

**Open Seminar & Symposium
Current Situation and Future Issues
for Opera Production in Japan**

Report of Discussions

Date: March 6, 2002 (Thursday)

Time: 14:00 ~ 17:00

Venue: Tsuda Hall, Tokyo

Opening Speech: Kiyoshi Igarashi, President of Showa University of Music

Keynote Speech: Reiko Sekine, Music Critic

Panel Discussion:

Moderator: Yoshio Miyama, Professor of Keio University

Question & Answer

Panelists:

Masashi Nitta, General Manager of Programming/Administration Department,
Orchard Hall

Keiko Manabe, Chief Producer, Suntory Hall

Shoji Yokose, Executive Director, the New National Theatre Tokyo Foundation

Kingo Nakayama, Managing Director/Secretary General, Nikikai Opera Foundation

Shinji Inoue, Executive Producer, Nissay Theatre

Kyosuke Shimoyagawa, Managing Director, the Japan Opera Foundation

Emi Uehara, Deputy Executive Director, the Biwako Hall

Open Research Center Development Project

During the past five years, Showa College of Music Institute of Opera has been involved in the activity, supported by the Ministry of Education and Science, on the theme of 'Open Research Center Development Project'. This scheme is aimed at studying the effective measures for promoting art and culture related to opera, opera theaters and opera companies in Japan, based on survey and analysis on the situation of opera houses abroad.

Research operated in 2001

During the 2001 fiscal year, the Institute has conducted preparatory study on major opera houses in overseas , as well as fundamental survey in Japan on the theme of 'Present situation and future plan for management of public halls and theaters'

Objective of Open Seminar.

In preparation for the official start of the research next year, this will be the opportunity for the people who are involved with opera companies and the related organizations to discuss with public attendants and to share basic understanding of problems and goals that surround the opera production in Japan. The Open Research Center will pursue its activity based on what is going to be discussed in this open seminar today.

List of persons involved with Research Project

Kiyoshi Igarashi	President, Showa College of Music, Managing Director, Japan Opera Foundation President, Showa College of Music Institute of Opera
Masashi Ito	Lecturer, Showa College of Music, Lecturer, Waseda University
Hiroshi Ohga	Professor of Honour, Showa College of Music, Director of Nihon Opera Kyokai
William Gillespie	Dean, West Australia Academy of Stage Art
Mari Kobayashi	Instructor, Shizuoka College of Culture and Art
Kyosuke Shimoyagawa	Full-time Director at Japan Opera Foundation
Anne Smith	Dean, Golden Gate University
Kyoko Takenami	Instructor, Showa College of Music
Yoshiyuki Nagatake	Professor, Showa College of Music
Kingo Nakayama	Director and Secretary, Nikikai Opera Foundation
Akira Neki	Professor, Nagaoka University of Technology and Science
Yoshio Miyama	Professor, Keio University
Michihiro Watanabe	Professor, Showa College of Music

Current Situation and Future Issues for Opera Production in Japan

Opening Speech

Kiyoshi Igarashi

[Emcee]

Ladies and gentlemen, welcome to the open seminar for the purpose of the Open Research Center Development Project, supported by the Ministry of Education, Culture, Sports, Science and Technology. Before we begin the seminar, we have some important information from the secretary's office. You have a questionnaire in the envelop you received at the entrance. We are planning to have a question and answer session after the panel discussion, and if you have any questions, we would like you to write them in advance on that form and give it to a staff member during the intermission. Thank you.

Now, we will start the open seminar.

First, Mr. Kiyoshi Igarashi, President of Showa University of Music, and also of Showa University of Music, Opera Research Center, will present an opening speech.

[Igarashi]

Ladies and Gentlemen. On behalf of the organizer of this open seminar, I would like to welcome you and thank you for attending this open seminar entitled Current Situation and Future Issues for Opera Production in Japan. It has been organized by Showa University of Music, Opera Research Center, as a part of the activity within the Open Research Center Development Project through a special subsidy offered by the Ministry of Education, Culture, Sports, Science and Technology. The objective of this project is to seek for appropriate measures for promoting culture and arts policy centered around theaters, arts organizations and opera companies in Japan, by survey, comparison and analysis of major opera houses abroad.

In the first year of this activity, we carried out fundamental research on the situation overseas as preparation for the research titled the Current Situation and Future Issues of Management of Halls and Theaters in Japan. It is our great pleasure to invite you, as representatives from major organizations and opera producers, to this discussion on the main theme of this project. We would like to share an understanding of the situation surrounding opera production in Japan. I am looking very much forward to the panel discussion, with the expectation that it will show us directions in which our research activities should go.

I believe that Ms. Reiko Sekine will talk about the situation in detail in her keynote speech. As I recall, Japanese opera production depended greatly on the voluntary activities of the vocalists of the Fujiwara Opera and Nikikai Opera Foundation in the pre-war and post-war periods.

In 1963, the Nissay Theatre opened, and the Deutsche Oper Berlin gave a performance as part of the celebration at its grand opening. It was a historic inauguration of

opera production by the theater's own planning. In the 1980s and 90s, there was booming construction of big and small halls throughout the country, and among them, the Suntory Hall and Bunkamura are known for their active involvement in opera production.

In addition, the New National Theatre, Tokyo was finally completed after more than thirty years of argument. The establishment of this new site has resulted in a drastic change in the situation of Japanese opera production, together with major opera organizations such as the Fujiwara Opera and Nikikai Opera Foundation, it realizes opera performances by Japanese, taking their model from Europe. What is unique about this theater is that it accepts orchestras from outside. Besides this national theater, there are other regions where they have excellent facilities, as well as excellent opera performances, regardless of the size of the hall. One of the most noteworthy examples is the Biwako Hall.

I believe this is a rare opportunity where representative opera producers from major theaters and companies can gather to have a discussion in public. It is truly an epochal event and I feel a new era of the world of opera coming upon us.

As you are aware, the performance of opera requires a great amount of energy and money. For this reason, it is indispensable to have considerable audience support, as well as a considerable amount of financial support. In other words, opera production is closely related to public interests and benefits.

In this respect, this open seminar is expected to serve as the commencement of discussion on opera production in Japan from a comprehensive point of view. I hope that it will be a valuable opportunity for everyone who is interested in this subject, and I look forward to your positive involvement in the discussion.

I would like to take this opportunity to ask all the panelists, who are sparing their precious time for this open seminar, as well as the people from different organizations, for your continued cooperation and enthusiasm for this project, which will be conducted for the next five years.

Thank you very much.

Keynote Speech

Current Situation and Future Issues for Opera Production in Japan

[Emcee] I would like to invite Ms. Reiko Sekine on to the stage to make the keynote speech for today's open seminar. Ms. Sekine is the assistant researcher at the Showa University of Music's Opera Research Center. Please refer to the resume in the materials you have at hand. Now, ladies and gentlemen, Ms. Sekine.

[Ms. Sekine] Thank you. Hello, everyone. I am very pleased to meet here today with so many people who are enthusiastic about opera. I know that the professionals on stage to participate in the panel discussion, as well as you in the audience, are willing to talk and hear about opera for hours. So I would like to make my speech simple and short so that we can start the panel discussion as soon as possible.

Opera production in Japan during the past 10 to 15 years has been diverse and shown very interesting development. In order to clarify just how diversely it has been developing, it is necessary to review its history. So I would like to discuss briefly the ways in which opera has progressed in Japan.

Please open to the first page of the materials, and you will find an abbreviated chronological table. I tried hard to make this simple enough for you to understand at a glance, but having so much to put in, I could not. Please be patient with the need to look at such a large number of pages. I will talk about the history of opera in Japan with reference to this table.

Let me begin with the question of when musical plays in the Western style were first performed in Japan. In the Meiji Era, there was a place in Yokohama where hundreds of foreigners were living. There is a record which says that those foreigners performed operettas, rather like variety shows, for their own entertainment. The first performance we can find is one in the year Meiji 3, or 1870, of an operetta called "Cox and Box." As a matter of fact, however, prior to this, some Dutch people living on Dejima Island in Nagasaki performed musical plays in the Edo Era. However, because research has not been able to uncover the actual details of these performances and because they have no connection to later history, this is not generally considered as the first opera performance in Japan.

To entertain the foreigners living in Yokohama, there were touring operetta companies which came to Japan, and they are the real pioneer of Western opera in Japan. The very first opera company from overseas was the L'Aunay-Cephas Buffo Opera Company in 1876. Thereafter, a growing number of companies came to Japan, first every other year, then every year, then even more frequently. They visited Yokohama first, and then Kobe, and later Tokyo became the site of this new entertainment. This expansion created a larger audience, and soon the Japanese people could go to see the performances.

As the Japanese become more interested in this Western style of musical drama, they also became interested in performing themselves. The first complete performance of an opera was in 1903, still in the Meiji era. It was “Orpheus,” played by Tamaki Miura and other vocalists. Because Ms. Miura was still a student at the time, she performed on stage under another name, Ms. Shibata. This opera is the same as “Orpheus and Eurydice,” composed by Gluck, but as it was performed by the German edition, it was titled “Orpheus” in the German language. This performance, I think, is truly significant as the first performance of an entire opera on stage, and also as the first performance which received private support. Without a certain person who offered money, the performance, which cost about four million yen, would not have been realized.

Aside from the development of these types of activities, the Opera Division was formed in the Royal Theatre in 1911. This was later renamed the Western Music Division, and was the first Japanese commercial enterprise of a theatrical performance. This organization had a contracted orchestra of its own, and also contracted with Ms. Tamaki Shibata. Later, it organized an institute to develop young, potential artists and invited instructors from overseas. This was a first step towards creating a true means of opera production, however, it was probably undertaken too soon considering the development of the country and the cultural awareness of the people, and it lasted for only five years.

Because the opera theater was closed after five years, the singers lost their jobs, so in order to provide them with a place to sing, the Royal Hall and Asakusa Opera were organized. Prior to these opera houses, the Takarazuka Girls Revue opened in 1914. It staged operettas at first, but shifted to revues and musicals later, and continues in this style today.

The Royal Hall was organized by Mr. Roacy, who had been invited to Japan by the Royal Theater as an instructor. As the opera division was closed immediately after his arrival, he started his own theater. However, due to financial problems, it did not last more than a year.

The Asakusa Opera enjoyed popularity, giving performances by combining new and old elements, in a popular style. But again, it was successful only for two years or so. Following these unsuccessful attempts, opera production became less and less active, and in 1925, it was almost dead after about nine years of existence.

Under these circumstances, the Royal Theater, having closed its own opera division, decided to invite a foreign opera company to Japan. This was the Russian Opera Company, which made a performance tour in 1919, and gave the first complete opera performance in Japan, as previous performances by foreign opera groups were only operettas. This company visited Japan several times after this first performance. According to available records, a number of other opera companies also visited Japan, so it seems that this period saw many performances by different groups. It was a more

active time than is generally known.

Among these visiting companies was the San Carlo Opera Company in 1933. It gave what was to be the last performance of a foreign opera before the war, and for twenty-three years after that, no other opera companies visited Japan.

