again in the future.

Teatro Massimo Bellini in Catania is particularly good. They think of Bellini's works as their own and take pride in their performances of those works. Another company is in Bergamo, the hometown of Donizetti, which is located in the northern part of Italy, near Milan. We also plan to invite them in the future. That company has a close connection with Milan and young performers in Milan, such as Mr. Yasuharu Nakajima, come to perform at their theatre. This is the kind of place that attract young artists.

Through these efforts, we are continuing in our efforts to allow people to enjoy opera in their daily lives for only about twenty thousand yen.

Miyama: Thank you very much. The fields cultivated and developed by Konzerthaus Japan seem to occupy a large portion of the opera scene in our country. We would like to return to the subjects that were raised by Mr. Kobayashi later, including the issue of pricing.

Now, we would like Prof. Hirowatari to give us just a brief introduction to his activities at NBS (Nihon Butai-geijutsu Shinko-kai, Japan Performing Arts Foundation), since we are a little pressed for time.

Hirowatari: Thank you very much. My name is Isao Hirowatari. Since I am now a professor at the Showa University of Music and a coordinator with the Open Research Development Project, I should be sitting on the other side, asking questions. But because I had been a producer at NBS for 30 years until just three years ago, I was asked to sit here today.

Although I am out of the business circles, naturally I cannot reveal any occupational secrets or violate the privacy of any living artists. Aside from those things, however, I would like to answer as many questions you may have as possible. But, please, go easy on me.

I was born and raised in Fukuoka, Kyushu. In my highschool days, I used to watch *Lirica Italiana* on NHK. When I came to Tokyo to go to the university and went to live performances, I was stunned by the raw power of live vocal performances. Then, I was awakened to the magnificence of opera as a composite art form by Deutsche Oper Berlin at the Nissay Theatre. I also realized the importance of the visual aspects of opera when I saw *Carmen* by l'Opera de National de Paris. Since awakening to opera, I have been involved in it for more than thirty years as one of the "Ita-Ope-Children."

While I was still a student at Waseda University, we opera lovers, got together and got Mr. Kuroda, one of our senior alumni, involved in planning a big project: the Japan premiere of Mozart's *Idomeneo*. Although the plan was commendable, we had hardly any money. We asked Professor Kiyoshi Igarashi to give a concert to raise the funds, and also asked him to perform in *Idomeneo* with the fee that was next to nothing, taking advantage of our position as irresponsible students. With the pitiful amount of funds in our possession, we successfully premiered *Idomeneo* at Bunkyo Public Hall in Tokyo. That was my first experience with opera.

After that, I worked part time as a stagehand and as a backstage staff member for the Fujiwara Opera and Nikikai. After graduating from Waseda University, I joined the Theatrical Department of Toho and worked under Kazuo Kikuta. There, I was involved with the production of the Japan premiere of a musical,

Man of La Mancha, and a comedy, *Kumonoue Dangoro-ichiza*, as well as a few other things for about six years. I then moved to Japan Art Staff, where I produced opera and ballet performances for 36 years.

As you can see in the handout on NBS, the first project I was involved with was the performance of Bayerische Staatsoper with their complete original cast in 1974. It was Carlos Kleiber's debut performance in Japan, and I participated in the project as the technical director on the Japanese side.

For three consecutive years from 1979, I was involved with the Royal Opera House Covent Garden, Wiener Staatsoper, and Teatro alla Scala, all of which were major opera houses. The Royal Opera House presented *Peter Grimes*, which was so fantastic that I was moved to tears several times when I saw it in the audience seat. However, only about 25% of the tickets were actually sold and the loss was made up by the profits generated from *Tosca*, which featured Montserrat Caballe, José Carreras, and Ingvar Wixell. The tickets for this performance sold out, if I remember correctly.

The first visit of Wiener Staatsoper turned out to be the last performance of Karl Böhm in Japan, since he passed away half a year later. The first appearance of Edita Gruberova became the talk of the town. Lavish productions were realized by Teatro alla Scala, with Claudio Abbado and Carlos Kleiber alternately conducting the orchestra.

Deutsche Oper Berlin presented the Japan premiere of *Der Ring des Nibelungen* in 1987. It was originally supposed to be performed to celebrate the opening of the Orchard Hall of Tokyu Bunkamura. Because Mr. Uzuhiro Tanaka, the then producer and current vice president of Bunkamura, had been a classmate at Waseda University, we collaborated in this project. But, two years before the scheduled performance, suddenly an emergency arose, when it became apparent that the Hall would not be completed in time due to construction delays. By the time this problem was discovered, it was too late to secure an alternative place for an extended period. Still, the contract with the opera company remained effective and the performances had to be realized. Otherwise, we would end up committing a breach of contract. Yet, without a hall, we could do nothing, and we broke into a cold sweat. Nothing could be done at all about the halls in Tokyo, so as a last resort, we rushed into Kanagawa Kenmin Hall, where we earnestly and persistently pleaded with them, saying, "It's the Japan premiere! Kanagawa Kenmin Hall will be long remembered in the musical history of Japan as the place where Wagner's masterpiece, *Der Ring*, was first performed!" In the end, we succeeded in persuading the Hall to accept our offer. We were also able to get the full cooperation of Kanagawa Prefecture, which allowed us to carry out a major project involving not only the main hall but also the smaller hall, art gallery, restaurant, along with the entire staff of the hall. That was a really memorable event in my 30-year career as a producer.

Subsequently, four major opera houses, that is the Royal Opera House Covent Garden, Wiener Staatsoper, Teatro alla Scala, and Deutsch Oper Berlin, visited Japan repeatedly every four or five years in a steady rotation. We made arrangements for their next visit while each of them performed in Japan. In the 1990's, an opera company in Florence was scheduled to visit Japan for a project that was originally planned by a certain TV station. However, they faced difficulty in arranging the venue. I received a phone call from Zubin Mehta, the musical director of the company, and we ended up taking over the project. Also, I collaborated with Daniel Barenboim to bring Deutsche Staatsoper Berlin to Japan, since we had worked together in l'Orchestre de Paris.

For the first performance of the Metropolitan Opera, Mr. Nakato of Japan Arts asked Mr. Sasaki of NBS to send me to assist their production. Mr. Sasaki avoided giving an immediate answer, because the first performance of Teatro alla Scala in Japan was scheduled to take place in three months. Someone argued with the idea, wondering aloud why I had to go and help a competitor. Thinking from a different angle, however, it made perfect sense. If the performances of the Metropolitan Opera turned out to be successful, they may create favorable buzz that could bring larger audience to our production of Teatro alla Scala. Conversely, if the Metropolitan Opera failed, we can expect that to have a negative effect on the Scala's performances. In this sense, helping out our competitor could be considered a reasonable move that could bring more favorable conditions for our project. I was thus sent as the technical coordinator.

There are many problems associated with inviting overseas opera companies, including enormous expenses, difficulties in securing sponsors, the need to charge high admission fees, and so forth, among which the greatest challenge is securing the venue. Take the Tokyo Bunka Kaikan and NHK Hall for instance. For these large-scale opera companies, we have to solve a number of technical problems and, to that end, we need to secure a hall for an extended period of time. However, since these are public halls, NBS cannot monopolize the space. Nevertheless, we have to make thorough preparations for our opening day, including the stage, lighting and rehearsals, so that we can justify the enormous expenditures involved. We also need to produce something that is worth the admission price of fifty thousand yen that the members of the audience had paid. Consequently, securing the venue becomes the most important task. I started out my career as a technical director and stage director, and provided advice on technical scheduling to coordinate with the scheduling of the venue. Gradually, however, I was persuaded to not only give advice but also to get involved in production. That was how I came to be involved with both the technical aspects and the production side of opera performances. From the perspective of my employer, having someone who could work in both fields also allowed them to save travel and personell costs in business trips abroad for negotiations.

An overseas opera house usually has a general director at the top of the hierarchy, who controls the production staff. When a director is replaced, the entire production staff is usually changed and a new system is introduced. The technical staff, however, usually remains the same. Consequently, the technical staff on both sides can help in maintaining professional contacts and making a smooth transition between the old and new production staff. That is why the ability to deal with both the technical and production aspects could be a valuable asset for us.

The ability to make proper judgments about how to balance various expenses was also considered to be important. For example, when we have to make a decision on whether or not to cut the cost of a huge pillar on the stage, we can decide to spend the money on the pillar if it appears that this will enhance the artistic effects of the stage and satisfy the audience in the long run. This kind of comprehensive judgment can be made by a person with such dual abilities.

Looking back on the thirty years in which I have been involved with overseas opera companies, the contents of their performances have significantly changed from those in the early years of *Lirica Italiana*, when it took 55 hours for them to come to Japan, as mentioned by Mr. Kuroda. After repeating these performances, the initial significance of the cultural exchange gradually diminished. The initial enthusiasm

of each company to bring the best to Japan seems to have faded away as well. Overseas opera houses now cannot afford to pay close attention to their visits to Japan, since their government subsidies have been reduced. Conversely, we have come to perceive more business-mindedness on the part of the opera companies, who seek to generate more profits from their performances in Japan. The keen interest in profits is perceptible both in the visiting party and the inviting party. Apart from those led by powerful artistic directors earnestly trying to make artistically successful performances in Japan, companies tend to raise their prices, targeting Japanese audiences with a weakness for brand names. As these sorts of performances continue to increase, the quality seems likely to deteriorate, while the posters, brochures, and advertisements grow ever gaudier.

With the persistent gap between high prices of tickets and the ability to maintain a quality of performance worthy of those prices, I have wondered for the last ten years how to bring my career as a producer to an end. I finally decided to draw the curtain on my career at a performance of *Der Ring des Nibelungen* by Deutsche Staatsoper Berlin in 2002, conducted by Barenboim and performed by a star-studded cast with Waltraud Meyer, Deborah Porask, and other prominent singers.

Since I jumped into this opera world, full of excitement as one of the “Ita-Ope Children,” I hope that excellent overseas opera companies can be presented to the younger generation, so that they can be excited and encouraged to jump into this world as well.

Miyama: Thank you very much.

Your question sheets have been collected. While listening to the guests, I have been reading some of these sheets, and I am amazed at the enthusiasm for opera reflected on these sheets. Prof. Hirowatari said earlier that he was in the “defendant’s seat,” but the exchange we have here today is at least between those providing information and those eagerly receiving it. Although our time is limited, we would like to continue our discussions on this basis.

Now, we would like Ms. Ishida, a lecturer at the Showa University of Music, to present a brief introduction to her material on the development of overseas opera performance in Japan, which has been compiled in PowerPoint format. This should clearly reveal the tracks of overseas operas in Japan.

Ms. Ishida?

Ishida: First, I would like to give you an overview. Please look at the list of opera houses, entitled “Fifty Years of Overseas Operas Invited to Japan.” Let me briefly summarize what was discussed in Part 1 and the discussion we have just heard from the three guests. [Reference 1 in Appendix: p.147]

First, please look at the category headings on the horizontal bar at the top. On the left, we have the category headings “[Base Type] performed at four or fewer cities (major opera houses and those at a similar level).” To the right, we have “[Itinerant Type] performed in five or more cities (primarily opera houses in East Europe).” On the right, we see “Festival/Chamber Opera/Others - Performed in four or fewer cities.” The vertical line on the left indicates years. The column to the left of the year line says “First Period: NHK Lirica Italiana.” Now, please switch to the right-most column. The Italian Opera performances from the first to the eighth are listed in orange in the order of the year of the performance. For the intervening period, the Slav Opera has been inserted. Please go back to the left. In 1961, we see *Carmen* by l’Opera National de

Paris, which was mentioned in the previous talks. The blue parts for 1963, 1966, and 1970 indicate Deutsche Oper Berlin.

Between the First Period and the Second Period, we see the Transition Period. This is the period in which the performance of the Bayerische Staatsoper, the eighth Lirica Italiana, which happened two years later, and the performance of the Metropolitan Opera overlapped. During this period, opera moved toward full-fledged performances of overseas opera companies, thanks to the accomplishments of Lirica Italiana.

The Second Period is referred to as “Large-scale performances with the complete original casts,” which is the period during which large opera houses, such as the Royal Opera House, Wiener Staatsoper, and Teatro alla Scala, performed at the invitation of NBS, indicated here in green.

Let me go back to the numbers to the right of the opera houses, for example, “(4).” This number indicates that it was performed in four cities within Japan. This means that the smaller this number is, the longer a particular opera company stayed in a particular city.

During this period, the “Base Type” and “Itinerant Type” of opera were not yet clearly differentiated. In the performances of opera houses invited by CBC (Central Japan Broadcasting Company) and others, relatively well-known opera companies performed in several cities. Wiener Staatsoper and Royal Opera House, on the other hand, continued to perform in only two or three cities.

Various types of performances were given, subsequently converging into a full base-city type in 1992 and 1993, which is referred to as the Stable Period.

This was followed by the Transition Period from the Second Period of large-scale operas with complete original casts into the Third Period. Moscow Chamber Musical Theater on the right was invited by Japan Arts to perform in ten cities around the country. It was a chamber opera and seemed to be quite mobile. It exhibited itinerant characteristics.

In 1995, numerous opera houses came to Japan to perform in the itinerant style. Those in pink were invited by Konzerthaus Japan. Starting with the performances of opera houses from Prague State Opera in 1996, they have clearly focused on the itinerant style of performance.

While many itinerant performances were conducted every year, the base-type opera houses, like Bayerische Staatsoper and Metropolitan Opera, still came to Japan every year, as indicated in the left column.

As I mentioned earlier, this is a list of performances of opera companies invited to Japan in 1994. It summarizes one-year performances in the transition from the Second Period to the Third Period, as the itinerant type of performances increased in number. This list indicates what kind of opera companies came and where they performed. [Reference 2 in Appendix: p.149]

The year 1995 was the year in which the itinerant type of performance clearly started to become common. In that year, three opera houses conducted itinerant-type performances, while Teatro alla Scala and Bolshoi Theatre conducted base-type performances.

Next, you may be surprised that this many overseas opera houses performed in Japan in 2003, though it may not be clearly indicated on the screen. [Reference 3 in Appendix: p.150]

I have also created a graph that shows how many performances were presented by the base-type operas

like Teatro alla Scala and Bayerische Staatsoper, mentioned earlier, from 1994 to 2003. The lower blue line indicates the number of opera companies invited to Japan. The upper pink line indicates the number of performances. While there may be some fluctuations, it reveals that about 30 performances have been presented annually on a fairly consistent basis. [Reference 4 in Appendix: p.151 above]

This is the itinerant type of opera house, invited to Japan primarily from East Europe. The lower blue line indicates the number of opera houses, and the pink line indicates the number of performances, which increases year after year. [Reference 5 in Appendix: p.151 below]

Next, we have rough estimates of the audience numbers for all the types, including the base type, the itinerant type, and chamber opera performances of overseas opera companies invited to Japan. The lower line indicates the number of opera companies that were invited. The upper line indicates the audience numbers. The figure (133,000) for 1995 represented a slight increase from 1994, and from there the attendance jumped to 203,000 in 1996 and then 308,000 in 1997, representing a three-fold increase in just two years. Another point worthy of notice is the subsequent leveling off of the audience numbers, which after 1997 moved up only gradually. However, as these figures were obtained using a simple aggregation of all available audience seats, the actual attendance figures would be a little lower. This is only an estimate to present you with an overall picture. [Reference 6 in Appendix: p.152 above]

In order to compare the number of the overseas operas invited to Japan with the performances of domestic opera companies, halls, universities, and other educational institutions in Japan, the ratios of the number of performances are indicated in a pie-graph. [Reference 7 in Appendix: p.152 below] This number, 756, is based on the classification in the *Japan Opera Yearbook 2003*, edited by Ms. Reiko Sekine. I have here a copy of the book, which also includes analysis based on the number of seats in the College Opera House at the Osaka College of Music. It is displayed in the lobby today. If you are interested, please take a look at it after the session.

This is an outline of how we can analyze the state of overseas operas invited to Japan.

Miyama: Although it may have been difficult for you to see specific figures indicated in the graph from the audience seats, I'm sure the last graph that was presented clearly showed you that the number of overseas opera companies touring throughout the country jumped in 1994 and 1995. These overseas opera companies performed not only in Tokyo, but also in various regional cities. The number of seats available at these halls could easily exceed 300,000 if they are simply aggregated.

Although not all the seats are necessarily occupied, the overall situation suggests that demand existed within the country.

It is truly interesting that this kind of situation existed after the economic bubble burst. Mr. Kobayashi has been involved in extending many invitations to overseas opera companies, particularly to operas from East European countries. Would you tell us about the various problems and difficult situations you've encountered, and how you resolved them?

Kobayashi: As I said earlier, we have to deal with tight schedules, and present seven or eight consecutive performances. A total of 20 performances should be completed in four weeks, or 30 days at the longest. By doing this, we try to reduce the total cost.

I said that the programs have been assisted by tax money from the East European countries. In fact, we can receive public subsidies from local governments in Japan as well. For example, performances in municipal halls or prefectural halls can be subsidized by the budgets of prefectural cultural foundations, like the one in Kagoshima Prefecture. With the assistance of these subsidies, we can offer the performances with lower admission fee, which makes it easier for us to produce operas. In this way, our basic stance is to provide as many performances as possible using whatever local assistance is available, trying to reduce as much cost as possible for each performance.

Miyama: Thank you very much. Indeed, the opportunities to enjoy opera in provincial cities have increased significantly. We hope that these audiences are here to stay and will become repeat opera-goers who come back and enjoy an opera whenever a company visits. I believe Mr. Kobayashi can have a positive impact on this. Programs performed in provincial cities usually tend to feature the more popular works, such as *La Traviata*, but things should not simply stay this way.

Because our time is limited, I would like to introduce some of the questions from the audience and have the panelists answer them. These questions are filled with enthusiasm for opera that is rather difficult to convey adequately. First, despite the number of overseas operas invited to Japan, there seem to be very few that are able to present their performances at the New National Theatre, Tokyo. Why? I somehow understand why NBS projects are not performed there, but would you answer this question, Mr. Ouchi?

Ouchi: Many opera and ballet performances are routinely presented at the New National Theatre, Tokyo. When the rehearsals are included, the annual rate of use of the hall is quite high. Under the circumstances, there is almost no room in the schedule to allow external organizations to use the hall. At first, external organizations were sometimes allowed to use the Theatre, when their repertoire was somewhat small. That was when we were presented *Jenůfa* and *Rusalka* by National Theatre Prague as well as *Gioconda* by National Opera and Ballet Sofia there. Nowadays, the schedule at New National Theatre, Tokyo is extremely tight. This seems to be the major reason.

Another aspect may be its capacity. While the New National Theatre, Tokyo is regarded to be the best in the country in terms of its facilities and environment, it has only 1,800 seats. With that limited capacity, projects involving the Metropolitan Opera, Wiener Staatsoper, and Teatro alla Scala cannot make ends meet there. In contrast, the NHK Hall has a capacity of 3,500 seats, though it may not necessarily be the best hall. Simply put, a performance at the New National Theatre, Tokyo would force admission fees to double what would be charged at the NHK Hall. Fifty-thousand yen tickets would be one hundred thousand yen. This is a very big problem. At the present, we are usually told that there are vacancies only in August.

Miyama: Thank you very much.

We have also received a question about how the casts are chosen. This questioner had been satisfied with past performances, but frequently feels dissatisfied with the cast nowadays. Regarding casting in opera, Mr. Suzuki mentioned the great effort, care, and enthusiasm poured into the selection of the casts when Deutsche Oper Berlin was invited to Japan, by which I was impressed. Is it possible for the inviting side to make any requests? Who would like to respond to this question?

Hirowatari: Of course, the inviting side may make certain requests, but, since artistic considerations are important in determining the cast, the conductor's intention will prevail as a rule. When a first-class

conductor is chosen, that person may be able to gather first-class singers. In the same way, a general director of an opera house may try to present the best possible performance of the opera house and gather excellent singers toward this end.

Well-known singers tend to dislike practicing extensively with the cast. But this is necessary in order to hammer out the sort of cohesion necessary for a good performance. In practice, then, singers are usually selected by matching the nature of the production with the known characteristics of the singers, and choices are then confirmed by the general director, the artistic director, the conductor, or the music director.

We may make some requests, but they are usually about productions that will happen in four or five years. The problem is that we cannot always be sure that some singers are capable of maintaining their current abilities.