Whereas opera performances by overseas companies were interrupted, the Fujiwara Opera Company began to take an active initiative in the world of Japanese opera. There were other groups also, but among those which continue their activities until today, the Fujiwara is the oldest. They started in 1934, when the world was in the middle of a war which was getting wider and severer. By the time World War II ended in 1945, the situation of music in Japan had changed dramatically in every sense.

During the post-war period, the Kansai Opera was founded in 1949, followed by Nikikai in 1952. These two companies took the initiative in introducing opera production in the new decade. There were also other smaller companies, such as the Nagato-Miho Opera Company, and the Kokumin (Peoples') Opera Association. In reality, Nikikai started with only four persons. But there were a growing number of vocalists involved, who from then until the present day have taken the initiative in the diffusion of opera in Japan, playing a significant role shared with the Fujiwara Opera.

As for the operas from overseas, *Lyrice Italiana*, the Italian Opera, made the first postwar tour to Japan in 1956. There had been no performance of foreign opera for twenty-three years, meaning that there was a gap of one generation; those who were born in the Meiji Era were well acquainted with opera, whereas those born in the Taisho and Showa eras never had the chance to know true, high-quality opera.

In 1958, the Committee on Studying Opera for Education, the predecessor of the Nihon Opera Kyokai was established. The Tokyo Bunka Kaikan or Tokyo Culture Hall, opened in 1961, and the Nissay Theatre followed two years later. This was the first commercial activity related to staging art after the World War II. For several years, the Nissay Theatre was the only organization that operated commercial stage artistic enterprises, but in 1967, the Oita Citizen's Opera Society was established, opening the door to regional expansion of opera production activity.

In the following year, the Agency for Cultural Affairs was established, under which public support of opera became a fundamental strategy. In fact, this type of public support has been of crucial significance in opera growth. It had been provided before the Agency for Cultural Affairs was established, by the Ministry of Education under the aegis of Ministry of Education opera, but was far from sufficient in terms of amount and regularity. In conjunction with the formation of the Agency, the Tokyo Metropolitan Government began a regular opera season in 1969. This was a series of opera performances by companies active in the Tokyo area with financial support from the Metropolitan Government. This activity continues today under the name Tokyo Citizens' Art Festival.

Following Tokyo's lead, Fujisawa City in Kanagawa Prefecture sponsored an opera performance in 1973, as the first showcase of opera production supported by a regional government body. Since then, this type of opera activity has expanded to every corner of the country.

In the 1970s, there was not very much happening as far as opera production was concerned. But since the 1980s, remarkable activities have followed one after another. In 1982, Amagasaki City in Hyogo Prefecture opened Archaic Hall, which I consider was a major step forward in the providing of facilities. It showed the way to supporting the activity by providing not only the stage for the performance, but also the rooms, stage and equipment for rehearsals as well. Opera companies, which always worry about finding a place for rehearsals, earnestly welcomed this type of assistance.

In 1986, the Suntory Hall opened in Tokyo, followed by Orchard Hall in 1989. That year also saw the Osaka College of Music open the College Opera House. Three significant commercial enterprises related to theater performance in three years.

The Japan Arts Council was founded in 1990, which has brought wider public support to the field of opera. In the same year, the Kigyo Mecenat Kyogikai, or Association for Corporate Support of the Arts, was organized to enable even wider public support. Another important organization is the Advisory Committee of Foundations to Assist Arts and Culture organized in 1988. 23 organizations belong to this association, having relations with various enterprises, such as the Mitsubishi Trust and Banking Corporation and the Gotoh Memorial Foundation.

In 1992, the Aichi Prefectural Art Theater made a sensational opening. It was the very first multipurpose art theater in Japan, and stimulated the establishment of six other theaters of this kind. The inauguration of the Hiroshima Opera Renaissance leads unique opera production sponsored by local government.

The New National Theatre, Tokyo was opened in 1997, and national theatrical opera production has begun. The opening of the Biwako Hall in the following year completes this history up to the present day.

In sum, the history of opera in Japan extends back about 130 years. It is often said that Japan has no tradition of opera production, but we do have 130 years of history, and for at least 100 years the Japanese people have been supporting opera. I believe that we should be proud of this fact.

Please turn to the page where you see the characteristics of each style of production. It is categorized into production by opera companies and by enterprises. The latter is divided into public enterprises and commercial enterprises.

Let me first discuss production by the opera companies themselves. This refers to opera production handled mostly through the voluntary involvement of the vocalists themselves. The Fujiwara Opera and the Nihon Opera Kyokai belong to the Japan Opera Foundation, and there are six companies which belong to the Nikikai group.

There are also the Kansai Opera and other smaller ones, some of which may have disappeared after only one performance. Altogether, there could be a surprising number of organizations in addition to the 120 listed in the material. In short, the enthusiasm of the vocalists themselves has been the basis for opera production in Japan for more than one hundred years. In fact about 50% of opera performances are given by these companies. You may consider this as being “only” 50%, but the other 50% depends on foreign operas, and one fourth of all performances are given by enterprises, academies and institutes.

One of the characteristics of the activities by opera companies is the financial problem. A huge amount of money is needed to carry out regular performances at a professional level. Thanks to the Agency for Cultural Affairs’ financial support, these companies are able to continue performances, but they generally face very difficult management conditions. Their advantage is the active involvement of the musicians in realizing their ideas and opinions.

Now let’s turn to opera production by public enterprises. These are productions sponsored by the national and regional governments, for example by the New National Theatre, Biwako Hall, the Kanagawa Arts Foundation, the Hiroshima Committee for the Promotion of Opera, the Fujisawa Citizen’s Opera and others. This type of production began around 1980 and spread to local areas throughout the country, until the movement was firmly established in the 1990s. So the history of the movement is only about twenty years. As this is the opera production supported by the public, in one sense, it is a return of taxes paid by citizens. Because of this fact, the activities must take regional priorities into consideration. Also, the audience, that is the citizens, may be involved in the planning. This is a very important element, because some people may think the tax they pay should not be spent for something like opera production. Therefore, in order to promote opera widely to the general public, more of these types of enterprises should be created.

Next we come to commercial enterprises, meaning opera production by commercial theaters and concert halls, such as Nissay Theatre, Orchard Hall, the Suntory Hall, the Osaka College of Music, the College Opera House, and many others. Nissay Theatre started quite early, but others became active in the latter half of the 1980s. These halls are supported by commercial capital, so it can be said that their activities are based on the return of profit. At first, I didn’t understand why commercial firms would use their profits for opera production. But as I noted in the materials before you, they “consider it indispensable to return profits to society in order to help the company be sound and successful.” This was the message of Mr. Gen Hirose, past president of Nissay Theatre, and I was truly persuaded by his words. I began to think that the opera companies have to be more brave in proposing what they want to do, instead of always feeling grateful for the generosity of companies, because in reality, they are doing

good for the companies.

The productions are therefore closely related to the policy, image and accomplishments of the sponsoring firms. In other words, the image of the theater affects the image of the supporting organizations. On the other hand, it means that the theaters can be more easily promoted.

In addition to those that I have discussed, there are enterprises without specific facilities for performances, for example, the Saito Kinen Festival Matsumoto. Also in some cases, the managers of music production take the initiative for performances. And finally, there are performances for educational purposes, for research, and of course those by visiting foreign opera companies.

Summing up, it can be said that opera production in Japan is now in a transitional period. Our opera has developed in a completely different way from that of Europe, where theaters have always been the foundation. It is a way of development unique to this country.

Since the theaters began playing a more active role, production itself has become more important in the overall enterprise. There are diverse elements involved in each production, not simply the organizations, but also support from public and commercial sources. The New National Theatre, Tokyo, for example, accepts commercial aid, although the theater itself is a public facility. So we are required to take the balance into consideration.

In this sense, musicians may find it difficult to cope with this transitional environment. Before, they could spend as much money and energy as they wished to meet their own challenges, but as the theaters become more closely involved with production, the musicians can be independent as professional musicians. This may indeed be the right direction, yet we must admit that the musicians are in a delicate situation.

As No. 5, I have listed “the audience,” which has drawn attention along with the development of opera production by public enterprises. We are obliged to pay attention to the amount of the audience. There is also growing demand from amateurs for participation in opera production. Furthermore, volunteer activities relating to the promotion of opera are becoming more important.

It is vital for us to share our problems, while pursuing and maintaining the characteristics of each production, and we need the opportunity to exchange our views on this important subject.

This is how I understand the situation of opera production in Japan, and I thank you for your kind attention.

[Emcee] Thank you Ms. Sekine.

Now we would like to have 10 minutes of intermission before we begin the panel discussion. Thank you .

Panel Discussion on

Current Situation and Future Issues for Opera Production in Japan

Date: March 6, 2002

Venue: Tsuda Hall, Tokyo

[Emcee]

Ladies and gentlemen, we will now begin the panel discussion.

Please refer to the materials which you have at hand.

First of all, let me introduce the panelists.

Mr. Masashi Nitta, Director, Planning and Promotion Department of Bunkamura

Ms. Keiko Manabe, Chief Producer of the Suntory Hall

Mr. Shoji Yokose, Executive Director of New National Theatre Foundation

Mr. Kingo Nakayama, Managing Director of Niki Kai Opera Foundation

Mr. Shinji Inoue, Executive Producer of Nissay Theatre

Mr. Kyosuke Shimoyagawa, Managing Director of the Japan Opera Foundation

Ms. Emi Uehara, Deputy Executive Director of the Biwako Hall

And the moderator of this panel discussion is Mr. Yoshio Miyama, Professor of Keio University.

Now I would like to invite Mr. Miyama to start the discussion.

[Miyama]

Thank you. This panel discussion, scheduled to last for about two hours is aimed at contributing to the project entitled "The search for appropriate measures for promoting culture and arts policy centered around theaters, arts organizations and opera companies in Japan, through a survey comparison and analysis of major opera houses abroad," which has been proposed by Mr. Kiyoshi Igarashi and Showa University of Music, Opera Research Center.

The open seminar today will also contribute to this research as a guideline for its future activity.

Originally, we were planning to hold this seminar in the congress room, but as there are many more attendees than we had expected, we changed to this concert hall. We take this opportunity to thank Tsuda Hall for their kind cooperation. However, please understand that we cannot extend the scheduled time, as there is a concert tonight at this hall.

Also please let me note that because most of you are already familiar with opera and opera production in Japan, I would like to avoid spending time in explaining the general outline. I will facilitate the discussion with some specific subjects.

As for what subjects to choose, I wanted to discuss this with the panelists before the keynote speech by Ms. Sekine, but everyone was so enthusiastically talking about

their opera productions, that I had hardly any time to decide specific subjects. So please forgive me if there should be some confusion during the discussion.

Before we begin, I would like to make sure that we have a shared understanding about the word “production,” what and how far the word covers.

It is a matter of course that the performance of high quality opera should always be supported by the audience, together with stable funds.

So today, we will not discuss technical procedures, such as preparation, performance and clearing up, etc. Rather, we will focus on the audience, financial backing, and the effective means for producing and performing high quality opera in Japan.

First let’s consider the question of the audience, or the customers. That is, how to ensure a sufficient amount of audience, and how to cultivate, or create, new customers.

All of this panel are experienced experts of managing opera production, so I wonder whom I should ask first to speak about their experience. Well, I will begin with the New National Theatre Foundation, Tokyo. This theater’s average audience is more than 80% of capacity at each performance. According to my information, some of the performances enjoy a “sold-out” popularity. I believe that the management makes utmost efforts to achieve such success. So I would like to ask Mr. Yokose whether this is already the maximum effort possible, or whether they have further goals, and if so, what are they.

[Yokose] Thank you. Let me tell you about our strategy with regard to audience, that is, how to get and ensure a maximum audience..

The New National Theatre, Tokyo was opened, as you know, five years ago in 1997. In one sense, it is quite new, only five years old. During the season, which is from September to June, there are eleven opera performances, and one for Appreciation Class for students. In all, there are seventeen performances, including five ballet performances at Opera House. Considering the time for preparation and clearing, this is the maximum number possible. So this theater is already being used to its full capacity. During the summer vacation, we rent out the theater, but otherwise, it is used for the performances of the theater’s own programs.

As to the actual number of performances, opera performances are held about 60 times and ballet about 30 times, so altogether for 90 days, 80% of 1,800 seats are occupied. During the fiscal year of 2000, about 87,000 people came to our hall. The audience consists mainly of the members of the affiliated club called The Atre, standing for the-atre. There are about 14,000 people who belong to this club and we are still accepting new applications. They can come to operas, ballets, dances and dramas, but 70% are opera fans. So our basic opera audience consists of about 10,000 people, thanks to the power of The Atre.

According to a survey we made about two years ago, the average age of the

audience was exactly 50, and half of them are men and half women. We had not expected many in their 20s, but the results indicated 20 % are those from the 30s to 50s, about 25 to 30 % are in their 60s, the largest group, and the 70s and 20s occupied 10% each. It is often said that opera fans are getting older, but in reality this is not yet happening as far as our theater is concerned. In addition, about 10% of the audience has come to see opera for the first time. We are glad that the New National Theatre, Tokyo has contributed even a little to increasing the number of opera fans.

It is difficult to know how many times this total of about 90,000 people come during the year, but suppose the average is three times, then the net number becomes 30,000. But taking those who go to foreign opera performances into consideration, probably 10,000, the total is 40,000 to 50,000. In other words, they are the solid fans who consistently buy tickets to come to the New National Theatre, Tokyo to see the opera. In consequence, our task is to approach and attract these ten thousand or more fans to our theater.

To say a bit more about The Atre club members, according to our analysis, about half of them have never bought tickets after enrolling as members. I think it is quite probable that during the campaign for recruiting members, relatives and friends of those involved with the campaign applied by kind cooperation. On the other hand, about 5 % of the members come more than ten times a year. Our second strategy is, therefore, to approach the members, by categorizing them as non-users, light users, middle users or heavy users, to come back once more, and for those who have never come, encourage them to come at least once, in order to create a core of repeaters from The Atre club.

In addition, we also organize an Appreciation Class for high school students. Nissay Theatre is most experienced in this program, but they have mainly approached private schools, so we target public schools in Tokyo, Kanagawa, Chiba and Saitama prefectures. We invited high school students to our theater five times this year in cooperation with the schools' Education Committees. This year the programs were "Madama Butterfly" and recently, "Tosca". We are pleased with the very positive responses we receive in letters from the students. It is very impressive that opera can move a young audience so much. So what we should do is to continue this kind of activity to increase young fans and to cultivate even younger ones. As a matter of fact, Mr. Novohradsky, who will be invited to our theater as director from next autumn, insists that we should conduct something like Kinder-Oper for children from 6 to about 12 years of age. I think this is a very interesting proposal.

[Miyama] Thank you Mr. Yokose.

Generally speaking, at this kind of panel discussion, there is a certain order of speakers, usually from one end to next person, and so on, and when the other end is reached, the discussion is over automatically. But today, I would like to appoint the

speakers at random, so please excuse my impoliteness in choosing the speakers.

Furthermore, I may have to stop you in the middle of your speech, because of our limited time. I must apologize in advance.

I believe many of you have been to Orchard Hall. They are said to enjoy large opera audiences, despite the fact that they cannot take such a way as to have eight performances for each program. I would like Mr. Nitta to introduce us to the problems and challenges of your hall.

[Nitta] Thank you. As you may know, we have produced only three programs by our own planning, so I am afraid there is not much experience that we take pride in.

However, we have our own policy, which is to repeat one program for three years once it is chosen, so that the vocalists, staff and all involved can work together to achieve higher perfection and maturity. Another factor is the performances by foreign opera companies, which we invite aside from our own programs. These two points are our strategy for opera at Orchard Hall.

Our hall is part of a comprehensive facility called Bunkamura, consisting of a theater, a rather small drama theater, a museum, and movie theaters. So our greatest challenge is how to draw the attention of the people who come to Bunkamura for different purposes, to opera.

Therefore our main challenge is how to promote and publicize opera to the right targets who are interested in and are willing to come to opera performances. This is the goal of our activities, and maybe is all that we can do.

[Miyama] In other words, you have been proceeding with segmentation to steadily increase the opera fans who are actually the repeaters of what may be called the Bunkamura Playhouse, am I right?

[Nitta] Exactly.

[Miyama] Thank you Mr. Nitta.

So far, two of the opera theaters have explained their situation . I think the opera companies are also continuing efforts to increase their audience and maintain good communication with them.

Now Mr. Nakayama of Nikikai Opera Foundation, would you tell us about any of your problems and measures to solve them in order to expand your audience?

[Nakayama]

As you may know, this year is the 50th anniversary of Nikikai. It is also the 25th anniversary of the Nikikai Opera Foundation, which is the affiliate organization in charge of producing and performing the Nikikai Opera. So we are in a very special

year. It is a great challenge for our company to induce people to come to see our opera, and I would like to explain some of the relevant factors to you.

First of all, Nikikai Opera has an affiliate club to which about 1,200 to 1,300 members belonged until a few years ago, which was about one tenth of The Atrium of the New National Theatre, Tokyo. According to an analysis of the members, there are a considerable number of new members joining each year, but at the same time, about the same number of people are leaving, so this fact makes the total always the same.

We realized that unless we have an extensive audience pool and have them become repeaters, we would never be able to increase our audience in the long term. We have been trying to increase numbers through trial-and-error, and are continuing to do so.

As for the age of the audience, there are many old members in the group. Some of them say regrettably that Nikikai opera is not as it was before. We are not sure what kind of image they have when they say “before.” But whatever it is, the Nikikai Opera did exist 50 years ago, so now 50 years on, we need to satisfy this audience, and at the same time, cultivate a young audience. Especially recently, those who have finished their busiest period of life and entered a time when they may enjoy life by going to the opera with their partners will be our new audience. So it is an important task for us to communicate with such beginners. We should take a hint from the Sony TV advertisement of “my first Sony” and say, “my first Nikikai Opera”, and then encourage them to come back as repeaters.

In fact, I joined Nikikai Opera Foundation only four years ago, and right after I joined, we performed “Le Nozze di Figaro” at the Shinjuku Bunka Center. This year, we also performed “Figaro” five times until last week. Comparing the two, the tickets sold four years ago reached 2,700, whereas this time almost 9,000, or at least 8,500, were sold, thanks to the Shinjuku Bunka Center who sponsored the whole performance. We are anxious to know what brought this remarkable increase in four years, because it will give us important hints for our strategy for the future.

[Miyama] Thank you Mr. Nakayama.

I think Mr. Nakayama’s challenge is to encourage what can be called the “my first Nikikai Opera” audience to become repeaters, instead of making them “my last Nikikai,” as well as ensuring a large pool of fans, which is always an important goal of marketing. Furthermore, how to satisfy the audience, and how to maintain and enhance their loyalty to Nikikai is another challenge for their marketing.

I was speaking with Ms. Uehara just before this discussion, and she stressed the gap between the situation in Tokyo and that of other cities. In Shiga Prefecture, where they have the gorgeous The Biwako Hall, the population growth is one of the biggest in Japan, resulting in a large mix of native residents and those who move there as new citizens. In such circumstances, how do you retain the audience and cultivate new

opera-goers, and what are the difficulties? Please let us know, Ms. Uehara, about these factors.

[Uehara]

What we were discussing backstage is that the situation of halls is completely different in Tokyo and in other parts of Japan. This is true as far as the audience is concerned and also considering the opera production itself. Because we are talking about the audience here at this panel, I would like to focus on the audience.

The Biwako Hall opened in September 1998, so it will be four years old next September. It was built as if putting a dot on a blank map where the majority of residents would never have imagined there was anything like opera in the world. Considering this situation, our first challenge was how to find an audience among people who have never thought of going to the opera. We have not yet reached the level of how to cope with the audience who are getting older, or how to develop repeaters.

As a matter of fact, the Biwako Hall is not specifically designed for opera performances, and there are different sorts of programs performed at the large, middle and small halls throughout the year. However, today I would like to focus on opera as the theme of this discussion. One characteristic of our hall is the fact that we have a vocal ensemble affiliated with us. There are only 16 members, but there are also registered members and also graduates. The regular members are paid by the hall and take part in the hall's programs. I don't think any other hall has this kind of affiliated ensemble.

The activities of this ensemble are diverse. For example, they participate in the "Young People's Opera" six times a year. They sing two different operas six times each, and we introduce one new repertoire each year. Four of the six performances are targeted at junior high school students. As the middle hall has a capacity of 700, there are 2,800 junior-high students who come to the Young People's Opera every year. This means we are cultivating a new audience for our hall year by year.

This Vocal Ensemble also does performing tours to schools in the region as an out-reach activity. The program started last June and ten performances have already been given. In addition, the ensemble visits schools for vocal training. At primary schools and junior high schools, 30 to 40 children in a class listen to them sing right in front of them. Through reports and letters sent from the children, we are deeply impressed to know that they are really inspired by hearing professional vocalists' voices for the first time.

We have another program for young people, the "Young People's Symphony Hall," produced by Mr. Hiroshi Wakasugi, who is the Art Director of our hall and is now attending this panel as an audience. This is a most interesting activity in which he himself conducts and talks to the audience. There is also an amusement program, such

as an adventure tour to the theater in a dramatic style, guided by a ghost. These are examples of our approach to people for whom opera is a totally new experience, as we try to open the door to the world of opera. We think this is one of the most important tasks of our hall.

Of course, production of opera is the main activity, even though we have only one program a year. We produce the first performance of Verdi's minor works in Japan every year. There are many difficult factors, but fortunately, this activity is recognized for its high quality, and I think it has become known throughout the country as the core of activities of the Biwako Hall.

Although it is held only once a year, we take advantage of this opportunity to present some side programs, such as introductory speeches and workshops by the costume designer, for example, where the audience can come onto the stage and look closely and even touch the real costumes. This is one of our approaches to develop the audience. We also have an affiliated club with about 3,600~3,700 members at the moment.

Besides the club, we have what is called a supporter system. In this system, we choose thirty people as supporters, and after three years they graduate and thirty new supporters join. We expect word of mouth publicity through this system, to encourage people who are not brave enough to open the door to a theater by themselves. These are the efforts we have been putting forth in our small capacity.