Miyama: I'm sure that famous singers may sometimes be able to perform in Tokyo performances, Mr. Kobayashi. In such cases, I suppose that it would be you who would make special arrangements or requests. Would they be accepted without any problem?

Kobayashi: Yes. When an East European opera house or a regional Italian opera company we invite does not have a strong enough name to bring in sufficient audience, though some regional Italian opera houses have no problems in this respect, we may include guest singers who are considered to be top-notch both in substance and in artistic quality and who could attract audience. I negotiate directly with the agents of these singers.

Of course, we have to ask the opera houses to perform with the singers we have selected. Since these opera houses do not have many opportunities to collaborate with top singers, these offers are usually gladly accepted as positive stimulus.

As Prof. Hirowatari mentioned, the rehearsals tend to be challenging. It is very difficult to practice together, since these top singers are busy and do not have time to practice with opera companies in places like Prague or Catania.

Miyama: Thank you very much. It seems there are many hidden obstacles that need to be overcome.

Another question is about the opera audience, who tends to be older, probably due to the high ticket prices. This problem is not limited to Japan but is also true in Europe as well. When I visited Deutsche Staatsoper Berlin, I was shocked to see that nobody around me was younger than I was. This is regarded as a serious problem in Europe as well. As I mentioned earlier, the main cause of this is thought to be the ticket prices. For today's seminar, we have asked Ms. Ishida to prepare a one-page summary of local ticket prices. [see Appendix]

As you know, there are tremendous price gaps between the highest-priced seats and the lowest in overseas opera houses. Thanks to this kind of arrangement, even people with lower income can enjoy opera. Based on the data, however, it seems that such an arrangement would be difficult to implement in Japan.

The Japan Association of Classical Music Presenters once conducted a study on disparities between domestic and overseas prices of concert tickets. It was discovered that, for concerts featuring artists invited from abroad, price disparities were not as significant as we had expected, and that there was not much room for making efforts to diminish those disparities. As pointed out by a panelist, it would be very difficult to

lower the prices drastically in the future. In addition, it will likely be more and more difficult to secure appropriate sponsors. Under these difficult circumstances, Mr. Ouchi and Mr. Kobayashi, are there any new approaches that you would like to try?

Ouchi: These materials here indicate that admissions overseas are not inexpensive, including those during the Salzburg Festival. As mentioned earlier, about 80% of all the inexpensive opera performances in Europe are subsidized by the government. In addition, the enormous cost involved with inviting 300 to 500 people from abroad, including airfares and hotel accommodations, is something that the public is becoming increasingly aware of. While opera performances are constantly criticized as being too expensive, the general situation has been gradually accepted and come to be understood, partly due to studies like this one on disparities between domestic and overseas prices.

We who host these events do not like selling expensive tickets. We wish that the tickets could be made available at lower prices. If they were inexpensive, more tickets would be sold. However, considering the various expenses, performance fees, and other factors, grand opera performances are bound to be expensive, though tickets for some touring opera performances may be available at lower prices.

As I mentioned earlier, the final judgment will be made by the preferences of the audience, as in the case of selecting restaurants. You may choose a grand opera with high-quality performances that feature famous singers appear, or you may prefer to see more operas by choosing less expensive performances. These kind of considerations are not limited to selecting classical concerts. Here, I would like to introduce a comment from someone who attended one of our operas. We received this e-mail last January and its main theme is the choice between inexpensive and expensive opera. It noted that the choice is usually between seeing around five inexpensive performances which together comes up to about the cost to attend one expensive opera. In other words, the choice is akin to drinking five 1,000-yen wines or one 5,000-yen wine, or buying five modest sweaters like those sold at UNIQLO (an inexpensive cloth shop), or a single sweater equal to the total price of those five sweaters. The writer of the e-mail said he would unhesitatingly choose to drink the 5,000-yen wine. The writer noted that one could potentially be fully satisfied by a 10,000-yen opera, even if it is performed by some unknown opera house, but, if the choice is between one performance by la Scala and five inexpensive performances, la Scala would be the choice. In the end, all of this depends on individual preferences.

Miyama: Thank you very much.

Kobayashi: That's right. It is very difficult to reduce the current level of expenses associated with operas. In particular, the appreciation of the Euro makes it even more difficult to reduce the price when we invite a European opera house. The only available option is to increase attendance numbers for each performance, which would enable us to reduce the unit prices. We are now looking into how to achieve this goal. One thing I would like to mention in connection with Mr. Ouchi's comment is that there are still many people who have not yet tried wine and that these people can start out with a 1,000-yen wine and still enjoy it. After the initial experience, they will probably want to taste different kinds of wine, and there are many different types of wine even at 1,000 yen. We would first like to nurture this sort of newcomer, who, after becoming accustomed to drinking wine and enjoying the 1,000-yen varieties, will probably want to broaden their experience to 5,000-yen wine from time to time. In this way, it is important to make opera itself accepted and

established as a kind of daily entertainment.

Miyama: Thank you very much.

Since we are running out of time, we would like to ask those who are actually inviting overseas operas to Japan about their future prospects. As Ms. Ishida showed us that an increasing number of East European opera companies have recently visited Japan and toured throughout the country. So-called brand-name opera companies also regularly come to Japan, presenting a wide variety of programs. Baroque opera performances, which have seldom been seen in Japan, are expected to be produced in the near future. In a sense, Japan may be one of a very few countries where an abundant variety of operatic experiences are available. We are a little worried about whether we can enjoy such a favorable situation for very long. In a way, there may be a sense of saturation. Mr. Kobayashi, would you share your views on these prospects, though it may be difficult to foresee the future?

Kobayashi: One of the tables we saw indicated that itinerant-type opera performances increased in number after 1995. From 1995 to 2000, there was a general trend in which tickets could be sold as long as popular programs were presented. But this approach gradually bored the general public, and we have attempted to put on new and more appealing performances, doing things like inviting star singers or regional Italian opera houses unknown to the general public. We have scheduled projects two to three years ahead of time along this line, but, further into the future, we do not have a clear vision. In the midst of the general mood of saturation that currently exists, I think we need to make more effort to attract young people. If opera fans continue to grow older, the field is bound to decline. I think that this is the main problem we have to tackle. For now, I cannot come up with any concrete solution, but we are mulling over the general direction we should take.

Miyama: Thank you very much.

Ouchi: Naturally, we have to continue to consider audience who are experiencing opera for the first time, but mature audience who have seen many and various operas are also increasing, particularly in the Tokyo Metropolitan area. Under these circumstances, there is also the problem of how we should respond to our customers' expectations and needs. We think that it is necessary to add something new, provocative, or more attractive.

We expect that *Der Ring*, conducted by Gergiev and scheduled for next January, will be a very attractive project, since this will be the first cycle of the *Der Ring* to be performed by a non-German company. As have already been announced, the Asahi Shimbun will invite Gran Teatro La Fenice di Venezia. They will introduce new works like *Attila* and *Les pêcheurs de perles*, which has also been performed at Biwako. Kansai Telecasting Corporation will invite Teatro di San Carlo, which is scheduled to perform *Luisa Miller* and other new programs. Next year, Bologna is expected to perform *La fille du régiment* and *Andrea Chénier*, which were, of course, performed in the past. We need to find and create something that is very attractive in all respects, including the singers, programs, conductors, prices, and the venues.

As for promotional arrangements, it is difficult to reach our customers only through fliers or direct mailings, and newspaper advertisements tend to be costly. These days, joint promotions with TV stations, newspaper companies, and theaters have become viable options, since more diverse advertising campaigns are required. We can minimize risk through these arrangements, but we cannot expect greater returns, since it

will be spread out. Still, we need to consider various options such as these in order to discover new possibilities for management styles and contents of performance.

Miyama: Thank you very much.

Mr. Kobayashi and Mr. Ouchi have just said that the producers will make further efforts to present more diverse and attractive opera programs in Japan. In my daily experience of teaching at a university, the number of students who have seen an opera seems to be declining. On the other hand, more students seem to attend musicals. These young listeners, who I think of as being a kind of potential opera audience, may not have sufficient opportunities to experience opera in their everyday educational settings. This is a field in which I think we can contribute, by creating more educational opportunities for disseminating the beauty and wonder of opera.

Another aspect that we have not been able to touch on is the experience many Japanese gained directly as assistants or support staff when they were involved with the performances of *Lirica Italiana* and *Deutsche Oper Berlin*, including the practical know-how for presenting opera performances and the true wonder and beauty of opera. At present, however, it is very difficult for the Japanese to collaborate with overseas opera companies who come to Japan. Since these companies are under the pressure to present as many performances as possible in short stays to make ends meet, interactions with Japanese opera companies are quite difficult to realize. It is regrettable that many internationally acclaimed operatic artists, singers, and conductors who visit are not able to develop positive relationships with the Japanese opera scene. This is a major issue that needs to be tackled in the future.

This cannot be handled only by the private sector but should be dealt with from a much broader perspective of how to manage opera in Japan. In this Open Research Center Development Project, we would like to include these issues and work on achieving better outcomes in both the performance of overseas operas in Japan as well as Japanese opera companies, so that we can establish a mutually beneficial relationship.

We have run over our time a little, but it seems like a small matter considering the enthusiastic participation we have received from the audience today. I would like to express my gratitude to the audience and the panelists. (Applause)

Chair: Thank you very much. Please give a round of applause to the distinguished guests in the panel and to the moderator again. (Applause)

Thank you very much for your attention and cooperation throughout today's long session. This concludes today's open seminar. Next month, we are planning to have a symposium on April 9. As indicated in the handout with the pink text, we will have a symposium to which we plan to invite Sir Peter Jonas, Staatsintendant of the Bayerische Staatsoper. Please keep this schedule in mind.

Thank you once again for your patience and attention. (Applause)

Appendix

Chronological Tables

Slide Materials

Supplementary Materials

Performance Records of Overseas Operas in Japan, featuring NHK Lirica Italiana, Deutsche Oper Berlin, etc.

[Lirica Italiana]

Sep. 29 - Oct. 27, 1956 Tokyo (Tokyo Takarazuka Theater, Sankei Hall) Osaka (Takarazuka Grand Theater)		Aida		Le Nozze di Figaro		Tosca		Falsiuff	
20 performances in total		4 performances		5 performances		5 performances		4 performances	
Program	Aida	4 performances		Le Nozze di Figaro		Tosca		Falsiuff	
Conductor	Vittorio Gui	Vittorio Gui		Vittorio Gui		Nino Verchi		Vittorio Gui	
Stage director	Bruno Nofri	Bruno Nofri		Bruno Nofri		Bruno Nofri		Bruno Nofri	
Singers	Antonietta Stella Luciana Bertoli Julietta Simonato Miriam Pirazzini Gian Giacomo Guelfi Carlo Cava Antonio Cassinelli Mario Carlin	Antonio Cassinelli Orietta Moscucci Giuseppe Taddei Alda Noni Miriam Pirazzini Julietta Simonato Luciano Bertoli Carlo Cava Antonio Boyer Mario Carlin Antonio Boyer Gluco Scarfani Kunikazu Ohashi Gluco Scarfani Kyoko Ito		Gian Giacomo Guelfi Giuseppe Taddei Umberto Borsò Alda Noni Antonietta Stella Luciano Bertoli Carlo Cava Antonio Boyer Gluco Scarfani Kunikazu Ohashi Takako Kurimoto		Bruno Nofri Gian Giacomo Guelfi Giuseppe Taddei Antonio Boile Juan Orchna Gluco Scarfani Mario Carlin Antonio Cassinelli Orietta Moscucci Alda Noni Miriam Pirazzini Rina Corsi		Giuseppe Taddei Antonio Boile Juan Orchna Gluco Scarfani Mario Carlin Antonio Cassinelli Orietta Moscucci Alda Noni Miriam Pirazzini Rina Corsi	
Orchestra	NHK Symphony Orchestra	NHK Symphony Orchestra		NHK Symphony Orchestra		NHK Symphony Orchestra		NHK Symphony Orchestra	
Choir	Tokyo Broadcasting Chorus Nikkai Chorus Group	Tokyo Broadcasting Chorus Nikkai Chorus Group		Tokyo Broadcasting Chorus Nikkai Chorus Group		Tokyo Broadcasting Chorus Nikkai Chorus Group		Tokyo Broadcasting Chorus Nikkai Chorus Group	
Ballet	Hattori Shimada Ballet Company	Hattori Shimada Ballet Company		Hattori Shimada Ballet Company		Hattori Shimada Ballet Company		Hattori Shimada Ballet Company	
20 performances in total									
Feb. 4 - Mar. 7, 1959 Tokyo Takarazuka Theater, Osaka Festival Hall									
Program	Otello	5 performances		La Bohème		L'elisir d'amore		La traviata	
Conductor	Alberto Erede	Alberto Erede		Nino Verchi		Alberto Erede Nino Verchi		Alberto Erede	
Stage director	Bruno Nofri	Bruno Nofri		Bruno Nofri		Bruno Nofri		Bruno Nofri	
Singers	Mario Del Monaco Tito Gobbi Aldo Protti Mariano Caruso Gabriele de Julis Plinio Clabassi Takao Okamura Giorgio Onesti Gabriella Tucci Anna di Stasio	Bruno Nofri Ferruccio Tagliavini Gianni Jaja Scipio Colombo Arturo la Porta Sumito Tachikawa Plinio Clabassi Giorgio Onesti Alda Noni Angela Vercelli Gabriele de Julis Tadashi Miyamoto		Alda Noni Ferruccio Tagliavini Arturo la Porta Paolo Montarsolo Santa Chissari		Bruno Nofri Gabiella Tucci Anna di Stasio Gianni Jaja Aldo Protti Scipio Colombo Mariano Caruso Arturo la Porta Shota Miyamoto Paolo Montarsolo Giorgio Onesti		Bruno Nofri Julietta Simonato Gabriella Tucci Angela Vercelli Santa Chissari Mariano Caruso Scipio Colombo Aldo Protti Arturo la Porta Shota Miyamoto Paolo Montarsolo Shota Miyamoto	
Orchestra	NHK Symphony Orchestra	NHK Symphony Orchestra		NHK Symphony Orchestra		NHK Symphony Orchestra		NHK Symphony Orchestra	
Choir	Tokyo Broadcasting Chorus Osaka Broadcasting Chorus (Osaka) Nikkai Chorus Group Fujiwara Opera Chorus Group Boys Choir of Tokyo	Tokyo Broadcasting Chorus (Tokyo) Osaka Broadcasting Chorus (Osaka) Nikkai Chorus Group Fujiwara Opera Chorus Group Boys Choir of Tokyo		Tokyo Broadcasting Chorus (Tokyo) Osaka Broadcasting Chorus (Osaka) Nikkai Chorus Group Fujiwara Opera Chorus Group Boys Choir of Tokyo		Tokyo Broadcasting Chorus (Tokyo) Osaka Broadcasting Chorus (Osaka) Nikkai Chorus Group Fujiwara Opera Chorus Group Boys Choir of Tokyo		Tokyo Broadcasting Chorus (Tokyo) Osaka Broadcasting Chorus (Osaka) Nikkai Chorus Group Fujiwara Opera Chorus Group Boys Choir of Tokyo	
Ballet	Boys Choir of Tokyo	Boys Choir of Tokyo		Boys Choir of Tokyo		Boys Choir of Tokyo		Boys Choir of Tokyo	
24 performances in total									
Carmen									
Nino Verchi									

【Lirica Italiana】 (cont.)

Sep. 28 - Nov. 2, 1961 Tokyo Bunka Kaikan Osaka Festival Hall	Program	Andrea Chénier 4 performances	Rigoletto 4 performances	Tosca 4 performances	Aida 4 performances	Cavalleria Rusticana	I Pagliacci 4 performances
	Conductor	Franco Capuana	Arturo Basile Giuseppe Morelli	Arturo Basile	Franco Capuana Giuseppe Morelli	Giuseppe Morelli	Giuseppe Morelli
Cavalleria Rusticana and I Pagliacci performed on the same day	Stage director	Bruno Nofri	Bruno Nofri	Bruno Nofri	Bruno Nofri	Bruno Nofri	Bruno Nofri
	Singers	Mario Del Monaco Renata Tebaldi Gian Giacomo Guelfi Anna di Stasio Amalia Pini Arturo la Porta Silvano Pagliuca Athos Cesarini Antonio Pirino Giorgio Onesti	Gianni Poggi Aldo Protti Attilio d'Orazi Gabriella Tucci Amalia Pini Silvano Pagliuca Arturo la Porta Athos Cesarini Giorgio Onesti Anna di Stasio Kazuko Matsuuchi Hiroshi Sakamoto	Renata Tebaldi Gianni Poggi Angelo lo Forese Gian Giacomo Guelfi Aldo Protti Silvano Pagliuca Arturo la Porta Giorgio Onesti Antonio Pirino Takako Kurimoto	Gabriella Tucci Renata Heredia Julietta Simonato Mario del Monaco Angelo lo Forese Aldo Protti Gian Giacomo Guelfi Paolo Washington Silvano Pagliuca Athos Cesarini Sumie Kawauuchi Yaoko Kailiani	Julietta Simonato Renata Heredia Anna di Stasio Angelo lo Forese Attilio d'Orazi Amalia Pini	Mario del Monaco Angelo lo Forese Gabriella Tucci Renata Heredia Aldo Protti Antonio Pirino Attilio d'Orazi
	Orchestra	NHK Symphony Orchestra Nikkai Chorus Group Fujiwara Opera Chorus Group Tokyo Choralliers	NHK Symphony Orchestra Nikkai Chorus Group Fujiwara Opera Chorus Group Tokyo Choralliers	NHK Symphony Orchestra Tokyo Broadcasting Chorus Osaka Broadcasting Chorus Nikkai Chorus Group Fujiwara Opera Chorus Group Tokyo Choralliers	NHK Symphony Orchestra Tokyo Broadcasting Chorus Osaka Broadcasting Chorus Nikkai Chorus Group Fujiwara Opera Chorus Group Tokyo Choralliers	NHK Symphony Orchestra Tokyo Broadcasting Chorus Osaka Broadcasting Chorus Nikkai Chorus Group Fujiwara Opera Chorus Group Boys Choir of Tokyo	NHK Symphony Orchestra Nikkai Chorus Group Fujiwara Opera Chorus Tokyo Choralliers
	Ballet	Members of Japan Ballet Association	Members of Japan Ballet Association	Members of Japan Ballet Association	Members of Japan Ballet Association	Members of Japan Ballet Association	Members of Japan Ballet Association
	Joint performance	Sankikai Group (Tokyo and Osaka) Students of Osaka College of Music (Osaka)	Sankikai Group (Tokyo and Osaka) Students of Osaka College of Music (Osaka)	Sankikai Group (Tokyo and Osaka) Students of Osaka College of Music (Osaka)	Sankikai Group (Tokyo and Osaka) Students of Osaka College of Music (Osaka)	Sankikai Group (Tokyo and Osaka) Students of Osaka College of Music (Osaka)	
20 performances in total							

Third

【Lirica Italiana】 (cont.)

Oct. 16 - Nov. 21, 1963 Tokyo Bunka Kaikan Osaka Festival Hall		Fourth		24 performances in total	
Program	Il Trovatore 5 performances	Madame Butterfly/ 7 performances	Il barbiere di Siviglia 7 performances	La Fanciulla del West 5 performances	
Conductor	Oliviero de Fabritiis	Nino Verchi	Bruno Nofri	Oliviero de Fabritiis	
Stage director	Bruno Nofri	Yoshio Aoyama	Bruno Nofri	Bruno Nofri	
Singers	Ettore Bastianini Aldo Protti Antonietta Stella Claudia Parada Giulietta Simionato Lucia Danieles Mario Del Monaco Antonio Annaloro Bruno Marangoni Anna di Stasio Mario Guggia Giorgio Onesti Augusto Pedroni	Mietta Signele Angelo Mori Anna di Stasio Attilio d'Orazi Mario Guggia Mario Rinaudo Arturo la Porta Giorgio Onesti Takako Kurimoto	Aldo Protti Giulietta Simionato Lorenzo Sabatucci Nicola Rossi-Lemeni Arturo la Porta Anna di Stasio Giorgio Onesti Marco Scotti Akira Kurme Masakazu Kuwayama Kyo Kobayashi	Antonietta Stella Anselmo Corzani Mario Del Monaco Antonio Annaloro Mario Guggia Bruno Marangoni Arturo la Porta Antonio Saba Giorgio Onesti Marco Scotti Augusto Pedroni Athos Cesarini Paolo Mazzotta Mario Rinaudo Anna di Stasio Takeshi Nakamura	
Orchestra	NHK Symphony Orchestra	NHK Symphony Orchestra	NHK Symphony Orchestra	NHK Symphony Orchestra	
Choir	Tokyo Broadcasting Chorus Nikkai Chorus Group Fujiwara Opera Chorus Group	Nikkai Chorus Group Fujiwara Opera Chorus Group	Nikkai Chorus Group Fujiwara Opera Chorus Group	Nikkai Chorus Group Fujiwara Opera Chorus Group	
Traditional Japanese Dance		Fujikage Shizue Buyodan			
Ballet	Yukiko Tomoi (Homura Tomoi Ballet Company) Takiko Suzuki (Homura Tomoi Ballet Company)				
Joint performance	Sankikai Group (Tokyo and Osaka) Students of Osaka College of Music (Osaka)			Sankikai Group	

【Lirica Italiana】 (cont.)