[Miyama] Thank you Ms. Uehara.

At a panel discussion like this, every panelist is expected to have an equal chance to talk. So those of you who have not spoken yet may be waiting for a chance.

Ms. Uehara said that even though they have only one opera program a year, they make the best of the opportunity by offering other programs in conjunction with opera, as outreach activities. This kind of promotion will provide people with the chance to come in contact with opera not only in the hall but also outside the hall.

Regarding the approach to young people in order to cultivate a new audience, the Nissay Theatre has a long history. The New National Theatre, Tokyo and other theaters must have tried various different schemes, but Nissay is one step ahead in this respect and therefore, more experienced. Now I would like to ask them to let us know how they have worked toward this goal.

[Inoue]

My name is Inoue, I'm from the Nissay Theatre. As Ms. Sekine mentioned earlier, the Nissay Theatre was opened in 1963, with the very first performance by the Deutsche Oper Berlin. At first, it was part of a company, the Japan Life Insurance Hall. Through various incidents, the foundation was established seven years later, as a cooperate mecenat activity for pursuing more genuine activities. This foundation was

first named the Nissay Children's Culture Foundation, and later changed to the Nissay Culture Foundation, which is the main body in charge of the management of the Nissay Theatre now.

For eight months of the year, we have performances of drama on a commercial basis. I think all of you on the stage today are from concert halls, but by comparing the nature of the halls, we are not a genuine concert hall. Also the programs we give are mainly commercial oriented.

During the other four months, our Foundation uses the hall for our own programs. I would like to mention one of them, the Nissay Masterpiece Theatre. This is not an opera performance, but musicals for primary school children by the Shiki Theatrical Company, and we have been doing this for the past forty years since the opening of the theater. Over these forty years, about 5 to 6 million children have seen the musicals, and it is these children who have supported the boom in the popularity of musicals.

Based on this experience, we began discussion of an activity unique to our foundation, and started the Nissay Opera for Young Audience in 1979, when there was growing demand for a second National Theatre. This program aims to show true, complete operas to junior and senior high school students at low admission fees of about 1,500 yen, or about the same as they would pay to see a movie. We hope that the students who experience this opera class will return to the opera when they grow up, knowing that opera is fun. Twenty to thirty thousand of children have had the chance to take part in this program and we hope most sincerely that they will become opera lovers in the future.

As a matter of fact, however, this opera activity is not just for developing the audience. Twenty years ago, when there were few opportunities to perform opera, we thought that the vocalists and staff needed the chance to work. So this opera class was started also for their benefit, enabling them to perform one opera for six to eight times.

As I said earlier, Nissay Theatre is not designed only for opera. However, we do hope this opera class will contribute to cultivating our future audience.

With regard to regular opera performances, we give performances in August and November every year. In August, the program is aimed at participation by families to make them familiar with opera, while children are on summer vacation. We don't choose opera every year for this program, but last year, we did the "Naita Akaoni (Crying Demon)" composed by Hirosuke Hamada, which is a so-called Kinder Oper. We were quite satisfied with the results. Thanks to the cooperation of some singers from Nikikai, the charge was set very low, just 3,000 or 4,000 yen, so that kindergarten and primary school children could come with their parents. We wanted to create an environment where children can just enjoy opera in a relaxed atmosphere.

Before the performance, the conductor meets the audience and explains the orchestra pit, the motifs of the music, and so on to arouse the children's interest. In this way, we keep the audience, especially the new audience, always in our mind.

This coming autumn, we will again have the opera class in November. In the past, we showed one complete opera at a low price, but this year, we are planning to change our policy. We will put more emphasis on the educational element, so we will choose a short opera, or shorten a long one to an “endurable” length, and prior to the performance, add an educational session. We intend to develop a new audience in this way.

We do not have an affiliated club, so we are struggling to sell tickets for ordinary opera performances.

[Miyama]

The Nissay Theatre is located in the center of Tokyo. Does your opera class always take place at the theater?

[Inoue]

It did start in Tokyo, and the class also took place in the Kobe Bunka Hall for some years, co-sponsored by the city of Kobe. The Sapporo Education Committee also jointly organized a class there. After the opening of the Aichi Prefectural Arts Theater, we worked with them for about ten years until last year. However, all these public halls have shifted to foundations, which is a phenomenal tendency of the time, so they themselves are in difficult financial situations. So at the moment, the program with Aichi is suspended, although they say they are planning to restart the joint activities. We are always ready to cooperate with them.

[Miyama]

As I am teaching at a university, I know that students of about twenty years of age go to concert halls. But as for opera, some of them say they feel there is a sort of barrier. In this respect, the program that Suntory Hall began in 1993 called “Hall Opera” – this is the registered name of the performance so no other halls are allowed to use it – is remarkable. Ms. Manabe has devoted herself to this project. Ms. Manabe, is the audience of Hall Opera different from those of the opera theaters?

[Manabe]

Yes, I think so. Recently, I often go to the New National Theatre, Tokyo, and comparing the audiences of both facilities, I would say that opera enthusiasts are common to both, but there is a difference among the rest of the audience. When we first started this program, no one knew what “Hall Opera” meant, because this is just a coined word that we created to mean opera performed at the concert hall. In the beginning, there were questions why it was named this, and in this respect, the subscribers of ‘Muse’, the journal that Suntory Hall publishes, and also about 12,000 members of the Suntory Hall Members Club, played a positive role in promoting the

name and concept.

There are many students and young people who come to the concerts, but they may feel reluctant to go to opera because they think they need formal wear or because they know only a little about opera. I think the students can now come much more easily, becoming first interested in the name and saying “Hall Opera? Maybe it’s worth checking out, because it’s at Suntory Hall, the hall we usually go to.” So we find many young people at these programs.

We are pleased with the success we’ve had the past four or five years. The audience understands the concept of the program and the tickets sell well. We get positive opinions about Hall Opera expressed in the questionnaire we distribute every performance, because they understand the significance of the idea well.

Going back to the audience, generally speaking, there are more young people in our case. I think Hall Opera contributed to removing the barrier from the audience, as well as the gap between the stage and the audience.

[Miyama] Thank you Ms. Manabe.

So far, the panelists have presented their approaches to ensure a certain volume of audience, to develop a new audience, and also to raise the current audience to the status of repeaters. However, it seems, to our regret, that these separate approaches have not connected to creating bigger, more extensive waves yet.

It must be difficult to do in a dramatic way, but we have to think, as a common task for all involved with the production of opera, how to cause a dynamic movement to cultivate and increase the audience. Considering this, I would like to invite Mr. Shimoyagawa now to speak on what kind of people in your opinion should come to see your opera.

[Shimoyagawa]

The Fujiwara Opera has a 68-year history, having been founded by Mr. Yoshie Fujiwara, the most outstanding opera star of his day. I’ve been involved with the Tokyo Bunka Kaikan, which has a capacity of 2,300. We had a full house for four performances, or about 9,200. Still, we had about a million yen deficit. I think we made a great mistake with that performance, feeling it easy to make an opera production, because we could have so many people attend despite our anxiety about the deficit. We did eight more opera productions after that. I remember that the performers took more responsibility for ticket sales in those days, selling about 60 to 70 % of the total, with the rest bought by the general public and supporting members.

Later, Mr. Kiyoshi Igarashi became the art director. His first production was “Carmen”, and it enjoyed a full-house audience again. During the fifteen years since then, 80 to 90 % of the tickets are sold at ticket bureaus to the general public and to club members. Now the performers take responsibility for only 10% of the tickets. I

think Mr. Igarashi played a vital role in this revolution, in conjunction with the policy to perform popular operas and to invite famous vocalists, conductors and directors from overseas to attract the audience, as well as obtaining support from corporations and national or regional governments.

As this trend was progressing, I returned to take charge of opera production, but I must say that the environment is getting harder recently. The audience is getting older. I think the oldest generation is those who witnessed the performance of *Lyrica Italiana*, NHK's special project, as students. Among the group of vocalists invited then were all the big international stars who were active in those days. It was just the right time to have such spectacular events. It is quite probable that the older audience now has a wonderful memory of those performances.

With regard to the potential audience, I agree with what the New National Theatre, Tokyo and Nissay Theatre have been doing to capture the younger generation. We are now sponsoring a program called Interaction Classes, supported by the Agency for Cultural Affairs. We perform a shortened version of *Carmen* for junior and senior high-school students, which takes place at their gymnasiums just after their summer vacation. Sometimes, the teachers and even the students take part in the performance. Most of them have no idea what an opera is and some have not even heard the word "opera." We are really impressed by the enthusiastic responses from the audience after these performances, especially in remote areas. We also recently began a class for students on summer vacation, also supported by the Agency for Cultural Affairs. For this, we chose "*L'Elisir d'Amore*" and the performance takes place at a concert hall, not at the school auditorium. I assume there are about 1,000 in the audience for each of the performances of this program, and we hold this three times a year.

We hold the Interaction Classes seven or eight times a year, having an average of about 500 students per school attend. We are very glad to learn from their reports that they enjoy it very much. We are thus encouraged to make further efforts to reach high-school students by performing "*Madama Butterfly*" or "*Tosca*", as the New National Theatre, Tokyo has been doing. Audiences are clever, so if we show an imperfect, easy performance, due to insufficient budget, they will immediately realize it and leave us. By any means, we need public support. Once students, who are sensitive and straightforward, get the impression that opera isn't fun, that affects their whole life. The first encounter is crucial! I would like to suggest, although I myself cannot help, that the New National Theatre, Tokyo invite students from remote parts of Japan to their excursions, and that the Ministry of Education, Science, Culture, Sports and Technology offers financial aid for this, rather than sending students to Disneyland, so they can experience opera as a part of their education.

Let me add one important point, which is about the teachers who have never seen an opera. There must be many of them and I think this is a serious problem. As we have heard in the history of opera, we experienced a big blank after Ms. Tamaki Miura

started until the post-war recovery. In a sense, opera was refused by the public. If we consider the Tokyo University of Music to be the authoritative academic organization, opera was rejected by the authority. I would even say that opera was put aside from the educational policy in Japan, because of its history. So the first thing to do is to invite teachers in charge of compulsory education, as a part of their training. I would like to request Ms. Toyama, the Minister of Education, Science, Culture, Sports and Technology, to make this decision.

[Miyama]

Thank you very much Mr. Shimoyagawa, for your positive presentation. He has given the New National Theatre, Tokyo a very heavy task.

This panel discussion is not solely dedicated to the subject of the audience, but I would like to continue for a while discussing the fact that the audience is getting older, as two of the panelists mentioned. It is said that in Western countries also, the opera theaters are filled with aged people. Of course, this is not always a negative fact. It is nice to see old couples coming to the opera, and I would even say this might actually be how opera should be.

But as all the panelists pointed out, how to cultivate the audience, especially the young generation, is a crucial subject for all of us. They drew attention to the fact that it is not possible for individual theaters to deal with this, but is something that should be accomplished by sharing roles and trying various approaches among the parties involved. We would like to propose this subject as one of the most important themes of the research project.

Speaking of the aging audience, there must be different factors in different facilities. Let me ask Mr. Yokose of the New National Theatre, Tokyo, who mentioned the average age as being around fifty, which generation is the largest audience at your theater?

[Yokose]

Well it is the sixties. As I mentioned earlier, there is not too much difference among the thirties, forties, fifties and sixties, but there is a certain meaningful difference. Maybe ticket prices are an influence, as the best seats cost 20,000 yen, or sometimes 18,000, as the average in our theater. So it seems reasonable that only the older people can afford to buy them. We were surprised by the 10 % of the twenties group among our audience, maybe thanks to the Appreciation Class run by the Nissay Theatre.

Let me take this opportunity to mention that we invite students of music academies and colleges at very low prices, such as 5,000 yen. As Mr. Shimoyagawa commented, students are not so keen about our proposal. As the offer becomes better known, tickets are selling little by little, but not as much as we had expected. In this respect, I agree with the idea of doing intensive publicity to teachers involved with compulsory education, especially to music teachers.

**Open Research Center Development Project, a special program subsidized
by the Ministry of Education, Culture, Sports, Science and Technology**

Resume for Keynote Speech

By Reiko Sekine
Researcher, Opera Research Center
Showa University of Music
on March 6, 2002

- I Development of Opera Production in Japan
- II Characteristics of Different Types of Opera Productions

I History of Opera Production in Japan -- Abbreviated Chronological Table

- 1870 (Meiji 3) Some foreigners living in Japan performed “Cox and Box” in Yokohama
- 1876 (Meiji 9) L’Aunay-Cephas Buffo Opera Company performed in Japan as the first opera company from abroad
- 1903 (Meiji 36) Ms. Tamaki Miura (Shibata) and other singers performed “Orfeis” (as the very **first performance of an entire opera by the Japanese**, and supported by a private volunteer which was the **very first commercial subsidy**)
- 1911 (Meiji 44) Royal Theatre established the opera department as the **first commercial enterprises of theatrical performance** to be dissolved in 1916)
- 1914 (Taisho 3) Takarazuka Girls Revue inaugurated
- 1916 (5) Royal Hall opened (to be dissolved in 1918)
‘Asakusa Opera’ began (to arouse first opera booms to end up in 1925)
- 1919 (8) Russia Opera Theater’s performance tour to Japan (as the first genuine opera performance)
- 1933 (Showa 8) San Carlo Opera Theater toured Japan as the last foreign opera performance until the end of the war.
- 1934 (9) First performance by the Fujiwara Opera (the oldest opera company which continues to be active until today)
- 1949 (24) The Kansai Opera was founded.
- 1952 (27) Nikikai Opera Foundation was founded
- 1956 (31) First performance tour of Lilica Italiana (Italian Theatre) to Japan (as the first foreign opera project visiting Japan after 23 years since the last performance before the war)
- 1958 (33) Educational Opera Research Center (now Nihon Opera Kyokai) founded
- 1961 (36) Tokyo Bunka Kaikan opened.
- 1963 (38) Nissay Theatre opened (as the first commercial enterprise of theatrical performance after the World War II)
- 1967 (42) Oita Kenmin Opera Kyokai (Oita Citizens’ Opera Association) established (to stimulate regional expansion of opera activity by the citizens)
- 1968 (43) The Agency for Cultural Affairs established (public subsidy to be stabilized)
- 1973 (48) First stage performance by Fujisawa Citizen’s Opera (as the start of opera production by the municipal government body)
- 1982 (57) Amagasaki City’s Archaic Hall opened (to enhance co-sponsorship by providing the facilities)
- 1986 (61) The Suntory Hall opened
- 1988 (63) The Advisory Committee of Foundations to Assist Arts and Culture founded.
(expansion of commercial subsidy)
- 1989 (Heisei 1) Osaka College of Music opened the College Opera House
Orchard Hall opened

- 1990 (2) Japan Arts Fund established (expansion of public subsidy)
Association for Corporate Support of the Arts established
- 1992 (4) Aichi Prefectural Art Theatre opened (having the first multi-stage theatre)
Hiroshima Opera Renaissance enterprise inaugurated
- 1997 (9) The New National Theatre, Tokyo opened (the first opera production by the theater's
original planning subsidized by the government started)
- 1998 (10) Biwako Hall opened

II Characteristics of Different Types of Opera Productions

<By the opera companies>

1. Production by the organizations by vocalists' voluntary initiative
(more than 120 organization including the Japan Opera Foundation, Niki-kai Opera Foundation Group, The Kansai Opera)
2. These organizations have contributed to development of opera in Japan for more than 100 years.
3. More than 50% of all the opera performance in Japan are produced by these organizations.
4. All these organizations are in difficult financial situation.
5. Musicians are able to exemplify their ideas and capability more straightforwardly in this type of opera production.

<By Enterprises>

Public Enterprise by the Theaters

1. Opera performance produced and executed by the national or municipal government body
(The New National Theatre, Tokyo, the Biwako Hall, Kanagawa Arts Foundation, Hiroshima Association for Promoting Opera, Fujisawa Citizens' Opera, etc.)
2. Started around 1980s and spread nationwide to be established as regional activity in the 90s
3. Public funds offered : a return of tax to the public, tax payers.
4. Consideration of 'regional interest' required : more acceptability for audience requests and proposals

Commercial Enterprise by the Theaters

1. Opera performance produced by the commercial theaters and halls
(Nissay Theater, Orchard Hall, the Suntory Hall, Osaka College of Music-College Opera House, etc.)
2. Established in the latter half of 1980s.
3. Investment of the commercial capital : a return of profit obtained by the commercial firms.
* "It is indispensable to return the profit to the general public, for the purpose of sound and successful development of the enterprises."
4. Close relation to the intention, result and image of business of the sponsoring company :
More possibility of distinguishing the theaters' characteristics.

<Other Types>

1. Enterprises without specific venue
(Saito Kinen Festival Matsumoto, ordinary music productions)
2. Production for the purpose of education and researches (Schools, Institute, Research organizations)
3. Foreign opera theaters invited to perform.

III Current Issues as Proposals for Further Development

1. Opera production in Japan is in a transitional period.
2. Increase in production by the theaters increases significance of production itself.
3. Increase of production in which the factors characteristic to those by organizations, by public, as well as by commercial enterprises are mixed...
4. Consideration needed to how the musicians take initiative in each production (from the time when they could spend as much energy and ideas as they wished to the time then professional independence is required)
5. Public enterprises being established, 'audience' are recognized as an important factor. (How much audience to bring, consideration to amateurs, relation with volunteer activity, promotional activity)
6. Urgent need for opportunity of discussion on common issues, while pursuing characteristics of individual production.

Organization Profile

	Orchard Hall
1. Year of Foundation	September, 1989 (entire venue of Bunkamura opened)
2. Format	7 stories above ground, 2 stories underground, 1 <i>tower floor</i> Bunkamura as a whole: Total floor space: 33,023m ²
3. Hall Capacity	Orchard Hall: 2,150, Theatre Cocoon: 747
4. Mission	usage, to hold the same program in the same time of the year (seasonal programs) The Hall's original programs are held consecutively for 3 years in principle.
5. Sponsoring Body	Tokyu Bunkamura Co. Ltd.
6. Theater Organization	Tokyu Bunkamura Co. Ltd: (4 full-time executives, 67 employees) has a Culture Business Division which consists of cultural affairs (in charge of production and art promotion) and hall business (in charge of hall rental, stage and guides)
7. Management Responsibility	Director (internal appointment)
8. Artistic Responsibility	Persons in charge of production of performances at Orchard Hall (internal appointment)
9. Production Responsibility	Persons in charge of production of performances at Orchard Hall (internal appointment)
10. Decision on Performers	In principle by audition, but together with appointment, in most cases
11. Secretarial Office	At Orchard Hall : Cultural affairs – 6 persons, hall section – 6 (including staff in charge of both)
12. Staff Recruitment	Specialists + career staff + general staff
13. Training System	None
14. Fiscal Situation	(Orchard Hall, Feb., 2000 ~ Jan. 2001) Income: Ticket sales (46%), hall rental (46%), commercial subsidy (7%), others Expenditure (percentage of the total business expenditure + management expense) Expense incurred for performances (56%), Labor, including assigned staff (30%), Maintenance/management (9%), others
15: Subsidies	(Feb., 2000 ~ Jan., 2001) Public subsidy: none; Commercial subsidy: 6 companies, 8 items—Ito-en, Sapporo Beer, Kirin Beer, Citibank, NEC, Toshiba EMI Official Suppliers: 4 companies – Kashima Construction, Hitachi, Tokyu Electric Railways, Tokyu Department Store); Private donation: none
16. Financial Situation	Supported by official suppliers
17. Concept/Trend in Selecting Repertoires	Programs which are easily enjoyed by everyone (tends to be famous operas, though not always. So far 3 programs.
18. Decision Making System	Tokyu Bunkamura Co., Ltd., Culture Division (former Project/Performing Program Management Division)
19. Frequency of Performance	Original: 31, rental 161 (excluding preparations and rehearsals) (Feb., 2000 ~ Jan. 2001)