<p>Sep. 2 - 23, 1967 Tokyo Bunka Kaikan</p>	Program	Don Carlo	4 performances	Lucia di Lammermoor	4 performances	Un Ballo in Maschera	4 performances	La Bohème	4 performances
	Conductor	Oliviero de Fabritiis		Bruno Bartoletti		Oliviero de Fabritiis		Oliviero de Fabritiis	
	Stage director	Bruno Nofri		Bruno Nofri		Bruno Nofri		Bruno Nofri	
	Singers	Nicola Rossi-Lemeni Sándor Kónya Sesto Bruscantini Antonio Zerbini Franco Pugliese Gwyneth Jones Biserka Cvejić Mirella Fiorentini Sergio Baldi Giuseppe Baratti Bianca Mauri Mari Hattori Tsunesuke Shimada Shoichiro Tahara Shota Miyamoto Tadahiko Hirano Koichi Tajima Shuichi Takahashi	Mario Zanasi Renato Bruson Renata Scottò Carlo Bergonzi Veriano Luchetti Angelo Marchiondi Giuseppe Baratti Plinio Ciabassi Mirella Fiorentini	Carlo Bergonzi Mario Zanasi Antonietta Stella Lucia Danelli Margherita Guglielmi Mario Frasca Plinio Ciabassi Antonio Zerbini Sergio Baldi Giuseppe Baratti	Ruggero Bondino Sesto Bruscantini Renato Bruson Guido Mazzini Plinio Ciabassi Sergio Baldi Elvio Varzi Mietta Sighelle Margherita Guglielmi Giuseppe Baratti Koichi Tajima				
	Orchestra	NHK Symphony Orchestra		NHK Symphony Orchestra		NHK Symphony Orchestra		NHK Symphony Orchestra	
Choir	Tokyo Broadcasting Chorus Nikkai Chorus Group Fujiwara Opera Chorus Group		Tokyo Philharmonic Chorus		Nikkai Chorus Group Fujiwara Opera Chorus Group		Nikkai Chorus Group Fujiwara Opera Chorus Group Boys Choir of Tokyo		
Ballet	Momoko Tani Ballet		Momoko Tani Ballet		Momoko Tani Ballet		Momoko Tani Ballet		
Joint performance	Theatrical Company 'Sankikai'		Theatrical Company 'Sankikai'		Theatrical Company 'Sankikai'		Theatrical Company 'Sankikai'		
16 performances in total									
<p>Sep. 1 - 23, 1971 Tokyo Bunka Kaikan</p>	Program	Norma	4 performances	Turandot	5 performances	Rigoletto	5 performances	La Favorita	4 performances
	Conductor	Oliviero de Fabritiis		Lovro von Matačić		Lovro von Matačić		Oliviero de Fabritiis	
	Stage director	Bruno Nofri		Giuseppe de Tomasi		Bruno Nofri		Bruno Nofri	
	Singers	Gianfranco Cecchele Ivo Vinco Elena Souliotis Fiorenza Cossotto Anna di Stasio Franco Castellana	Marion Lippert Plinio Ciabassi Flaviano Labò Mietta Sighelle Guido Mazzini Augusto Pedroni Franco Castellana Takeshi Nakamura Koichi Tajima	Luciano Pavarotti Peter Glossop Walter Monachesi Louise Russel Ruggero Raimondi Ivo Vinco Anna di Stasio Plinio Ciabassi Guido Mazzini Augusto Pedroni Koichi Tajima Marisa Zotti Tsunesuke Shimada	Sesto Bruscantini Fiorenza Cossotto Alfredo Kraus Ruggero Raimondi Augusto Pedroni Marisa Zotti				
	Orchestra	NHK Symphony Orchestra		NHK Symphony Orchestra		NHK Symphony Orchestra		NHK Symphony Orchestra	
Choir	Japan Chorus Union		Japan Chorus Union Tokyo Broadcasting Children's Chorus Group		Japan Chorus Union		Japan Chorus Union		
Ballet	Tokyo City Ballet		Tokyo City Ballet		Tokyo City Ballet		Tokyo City Ballet		
Joint performance	'Wakakusa' Theatrical Company		Tokyo Theatrical Ensemble		Tokyo Theatrical Ensemble		Tokyo Theatrical Ensemble		
18 performances in total									

Fifth

Sixth

【Lirica Italiana】 (cont.)

Sep. 8 - 29, 1973 NHK Hall Seventh	Program	Aida	Faust	La traviata	Tosca
	Conductor	Oliviero de Fabritiis	Paul Ethuin	Nino Verchi	Oliviero de Fabritiis
	Stage director	Luigi Squarzina	Antonello Madau Diaz (Originally directed by Jean-Louis Barrault)	Bruno Nofri	Bruno Nofri
	Singers	Franco Pugliese Fiorenza Cossotto Orianna Santunione Carlo Bergonzi Flaviano Labò Ivo Vinco Anna di Stasio	Alfredo Kraus Nicolai Ghiaurov Lorenzo Saccomani Guido Mazzini Paolo Mazzotta Renata Scottò Milena Dal Piva Anna di Stasio	Renata Scottò Anna di Stasio Anna Pedroni Jose Carreras Sesto Bruscantini Fernando Jacopucci Guido Mazzini Franco Lombardi Carlo Melicani Ryozo Kanaya Noboru Hisaoka	Raina Kabaivanska Flaviano Labò Gian Piero Mastromei Carlo Melicani Guido Mazzini Fernando Jacopucci Franco Lombardi Paolo Mazzotta Toshiko Tsunemori
	Orchestra	NHK Symphony Orchestra	NHK Symphony Orchestra	NHK Symphony Orchestra	NHK Symphony Orchestra
Choir	Japan Chorus Union	Japan Chorus Union	Japan Chorus Union	Japan Chorus Union	
Ballet	Matsuyama Ballet Momoko Tani Ballet Tokyo City Ballet	Momoko Tani Ballet Tokyo City Ballet	Tokyo City Ballet		
Joint performance	Tokyo Theatrical Ensemble	Tokyo Theatrical Ensemble	Tokyo Theatrical Ensemble	Tokyo Theatrical Ensemble	
18 performances in total					
Sep. 2 - Oct. 2, 1976 NHK Hall Eighth	Program	Cavalleria Rusticana	I Pagliacci	Adriana Lecouvreur	Simon Boccanegra
	Conductor	Oliviero de Fabritiis	Oliviero de Fabritiis	Gianfranco Masini	Oliviero de Fabritiis
	Stage director	Antonello Madau Diaz	Antonello Madau Diaz	Giuseppe de Tomasi	Bruno Nofri
	Singers	Fiorenza Cossotto Gabriella Novelli Placido Domingo Giorgio Merighi Attilio d'Orazi Nella Verri	Elena Nunziata Placido Domingo Benito di Bella Piero de Palma Lorenzo Saccomani Pietro di Vietri Paolo Mazzotta	Monserrat Caballé Fiorenza Cossotto José Carreras Ivo Vinco Piero de Palma Attilio d'Orazi Sally Fortunato Nella Verri Paolo Mazzotta Pietro di Vietri Keizo Takahashi	Piero Cappuccilli Nicolai Ghiaurov Lorenzo Saccomani Paolo Mazzotta Katia Ricciarelli Giorgio Merighi Pietro di Vietri Sally Fortunato
	Orchestra	NHK Symphony Orchestra	NHK Symphony Orchestra	NHK Symphony Orchestra	NHK Symphony Orchestra
Choir	Japan Chorus Union	Japan Chorus Union 'Hibarri' Children's Chorus	Japan Chorus Union	Japan Chorus Union	
Ballet			Tokyo City Ballet		
Joint performance	Tokyo Theatrical Ensemble	Tokyo Theatrical Ensemble Komiya Sports	Tokyo Theatrical Ensemble	Tokyo Theatrical Ensemble	
12 performances in total					

[Slavonic Opera]

Sep. 4 - Oct. 6, 1965 Tokyo Bunka Kaikan Osaka Festival Hall		Boris Godunov 7 performances		The Bartered Bride 5 performances		Prince Igor 6 performances		Eugene Onegin 6 performances	
Conductor	Lovro von Matačić	Oscar Danon		Milan Horvat		Milan Horvat		Milan Horvat	
Stage director	Vlado Habunek	Nando Roje		Tomislav Neralić		Viado Habunek		Viado Habunek	
Singers (Major singers)	Miroslav Čangalović	Marijan Bujančić	Marijan Bujančić	Julija Wiener	Mirka Klarić	Mirka Klarić	Mirka Klarić	Mirka Klarić	Mirka Klarić
	Majda Radić	Katya Popova	Katya Popova	Rudolf Franc	Majda Radić	Majda Radić	Majda Radić	Majda Radić	Majda Radić
	Ruža Pospíš	Mirka Klarić	Drago Bernardić	Miroslav Čangalović	Ruža Pospíš	Ruža Pospíš	Ruža Pospíš	Ruža Pospíš	Ruža Pospíš
	Nevenka Peiković	Badema Soloković	Badema Soloković	Drago Bernardić	Nikola Gjuzeljev	Nikola Gjuzeljev	Nikola Gjuzeljev	Nikola Gjuzeljev	Nikola Gjuzeljev
	Badema Soloković	Franjo Paulik	Franjo Paulik	Piere Filippi	Tomislav Neralić	Tomislav Neralić	Tomislav Neralić	Tomislav Neralić	Tomislav Neralić
	Franjo Paulik	Marijan Bujančić	Ljubomir Bodurov	Josip Šutej	Tugomir Alaupović	Tugomir Alaupović	Tugomir Alaupović	Tugomir Alaupović	Tugomir Alaupović
	Marijan Bujančić	Nikola Gjuzeljev	Ladko Korošec	Gregor Radev	Gregor Radev	Gregor Radev	Gregor Radev	Gregor Radev	Gregor Radev
Orchestra	NHK Symphony Orchestra	NHK Symphony Orchestra	NHK Symphony Orchestra	NHK Symphony Orchestra	NHK Symphony Orchestra	NHK Symphony Orchestra	NHK Symphony Orchestra	NHK Symphony Orchestra	
Choir	Chorus Group of Zagreb National Opera Theatre	Chorus Group of Zagreb National Opera Theatre	Chorus Group of Zagreb National Opera Theatre	Chorus Group of Zagreb National Opera Theatre	Chorus Group of Zagreb National Opera Theatre	Chorus Group of Zagreb National Opera Theatre	Chorus Group of Zagreb National Opera Theatre	Chorus Group of Zagreb National Opera Theatre	
Ballet	Ballet Group of Zagreb National Opera Theatre	Ballet Group of Zagreb National Opera Theatre	Ballet Group of Zagreb National Opera Theatre	Ballet Group of Zagreb National Opera Theatre	Ballet Group of Zagreb National Opera Theatre	Ballet Group of Zagreb National Opera Theatre	Ballet Group of Zagreb National Opera Theatre	Ballet Group of Zagreb National Opera Theatre	
12 performances in total									

[Deutsche Oper Berlin]

Oct. 20 - Nov. 8, 1963 (Special stage: November 9) Nissay Theatre		Intendant: Gustav Rudolf Sellner		Le Nozze di Figaro 4 performances		Wozzeck 4 performances		Tristan und Isolde 4 performances	
Program	Fidelio	5 performances (1 special stage)		Karl Böhm		Heinrich Hollreiser		Lorin Maazel	
Conductor	Karl Böhm	Gustav Rudolf Sellner		Gustav Rudolf Sellner		Wolf Volker		Wieland Wagner	
Stage director	Gustav Rudolf Sellner	Diedrich Fischer-Dieskau		Diedrich Fischer-Dieskau		Walter Berry		Hans Beirer	
Singers	William Dooley	Elisabeth Grümmer		Elisabeth Grümmer		William Dooley		Glady's Kuchta	
	Walter Berry	Erika Köth		Erika Köth		Hans Beirer		Josef Greindl	
	Gustav Neidlinger	Walter Berry		Walter Berry		Loren Driscoll		Gustav Neidlinger	
	James King	Edith Mathis		Edith Mathis		Helmut Melchert		Kerstin Meyer	
	Christa Ludwig	Patricia Johnson		Patricia Johnson		Walter Dicks		Barry McDaniel	
	Josef Greindl	Julius Katona		Julius Katona		Walter Dicks		Donald Grobe	
	Lisa Otto	Martin Vantin		Martin Vantin		Becca Zaroma		Martin Vantin	
	Donald Grobe	Peter Lagger		Peter Lagger		Martin Vantin		Walter Dicks	
	Barry McDaniel	Walter Dicks		Walter Dicks		Kerstin Meyer		Walter Dicks	
	Manfred Röhr	Barbara Vogel		Barbara Vogel		Alice Yalke		Walter Dicks	
Orchestra	Orchester der Deutschen Oper Berlin	Orchester der Deutschen Oper Berlin		Orchester der Deutschen Oper Berlin		Orchester der Deutschen Oper Berlin		Orchester der Deutschen Oper Berlin	
Choir	Chor der Deutschen Oper Berlin	Chor der Deutschen Oper Berlin		Chor der Deutschen Oper Berlin		Chor der Deutschen Oper Berlin		Chor der Deutschen Oper Berlin	
Ballet		Maria Lau Deihalt Boener							
16 performances in total									

First

【Deutsche Oper Berlin】 (cont.)

Oct. 16 - Nov. 9, 1966 Nissay Theatre						Second					
Intendant: Gustav Rudolf Sellner											
Program Der Fliegende Holländer 5 performances						Die Entführung aus dem Serail 3 performances					
Conductor Lorin Maazel						Eugen Jochum					
Stage director Gustav Rudolf Sellner						Gustav Rudolf Sellner					
Singers Peter Lagger Nadezda Kniplova Hans Beirer Sieglinde Wagner Ruth Hesse Donald Grobe Josef Greindl Gert Feldhoff						Hubert Hilten Erika Köth Lisa Otto Bella Jasper Donald Grobe Martin Vantin Karl Ernst Mercker Josef Greindl Peter Lagger Johann-Georg Schaarschmidt Rolf Gaa					
Die Zauberflöte 6 performances						La Traviata 5 performances					
Eugen Jochum						Lorin Maazel					
Gustav Rudolf Sellner						Gustav Rudolf Sellner					
Martti Talvela Josef Greindl Ernst Haefliger Donald Grobe Diedrich Fischer-Dieskau Gert Feldhoff Walter Dicks Wolner Getz Catherine Gayer Bella Jasper Hilde Gueden Pilar Lorengar Erika Köth Annabelle Bernerd Gitta Mikes Kerstin Meyer Sieglinde Wagner Ruth Hesse Barry McDaniel Manfred Röhrli Bella Jasper Lisa Otto Barbara Vogel Karl Ernst Mercker Martin Vantin Helga Wisniewska Yonako Nagano Margarete Schroeder-Gize Hans Beirer Ernst Krukowski Fritz Hoppe						Pilar Lorengar Hilde Gueden Sieglinde Wagner Helga Wisniewska Gitta Mikes Franco Tagliavini Diedrich Fischer-Dieskau Karl Ernst Mercker Ernst Krukowski Manfred Röhrli Ivan Sardi Wolner Getz Rolf Gaa Fritz Hoppe					
Orchestra Oper Berlin						Orchester der Deutschen Oper Berlin					
Choir Oper Berlin						Chor der Deutschen Oper Berlin					
22 performances in total						Orchester der Deutschen Oper Berlin Chor der Deutschen Oper Berlin					
Elegie für junge Liebende 3 performances						Hans Werner Henze					
						Diedrich Fischer-Dieskau Walter Dicks Loren Driscoll Lisa Otto Kerstin Meyer Catherine Gayer Hubert Hilten Regine Luger					

【Deutsche Oper Berlin】 (cont.)

Mar. 25 - Apr. 28, 1977 Nissay Theatre Osaka Festival Hall	Intendant: Gustav Rudolf Sellner					Lulu 3 performances		
Program	Lohengrin 8 performances (3 in Osaka)	Falstaff 6 performances	Moses und Aon 4 performances (2 in Osaka)	Cosi fan tutte 5 performances	Der Freischütz 3 performances	Heinrich Hollreiser		
Conductor	Lorin Maazel Eugen Jochum	Lorin Maazel	Bruno Maderna	Heinrich Hollreiser	Eugen Jochum	Heinrich Hollreiser		
Stage director	Wieland Wagner	Carl Ebert	Gustav Rudolf Sellner	Carl Ebert	Gustav Rudolf Sellner	Gustav Rudolf Sellner		
Singers	Charles Craig Guy Schuy Pilar Lorengar Catarina Legendza Hans Günter Nöcker William Dooley Ruth Hesse Peter Lagger Jose Van Dam Ingvar Wixell Colneris van Dijk Klaus Lang Walter Dicks Christa Doll Gertrud Iseler Christa Willenberg Hamerone Vonebelgar	Diedrich Fischer-Dieskau Ingvar Wixell Luigi Alva Donald Grobe Martin Vantin Karl Ernst Mercker Fritz Hoppe Pilar Lorengar Edith Mathis Erika Köth Vera Little Patricia Johnson Barbara Scherfer	Josef Greindl Helmut Melchert Annabelle Bernerd Ruth Hesse Loren Driscoll Karl Ernst Mercker Ernst Krukowski Tomislav Neralic Ivan Sardi Fritz Hoppe Günter Treptow Sieglinde Wagner Vera Little Barbara Scherfer Klaus Lang Manfred Röhr Viktor von Halem Karl-Holst Schroder Dita Blant Martin Vantin Colneris van Dijk Fritz Hoppe Lisa Otto Yonako Nagano Irene Gelette Gertrud Iseler	Annabelle Bernerd Pilar Lorengar Patricia Johnson Barbara Scherfer Luigi Alva Donald Grobe Loren Driscoll Barry McDaniel Ingvar Wixell Erika Köth Lisa Otto Jose Van Dam Josef Greindl	William Dooley Barry McDaniel Manfred Röhr Catarina Legendza Lisa Otto Edith Mathis Gert Feldhoff Peter Lagger Karl Josef Hering Viktor von Halem Klaus Lang Walter Dicks	Catherine Gayer Patricia Johnson Barbara Scherfer Sieglinde Wagner Walter Dicks Loren Driscoll Hans Günter Nöcker Donald Grobe Gert Feldhoff Josef Greindl Karl Ernst Mercker Ernst Krukowski Fritz Hoppe		
Orchestra	Orchester der Deutschen Oper Berlin	Orchester der Deutschen Oper Berlin	Orchester der Deutschen Oper Berlin	Orchester der Deutschen Oper Berlin	Orchester der Deutschen Oper Berlin	Orchester der Deutschen Oper Berlin		
Choir	Chor der Deutschen Oper Berlin	Chor der Deutschen Oper Berlin	Chor der Deutschen Oper Berlin	Chor der Deutschen Oper Berlin	Chor der Deutschen Oper Berlin	Chor der Deutschen Oper Berlin		
Ballet		Ballett der Deutschen Oper Berlin Marlon Tito Claus Beelitz Roberto Dimitrovich Rudolf Holz						
29 performances in total								
Third								

* The above lists include only opera performances; gala concerts were performed, as well.