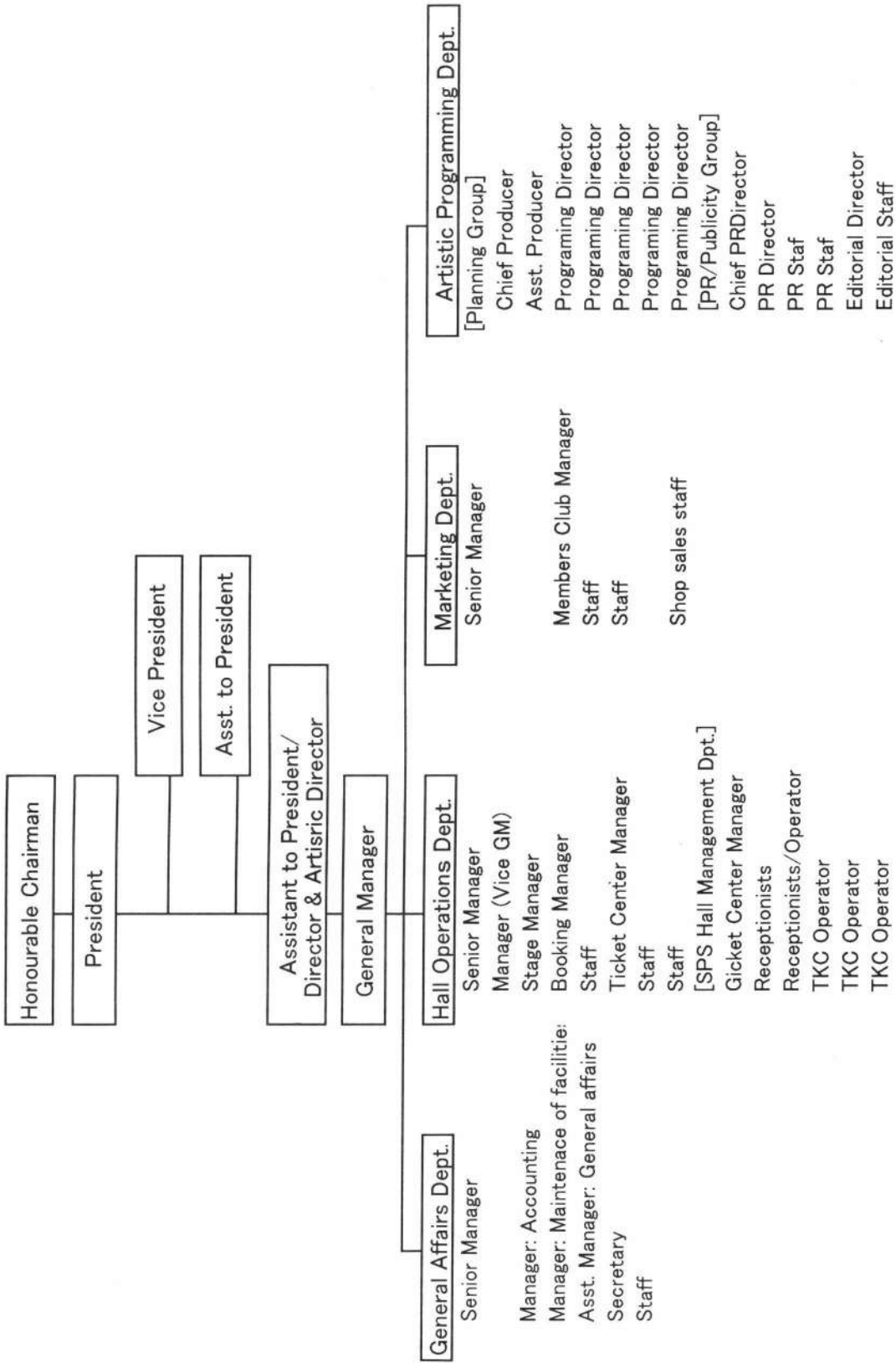
20. Co-production/ Commissioned/New program	Exchange with other theaters for co-production: Edinburgh International Festival, Oita Culture Foundation ("Turandot" at Oita Sogo Bunka Center in 1999), Aix-en-Provence International Festival ("Le Nezzoe di Figaro" July, 2001)
21. Gross Audience	329,095 (at Orchard Hall Feb., 2000 ~ Jan. 2001)
22. Audience category	
23. Supporting organization	Members Club (advance reservation, invitation to museum,
24. Promotional Programs for audience, etc.	None
25. Roles to play for Community	

Organization Profile

Suntory Hall

1. Year of Foundation	October 12, 1986
2. Format	Total Floor Space: 12,027m ² , 3 stories above ground, 2 stories underground
3. Hall Capacity	Large Hall: 2,000, Small Hall: 384~432
4. Mission	Japan's first hall exclusively for concerts in the "vineyard" style, aiming for the most beautiful sounds in the world'. To present 'happy time with music' by presenting not only music but a 'meaningful time.' Diversified techniques and ideas are applied both in software and hardware. Having been the first Japanese hall to introduce a bar, receptionists, and cloak service, the hall aims for high quality service, which is highly appreciated by the performers and audience. Also holding various activities in order to support the development of musical culture as a central base for information.
5. Sponsoring Body	Suntory Co. Ltd.
6. Theater Organization	A department of the Cultural Enterprises Division within Suntory Co.Ltd.
7. Management Responsibility	President of the Hall (internal appointment)
8. Artistic Responsibility	Director & Artistic Director (by internal appointment)
9. Production Responsibility	Producer, Programming Director, (internal appointment for each program)
10. Decision on Performers	Appointed for each program
11. Secretarial Office	General Manager, General Affairs Dept., Hall Operations Dept. Marketing Dept. Artistic Programming Dept.
12. Staff Recruitment	Specialists
13. Training System	None
14. Fiscal Situation	Un-disclosed
15: Subsidies	Un-disclosed
16. Financial Situation	Administered as one of the departments of Cultural Enterprises Division of Suntory Co., Ltd, with budget of cultural enterprise expense (for social contribution), considerable deficit every year.
17. Concept/Trend in Selecting Repertoires	Aiming for 1. presenting top quality performances of the world's leading artists, and 2. for developing young artists.
18. Decision Making Authority	Planning Department (for original programs)
19. Frequency of Performance	500 at both large and small halls annually
20. Co-production/ Commissioned/New Production/Exchange Program	Suntory Hall as guarantor for inviting artists
21. Gross Audience	Approx. 550,000
22. Audience Category	
23. Supporting Organization	Suntory Hall Members Club
24. Promotional Programs for audience, etc.	Childrens Concert, Subscription Concerts by Children, Appreciation Concerts (junior/senior high schools) Master Class, etc.
25. Roles to play for Community	

SUNTORY HALL Management Organization

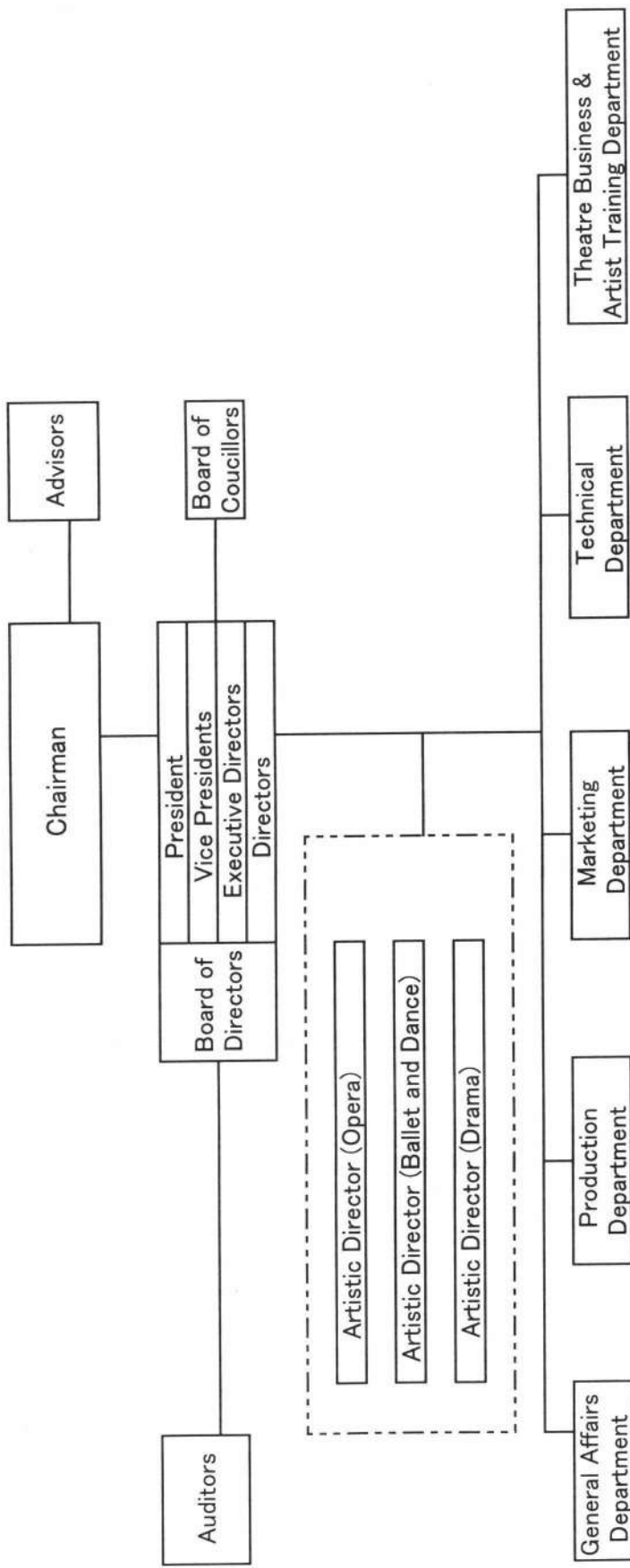


Organization Profile

The New National Theatre, Tokyo

1. Year of Foundation	October 10, 1997
2. Format	Total Floor Space: 69, 474m ² 5 stories above the ground, 4 stories underground
3. Hall Capacity	Opera Theater: 1,814, Middle hall: 788~1,244, Small hall: 340~468
4. Mission	<p>1. The New National Theater, Tokyo offers performances of contemporary performing art: opera, ballet, contemporary dances and dramas, and to provide people an opportunity to enjoy arts and culture. 2. To introduce Japanese culture to the world. 3. Provides young people with a chance to appreciate outstanding stage arts by way of Appreciation Class. 4. Provides commercial arts organizations with a stage for their performances (rental) 5. Helps develop opera singers and ballet dancers. 6. Provides the general public with information via books and videos related to stage art. 7. Maintains stage equipment and costumes used for the Theater's own performances in the Stage Art Center in Chiba.</p> <p>In consequence, it aims to become a repertoire theater for opera and ballet on a comparable level with other world renowned theaters.</p>
5. Sponsoring Body	New National Theater Foundation (assigned by the Japan Arts Fund)
6. Theater Organization	Board of directors (32), Board of Councillors (39), Art Directors (3)
7. Management Responsibility	President
8. Artistic Responsibility	Art Director (appointed by the board of directors)
9. Production Responsibility	Producer (Foundation's internal appointment)
10. Decision on Performers	Audition and appointment (either or both)
11. Secretarial Office	General Affairs Dept., Production Dept., Marketing Dept., Technical Dept., Theater Business & Artist Training Dept.
12. Staff Recruitment	Specialists + Career Staff
13. Training System	Institute of Opera, Institute of Ballet
14. Fiscal Situation	<p>2000 fiscal year of Management Special Account & Theater Business Special Account:</p> <p>Income (percentage of overall income of the year): commissioned business: 69% Own performances: 20%</p> <p>Expenditure (percentage of year's total): Performing business (43%), Maintenance and administration (23%), Labor (15%), general management (15%) and others</p>
15: Subsidies	Public subsidy accepted. Commercial support: Group of firms offers special
16. Financial Situation	
17. Concept/Trend in Selecting Repertoires	1. Performance of standard operas, 2. Excellent works which are rarely performed, 3. Japanese composers' works 4. Enhancing artistic levels 5. Opera Appreciation Class
18. Decision Making Authority	Board of directors
19. Frequency of Performance	Original performances: 328, Rental: 141
20. Co-production/ Commissioned/New Production/Exchange Program	Co-production: "Don Giovanni" with Wiener Staats Oper (2000), Commissioned production* "Takeru", etc., Exchanges: Accepting stage art professionals from Asia
21 .Gross Audience	215,701
22. Audience category	
23. Supporting Organization	Club The Atré (advance reservation of tickets, discount, etc.)
24. Promotional Program	Appreciation Class for senior-high school students
25. Roles to play for Community	