Performance Records of Overseas Opera Invited by Japan Arts Corporation

1988	Metropolitan Opera May 25 - Jun. 10 (The performance on June 4th was a special concert.) 13 performances in total	Intendant: Bruce Crawford Artistic Director: James Levine						
		Program	Les Contes d'Hoffmann 5 performances	Le Nozze di Figaro 4 performances	Il Trovatore 4 performances			
		Conductor	James Levine	James Levine	Julius Rudel			
		Original Director	Otto Schenk	Jean-Pierre Ponnelle	Fabrizio Melano			
Location	May 25, 28, Jun. 1 Jun. 7 Jun. 10	NHK Hall Nagoya Citizens' Auditorium Osaka Festival Hall	May 27, 31, Jun. 3 Jun. 9	Tokyo Bunka Kaikan Festival Hall	May 29, Jun. 2, 5 Jun. 8	NHK Hall Nagoya Citizens' Auditorium		
1989	Bolshoi Opera Jul. 2 - 23 (Concerts performed on July 6th and 23rd) 10 performances in total	General Director: Vladimir Kokonin						
		Program	Boris Godunov 4 performances	Le Coq D'Or 3 performances	Eugène Onegin 3 performances			
		Conductor	Mark Ermler	Evgeny Svetlanov	Mark Ermler			
		Original Director	Leonid Baratov	Georgy Ansimov	Boris Pokrovsky			
Location	Jul. 2 Jul. 7, 8, 9	Kanagawa Kenmin Hall NHK Hall	Jul. 5 Jul. 11, 12	Kanagawa Kenmin Hall Tokyo Bunka Kaikan	Jul. 14, 15, 16	NHK Hall		
1991	Sherwin M. Goldman Productions, Inc. Jan. 30 - Feb. 17 21 performances in total	Production: Sherwin M. Goldman						
		Program	Porgy and Bess 21 performances					
		Conductor	Chris Nance					
		Original Director	Jack O'Brien (for first performance)					
Location	Except Feb. 4 and 12	Bunkamura Orchard Hall (2 performances a day for Jan. 31, Feb. 2, 10, and 16)						
Orchestra	Tokyo Philharmonic Orchestra							
1991	Moscow Chamber Musical Theater Jun. 15 - Jul. 14 25 performances in total	Chief Artistic Director: Boris Pokrovsky						
		Program	The Nose 9 performances	Der Schauspieler/The Gamblers/Rayok 7 performances	Imeneo *1 4 performances			
		Conductor	Lev Ossovsky Vladimir Agronsky Anatoly Levin	Lev Ossovsky Vladimir Agronsky Anatoly Levin	Lev Ossovsky Vladimir Agronsky Anatoly Levin			
		Stage director	Boris Pokrovsky	Boris Pokrovsky	Boris Pokrovsky			
		Location	Jun. 15, 22, 23, 26, 30, Jul. 1 Jul. 10 Jul. 12 Jul. 13	Tokyo Metropolitan Art Space, Medium Hall Toin Memorial Hall (Yokohama) Fujisawa City Shonan-dai Culture Center Art Tower Mito AMC Theater	Jun. 16, 24, 25, 27, Jul. 2, 3 Jul. 14	Tokyo Metropolitan Art Space, Medium Hall Art Tower Mito Concert Hall ACM	Jun. 18, 28, Jul. 4, 5	Tokyo Metropolitan Art Space, Medium Hall
		Program	La Cambiale di Matrimonio/The Wedding Party 4 performances	Der Schauspieler/La Cambiale di Matrimonio 1 performance	The conductor was one of the three on the left. *1 Idomeneo			
Conductor	Lev Ossovsky Vladimir Agronsky Anatoly Levin	Lev Ossovsky Vladimir Agronsky Anatoly Levin						
Stage director	Ivanov/ Boris Pokrovsky	Boris Pokrovsky						
Location	Jun. 21, 29, Jul. 6, 7	Tokyo Metropolitan Art Space, Medium Hall	Jul. 9	Seitoku Gakuen Kawanami Kojun Memorial Hall (Special stage)				
1992	Bayerische Staatsoper Nov. 8 - 30 (Gala concerts on 9th, 18th, and 21st; Liederabend on 16th and 24th; special concerts on 27th and 29th) 13 performances in total	Intendant: Wolfgang Sawallisch Artistic Director: James Levine						
		Program	Die Frau ohne Schatten 5 performances	Le Nozze di Figaro 5 performances	Der Fliegende Holländer 3 performances			
		Conductor	Wolfgang Sawallisch	Wolfgang Sawallisch	Wolfgang Sawallisch			
		Stage director	Ennosuke Ichikawa	Günther Rennert	Henning von Gierke			
Location	Nov. 8, 11 Nov. 15, 19, 22	Aichi Prefectural Art Theater NHK Hall	Nov. 10, 12 Nov. 17, 20, 23	Aichi Prefectural Art Theater Showa Women's University, Hitomi Memorial Hall	Nov. 26, 28, 30	Tokyo Bunka Kaikan		
1993	Metropolitan Opera May 23 - Jun. 11 (Special concerts on Jun. 3rd and 11th) 13 performances in total	Intendant: Joseph Volpe Artistic Director: James Levine						
		Program	Un Ballo in Maschera 5 performances	L'Elisir d'Amore 5 performances	Die Walküre 3 performances			
		Conductor	James Levine	Edoardo Müller	James Levine			
		Stage director	Piero Faggioni	John Copley	Otto Schenk			
Location	May 23, Jun. 2 May 29, Jun. 5, 9	Kanagawa Kenmin Hall NHK Hall	May 25 May 28, Jun. 1, 4, 8	Kanagawa Kenmin Hall Tokyo Bunka Kaikan	May 30, Jun. 5, 9	NHK Hall		
1993	Marinsky Theatre Kirov Opera Nov. 7 - Dec. 1 (Opera gala concert on November 9th; Orchestra special concerts on November 24th, 25th, and December 1st) 10 performances in total	Artistic Director: Valery Gergiev General Director: Anatoly Malkov						
		Program	The Queen of Spades 4 performances	Boris Godunov 4 performances	The Fiery Angel 2 performances			
		Conductor	Valery Gergiev	Valery Gergiev	Valery Gergiev			
		Stage director	Yury Temirkanov	Andrey Tarkovsky	David Freeman			
Location	Nov. 7 Nov. 10, 13, 14	Kanagawa Kenmin Hall NHK Hall	Nov. 12 Nov. 18, 20, 21	Kanagawa Kenmin Hall NHK Hall	Nov. 17, 18	Tokyo Bunka Kaikan		

Performance Records of Overseas Operas Invited by Japan Arts Corporation (cont.)

1994	Moscow Chamber Musical Theater Oct. 21 - Nov. 30	Chief Artistic Director: Boris Pokrovsky					
	Program	Il barbiere di Siviglia (composed by: G. Paisiello) 6 performances		The Nose 8 performances		Life with an Idiot 4 performances	
	Conductor	Vladimir Agronsky		Anatoly Levin		Anatoly Levin	
	Stage director	Boris Pokrovsky		Boris Pokrovsky		Boris Pokrovsky	
	Location	Oct. 21 Nov. 1, 5, 9, 12 Nov. 17	Sainokuni Saitama Art Theater, Large Hall Tokyo Metropolitan Art Space, Medium Hall Fujita Hall 2000	Oct. 22 Nov. 3, 6, 10 Nov. 15 Nov. 22 Nov. 25 Nov. 27	Sainokuni Saitama Art Theater, Large Hall Tokyo Metropolitan Art Space, Medium Hall Kanagawa Kenritsu Ongakudo Kagawaken Kenmin Hall Kagoshima Shimin Bunka Hall Nagasaki City Auditorium	Oct. 23 Oct. 26 Nov. 2, 13	Sainokuni Saitama Art Theater, Large Hall Art Tower Mito Concert Hall ATM Tokyo Metropolitan Art Space, Medium Hall
	Program	Renard/The Wedding Party 1 performance		Der Schauspieldirektor/ Prima la Musica, e poi le Parole 4 performances		The Rostov Mysteries 2 performances	
	Conductor	Anatoly Levin		Anatoly Levin Lev Ossovsky		Vladimir Agronsky	
	Stage director	Boris Pokrovsky		Boris Pokrovsky		Boris Pokrovsky	
	Location	Oct. 25	Art Tower Mito Concert Hall ATM	Oct. 28 Nov. 14 Nov. 20 Nov. 24	Oji Hall Toin Memorial Hall Festival Hall Miyazaki Prefectural Art Center Theater	Oct. 29, 30	Oji Hall, Music Space
	Program	Der Schauspieldirektor/ The Wedding Party 3 performances					
Conductor	Anatoly Levin						
Stage director	Boris Pokrovsky						
Location	Nov. 4, 8, 11	Tokyo Metropolitan Art Space, Medium Hall					
28 performances in total							

1995	Bolshoi Opera Jun. 18 - Jul. 1	Program	Eugène Onegin 3 performances		Jeanne d'arc 3 performances		Prince Igor 4 performances	
		Conductor	Alexandr Lazarev		Alexandr Lazarev		Alexandr Lazarev	
		Stage director	Boris Pokrovsky		Boris Pokrovsky		Boris Pokrovsky	
		Location	Jun. 18 Jun. 24, 25	Yokosuka Art Theatre NHK Hall	Jun. 21, 22, 23	Tokyo Bunka Kaikan	Jun. 27 Jun. 29, 30, Jul. 1	Kanagawa Kenmin Hall NHK Hall
10 performances in total								

1996	Houston Grand Opera Jan. 18 - Feb. 18	General Director: David Gockley					
	Program	Porgy and Bess 18 performances					
	Conductor	John De Main Douglas Fisher Richard Bado					
	Stage director	Hope Clerk					
	Location	Jan. 31 - Feb. 11 (matinee/evening) Feb. 12 (except Feb. 5) Feb. 14, 15 Feb. 17, 18	Bunkamura Orchard Hall Aichi Prefectural Art Theater Festival Hall				
1996	Mariinsky Theatre Kirov Opera Nov. 1 - Nov. 16	General Manager/Artistic Director: Valery Gergiev		Executive Director: Yuri Schwarzkopf			
	Program	Carmen 6 performances		Lady Macbeth of Mtsensk District 1 performance		Katerina Ismailova 2 performances	
	Conductor	Valery Gergiev		Valery Gergiev		Valery Gergiev	
	Stage director	Eric Vigié		Irina Molostova		Irina Molostova	
	Location	Nov. 1 Nov. 7 Nov. 12, 13, 14 Nov. 16	Aubade Hall (Toyama) Actcity Hamamatsu Tokyo Bunka Kaikan Gunma Kenmin Kaikan (concert format)	Nov. 4	Tokyo Bunka Kaikan	Nov. 3, 5	Tokyo Bunka Kaikan
	Program	Otello 2 performances					
	Conductor	Valery Gergiev					
	Stage director	Giancarlo Del Monaco					
	Location	Nov. 9, 10	NHK Hall				
11 performances in total (including concert formats)							

Performance Records of Overseas Opera Invited by Japan Arts Corporation (cont.)

1997	Metropolitan Opera May 24 - Jun. 14 (Special concerts on June 11th and 13th)	Intendant: Joseph Volpe					
		Program	Cavalleria Rusticana / Pagliacci 4 performances	Tosca 5 performances	Carmen 3 performances		
		Conductor	James Levine		Placido Domingo		
		Stage director	Franco Zeffirelli		Franco Zeffirelli		
		Location	May 24 May 30, Jun. 4 Jun. 7 Aichi Prefectural Art Theater NHK Hall Kanagawa Kenmin Hall	May 25 May 29 Jun. 1, 8, 14 Aichi Prefectural Art Theater, Large Hall Kanagawa Kenmin Hall NHK Hall	May 28 May 31, Jun. 5 Aichi Prefectural Art Theater, Large Hall NHK Hall		
		Program	Cosi fan tutte 4 performances				
		Conductor	James Levine				
		Stage director	Lesley Koenig				
		16 performances in total	Location	Jun. 3, 6, 9, 12 Tokyo Bunka Kaikan			
		1997	Moscow Chamber Musical Theater Nov. 7 - Nov. 30	Chief Artistic Director: Boris Pokrovsky			
Program	Don Giovanni 5 performances			Don Giovanni (original stage version) 3 performances	A Nest of Gentry 1 performance		
Conductor	Vladimir Agronsky			Anatoly Levin			
Stage director	Boris Pokrovsky			Boris Pokrovsky			
Location	Nov. 7 Nov. 14 Nov. 16 Nov. 26 Nov. 28 Sainokuni Saitama Art Theater Aubade Hall (Toyama) Shinjuku Bunka Center Seitoku Gakuen Kawanami Kojun Memorial Hall (tickets not sold for the public) The Harmony Hall (Matsumoto City Music Hall)			Nov. 22, 23, 24 Oji Hall- Music Space	Nov. 8 Sainokuni Saitama Art Theater		
Program	Procveshonni frukti 1 performance			The Rostov Mysteries 1 performance	The Nose 1 performance		
Conductor	Anatoly Levin			Vladimir Kokonin	Anatoly Levin		
Stage director	Boris Pokrovsky			Boris Pokrovsky			
Location	Nov. 9 Sainokuni Saitama Art Theater			Nov. 13 Aubade Hall (Toyama)	Nov. 29 Bunkamura Orchard Hall		
13 performances in total (including special stages)	Program			Der Schauspieldirektor, The Gamblers, Rayok 1 performance			
	Conductor	Anatoly Levin					
	Stage director	Boris Pokrovsky					
	Location	Nov. 30 Bunkamura Orchard Hall					
1999	Vienna Kammer Opera Jan. 9 - 30	Program	Die Fledermaus 12 performances				
		Conductor	Alexander Drcar Richard Edlingern				
		Stage director	Thomas Mittmann				
		Location	Jan. 9 Jan. 10 Jan. 12 Jan. 15 Jan. 16, 17, 22 Jan. 24 Jan. 26 Jan. 28 Jan. 29 Jan. 30 Greenhall Sagamiono Kanagawa Kenmin Hall Shizuoka City Culture Hall Gunma Kenmin Kaikan Shinjuku Bunka Center Tochigi Prefecture Culture Center Aichi Prefectural Art Theater, Large Hall Fukuoka Symphony Hall Kurashiki City Auditorium Osaka Festival Hall				
		12 performances in total					
		1999	Volksoper Wien May 31 - Jun. 19	Program	Die Lustige Witwe 6 performances	Die Fledermaus 4 performances	Die Csárdásfürstin 4 performances
				Conductor	Asher Fisch		
				Stage director	Roberto Herzl		
				Location	May 31 Jun. 4, 5, 6 Jun. 17 Jun. 18 Aubade Hall (Toyama) NHK Hall Actcity Hamamatsu Osaka Festival Hall	Jun. 3 Jun. 7, 8 Jun. 19 NHK Hall Tokyo Bunka Kaikan Biwako Hall	Jun. 11, 12, 13 Jun. 15 Tokyo Bunka Kaikan Aichi Prefectural Art Theater (large hall)
				14 performances in total			
1999	National Theatre Prague Oct. 14 - Nov. 9			General Director: Jiří Srstka			
				Program	Carmen 12 performances	Rusalka 3 performances	Jenůfa 2 performances
				Conductor	Jiří Bělohlávek Bohumil Kulinský		
				Stage director	Josef Bednárik	Alena Vaňáková	Josef Průdek
				Location	Oct. 14 Oct. 23 Oct. 25, 26, 27 Oct. 29 Oct. 31 Nov. 2 Nov. 4 Nov. 5 Nov. 7 Nov. 9 The Iichiko Culture Center Grand Theater New National Theatre, Tokyo, Opera House Tokyo Bunka Kaikan Gunma Music Center Aichi Prefectural Art Theater, Large Hall Shimonoseki Shimin Kaikan, Large Hall Nagasaki Brick Hall Kagoshima Prefectural Culture Center Fukushima Prefectural Culture Center Iwate Prefectural Civic Center	Oct. 17 Oct. 19, 21 Actcity Hamamatsu New National Theatre, Tokyo, Opera House	Oct. 22, 24 New National Theatre, Tokyo, Opera House
		17 performances in total					

Performance Records of Overseas Operas Invited by Japan Arts Corporation (cont.)

2000	Mariinsky Theatre Kirov Opera Jan. 21 - Feb. 3 (Special concerts on January 25th and 27th)	Director General/Artistic Director: Valery Gergiev					
		Program	Der Fliegende Holländer 3 performances		La Forza del Destino 4 performances		The Queen of Spades 3 performances
		Conductor	Valery Gergiev Gianandrea Noseda		Valery Gergiev Gianandrea Noseda		Valery Gergiev
		Stage director	Temur Chkheidze		Elijah Moshinsky		Alexander Galibin
10 performances in total		Location	Jan. 21, 22, 23 Tokyo Bunka Kaikan	Jan. 26, 28, 30, Feb. 3 NHK Hall	Jan. 29 Jan. 31, Feb. 1 Kanagawa Kenmin Hall Tokyo Bunka Kaikan		
2000	Moscow Chamber Musical Theater Oct. 12 - Nov. 2	Artistic Director: Boris Pokrovsky					
		Program	Don Giovanni 5 performances		L'incoronazione di Poppea 2 performances		Procvshonni Frukti 2 performances
		Conductor	Vladimir Agronsky		Vladimir Agronsky		Anatoly Levin
		Stage director	Boris Pokrovsky		Boris Pokrovsky		Boris Pokrovsky
9 performances in total		Location	Oct. 12 Tokyo International Forum, Hall C Oct. 17 Fukuoka Symphony Hall Oct. 25, 26 Hokkaido Koseinenkin Kaikan Oct. 28 Naganoken Kenmin Bunka-kaikan	Oct. 14 Tokyo International Forum, Hall C Nov. 2 Aubade Hall	Oct. 22 Showa Women's University, Hitomi Memorial Hall		
2000	Sofia National Opera Nov. 23 - Dec. 16	Director General: Plamen Kartaloff					
		Program	Turandot 12 performances		La Gioconda 3 performances		
		Conductor	Giorgio Proietti		Giorgio Proietti		
		Stage director	Plamen Kartaloff		Plamen Kartaloff		
15 performances in total		Location	Nov. 23 Parthenon Tama Nov. 24 Yamanashi Kenritsu Kenmin Bunka Hall Nov. 25 Aichi Prefectural Art Theater, Large Hall Nov. 28 Hiroshima Koseinenkin Kaikan (WelCity Hiroshima) Nov. 29 Fukuoka Symphony Hall Dec. 1 Actcity Hamamatsu Dec. 3 Kumamoto Shimin Kaikan Dec. 6 Osaka Festival Hall Dec. 8 Tochigi Prefecture Culture Center Dec. 9, 10, 11 Tokyo Bunka Kaikan	Dec. 14, 15, 16 Opera House, New National Theatre, Tokyo			
2001	Metropolitan Opera May 19 - Jun. 9 (Special concerts on June 7th and 8th)	General Manager: Joseph Volpe					
		Program	Samson Et Dailla 7 performances		Rigoletto 5 performances		Der Rosenkavalier 4 performances
		Conductor	James Levine		James Levine		Andrew Davis
		Stage director	Elijah Moshinsky		Otto Schenk		Nathaniel Merrill
16 performances in total		Location	May 19 Biwako Hall May 22 Aichi Prefectural Art Theater, Large Hall May 26 Kanagawa Kenmin Hall May 31, Jun. 3, 6, 9 NHK Hall	May 20 Biwako Hall May 25, 28, Jun. 1, 4 Tokyo Bunka Kaikan	May 24 Aichi Prefectural Art Theater, Large Hall May 27 Kanagawa Kenmin Hall May 30, Jun. 2 NHK Hall		
2002	Washington National Opera Jul. 6 - 17	Artistic Director: Placido Domingo					
		Program	Sly, ovvero La leggenda del dormiente risvegliato 3 performances		Otello 4 performances		Tosca 2 performances
		Conductor	David Gimenez		Heinz Fricke Valery Gergiev		Heinz Fricke
		Stage director	Marta Domingo		Sonja Frisell		Frank Corsaro
9 performances in total		Location	Jul. 6, 12 NHK Hall Jul. 9 Tokyo Bunka Kaikan	Jul. 7 Kanagawa Kenmin Hall Jul. 10, 14, 17 NHK Hall	Jul. 13 Jul. 16 Kanagawa Kenmin Hall Tokyo Bunka Kaikan		
2002	Sofia National Opera Nov. 23 - Dec. 15 (Special performance reserved by Club Tourism on December 5th)	Director General: Christina Anghelakova					
		Program	La Bohème (including specially reserved stages) 12 performances		Don Carlo 4 performances		
		Conductor	Ivan Angelov Georgi Notev		Vladimir Ghiaurov		
		Stage director	Boyko Bogdanov		Plamen Kartaloff		
16 performances in total (including specially reserved stages)		Location	Nov. 23 Gunma Kenmin Kaikan Nov. 24 Parthenon Tama, Large Hall Nov. 26 Yamanashi Kenritsu Kenmin Bunka Hall Nov. 27 Aichi Prefectural Art Theater, Large Hall Dec. 1 Iichiko Culture Center Grand Theater Dec. 3, 4, 5 (matinee/evening) Tokyo Bunka Kaikan Dec. 12 Kagawaken Kenmin Hall, Grand Hall Dec. 14 Edogawa City Sogo Bunka Center Hall	Dec. 8, 13, 15 Tokyo Bunka Kaikan Dec. 11 Hatsukaichi Cultural Hall 'Sakurapia'			

Performance Records of Overseas Opera Invited by Japan Arts Corporation (cont.)

2003	Moscow Chamber Musical Theater Mar. 1 - 9 6 performances in total	Artistic Director: Boris Pokrovsky							
		Program		Don Giovanni					
		Conductor		Vladimir Agronsky					
		Stage director		Boris Pokrovsky					
		Location		Mar. 1	Shiraishi Bunka Kaikan Hall				
		Mar. 2	Tokorozawa Civic Cultural Centre MUSE Marquee Hall						
		Mar. 5	Shizuoka City Culture Hall, Large Hall						
		Mar. 6	Osaka Festival Hall						
		Mar. 7	Niigata Prefectural Civic Center, Large Hall						
		Mar. 9	Ai-Plaza Toyohashi						
2003	Mariinsky Theatre Kirov Opera Nov. 9 - 19 6 performances in total	Director General: Valery Gergiev							
		Program		Eugène Onegin	3 performances	War and Peace	3 performances	Boris Godunov	3 performances
		Conductor		Valery Gergiev		Valery Gergiev		Valery Gergiev	
		Stage director		Moshe Leiser Patrice Caurier		Andrei Konchalovsky		Viktor Kramer	
		Location		Nov. 9 Nov. 11, 12	Kanagawa Kenmin Hall Tokyo Bunka Kaikan		Nov. 15, 16	NHK Hall (two performances on 15th)	

2004	Slovak National Theatre Oct. 22 - Nov. 14 (Maria Guleghina Soprano Recitals on November 10th and 13th) 15 performances in total	General Director					
		Program		La Traviata			
		Conductor		Rastislav Štúr Shigeo Genda			
		Stage director		Marián Chudovský			
		Location		Oct. 22, 23, 24	Tokyo Bunka Kaikan		
		Oct. 25	Fuchu-no-Mori Theater				
		Oct. 28	Osaka Festival Hall				
		Oct. 31	Kanagawa Kenmin Hall				
		Nov. 2	Kanazawa Kanko Kaikan Hall				
		Nov. 3	Aichi Prefectural Art Theater, Large Hall				
		Nov. 4	Matsumoto Performing Arts Centre				
		Nov. 6	Yamanashi Kenritsu Kenmin Bunka Hall				
		Nov. 7	Yokosuka Art Theatre				
		Nov. 10	Tochigi Prefecture Culture Center				
		Nov. 11	Kitakamishi Bunka Koryu Center				
		Nov. 13	Miyagikenminkaikan				
		Nov. 14	Sun City Hall (Koshigaya)				

Performance Records of Overseas Operas Invited by Konzerthaus Japan

(* Based on the data released by respective promoters)

<Státní Opera Praha>

1996 Oct. 11 - 26, 1996	Director General: Eva Randova																										
	Program	Die Zauberflöte																									
	Conductor	Hilary Griffiths																									
	Stage director	Ladislav Štros																									
	Location	<table border="0"> <tr> <td>Oct. 11</td> <td>Greenhall Sagamiono</td> </tr> <tr> <td>12, 13</td> <td>Bunkamura Orchard Hall</td> </tr> <tr> <td>(matinee/evening)</td> <td></td> </tr> <tr> <td>14</td> <td>Musashino Civic Cultural Hall</td> </tr> <tr> <td>16</td> <td>Aichi Prefectural Art Theater</td> </tr> <tr> <td>17</td> <td>Okayama Symphony Hall</td> </tr> <tr> <td>18</td> <td>Sinfonia Iwakuni</td> </tr> <tr> <td>19</td> <td>Kagoshima Prefectural Culture Center</td> </tr> <tr> <td>21</td> <td>Fukuoka Symphony Hall</td> </tr> <tr> <td>22</td> <td>Reed & Rose (Fukuyama)</td> </tr> <tr> <td>23</td> <td>Hiroshima Koseinenkin Kaikan (WelCity Hiroshima)</td> </tr> <tr> <td>24</td> <td>Osaka Festival Hall</td> </tr> <tr> <td>26</td> <td>Rose Theatre (Fuji)</td> </tr> </table>	Oct. 11	Greenhall Sagamiono	12, 13	Bunkamura Orchard Hall	(matinee/evening)		14	Musashino Civic Cultural Hall	16	Aichi Prefectural Art Theater	17	Okayama Symphony Hall	18	Sinfonia Iwakuni	19	Kagoshima Prefectural Culture Center	21	Fukuoka Symphony Hall	22	Reed & Rose (Fukuyama)	23	Hiroshima Koseinenkin Kaikan (WelCity Hiroshima)	24	Osaka Festival Hall	26
Oct. 11	Greenhall Sagamiono																										
12, 13	Bunkamura Orchard Hall																										
(matinee/evening)																											
14	Musashino Civic Cultural Hall																										
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23	Hiroshima Koseinenkin Kaikan (WelCity Hiroshima)																										
24	Osaka Festival Hall																										
26	Rose Theatre (Fuji)																										
14 performances in total																											

1998 Jan. 3 - 19, 1998	Director General: Eva Randová																				
	Program	Die Fledermaus																			
	Conductor	Harry Pleva																			
	Stage director	Martin Otava																			
	Location	<table border="0"> <tr> <td>Jan. 3</td> <td>Osaka Festival Hall</td> </tr> <tr> <td>4</td> <td>Aichi Prefectural Art Theater</td> </tr> <tr> <td>5</td> <td>Actcity Hamamatsu</td> </tr> <tr> <td>8, 9, 11, 12</td> <td>Bunkamura Orchard Hall</td> </tr> <tr> <td>10</td> <td>Bunkamura Orchard Hall</td> </tr> <tr> <td>13</td> <td>Omiya Sonic City, Large Hall</td> </tr> <tr> <td>15</td> <td>Kanagawa Kenmin Hall</td> </tr> <tr> <td>16</td> <td>Okayama Symphony Hall</td> </tr> <tr> <td>17-18</td> <td>Fukuoka Symphony Hall</td> </tr> <tr> <td>19</td> <td>Hiroshima Koseinenkin Kaikan (WelCity Hiroshima)</td> </tr> </table>	Jan. 3	Osaka Festival Hall	4	Aichi Prefectural Art Theater	5	Actcity Hamamatsu	8, 9, 11, 12	Bunkamura Orchard Hall	10	Bunkamura Orchard Hall	13	Omiya Sonic City, Large Hall	15	Kanagawa Kenmin Hall	16	Okayama Symphony Hall	17-18	Fukuoka Symphony Hall	19
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14 performances in total																					

<Operettenbühne Wien>

1998 Jun. 11 - 28, 1998	Program		Die Lustige Witwe																										
	Conductor		Heinz Hellberg																										
	Stage director		Heinz Hellberg																										
	Location		<table border="0"> <tr> <td>Jun. 11</td> <td>Ibarakikenritsu Kenmin Bunka Center</td> </tr> <tr> <td>12</td> <td>Musashino Civic Cultural Hall</td> </tr> <tr> <td>13</td> <td>Nakano ZERO Hall</td> </tr> <tr> <td>14</td> <td>Chigasaki Shimin Bunka Kaikan</td> </tr> <tr> <td>16, 17</td> <td>Bunkamura Orchard Hall</td> </tr> <tr> <td>18</td> <td>Seitoku Gakuen Kawanami Kojun Memorial Hall (Matsudo)</td> </tr> <tr> <td>20</td> <td>Izuminomori Hall (Izumisano)</td> </tr> <tr> <td>21</td> <td>Osaka Festival Hall</td> </tr> <tr> <td>22</td> <td>Okayama Symphony Hall</td> </tr> <tr> <td>24</td> <td>Hiroshima Koseinenkin Kaikan (WelCity Hiroshima)</td> </tr> <tr> <td>25</td> <td>Reed & Rose (Fukuyama)</td> </tr> <tr> <td>26</td> <td>Fukuoka Symphony Hall</td> </tr> <tr> <td>28</td> <td>Aichi Prefectural Art Theater</td> </tr> </table>	Jun. 11	Ibarakikenritsu Kenmin Bunka Center	12	Musashino Civic Cultural Hall	13	Nakano ZERO Hall	14	Chigasaki Shimin Bunka Kaikan	16, 17	Bunkamura Orchard Hall	18	Seitoku Gakuen Kawanami Kojun Memorial Hall (Matsudo)	20	Izuminomori Hall (Izumisano)	21	Osaka Festival Hall	22	Okayama Symphony Hall	24	Hiroshima Koseinenkin Kaikan (WelCity Hiroshima)	25	Reed & Rose (Fukuyama)	26	Fukuoka Symphony Hall	28	Aichi Prefectural Art Theater
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28	Aichi Prefectural Art Theater																												
14 performances in total																													

<Hungarian State Opera House>

1998 Oct. 8 - Nov. 1 (Gala concert on October 29th)	Director General: Miklós Szinetár																																				
	Program	La Traviata																																			
	Conductor	János Kovács Géza Török																																			
	Stage director	András Békés																																			
	Location	<table border="0"> <tr> <td>Oct. 8</td> <td>Fukuoka Symphony Hall</td> </tr> <tr> <td>9</td> <td>Kagoshima Prefectural Culture Center</td> </tr> <tr> <td>10</td> <td>Kumamoto Prefectural Theater</td> </tr> <tr> <td>11</td> <td>Sinfonia Iwakuni</td> </tr> <tr> <td>12</td> <td>Hiroshima Koseinenkin Kaikan (WelCity Hiroshima)</td> </tr> <tr> <td>14</td> <td>Okayama Symphony Hall</td> </tr> <tr> <td>15</td> <td>Osaka Festival Hall</td> </tr> <tr> <td>16</td> <td>Actcity Hamamatsu, Large Hall</td> </tr> <tr> <td>17</td> <td>Rose Theatre (Fuji)</td> </tr> <tr> <td>18</td> <td>Aichi Prefectural Art Theater</td> </tr> <tr> <td>20</td> <td>Musashino Civic Cultural Hall</td> </tr> <tr> <td>21</td> <td>Tōin Memorial Hall (Yokohama)</td> </tr> <tr> <td>23</td> <td>Greenhall Sagamiono</td> </tr> <tr> <td>24, 25, 26</td> <td>Bunkamura Orchard Hall</td> </tr> <tr> <td>27</td> <td>Seitoku Gakuen Kawanami Kojun Memorial Hall (Matsudo)</td> </tr> <tr> <td>30</td> <td>Parthenon Tama, Large Hall</td> </tr> <tr> <td>31</td> <td>Yokosuka Art Theatre</td> </tr> <tr> <td>Nov. 1</td> <td>Gunma Kenmin Kaikan</td> </tr> </table>	Oct. 8	Fukuoka Symphony Hall	9	Kagoshima Prefectural Culture Center	10	Kumamoto Prefectural Theater	11	Sinfonia Iwakuni	12	Hiroshima Koseinenkin Kaikan (WelCity Hiroshima)	14	Okayama Symphony Hall	15	Osaka Festival Hall	16	Actcity Hamamatsu, Large Hall	17	Rose Theatre (Fuji)	18	Aichi Prefectural Art Theater	20	Musashino Civic Cultural Hall	21	Tōin Memorial Hall (Yokohama)	23	Greenhall Sagamiono	24, 25, 26	Bunkamura Orchard Hall	27	Seitoku Gakuen Kawanami Kojun Memorial Hall (Matsudo)	30	Parthenon Tama, Large Hall	31	Yokosuka Art Theatre	Nov. 1
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31	Yokosuka Art Theatre																																				
Nov. 1	Gunma Kenmin Kaikan																																				
20 performances in total																																					

Performance Records of Overseas Operas Invited by Konzerthaus Japan (cont.)

<Hungarian State Opera House>

1999 Jan. 3 - 15	Director General: Miklós Szinetár	
	Program	Le Nozze di Figaro
	Conductor	János Kovács Gergely Karposi
	Stage director	Eudít Garugosi
	Location	Jan. 3 Osaka Festival Hall 4 Fukuoka Symphony Hall 5 Hiroshima Koseinenkin Kaikan (WeiCity Hiroshima) 6 Aichi Prefectural Art Theater 8 Kanagawa Kenmin Hall 9, 10 NHK Hall 11 Musashino Civic Cultural Hall 13 Omiya Sonic City 14 Miyagikenminkaikan 15 Morioka Shimin Bunka Hall
11 performances in total		

<Romanian National Opera>

1999 Jun. 1 - 17	General Director: Rasvan Cernat	
	Program	Carmen
	Conductor	Rasvan Cernat Lucian Anka
	Stage director	Maria Emandi Tilon
	Location	Jun. 1 Kobe International House Kokusai Hall 2 Fukuoka Symphony Hall 3 Sinfonia Iwakuni 4 Osaka Festival Hall 5 Parthenon Tama 6 Gunma Kenmin Kaikan 8 Musashino Civic Cultural Hall 9 Nakano ZERO Hall 10, 11, 13 Bunkamura Orchard Hall 12 Yokosuka Art Theatre 15 Naganoken Kenmin Bunka-kaikan 16 Omiya Sonic City 17 Seitoku Gakuen Kawanami Kojun Memorial Hall (Matsudo)
Guest solo B: Agnes Baltsa (Ms)	15 performances in total	

<Státní Opera Praha>

2000 Jan. 3 - 23, 2000	Director General: Daniel Dvořák		
	Program	Die Fledermaus 6 performances	Die Zauberflöte 11 performances
	Conductor	Richard Hein	Richard Hein
	Stage director	Martin Otava	Ladislav Štros
	Location	Jan. 3 Osaka Festival Hall 7, 8 Tokyo Bunka Kaikan 14 Greenhall Sagamiono 16 Mie Prefecture Fine Arts Center 19 Sinfonia Iwakuni	Jan. 4 Aichi Prefectural Art Theater 5 Biwako Hall 9, 10 Tokyo Bunka Kaikan 11 Musashino Civic Cultural Hall 13 Niigata Prefectural Civic Center 15 Kanagawa Kenmin Hall 18 Actcity Hamamatsu 20 Kumamoto Prefectural Theater 21 Fukuoka Symphony Hall 23 Izumity21 (Sendai)
17 performances in total			

<Operettenbühne Wien>

2000 Jun. 3 - 25, 2000	Program	Die Lustige Witwe
	Conductor	Heinz Hellberg
	Stage director	Heinz Hellberg
	Location	Jun. 3 Biwako Hall 4 Osaka Festival Hall 6 Parthenon Tama, Large Hall 7 Toin Memorial Hall (Yokohama) 9, 10 Bunkamura Orchard Hall 11 Lilia Main Hall (Kawaguchi) 13 Fukuoka Symphony Hall 14 Nagasaki Brick Hall 15 The Iichiko Culture Center Grand Theater 17 Rose Theatre, Large Hall (Fuji) 18 Naganoken Kenmin Bunka-kaikan 19 Nerima Bunka Center 21 Seitoku Gakuen Kawanami Kojun Memorial Hall (Matsudo) 22 Niigata Prefectural Civic Center 25 Okinawa Convention Center
	16 performances in total	

Performance Records of Overseas Operas Invited by Konzerthaus Japan (cont.)

<Hungarian State Opera House>

2000 Oct. 13 - Nov. 4, 2000	Director General: Miklós Szinetár	
	Program	Madama Butterfly
	Conductor	Géza Oberfrank Tamás Pál
	Stage director	Kerényi Miklós Gábor
	Location	Oct. 13 Kobe International House Kokusai Hall 14 Osaka Festival Hall 15 Aichi Prefectural Art Theater, Large Hall 16 Fukuoka Symphony Hall 17 Kagoshima Prefectural Culture Center 20 Mie Prefecture Fine Arts Center 21, 22 Bunkamura Orchard Hall 24 Niigata Prefectural Civic Center 25 Ormiya Sonic City, Large Hall 27 Aomori Bunka Kaikan 28 Hokkaido Koseinenkin Kaikan, Large Hall 29 Iwate Prefectural Civic Center, Large Hall 30 Musashino Civic Cultural Hall, Large Hall 31 Seitoku Gakuen Kawanami Kojun Memorial Hall (Matsudo) Nov. 2 Chibaken Bunka Kaikan, Large Hall 3 Yokosuka Art Theatre 4 Greenhall Sagamiono
18 performances in total		

<Polish National Opera>

2001 Jan. 3 - 17, 2000	Director General: Waldemar Dąbrowski	
	Program	La Traviata
	Conductor	Jacek Kasprzyk
	Stage director	Marek Weiss- Grzesiński
	Location	Jan. 3 Osaka Festival Hall 4 Aichi Prefectural Art Theater, Large Hall 5 Biwako Hall 6 Numazushi Bunka Center, Large Hall 7 Naganoken Kenmin Bunka-kaikan, Large Hall <N> 9, 10 Tokyo Bunka Kaikan (matinee/evening) <9: A; evening of 10: N> 11 Musashino Civic Cultural Hall: <A> 12 Greenhall Sagamiono <N> 13 Kanagawa Kenmin Hall: <A> 14 Ibarakikenritsu Kenmin Bunka Center <N> 15 Izumity21, Large Hall (Sendai) 17 Nerima Bunka Center
<Guest solo> A: Lucia Aliberti (S) N: Michie Nakamaru (S)	14 performances in total	

<Státní Opera Praha>

2001 Oct. 28 - Nov. 23, 2001	Director General: Daniel Dvořák	
	Program	Aida
	Conductor	Giorgio Croci Jifi Mikula
	Stage director	Peter Selem
	Location	Oct. 28 Kagoshima Shimin Bunka Hall 29 Nagasaki Brick Hall 30 Fukuoka Symphony Hall 31 Tokuyama-shi Bunka Kaikan Nov. 2 Osaka Festival Hall <C> 3 Kobe International House Kokusai Hall 4 Aichi Prefectural Art Theater, Large Hall <C> 6 Actcity Hamamatsu, Large Hall <C> 7 Okaya-shi Canora Hall 9, 10 Tokyo Bunka Kaikan (matinee/evening), <9, 11: C> 11, 14 13 Yamanashi Kenritsu Kenmin Bunka Hall 15 Ibarakikenritsu Kenmin Bunka Center <C> 16 Fuchu-no-Mori Theater 17 Greenhall Sagamiono 18 Yokosuka Art Theatre 20 Hokkaido Koseinenkin Kaikan 22 Miyagikenminkaikan 23 Gunma Kenmin Kaikan
<Guest solo> C: José Cura (T)	22 performances in total	

Performance Records of Overseas Operas Invited by Konzerthaus Japan (cont.)

<Hungarian State Opera House>

2002 Jan. 3 - 18	Director General: Miklós Rochumandi	
	Program	Die Fledermaus
	Conductor	János Kovács Szennai Kálmán
	Stage director	Miklós Szinetár
	Location	Jan. 3 Osaka Festival Hall <K> 4 Aichi Prefectural Art Theater 5 Kanagawa Kenmin Hall <K> 6 Parthenon Tama 7 Actcity Hamamatsu 8 Niigata Prefectural Civic Center 10 Musashino Civic Cultural Hall 11, 12 Tokyo Bunka Kaikan (matinee/evening), <K:11, 13> 13 14 Yokosuka Art Theatre 16 Gunma Music Center 17 Seitoku Gakuen Kawanami Kojun Memorial Hall 18 Nerima Bunka Center, Large Hall
<Guest solo> K: René Kollo (T)		
15 performances in total		

<Operettenbühne Wien>

Performances of 'Sound of Music,' a musical
June 16th through July 14th, 2002 (including performances in concert format.)