THE NEW NATIONAL THEATRE, TOKYO Management Organization

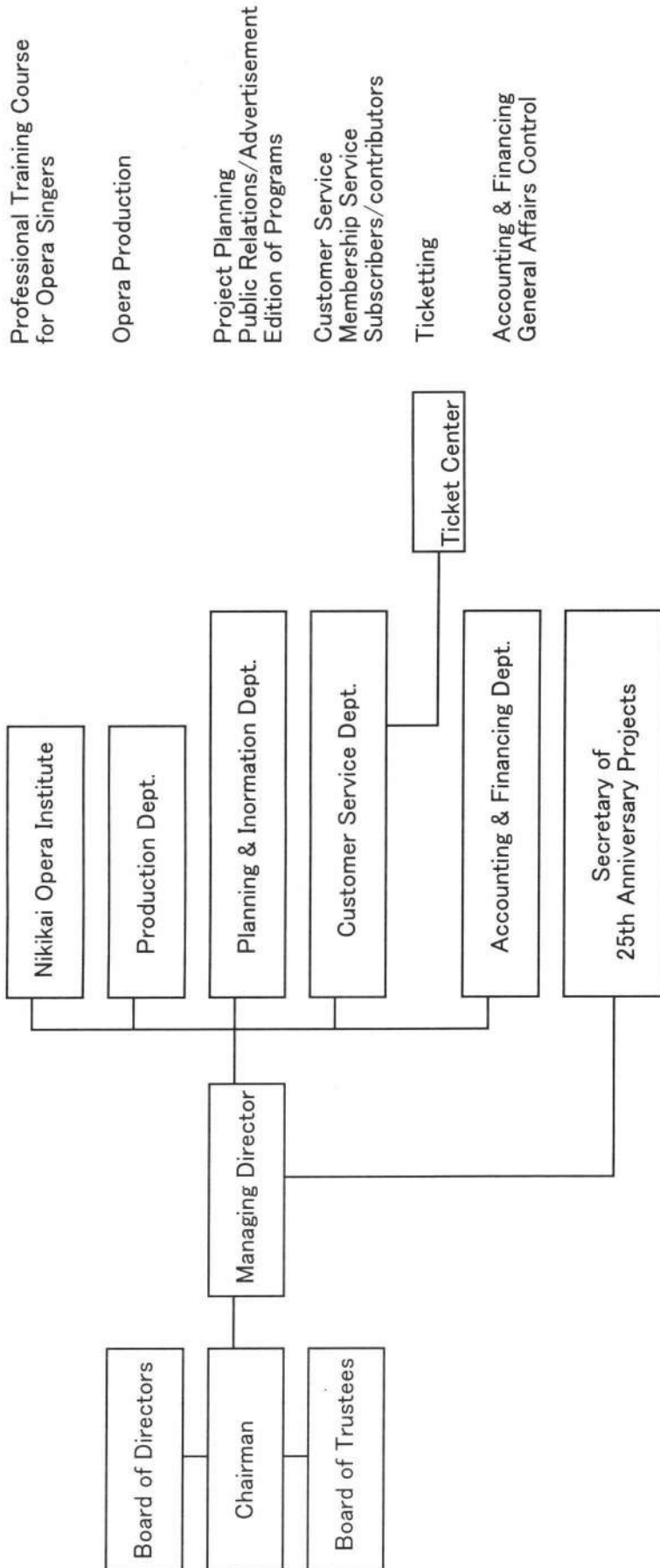


Organization Profile

Nikikai Opera Foundation

1. Year of Foundation	Nikikai founded in 1952, Nikikai Opera Foundation established in 1977
2. Format	Not applicable
3. Hall Capacity	Not applicable
4. Mission	1. Display the direction of Nikikai opera for the 21st century by producing performances in 2001~2003 commemorating the 50th anniversary of Nikikai, and the 25th anniversary of Nikikai Opera Foundation 2. Based on the above plan, expand the range of production to programs for beginners and also unique programs to appeal to the general public, 3. To pursue wonderful ensemble with plays, with 'The Happy Marriage of Stage and Music' as our slogan.
5. Sponsoring Body	Nikikai Opera Foundation
6. Theater Organization	Not applicable
7. Management Responsibility	Chairman
8. Artistic Responsibility	General Manager of the Performance (elected internally)
9. Production Responsibility	Production Manager (also Managing Director/Secretary at the moment) (elected internally)
10. Decision on Performers	Main cast: audition in principle, but in some cases to be appointment other cast: to be appointed
11. Secretarial Office	Managing Director, Production Dept., Planning & Infor. Dept., Accounting & Financing Dept., Customer Service Dept.
12. Staff Recruitment	Specialists
13. Training System	Nikikai Opera Institute, Nikikai Chorus
14. Fiscal Situation	Opera performance (special account) balance (11%), etc. Expenditure: Guarantee for performers (46%), Use of stage & sets (24%), Staging Expenses (10%), Advertising (3%), etc.
15: Subsidies	Public subsidy: Agency or Cultural Affairs ('Arts Plan 21'), Tokyo Metropolitan Gov. Commercial subsidy: The Mitsubishi Trust Foundation for the Arts, Rohm Music Foundation, Asahi Beer Arts Foundation, The Asahi Shinbun Culture Foundation, The Kao Foundation for Arts & Science, Private donation: approx.110 persons
16. Financial Situation	1. Performance consists of those for 'Arts Plan 21' (special account) and others (general account). 2. Opera productions always causes deficit even with subsidy. 3. Overall balance depends on the amount of commercial subsidy within general account.
17. Concept/Trend in Selecting Repertoires	1. Programs for young beginners 2. Operas only Nikikai can produce and perform (German opera, etc.) 3. Ensemble Opera 4. 20th Century opera (R. Strauss, Kurt Weil)
18. Decision Making Authority for Program	Opera Production Organization', the Foundation President's advisory organization.
19. Frequency of Performance	4 independently (including co-production with the New National Theater, Tokyo)
20. Co-production/ Commissioned/ New Production/Exchange Program	New production of "A Midsummer Night's Dream" "Die fledermaus" (2000) Exchange: Monet Theater (Belgium) (2002), Koeln City Opera House (2003) Agency for Cultural Affairs' Theatre or Comprehensive Art/Culture Experience', (Independent production at Shinjuku Culture Center (1/year), Oita Art & Culture Foundation (2001), Kanagawa-ken Yokosuka City Education Committee (2002)
21 .Gross Audience	20,000~28,000
22. Analysis of Audience	Mainly older members of the club, but young people are increasing
23. Supporting Organization	Nikikai Opera Club
24. Promotional Program	Series of Nikikai Opera Lectures
25. Roles to Play for Community	Organize lectures on opera 10 times every other year at Sendagaya Social/Educational Center Hall near Nikikai Opera Foundation (popular event)

NIKIKAI OPERA FOUNDATION Organization Chart



Organization Profile

Nissay Theatre

1. Year of Foundation	October, 1963. Grand refurbishment done in 1999~2000
2. Format	Total Floor Space: 3,690m ² of audience space 5 stories above the ground
3. Hall Capacity	1,330 (1,234 when orchestra pit is used)
4. Mission	Performance of programs as commercial theater for 8 months (by appointment) and performance of the Foundation's own programs for 4 months. To offer various cultural activities as a part of support of the arts undertaken part by Nihon Life Insurance, Ltd.
5. Sponsoring Body	Nissay Cultural Foundation (Nihon Life Insurance, Ltd.)
6. Theater Organization	
7. Management Responsibility	President (internal appointment)
8. Artistic Responsibility	
9. Production Responsibility	Production Manager (internal appointment)
10. Decision on Performers	Audition or appointment, depending on programs
11. Secretarial Office	Secretary General, Deputy Secretary General, Planning/Production Dept. Theater Dept., Technical Dept.
12. Staff Recruitment	Specialists + Temporary staff from the sponsoring company
13. Training System	None
14. Fiscal Situation	2000 fiscal year Accounting Report Income (percentage of overall income of the year): Business income, including ticket sales (42%), Subsidy (33%), Donation (24%) Expenditure (percentage of year's total): Performing business (83%), including expenses related to independent programs (71%), Labor (19%), Theater administration (19%)
15. Subsidies	Receiving public and commercial subsidies, as well as private donations
16. Financial Situation	Assigned by Nihon Life Insurance to manage and maintain the theater.
17. Concept/Trend in Selecting Repertoires	1. Family programs during summer vacation (operas, musicals, concerts by foreign artists), 2. Autumn opera season (Aiming for programs with distinctive characteristics, having rather few annual activities. 3. Nissay Opera for Young Audience (as an introduction to help young people become familiar with opera)
18. Decision Making Authority	Production Committee within the Foundation
19. Frequency of Performance	Original programs for 4 months (including the Foundation's original production for 2 months)
20. Co-production/ Commissioned/New Production/Exchange Program	Exchange: Nissay Opera for Young Audience in Aichi Prefecture
21. Gross Audience	
22. Audience category	
23. Supporting Organization	None
24. Promotional Program	Nissay Opera for Young Audience, Nissay Masterpiece Theatre
25. Roles to Play for Community	