<Hungarian State Opera House>

2002 Oct. 7 - Nov. 3	Director General: Miklós Szinetár	
	Program	Carmen
	Conductor	Will Humburg János Kovács Géza Török
	Stage director	Miklós Szinetár
	Location	Oct. 7 Hokkaido Koseinenkin Kaikan 9 Aomori Bunka Kaikan 11 Utsunomiya City Cultural Hall 12 Musashino Civic Cultural Hall 13 Ibarakikenritsu Kenmin Bunka Center 14 Kanagawa Kenmin Hall 16 Nerima Bunka Center, Large Hall 17, 18, 19 Tokyo Bunka Kaikan (matinee/evening) <B: 17, evening of 19 > 20 Okaya-shi Canora Hall 21 Miyagikenminkaikan, Large Hall 24 Actcity Hamamatsu, Large Hall 25 Okayama Symphony Hall 26 Osaka Festival Hall 28 Postal Savings Hall 29 Fukuoka Symphony Hall 30 Kobe International House Kokusai Hall 31, Nov. 1 Kochi City Culture-Plaza Cul-Port, Large Hall 2 Aichi Prefectural Art Theater 3 Mie Prefecture Fine Arts Center, Large Hall
<Guest solo> K: Agnes Baltsa (Ms)		
23 performances in total		

<Polish National Opera>

2003 Jan. 3 - 19, 2003	General Director: Jacek Kaspszyk			
	Program	Turandot 11 performances		Otello 4 performances
	Conductor	Jacek Kaspszyk		Jacek Kaspszyk
	Stage director	Marek Grzesiński		Mariusz Treliński
	Location	Jan. 3 Osaka Festival Hall <M> 4 Himeji-shi Bunka Center 5 Sinfonia Iwakuni <M> 6 Fukuoka Symphony Hall 7 Nagasaki Brick Hall 9 Musashino Civic Cultural Hall 11 Tokyo Bunka Kaikan <M> 13 Omiya Sonic City <M> 14 Greenhall Sagamiono 17 Chigasaki Shimin Bunka Kaikan <M> 18 Aichi Prefectural Art Theater	Jan. 10, 12 Tokyo Bunka Kaikan <C: 10, 12> 16 NHK Hall <C> 19 Osaka Festival Hall <C>	
<Guest solo> M: Eva Marton(S) C: José Cura (T)				
15 performances in total				

Performance Records of Overseas Operas Invited by Konzerthaus Japan (cont.)

<Teatro Massimo Bellini>

2003 Jun. 19 - Jul. 6, 2003	General Director: Alberto Bombace				
	Program	La Bohème	8 performances	Norma	5 performances
	Conductor	Donato Renzetti Antonino Manuli		Giuliano Garella	
	Stage director	Marco Pucci Catena		Renzo Giacchieri	
	Location	Jun. 19 22 25 27 28 29 Jul. 2, 5	Aubade Hall Osaka Festival Hall <V> Actcity Hamamatsu Musashino Civic Cultural Hall <V> Omiya Sonic City Kanagawa Kenmin Hall <V> Tokyo Bunka Kaikan <2: V>	Jun. 21 24 Jul. 1, 4, 6	Biwako Hall <T> Aichi Prefectural Art Theater <T> Tokyo Bunka Kaikan <T>
<Guest solo> T: Dimitra Theodossiou (S) V: Leontina Vaduva (S) 13 performances in total					

<Státní Opera Praha>

2003 Oct. 1 - 23, 2003	Director General: Jaroslav Vocelka			
	Program	Tosca		
	Conductor	Giorgio Croci Leoš Svárovský		
	Stage director	Martin Otava		
	Location	Oct. 1 2 3, 4 (matinee/evening) 6 7 9 10 11 12 13 15 16 17 18 19 21 23	Nerima Bunka Center Gunma Kenmin Kaikan <G> Tokyo Bunka Kaikan <3: M, evening of 4: G> Toin Memorial Hall Aichi Prefectural Art Theater, Large Hall <G> Kobe International House Kokusai Hall <G> Kumamoto Shimin Kaikan, Large Hall <M> Kagoshima Shimin Bunka Hall <G> Sinfonia Iwakuni Osaka Festival Hall Naganoken Kenmin Bunka-Kaikan, Large Hall Actcity Hamamatsu <M> Parthenon Tama Hatanoshi Bunka Kaikan Kimitsu Shimin Bunka Hall Musashino Civic Cultural Hall Fuchu-no-Mori Theater	
<Guest solo> M: Eva Marton (S) G: Maria Guleghina (S) 19 performances in total				

<Roma Italian Opera>

2004 Jan. 3 - 20, 2004	Director General: Michelangelo Zurletti			
	Program	La Traviata		
	Conductor	Vito Clemente Federico Santi		
	Stage director	Paolo Baiocco		
	Location	Jan. 3 4 5 6 7 9 10, 11 (matinee/evening) 13 14 15 16 18 20	Osaka Festival Hall <T> Fukuoka Symphony Hall Hiroshima Koseinenkin Kaikan (WeiCity Hiroshima) Kitakyushu Performing Arts Center, Large Hall The Ichiko Culture Center Grand Theater Gunma Music Center Tokyo Bunka Kaikan <10: T> Musashino Civic Cultural Hall Seitoku Gakuen Kawanami Kojun Memorial Hall (Matsudo) Nakano ZERO Hall Iwate Prefectural Civic Center Hokkaido Koseinenkin Kaikan Aichi Prefectural Art Theater	
<Guest solo> T: Dimitra Theodossiou (S) 15 performances in total				

<Operettenbühne Wien>

Performances of 'Sound of Music,' a musical
Jun. 5 - 23, 2004

<Teatro Lirico Sperimentale di Spoleto>

2004 Jun. 13 - 27, 2004	Program	Le Nozze di Figaro		
	Conductor	Amedeo Monetti		
	Stage director	Lucio Gabriele Dolcini		
	Location	Jun. 13 15 16, 17 18 19 21 23 24 25 26 27	Hokkaido Koseinenkin Kaikan Nakano ZERO Hall Tokyo Bunka Kaikan <R> Musashino Civic Cultural Hall Chigasaki Shimin Bunka Kaikan <R> Tokorozawa Civic Cultural Centre MUSE Marquee Hall Naganoken Ina Bunka Kaikan Hiroshima Koseinenkin Kaikan (WeiCity Hiroshima) Fukuoka Symphony Hall Kobe International House Kokusai Hall Aichi Prefectural Art Theater	
	<Guest solo> R: Carmela Remigio (S) 12 performances in total			

Performance Records of Overseas Operas Invited by Konzerthaus Japan (cont.)

<Hungarian State Opera House>

2004 Oct. 6 - 29, 2004	Director General: Miklós Szinetár			
	Program	Rigoletto 15 performances	La Traviata 5 performances	
	Conductor	Gergely Kesselyák Ádám Medveczky		Ádám Medveczky
	Stage director	Miklós Szinetár		András Békés
	Location	Oct. 6 7 8 Kokusai Hall 10 11 14, 15 (matinee/evening) 16 18 22 23 25 27 29	Kagoshima Shimin Bunka Hall Fukuoka Symphony Hall Kobe International House Kokusai Hall Sinfonia Iwakuni Mie Prefecture Fine Arts Center (<R>) Bunkamura Orchard Hall <14: R, Br, evening of 15: Bo> Gunma Kenmin Kaikan <R> Musashino Civic Cultural Hall Greenhall Sagamiono <Bo> Aichi Prefectural Art Theater, Large Hall <R> Actcity Hamamatsu, Large Hall <Bo, Br> Hokkaido Koseinenkin Kaikan Aomori Bunka Kaikan, Large Hall	Oct. 9 12 17 20 21
<Guest solo> R: Andrea Rost (S) Bo: Stefania Bonfadelli (S) Br: Renato Bruson (Br)				
20 performances in total				

<Státní Opera Praha>

2005 Jan. 3 - 20, 2005	Director General: Jaroslav Vocelka			
	Program	Die Zauberflöte 8 performances	Die Fledermaus 9 performances	
	Conductor	Leoš Svárovský		Leoš Svárovský
	Stage director	Ladislav Štros		Martin Otava
	Location	Jan. 3 7 8 9 10, 16 11 17	Osaka Festival Hall Aichi Prefectural Art Theater, Large Hall Kanagawa Kenmin Hall Ibarakikenritsu Kenmin Bunka Center Tokyo Bunka Kaikan Bunkamura Orchard Hall Musashino Civic Cultural Hall	Jan. 4 5 6 13 14 (matinee/evening) 15 19 20
<Guest solo> H: Melanie Holiday (S)				
17 performances in total				

Performance Records of Overseas Operas Invited by NBS/Japan Art Staff

NBS also presents special stages, and all the names and titles are as indicated on the brochures issued by the promoter.

1974

<Bavarian State Opera> Sep. 21 - Oct. 13 (Special concerts on September 29th, October 2nd, 7th, and 13th) 20 performances in total	General Director: Günther Rennert								
	Program	Don Giovanni 3 performances		Le Nozze di Figaro 7 performances		Der Rosenkavalier 4 performances		Die Walküre 4 performances	
	Conductor	Wolfgang Sawallisch		Ferdinand Leitner Wolfgang Sawallisch		Carlos Kleiber		Wolfgang Sawallisch Ferdinand Leitner	
	Stage director	Günther Rennert		Günther Rennert		Otto Schenk		Günther Rennert	
	Location	Sep. 21, 27 Oct. 11	Tokyo Bunka Kaikan	Sep. 23, 25 Oct. 8, 10 Oct. 1, 4, 6	Tokyo Bunka Kaikan Osaka Festival Hall	Sep. 24, 28 Oct. 9 Oct. 3	Tokyo Bunka Kaikan Osaka Festival Hall	Sep. 22, 26 Oct. 12 Oct. 5	Tokyo Bunka Kaikan Osaka Festival Hall

1979

<Royal Opera House> Sep. 18 - Oct. 6 15 performances in total	Intendant: Sir John Tooley						
	Program	Tosca 5 performances		Die Zauberflöte 5 performances		Peter Grimes 5 performances	
	Conductor	Sir Colin Davis Robin Stapleton		Sir Colin Davis		Sir Colin Davis	
	Stage director	Franco Zeffirelli		August Everding		Elijah Moshinsky	
Location	Sep. 18, 20, 29 Oct. 4	NHK Hall Kanagawa Kenmin Hall Osaka Festival Hall	Sep. 21 Oct. 1, 3, 6 Sep. 25	Tokyo Bunka Kaikan Osaka Festival Hall	Sep. 19, 22 Oct. 2, 5 Sep. 27	Tokyo Bunka Kaikan Osaka Festival Hall	

1980

<Wiener Staatsoper> Sep. 30 - Oct. 28 22 performances in total	General Director: Egon Seefehlner										
	Program	Le Nozze di Figaro 7 performances		Die Entführung aus dem Serail 3 performances		Die Entführung aus dem Serail 4 performances		Salome 5 performances		Elektra 3 performances	
	Conductor	Karl Böhm Heinrich Hollreiser		Theodor Guschlbauer		Karl Böhm Berislav Klobučar Holst Stein		Heinrich Hollreiser Holst Stein		Berislav Klobučar	
	Stage director	Berislav Klobučar		Dieter Dorn		Filippo Sanjust		Boleslaw Barlog		Wieland Wagner	
Location	Sep. 30 Oct. 3, 28 Oct. 21, 24 Oct. 13, 17	Tokyo Bunka Kaikan Kanagawa Kenmin Hall Osaka Festival Hall	Oct. 7, 10, 20	Tokyo Bunka Kaikan	Oct. 9, 25 Oct. 14, 16	Tokyo Bunka Kaikan Osaka Festival Hall	Oct. 2, 4 Nov. 22 Oct. 15	NHK Hall Osaka Festival Hall	Oct. 19, 23, 27	NHK Hall	

1981

<Teatro alla Scala> Gala concert on September 1st; Special concerts on September 3rd, 11th, 20th, 22nd, 23rd, 26th, 28th, and October 1st 18 performances	Sovrintendant: Carlo Maria Badini Artistic Director: Francesco Siciliani								
	Program	Simon Boccanegra 4 performances		Otello 3 performances		La Bohème 7 performances		Il barbiere di Siviglia 4 performances	
	Conductor	Claudio Abbado		Carlos Kleiber		Carlos Kleiber Bruno Rigacci		Claudio Abbado	
	Stage director	Giorgio Strehler		Franco Zeffirelli		Franco Zeffirelli		Jean-Pierre Ponnelle	
Location	Sep. 1, 4, 7, 10	Tokyo Bunka Kaikan	Sep. 2, 5, 8	NHK Hall	Sep. 15, 17, 19, 21 Sep. 25, 27 Sep. 30	Tokyo Bunka Kaikan Osaka Festival Hall Kanagawa Kenmin Hall	Sep. 16, 18, 20, 22	NHK Hall	

1986

< Royal Opera House > Sep. 15 - Oct. 11 18 performances in total	Intendant: Sir John Tooley								
	Program	Carmen 7 performances		Cosi Fan Tutte 3 performances		Samson Et Dalila 3 performances		Turandot 5 performances	
	Conductor	Mark Ermler		Gabriele Ferro		Jacques Delacôte		Jacques Delacôte	
	Stage director	Michael Geliot		John Copley		Elijah Moshinsky		Andrei Serban	
Location	Oct. 1 Oct. 10 Oct. 7 Sep. 18, 22, 27 Oct. 4	Osaka Festival Hall NHK Hall Kanagawa Kenmin Hall Tokyo Bunka Kaikan	Oct. 6, 8, 11	Tokyo Bunka Kaikan	Sep. 20, 23, 25	Tokyo Bunka Kaikan	Sep. 15, 21, 26 Sep. 29, Oct. 2	NHK Hall Osaka Festival Hall	

1987

<Deutsche Oper Berlin> Oct. 17 - Nov. 15 12 performances in total	General Intendant: Götz Friedrich	
	Program	Der Ring des Nibelungen 3 cycles
	Conductor	Jesus Lopez-Cobos Heinrich Hollreiser
	Stage director	Götz Friedrich
Location	Oct. 17, 19, 22, 25 Nov. 1, 4, 7, 8, 10, 12	Kanagawa Kenmin Hall Tokyo Bunka Kaikan

1988

<Teatro alla Scala> Sep. 1 - Oct. 1 Special concerts on September 11th, 15th, 17th, and 29th 18 performances in total	Sovrintendant: Carlo Maria Badini Artistic Director: Cesare Mazzonis								
	Program	Nabucco 4 performances		I Capuleti ei Montecchi 4 performances		Turandot 4 performances		La Bohème 6 performances	
	Conductor	Riccardo Muti		Riccardo Muti		Lorin Maazel		Carlos Kleiber	
	Stage director	Roberto De Simone		Pier Luigi Pizzi		Franco Zeffirelli		Franco Zeffirelli	
Location	Sep. 1, 4, 7, 10	NHK Hall	Sep. 3, 5, 8 Sep. 14	Tokyo Bunka Kaikan Osaka Festival Hall	Sep. 21, 24, 28 Oct. 1	NHK Hall	Sep. 20, 22, 25, 27 Sep. 30 Sep. 16	Tokyo Bunka Kaikan Kanagawa Kenmin Hall Osaka Festival Hall	

Performance Records of Overseas Operas Invited by NBS/Japan Art Staff (cont.)

1989

<Wiener Staatsoper> Oct. 21 - Nov. 18 Special concerts on October 31st, November 14th, and November 16th 17 performances in total	Director: Claus Helmut Drese								
	Program	Il Viaggio a Reims 5 performances		Parsifal 4 performances		Die Zauberflöte 5 performances		Wozzeck 3 performances	
	Conductor	Claudio Abbado		Heinrich Hollreiser		Hans Graf		Claudio Abbado	
	Stage director	Luca Ronconi		August Everding		Otto Schenk		Adolf Dresen	
	Location	Oct. 21, 24, 26, 28, 30 Tokyo Bunka Kaikan		Oct. 27, 29 Nov. 1, 4 NHK Hall		Nov. 3, 5, 6, 8, 10 Tokyo Bunka Kaikan		Nov. 12, 15, 18 NHK Hall	

1992

<Royal Opera House> Jul. 9 - 27 13 performances in total	Intendant: Jeremy Isaacs			
	Program	Le Nozze di Figaro	Don Giovanni	Così Fan Tutte
	Conductor	Bernard Haitink Jeffrey Tate	Bernard Haitink	Jeffrey Tate
	Stage director	Johannes Schaaf	Johannes Schaaf	Johannes Schaaf
	Location	Tokyo Bunka Kaikan		Osaka Festival Hall

1993

<Deutsche Oper Berlin> Sep. 11 - Oct. 14 Special concerts on September 14th and October 10th 17 performances in total	General Intendant: Götz Friedrich						
	Program	Lohengrin 5 performances		Die Meistersinger von Nürnberg 5 performances		Tristan und Isolde 5 performances	
	Conductor	Christian Thielemann		Rafael Frühbeck de Burgos		Jifi Kout	
	Stage director	Götz Friedrich		Götz Friedrich		Götz Friedrich	
	Location	Oct. 2, 4, 7, 11 Tokyo Bunka Kaikan		Sep. 11, 15, 16, 22, 25 Tokyo Bunka Kaikan		Sep. 24, 29 Oct. 3, 6, 9 NHK Hall	

1994

<Wiener Staatsoper> Sep. 16 - Oct. 19 18 performances in total	Director: Ioan Holender				
	Program	Le Nozze di Figaro	Boris Godunov	Der Rosenkavalier	Die Fledermaus
	Conductor	Claudio Abbado	Claudio Abbado	Carlos Kleiber	Ulf Schirmer
	Stage director	Jonathan Miller	Andrey Tarkovsky	Otto Schenk	Otto Schenk
	Location	Tokyo Bunka Kaikan		NHK Hall	Tokyo Bunka Kaikan NHK Hall

1995

<Teatro alla Scala> Sep. 6 - Oct. 2 6 performances in total	Sovrintendant: Carlo Fontana						
	Program	La Traviata		Falstaff		La Fanciulla del West	
	Conductor	Riccardo Muti Giuseppe Sinopoli		Riccardo Muti		Riccardo Muti Giuseppe Sinopoli	
	Stage director	Liliana Cavani		Giorgio Strehlel		Jonathan Miller	
	Location	Sep. 6, 9, 12, 16, 18, 20 NHK Hall		Sep. 24, 27 NHK Hall		Sep. 28, 30 Oct. 1, 2 Tokyo Bunka Kaikan	

1996

<Teatro del Maggio Musicale Fiorentino> Sep. 18 - 29 9 performances in total	Sovrintendant: Francesco Ermani				
	Program	Lucia di Lammermoor		Aida	
	Conductor	Zubin Mehta		Zubin Mehta	
	Stage director	Graham Vick		Graham Vick	
	Location	Sep. 18, 20, 23, 25, 26 Tokyo Bunka Kaikan		Sep. 22 Kanagawa Kenmin Hall Sep. 27, 28, 29 NHK Hall	

1997

<Deutsche Staatsoper Berlin> Nov. 8 - 24 Orchestral concerts on November 5th, 11th, 18th, 23rd, 26th, and 27th 11 performances in total (including performances in concert format)	Intendant: Georg Quander General Musical Director: Daniel Barenboim								
	Program	Die Walküre 3 performances		Wozzeck 2 performances		Parsifal (in concert format) 1 performance		Die Zauberflöte 5 performances	
	Conductor	Daniel Barenboim		Daniel Barenboim		Daniel Barenboim		Daniel Barenboim Sebastian Weigle	
	Stage director	Harry Kupfer		Patrice Chéreau		—————		August Everding	
	Location	Nov. 9, 12, 21 NHK Hall		Nov. 22, 24 Kanagawa Kenmin Hall		Nov. 16 NHK Hall		Nov. 8, 10, 13, 15, 17 Tokyo Bunka Kaikan	

1998

<Deutsche Oper Berlin> Jan. 28 - Feb. 15 Special concerts on February 3rd, 6th, and 12th 10 performances in total	General Intendant / General Stage Director: Götz Friedrich						
	Program	Der Fliegende Holländer 4 performances		Tannhäuser 4 performances		Der Rosenkavalier 2 performances	
	Conductor	Christian Thielemann		Jifi Kout Christian Thielemann		Jifi Kout	
	Stage director	Götz Friedrich		Götz Friedrich		Götz Friedrich	
	Location	Jan. 28, 29, 31 Feb. 2 Tokyo Bunka Kaikan		Feb. 5, 8, 11, 14 NHK Hall		Feb. 13, 15 Kanagawa Kenmin Hall	

Performance Records of Overseas Operas Invited by NBS/Japan Art Staff (cont.)

2000

<Wiener Staatsoper> Oct. 22 - Nov. 11	Director: Ioan Holender					
	Program	Ariadne auf Naxos 3 performances		Die Lustige Witwe 4 performances		Linda di Chamounix 3 performances
	Conductor	Giuseppe Sinopoli		Jun Märkl		Bruno Campanella
	Stage director	Filippo Sanjust		Andrei Serban		August Everding
	Location	Oct. 22, 25, 28	Kanagawa Kenmin Hall	Nov. 1, 4, 7, 10	Tokyo Bunka Kaikan	Nov. 5, 8, 11
10 performances in total						

<Teatro alla Scala> Sep. 10 - Sep. 24	Sovrintendant: Carlo Fontana					
	Program	Rigoletto 5 performances		La Forza del Destino 4 performances		
	Conductor	Riccardo Muti		Riccardo Muti		
	Stage director	Gilbert Deflo		Hugo De Ana		
	Location	Sep. 10, 13, 15, 17, 20		Sep. 16, 19, 21, 24	Tokyo Bunka Kaikan	
9 performances in total						

2001

<Teatro del Maggio Musicale Fiorentino> Mar. 27 - Apr. 7	General Director: Francesco Ermani					
	Program	Turandot 4 performances		La Traviata 5 performances		
	Conductor	Zubin Mehta		Zubin Mehta		
	Stage director	Zhang Yimou		Cristina Comencini		
	Location	Mar. 30 Apr. 1, 6, 7	NHK Hall	Mar. 27, 31 Apr. 2, 4, 6	Tokyo Bunka Kaikan	
9 performances in total						

<Bayerische Staatsoper> Sep. 25 - Oct. 10 Special concert on October 8th	General Director: Sir Peter Jonas					
	Program	Le Nozze di Figaro 4 performances		Tristan und Isolde 3 performances		Fidelio 3 performances
	Conductor	Zubin Mehta		Zubin Mehta		Zubin Mehta
	Stage director	Dieter Dorn		Peter Konwitschny		Peter Mussbach
	Location	Sep. 25, 27, 29 Oct. 2	Tokyo Bunka Kaikan	Sep. 26, 30 Oct. 4	NHK Hall	Oct. 5, 7, 10
10 performances in total						

2002

<Deutsche Staatsoper Berlin> Jan. 27 - Feb. 13	General Director: Georg Quander					
	Program	Der Ring des Nibelungen 3 cycles				
	Conductor	Daniel Barenboim				
	Stage director	Harry Kupfer				
	Location	Jan. 16, 17, 19, 23 Jan. 27, 30 Feb. 1, 6, 7, 10, 13	Kanagawa Kenmin Hall	NHK Hall		
12 performances in total						

2003

<Teatro alla Scala> Aug. 31 - Sep. 17	Sovrintendant: Carlo Fontana					
	Program	Macbeth 5 performances		Otello 4 performances		
	Conductor	Riccardo Muti		Riccardo Muti		
	Stage director	Graham Vick		Graham Vick		
	Location	Aug. 31 Sep. 2, 5, 9, 13	Tokyo Bunka Kaikan, Large Hall	Sep. 10, 12, 14, 17	NHK Hall	
9 performances in total						

2004

<Wiener Staatsoper> Oct. 3 - 15	Director: Ioan Holender					
	Program	Don Giovanni 4 performances		Le Nozze di Figaro 3 performances		
	Conductor	Seiji Ozawa		Seiji Ozawa		
	Stage director	Franco Zeffirelli		Jean-Pierre Ponnelle		
	Location	Oct. 3, 6, 10, 15	Tokyo Bunka Kaikan	Oct. 8, 13, 14	NHK Hall	
7 performances in total						

Reference 1 “Fifty Years of Overseas Operas Invited to Japan”

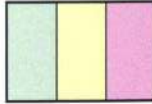
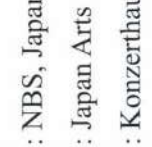



* “Teatro alla Scala (2)” => Signifies that Teatro alla Scala performed in two different cities in Japan. For the location categories and opera houses listed, please refer to “About the Chronological Table.” The names of the opera companies are basically those released by the respective promoters in Japan, but they may be shortened as appropriate in the compilation process.

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Periodization	Year	[Base Type] Performed in four or fewer cities (major opera houses, etc.)	[Itinerant Type] Performed in five or more cities (East European opera houses, etc.)	Festival/Chamber Opera/Others: Performed in four or fewer cities	
First Period: NHK Lirica Italiana	1956	—	—	1st Lirica Italiana (2)	
	1957	—	—	—	
	1958	—	—	—	
	1959	—	—	2nd Lirica Italiana (2)	
	1960	—	—	—	
	1961	L'Opéra National de Paris (2)	—	—	3rd Lirica Italiana (2)
	1962	—	—	—	—
	1963	Deutsche Oper Berlin (1)	—	—	4th Lirica Italiana (2)
	1964	—	—	—	—
	1965	—	—	—	Opera da Camera di Milano (1)
	1966	Deutsche Oper Berlin (1)	—	—	Slav Opera (2)
	1967	—	—	—	—
	1968	—	—	—	—
	1969	—	—	—	—
Transition Period	1970	Deutsche Oper Berlin (2) Bolshoi Theatre (2)	—	—	
	1971	—	—	—	
Second Period: Large-Scale Performances	1972	—	—	—	
	1973	—	—	—	
	1974	Bayerische Staatsoper (2)	—	—	5th Lirica Italiana (1)
	1975	The Metropolitan Opera (3)	—	—	Wagner Festival by the Ensemble of Bayreuth (1)
	1976	—	—	—	—
	1977	—	Deutsche Staatsoper Berlin (6)	Moscow Opera (5)	Piccolo Teatro Musicale della Città di Roma (2)
	1978	—	—	—	—
	1979	Royal Opera House (3)	Volkoper Wien (3)	Moscow Opera (5)	—
	1980	Wiener Staatsoper (3)	Deutsche Staatsoper Berlin (4)	—	—
	1981	Teatro alla Scala (3)	—	Sächsische Staatsoper Dresden (5)	—
	1982	—	—	Volkoper Wien (5)	—
	1983	—	Wiener Burgtheater (4)	Deutsche Staatsoper Berlin (6)	—
	1984	—	—	Staatsoper Hamburg (5)	—
	1985	—	—	Volkoper Wien (5)	—
Stable Period	1986	Wiener Staatsoper (4)	—	—	
	1987	Royal Opera House (3)	—	—	
	1988	Deutsche Oper Berlin (2)	—	—	—
	1989	The Metropolitan Opera (3)	—	—	—
	1990	Teatro alla Scala (3)	—	—	—
	1991	Bayerische Staatsoper (4)	—	—	—
	1992	Bolshoi Theatre (2)	Volkoper Wien (5)	—	Bayreuther Festspiel (1)
	1993	Wiener Staatsoper (1)	—	—	Arena di Verona (1)
	Transition Period	1994	Welsh National Opera (1)	Deutsche Staatsoper Berlin (5)	—
		1995	Komische Oper Berlin (4)	Salzburger Landes Theater (5)	—
		1996	—	Moscow Chamber Musical Theater (5)	—
		1997	Royal Opera House (3)	—	—
	Stable Period	1998	Bayerische Staatsoper (2)	—	—
		1999	The Metropolitan Opera (2)	—	—
2000		Teatro Comunale di Bologna (2)	—	—	
2001		Deutsche Oper Berlin (1)	—	—	
Transition Period	2002	Kirov Opera (Mariinsky) (2)	—	—	
	2003	Wiener Staatsoper (1)	Moscow Chamber Musical Theater (10)	—	
	2004	—	—	—	
	2005	—	—	—	

1995	Bolshoi Theatre (3)		National Theatre Prague (7)	
	Teatro alla Scala (1)		National Theatre in Brno (14)	
1996	Kirov Opera (Mariinsky) (3)	Houston Grand Opera (3)	Vienna / Budapest Operetta Theater (8)	
	Staatsoper Hamburg (2)		Leningrad Maly State (6)	
	Teatro del Maggio Musicale Fiorentino (2)		Hungarian State Budapest Operetta Theater (8)	
1997	The Metropolitan Opera (3)		Stadttheater Baden (17)	
	Deutsche Staatsoper Berlin (2)		Prague State Opera (12)	
			Stavovské divadlo (Theatre of the Estates) (10)	Hungarian State Budapest Operetta Theater (1)
1998	Deutsche Oper Berlin (2)	Komische Oper Berlin (2)	National Theatre in Brno (18)	
	Teatro Comunale di Bologna (3)		Moscow Chamber Musical Theater (5)	
			Slovak National Theater (12)	
1999			Prague State Opera (10)	Prague Chamber Opera (1)
			Hungarian State Budapest Operetta Theater (12)	
			Operettenbühne Wien (12)	
2000	Kirov Opera (Mariinsky) (3)	Opéra de Monte-Carlo (3)	Stadttheater Baden (18)	
	Teatro alla Scala (1)		Hungarian State Opera House (18)	
	Wiener Staatsoper (2)		Leningrad Maly State (10)	Aix-en-Provence (1)
2001	Teatro del Maggio Musicale Fiorentino (1)		Hungarian State Opera House (10)	Hungarian State Budapest Operetta Theater (1)
	The Metropolitan Opera (4)		Wiener Kammeroper (10)	
	Teatro La Fenice (2)		Volksooper Wien (6)	
2002	Bayerische Staatsoper (2)		Bucharest National Opera (12)	
			National Theatre in Brno (24)	
			Stadttheater Baden (18)	
2003	Deutsche Staatsoper Berlin (2)	Washington National Opera (2)	National Theatre Prague (10)	
	Teatro Comunale di Bologna (3)		Warsaw Chamber Opera (21)	
			Prague State Opera (14)	Nuovo Piccolo Teatro di Milano (1)
2004	Teatro alla Scala (1)	Teatro Lirico "Giuseppe Verdi" (2)	Hungarian State Budapest Operetta Theater (12)	Österfestspiele Salzburg (1)
	Kirov Opera (Mariinsky) (2)		Operettenbühne Wien (14)	
			Stadttheater Baden (18)	
2005			Moscow Chamber Musical Theater (5)	
			Hungarian State Opera House (18)	
			National Opera and Ballet Sofia (10)	
2006			Polish National Opera (11)	Festival Puccini (3)
			Stavovské divadlo (Theatre of the Estates) (13)	Opera Theatre of Saint Louis (1)
			National Theatre in Brno (18)	
2007			Sofia State Operetta Theater (16)	
			Stadttheater Baden (18)	
			Prague State Opera (18)	
2008			Anhaltisches Theater Dessau (11)	
			Leningrad Maly State (10)	
			Hungarian State Budapest Operetta Theater (6)	Teatro Lirico Sperimentale di Spoleto (4)
2009			Hungarian State Opera House (January: 11/October: 18)	Aix-en-Provence (1)
			Karlin Music Theatre (Prague) (8)	
			Stadttheater Baden (18)	
2010			National Opera and Ballet Sofia (9)	
			Warsaw Chamber Opera (24)	
			Polish National Opera (11)	Betty Nansen Teatret (1)
2011			Stavovské divadlo (Theatre of the Estates) (9)	Amadei Moscow Music Theatre (1)
			Moscow Chamber Musical Theater (6)	
			Teatro Massimo Bellini (9)	
2012			National Theatre in Brno (19)	
			J.K. Tyl Theatre – Plzeň (24)	
			Stadttheater Baden (18)	
2013			Theater Magdeburg (7)	
			Prague State Opera (16)	
			Leningrad Maly State (8)	

Third Period: From the Beginning of Itinerant-Type Performances to the Present

 : NBS, Japan Art Staff
 : Japan Arts
 : Konzerthaus Japan Co.
 : Nissay Theatre
 : NHK

About “Fifty Years of Overseas Operas Invited to Japan”

Asako Ishida

[Reference1]

Company names and number of locations

In this list, “Scala of Milan (2)” means that Teatro alla Scala performed at two different cities in Japan.

The names of the opera companies are mostly as specified by the respective promoters, but they have been modified as appropriate when compiling the list. The locations were counted by city (by ward in the case of Tokyo). Even within the same prefecture, for example, performances in one of Tokyo’s 23 wards and those in Musashino City, suburbs of Tokyo, or those in Yokohama City and those in Yokosuka City in Kanagawa Prefecture, or in Shizuoka City and Hamamatsu City in Shizuoka Prefecture, are treated differently, as it performed in two different areas. On the other hand, performances at different halls in the same city, for example, at Tokyo Bunka Kaikan (Taito Ward) and NHK Hall (Shibuya Ward), which are both within 23-ward area of Tokyo, or at Aichi Prefectural Art Theater (Nagoya City) and Nagoya Art Creation Center (Nagoya City), are treated as having taken place in the same location.

Classification as “Base type,” “Itinerant type,” or “Other”

Operas with performances conducted in four or fewer cities are designated “Base type” operas, while operas conducted in five or more cities are designated “Itinerant type” operas. The upper limit of performances by a “Base type” opera is set based on the assumption of performances in Tokyo, Kanagawa, Aichi, and Osaka, to distinguish them from “Itinerant type” of operas, which give a large number of performances while touring various cities throughout Japan during short-term stays.

In addition to the performances of overseas opera companies at large halls in the above major cities, the situation surrounding the openings of large-scale halls equipped with multiple stages have changed somewhat. For example, after the opening of Biwako Hall (Shiga Prefecture) in 1998, performances of overseas operas have also been given in Shiga Prefecture. However, no “Base type” overseas opera company has yet given a performance in all five prefectures (Tokyo, Kanagawa, Aichi, Shiga, and Osaka). At present, when “Base type” performances are given at a single city in the Kansai area, they are usually given at Biwako Hall. For example, in 1998, Teatro Comunale di Bologna performed in three cities: Tokyo, Kanagawa, and Shiga; Kirov Opera performed in 2000 in three cities in Tokyo, Kanagawa, and Shiga; the Metropolitan Opera in 2001 performed in four cities in Tokyo, Kanagawa, Aichi, and Shiga. There are some exceptions, however. L’Opéra de Monte Carlo, in 2000, performed in three cities, including Tokyo, Aichi, and Osaka, and the Kirov Opera, in 1996, performed in three cities as well: Tokyo, Toyama (at the opening of Aubade Hall in 1996), and Shizuoka (Actcity Hamamatsu, opened in 1994). “Base type” performances have a clear tendency to be held in Tokyo and Kanagawa.

As you can see, certain shifts are apparent in the locations chosen for “Base type” performances as compared with the period when overseas opera companies were first invited to Japan. It is still possible to continue classification based on the four-city standard, however. Also, the same opera houses may host

different types of opera performances in different years. For example, when the Budapest Operetta performs in four or fewer cities, it is categorized as “Other,” and when it performs in five or more cities, it is categorized as “Itinerant Type.” Classified in this way, the patterns of “Base Type” and “Itinerant Type” operas, determined by the number of performance locations, are more clearly distinguishable.

Performances included in the survey

The first period of the chronological table includes some performances by operatic organizations and groups, such as the NHK Lirica Italiana, taking into account the significance of the performance and its relevance to this open seminar. Also included are the performances produced by overseas opera houses, those of opera house choirs and orchestras invited to Japan, and the performances with the complete original casts of opera houses. Concerts and highlight performances are excluded.

Consequently, during and after the second period, performances of music-performing bodies, those of opera companies, and those of opera project are excluded. Some important performances, including those frequently performed, those performed by renowned opera houses, and those reputed as exhibiting high quality, may therefore be excluded.

(Ex.)

- | | |
|------------|---------------------------------------------------------------------------------------------------------------------|
| 1997 | <i>Carmen</i> by Orchestre de l’Opéra National de Lyon ⇒ Excluded because it was given in a concert style. |
| 1998, 2001 | The Purcell Quartet Opera Project ⇒ Excluded because it is not regarded as a performance by a complete opera house. |

Slide Materials for “Fifty Years of Overseas Operas Invited to Japan”

Asako Ishida

Reference 2: Data on the performances of opera houses invited to Japan in 1994

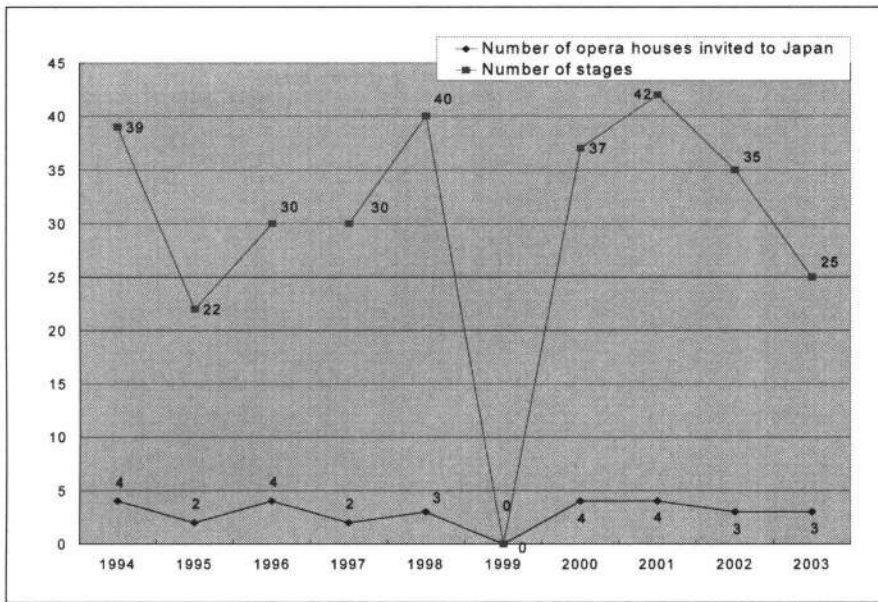
Category	Opera Houses/Organization	Number of Programs	Number of Stages	Location (figure indicating the number of stages)	Estimated Attendance (number of persons)
[Base Type] Major opera houses, etc.	Wiener Staatsoper	4	18	Tokyo 18	51,555
	Berlin Kormische Oper	2	8	Tokyo 6, Aichi 2	17,691
	Tatro dell'Opera di Roma	2	4	Aichi	10,000
	Deutsche Oper am Rhein	2	9	Tokyo 7, Aichi 2	21,121
	Subtotal	10	39	2 Prefectures	100,367
[Itinerant Type] Mainly East European opera houses	Moscow Chamber Musical Opera	*7 (8)	28	Ibaraki 2, Saitama 3, Tokyo 15, Kanagawa 2, Aichi 1, Osaka 1, Kagawa 1, Nagasaki 1, Miyazaki 1, Kagoshima 1	29,129
	Subtotal	*7 (8)	28	10 Prefectures	29,129
Total	5 Opera Houses	17 (8 Works)	67	10 Prefectures	129,496

* Performed 8 works in 7 combinations

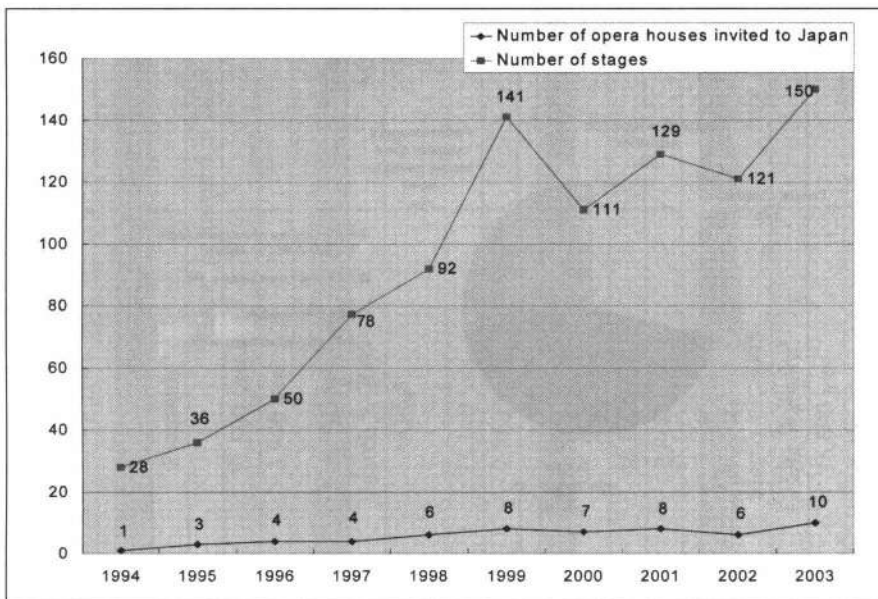
Reference 3 Data on the performances of opera houses invited to Japan in 2003

Category	Country	Organization	Program Performed	Composer	Number of Stages	Location (figure indicating the number of stages)	Estimated Attendance (number of persons)	
[Base Type] Major opera houses, etc.	Italy	Teatro Lirico Giuseppe Verdi	Lucia di Lammermoor	G. Donizetti	4	Tokyo (3), Shiga (1)	8,298	
			Tancredi	G. Rossini	3	Tokyo (2), Shiga	6,148	
		Teatro alla Scala	Macbeth	G. Verdi	5	Tokyo	11,515	
			Otello	G. Verdi	4	Tokyo	14,708	
			Eugene Onegin	P.I. Tchaikovsky	3	Tokyo (2), Kanagawa	7,116	
	Russia	Mariinsky Theatre	War and Peace (2000 Production)	S. Prokofiev	3	Tokyo	11,031	
			Boris Godunov	M.P. Musorgskii	3	Tokyo (3)	6,909	
	Subtotal	2 countries	3 opera houses	7 works	6 composers	25	3 prefectures	65,725
	[Itinerant Type] Mainly East European opera houses	Poland	Polish National Opera	Turandot	G. Puccini	11	Saitama, Tokyo (2), Kanagawa (2), Aichi, Osaka, Hyogo, Yamaguchi, Fukuoka, Nagasaki	21,287
		Russia	Moscow Chamber Musical Theater	Otello	G. Verdi	4	Tokyo, Osaka	10,992
Italy		Leningrad Maly State	Don Giovanni	W.A. Mozart	6	Saitama, Chiba, Shizuoka, Aichi, Niigata, Osaka	9,663	
			Carmen	G. Bizet	11	Saitama, Tokyo (4), Nagano, Niigata, Aichi, Osaka (2), Okayama	23,332	
Czech	Italy	Teatro Massimo Bellini	Norma	V. Bellini	5	Tokyo (3), Aichi, Shiga	11,257	
			La Bohème	G. Puccini	8	Saitama, Tokyo (3), Kanagawa, Shizuoka, Toyama, Osaka	18,082	
			Le Nozze di Figaro	W.A. Mozart	11	Miyagi, Saitama, Tokyo (4), Shizuoka, Aichi, Toyama, Shiga, Osaka	22,836	
			Aida	G. Verdi	21	Hokkaido, Miyagi, Fukushima, Tochigi, Saitama, Tokyo (4), Kanagawa (3), Yamaguchi, Nagano, Aichi, Mie, Osaka (2), Hiroshima, Nagasaki, Kumamoto	40,200	
			La traviata	G. Verdi	14	Tochigi, Saitama, Chiba, Tokyo, Kanagawa, Yamaguchi, Wakayama, Hyogo, Okayama, Yamaguchi, Nagasaki, Kumamoto	27,348	
	Czech	JK Tyl Theatre - Plzen	Madama Butterfly	G. Puccini	9	Miyagi, Fukushima, Ibaraki, Saitama, Chiba, Tokyo, Nagano, Niigata	16,344	
			The Bartered Bride	B. Smetana	5	Gunma, Tokyo, Aichi, Osaka	10,569	
			Tosca	G. Puccini	19	Gunma, Chiba, Tokyo (7), Kanagawa (2), Nagano, Shizuoka, Aichi, Osaka, Hyogo, Yamaguchi, Kumamoto, Kagoshima	35,829	
			die Fledermaus	J. Strauss II	18	Hokkaido (2), Aomori, Saitama (2), Chiba (2), Tokyo, Kanagawa, Shizuoka, Gifu, Aichi, Shiga, Kagawa, Tokushima, Yamaguchi, Miyazaki, Kagoshima	28,122	
			Aida	G. Verdi	8	Tokyo (2), Niigata, Toyama, Ishikawa, Osaka, Okayama, Fukuoka	16,762	
Subtotal	6 countries	10 opera houses	13 works	7 composers	150	34 prefectures	292,623	
Others	Denmark	Betty Nansen Teatret	Woyzeck	T. Waits/K. Brennan	8	Tokyo	12,016	
	Russia	Amadei Moscow Music Theatre	Bastien and Bastienne	W.A. Mozart	2	Tokyo	940	
	Subtotal	2 countries	2 opera houses	Mavra	I.F. Stravinsky	2	Tokyo	940
3 works				3 (4) composers	12	1 prefecture	13,896	
Total	7 countries	15 opera houses	23 works in total	16 (17) composers	187	34 prefectures	372,244	

Reference 4 [Base Type] Number of major opera houses invited to Japan and the number of stages they performed

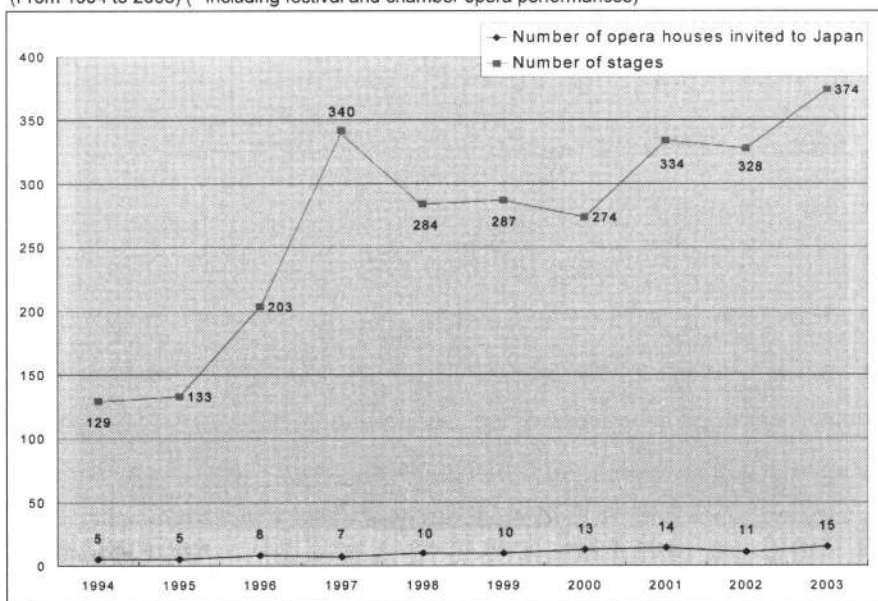


Reference 5 [Itinerant Type] Number of opera houses invited to Japan primarily from East Europe and the number of stages they performed



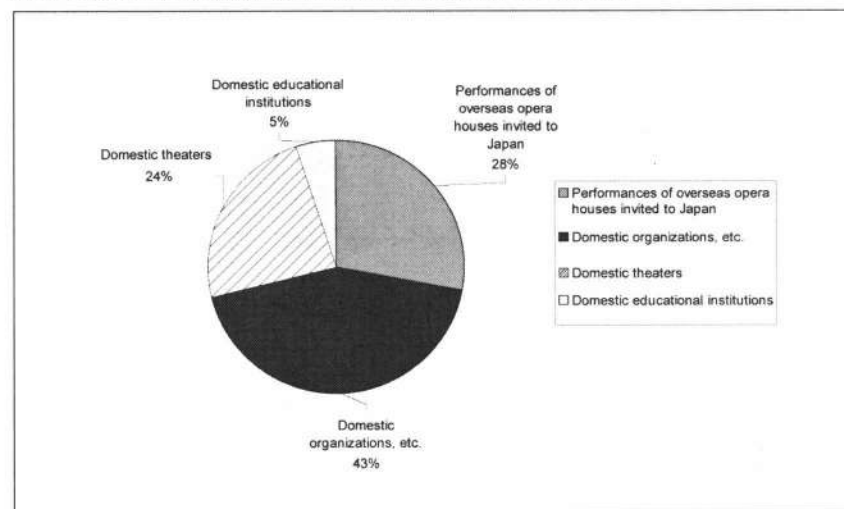
Reference 6 [Base Type] [Itinerant Type] [Others] Estimated Attendance for Performances by Invited Opera Houses

(From 1994 to 2003) (* Including festival and chamber opera performances)



Reference 7 Ratios of Performances by Promoter (2003): Refer to the data in "Japan Opera Yearbook 2003"

Ratios of performances (large-scale halls with more than 756 seats, 2003)



Comparative Table of Admissions at Overseas Opera Houses

Teatro alla Scala		Opera de National de Paris	
From December 10, 2004	Student discount	December 6, 2004	May 19, 2005
	'Europa Riconosciuta' by Salieri	'Hercules'	'Aus Einem Totenhaus'
Maximum price	27,950 yen	19,500 yen	16,900 yen
Minimum price	1,950 yen	910 yen	650 yen
Teatro Comunale di Firenze		Teatro Comunale di Bologna	
Premium	Regular	June 9, 2005	
	'Tosca' performed in 2005	'Macbeth'	
Maximum price	32,500 yen	11,700 yen	10,634 yen
Minimum price	3,900 yen	2,600 yen	3,272 yen
Wiener Staatsoper		Wiener Volksoper	
March 5, 2005	March 25, 2005	March 5, 2005	March 4, 2005
'Aida'	'Wiener Blut'	'Rigoletto'	'Die Entführung aus dem Serail (The Abduction from the Seraglio)'
Maximum price	23,140 yen	8,450 yen	12,610 yen
Minimum price	2,860 yen	195 yen	1,040 yen
Salzburg Festival		Bayreuth Wagner Festival	
2005	2004		
Maximum price	46,800 yen	25,025 yen	
Minimum price	2,860 yen	3,380 yen	
British Royal Opera		Metropolitan Opera House (2004-2005 Season)	
March 12, 2005	July 10, 2005 <matinee>	April 21, 2005 <premium>	Weekday after April 26
'Die Walküre'	'Otello'	'Faust'	'Faust'
Maximum price	35,000 yen	26,250 yen	17,750 yen
Minimum price	1,400 yen	1,400 yen	2,730 yen
New National Theatre, Tokyo			
May 28, 2005	February 25, 2005		
'Fidelio'	'Osan' by Mayako Kubo		
Maximum price	21,000 yen		
Minimum price	1,500 yen		

* Note: The above figures are converted at the following rates.

Euro: 130 yen

Pound: 200 yen

Dollar: 105 yen

Profiles of Panelists

Profile

Keisuke Suzuki

Stage director

Mr. Suzuki graduated from Faculty of Economics, Keio University, during which he studied opera stage direction and dance choreography.

In 1963, he joined the Nissay Theatre and participated in the opening of the Theatre as the stage manager for Deutsche Oper Berlin.

In 1966, he debuted as a stage director for the Japan premiere of *L'Incoronazione di Poppea* by Monteverdi. Subsequently he directed the Japan premiere of Handel's *Julius Caesar*, as well as *Orfeo ed Euridice* and *Le Nozze di Figaro* at the Nissay Theatre.

In 1969, he joined the production department of Deutsche Oper Berlin, assisting the Intendant, Gustav Rudolph Zellner, as well as B. Barlock, Oscar Frits Siu, etc.

After returning to Japan, he was affiliated with Nikikai to direct Offenbach's *Les Contes d'Hoffmann*, followed by all the major works of Mozart, the Japan premiere of Wagner's *Valkyrie*, *Tannhäuser*, and *Der fliegende Holländer*, as well as many classical and modern opera works. In particular, *Valkyrie*, which was produced for the commemorative performance of the 20th anniversary of the establishment of Nikikai, *Der fliegende Holländer* in 1973, *Die Zauberflöte* in 1979 (co-produced with Sawallisch), and *Fidelio* in 1981 were greatly admired as sublime performances.

For the works of Japanese composers, he has directed highly acclaimed performances of *Yuzuru* by Ikuma Dan and the Japanese premiere of Teizo Matsumura's *The Silence*. He served as the artistic director of the Nissay Theatre from 1993 to 1997. Currently a freelancer, he directed the Japanese premiere series of Verdi at Biwako Hall and has directed a wide variety of both classical and modern opera works. Currently he is the president of Opera Studio Amadeus.

- 1975: The 16th Mainichi Art Award (*Orfeo ed Euridice*)
- 1984: The 15th Suntory Music Award (4 major opera works of Mozart)
- 1992: The 20th Giraud Opera Prize (6 major opera works of Mozart)
- 2001: The 51st Minister of Education Award for Fine Arts
- 2002: Medal with Purple Ribbon

(2005)

Profile

Kyoichi Kuroda

Music Critic

Born in 1938, Mr. Kuroda began contributing articles to magazines and newspapers while studying at Waseda University. His subsequent writing career has included numerous contributions to not only music journals but also general periodicals. He has also worked as a music commentator for FM and AM radio as well as TV programs. Currently, his diverse field of work includes productions at Bunkamura Orchard Hall.

He is devoted to activities to expand the ranks of classical music fans, and his insights are broadly supported and trusted. Major literary works include *An Invitation to Opera* (Asahi Bunko), *Introduction to Classical Music* (Kodansha Gendai Shinsho) *Notes on Opera* (Tokyo Shoseki) *Music Flowing Like Water* (Shinchosha), *Music of My Own* (Shufunotomo), and *My Journey to Opera* (JTB).

(2005)

Profile

Miyoko Goto

In 1953, Ms. Goto graduated from Ochanomizu University and joined NHK. As an NHK announcer, she was involved in a wide variety of programs from entertainment to educational/cultural programs, as well as news programs.

Her major tasks included music programs, such as live broadcasts of opera and orchestras invited to Japan, including the NHK Lirica Italiana series, comprised of eight visits from 1956 through 1976, and New Year Opera Concerts, as well as “Kibo Ongakukai” (“Concert of Hope”) and “Rittai Ongakudo” (stereo music program on two radio channels). She emceed the “Opera Hour” program for over twenty years, until her retirement. Her voice is still remembered and associated with opera by many music fans.

She has also been involved with live broadcasts of various stage performances, and specialized in family medical programs such as “Health Today,” “Family Medicine,” and “Ryoyo-no-jikan” (program for tuberculosis patients).

For 35 years, until her retirement, she dedicated herself to her job as an announcer. After retirement, she worked as a freelance announcer and emcee for music festivals, ceremonies, and performances of traditional Japanese music.

She has lectured at the Taisho University and taught at Tokushima Bunri University as a professor. Currently, she is a phonetics lecturer at the Musashino Academia Musicae.

(2005)

Profile

Eikazu Ouchi

- 1947: Born in Kanagawa Prefecture
- 1971: Graduated from School of Law, Meiji University
- 1972: Joined Nihon Dempa News Co., Ltd., the predecessor of Japan Arts Corporation.
- 1976: A division of Nihon Dempa News was separated as an independent entity, Japan Arts Corporation, to which he was transferred and later held the positions of General Manager of the General Affairs Department and Managing Director. Currently serves as the Director and Vice President of Japan Arts Corporation.

(2005)

Profile

Masayuki Kobayashi

In 1973, Mr. Kobayashi graduated from the Faculty of Social Science and Humanities, Tokyo Metropolitan University. He then joined JTB Corporation, where he planned various overseas travel projects and marketing operations as a member of the overseas tour department of Toranomom Branch and elsewhere. In 1979, he left JTB and started out as a freelancer, first arranging a lecture series by professors at Universität für Musik und darstellende Kunst Wien held in Vienna, Tokyo, Osaka, and other cities. In 1986, he established Konzerthaus Japan and assumed the position as the representative director, and started business operations including extensive invitations to overseas artists to come to Japan. In October 1996, he managed performances with the complete original casts of the Prague National Theatre's *Die Zauberflöte*. Subsequently, he promoted 22 performances with the complete original casts over the past eight years, presenting more than 370 opera performances in total.

(2005)

Profile

Isao Hirowatari

1940: Born in Fukuoka City.

1959: Graduated from Shuyukan Senior High School.

1964: Graduated from the Theater and Film Arts Major, School of Letters, Arts and Sciences I, Waseda University. Studied under Masakatsu Gunji.

In 1964, after graduating from Waseda University, Prof. Hirowatari joined the drama department of Toho. He studied at the University of Hawaii for one year, 1965-1966. After returning to Japan, he worked as an assistant director for Kazuo Kikuta and a stage director, and was involved in musical performances around the time of the opening of the Teigeki (1966), such as *Man of La Mancha*, *Oliver*, *Scarlet*, *Fantastic*, etc. He also participated in many kabuki performances, including the inaugural performances at the Teigeki (opened after its refurbishment) and the National Theatre. As director and refurbishment department member (creator of Kyogen) of Toho Gekidan, led by Hakuoh Matsumoto, he deepened his knowledge of kabuki. He also participated in the Tokyo performances of the Takarazuka Revue as a stage director.

On the occasion of the performance of American Ballet Theater, which was invited to Japan in 1970, he transferred to Japan Art Staff. As a producer with the Japan Performing Arts Foundation (NBS) and the Tokyo Ballet under it, he was involved in both production and technical aspects, as producer and technical director, for performances with the complete original casts of major overseas opera houses and ballet companies, such as Bayerische Staatsoper, Royal Opera Covent Garden, Wiener Staatsoper, Teatre alla Scala, Deutsche Oper Berlin, Metropolitan Opera, Staatsoper Berlin, Teatro Comunale di Firenze, the ballet company of Opéra de National de Paris, Royal Ballet Covent Garden, Danish Royal Ballet, Maurice Béjart/Ballet du XX eme Siecle, Bolshoi Ballet, etc., and led them to great successes. He developed mutually beneficial relationships with world renowned artists and staff members over a long period of time, including conductors such as Bernstein, Kleiber, Muti, Mehta, and Barenboim, stage directors like Zeffirelli and Friedrich, and choreographers Béjart, Neumeier, Kylián, as well as a pantomime artist, Marcel Marceau. He is reputed among the Japanese staff to be very well-informed about major overseas opera houses and ballet companies of the world. In 2002, he retired from the NBS.

2003 -: Chief Professor of the Department of Music and Arts Management, Showa University of Music

2004 -: Lecturer at the Tokyo National University of Fine Arts and Music

2000: Awarded the title Chevalier de l'Ordre des Arts et des Lettres by the government of the French Republic.

(2005)

Profile

Yoshio Miyama

1978: Completed his Doctoral Course at the Graduate School of Letters, Keio University
(musicology major)

1974-1976: Studied in a Doctoral Course at Université de Paris IV

Field of study: European music history from the Renaissance to the Baroque period; various performing arts connected to music; arts management.

[Edited Works and Translations]

Masterpieces in Music History (Shunjusha Publishing Company, 1981)

Songs of Towns; Sounds of Castles - Renaissance Music Folklore (Ongaku no tomo sha corp., 1985)

Compilation of Renaissance secular of Choral music (Revised) (Ongaku no tomo sha corp., 1985)

Fauré: Oeuvres complètes pour piano (édition et révision) (co-translation) (five volumes, Shunjusha Publishing Company, 1986-2006)

Heriot, *The Castrati in Opera* (co-translation, Kokushokankokai, 1995)

Kolneder, *Geschichte der Musik* (co-translation, ZEN-ON Music Company, 1978)

Curtis Price, *The Early Baroque Era-From the late 16th century to the 1660s* (co-translation, Ongaku no tomo sha corp., 1996)

James McKinnon, *Chronological Table of European Music* (co-translation, Ongaku no tomo sha corp., 1997)

[Articles]

“Vers musurés in the 17th Century” <*Journal of Japanese Musicological Society*, 1979>

“Recherche d’Iconographie musicale au Japon” <*Fontes Artis Musicae*, 1988>

“Art Support and Roles of Universities” <*Toshimondai*, Vol. 83, 1992>

“How to Assist Local Cultural Promotion Measures” <*Bulletin*, Vol.4, Matsuo Foundation, 1995>

“Art Management and Human Resource Development” <*Social Education*, Vol. 53-7, 1998>

(2005)

Profile

Asako Ishida

After graduation from Faculty of Music, Tokyo National University of Fine Arts and Music, Ms. Ishida joined a Japanese subsidiary of Schott Musik International, a German Music Publisher.

She graduated from the Graduate School of Music, Faculty of Music, Tokyo National University of Fine Arts and Music.

She then became a Temporary Researcher at Opera Research Center, Showa University of Music, and subsequently, Lecturer at Showa University of Music.

She is an editorial member of *Japan Opera Yearbook*, published by the Federation of Japan Operatic Organizations

[Articles]

“An Observation of Local Cultural Promotion Policies as Viewed through Opera Performances”

“Challenges in Opera Productions Detected in Japanese Theater Management” (joint article)

“Development of Effective Marketing Techniques for Potential Performing Art Audience in Kitakyushu Area” (joint article)

“An Observation of Audience Formats in Opera Performances in Japan—Media and Opera Audiences”

“Japanese Opera Works—Observations on the Creative History and Future Development”

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