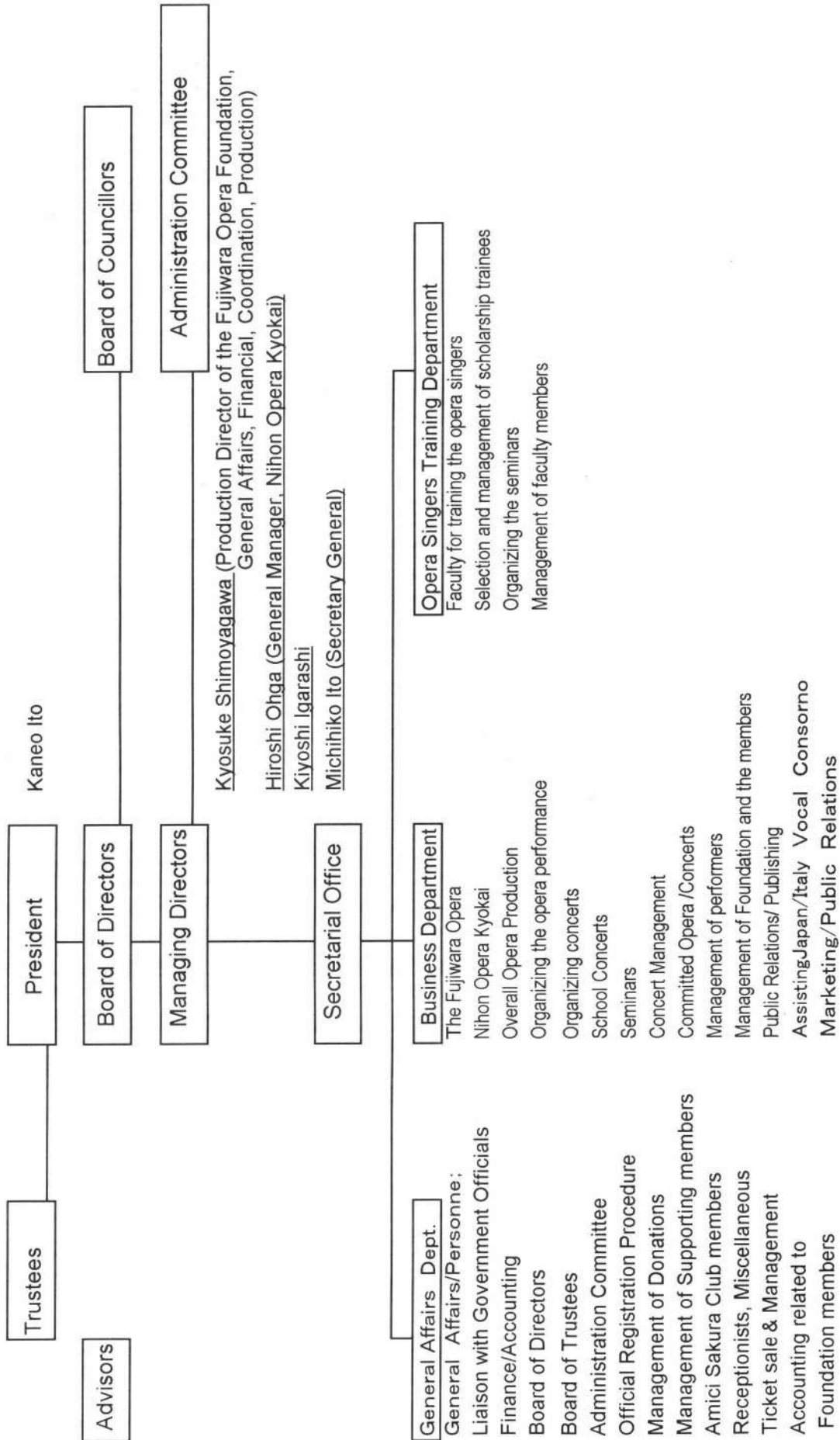
Organization Profile

The Japan Opera Foundation

1. Year of Foundation	1934: The Fujiwara Opera founded; 1958: Nihon Opera Kyokai founded; 1981: The Japan Opera Foundation founded
2. Format	Not applicable
3. Hall Capacity	Not applicable
4. Mission	To promote and develop the musical arts, focusing on opera, and contribute to the overall development of Japan's art and culture.
5. Sponsoring Body	The Japan Opera Foundation
6. Theater Organization	Not applicable
Responsibility	President
8. Artistic Responsibility	The Fujiwara Opera: Producer, The Japan Opera Foundation: General Manager
9. Production Responsibility	Same as above
10. Decision on Performers	Audition + appointment
11. Secretarial Office	Secretary General, Business Dept., General Affairs Dept., Opera Singers Training Dept.
12. Staff Recruitment	Specialists + General Staff
13. Training System	Opera Singers Training Department
14. Fiscal Situation	Balance: from the performances of: "Taki Rentaro", "Kusahira/Kurozuka" by the Japan Opera Foundation, "Green Angels" and "Macbeth" by the Fujiwara Opera Income: Ticket sales (31%), Subsidy from Agency for Cultural Affairs, Tokyo Met. Government, Japan Arts Fund, other commercial subsidy (51%), deficit (18%) Expense: Staging (33%), Compensation for performers (29%), Staging Expenses (11%) Hall rent (6%), Musicians (5%), PR (5%)
15: Subsidies	Public subsidy: Agency of Cultural Affairs ('Arts Plan 21'), Tokyo Metropolitan Gov. Japan Arts Fund Commercial subsidy: the Mitsubishi Trust Foundation for the Arts, the Kao Foundation for Art & Science, Asahi Beer Arts Foundation, Pioneer Co
16. Financial Situation	The foundation is managed mainly on subsidies. Income: Ticket sales of Arts Plan 21 and others, Cooperating income (from co-sponsors), Subsidies (from Japan Arts Fund, Tokyo Met. Gov., commercial subsidies
17. Concept/Trend in Selecting the Repertoire	The Fujiwara Opera: 1. Performance of well known operas, 2. Reinforcement of quality of performance, 3. Improvement of customer service, The Japan Opera Foundation: 1. Creation and promotion of operas based on Japanese tradition, 2. Regular performance of Japanese operas, 3. Reinforcement of repertoire for theater performance
Authority	The Fujiwara Opera: Production Director, the Nihon Opera Kyokai: General Manager
Performance	Independently: 5 (including co-production with the New National Theatre, Tokyo)
20. Co-production/ Production /Exchange Program	Exchange: Performance for International Artistic Exchange event in Korea (planned in 2002)
21 .Gross Audience	Performances in 2000: Nihon Opera Kyokai: "Taki Rentaro", "Kusabira/Kurozuka" 3,500 The Fujiwara Opera: "Green Angels," "Macbeth" 7,500 Co-production with New National Theater: "Don Quixote", "Eugenie Onegin" 15,500 26,500
22. Audience category	

23. Supporting Organization	Club The Atre (advance reservation of tickets, discounts, etc.)
	Supporting firms and individuals, The Fujiwara Opera: limited no. of members for appreciation accepted for 10% discount of 'Sakura Seats' and advance reservation
24. Promotional Program Community	Lecture on the repertoire may be presented prior to performance for audience 1.To provide opportunity for Tokyo metropolitan citizens by offering specially priced tickets, as a token of participation in Tokyo Citizen's Festival 2. To accept attendance to lectures and seminars held by Opera Singer's Training Dept (Kawasaki-shi), in cooperation with Showa Univ. of Music

THE JAPAN OPERA FOUNDATION Organization Chart

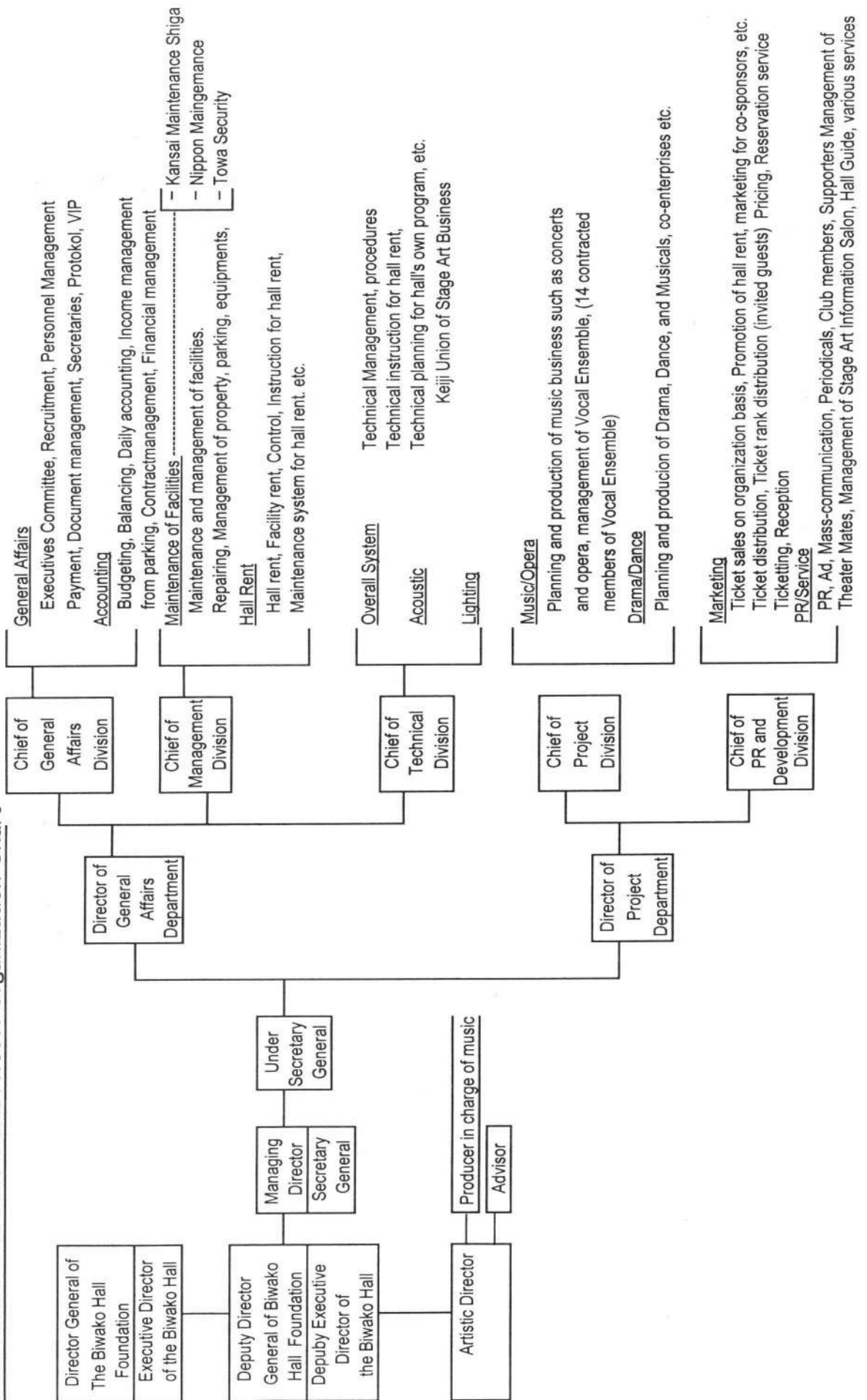


Organization Profile

The Biwako Hall Foundation

1. Year of Foundation	September 5, 1997
2. Format	Hall space : 18,940m ² , 4 stories above the ground, 2 stories underground
3. Hall Capacity	Large Hall: 18,48, Middle Hall: 804. Small Hall: 323
4. Concept	1.To present the stage performing arts of the international level for everyone to enjoy. 2.To help vitalizing the citizens' activities of stage performing arts 3.To provide informations through positive and characteristic activities of stage performing arts. 4 To extend opportunities of communication with variety of people. 5.To support the activities of other cultural centers in the prefecture as the core of facilities for stage performing arts.
5. Sponsoring Body	The Biwako Hall Foundation
6. Theater Organization	Board of Directors, Board of Councilors, Secretarial Office
7. Management Responsibility	President (to be appointed by Chairman of the Foundation)
8. Artistic Responsibility	Art Director (to be appointed by the Foundation)
9. Producing Responsibility	Business Department of the Foundation
10. Decision of Performers	Appointment for the operas by the Foundation's own production and for Youth Opera Audition for Citizen's Opera
11. Secretarial Office	Deputy Director General of the Biwako Hall Foundation (also Deputy Executive Director of the Biwako Hall), Managing Director (also Secretary General), Under Secretary General General Affairs Department, Project Department
12. Staff Recruitment	Specialists + employees dispatched by the municipal government of the prefecture
13. Training System	Biwako Hall Vocal Ensemble
14. Fiscal Situation	from the Account Report for 2000 Income:(percentage toward total income of the year): Subsidy (83%), business income (16%) Expenditure (% toward total income of the year): Expense for autonomous business (47%), Maintenance and management of the Hall (32%), Management of the Foundation (16%), etc.
15: Subsidy	Public Subsidy: Subsidy by Shiga Prefecture for autonomous business and subsidy from the Foundation, Regional creation foundation, The Japan Arts Fund, Commercial Subsidy: The Japan Foundation, Nishikawa Culture Foundation, the Mitsubishi Trust Foundation for the Arts, Rhom Music Foundation
16. Financial Situation	1. Hall rental fee (including parking charge) goes to the Prefecture directly, and eventually a part of the commision given to the Foundation. 2. Owing to difficulty in the Prefecture's financial condition, the subsidy from the Prefecture's budget is cut down, which obliges the Foundation to reconsider its business and need for se;f-supporting financial base.
17. Concept/Trend in Selecting Repertoires	Opera: 1. Own production :premier performance of Verdi's opera 2. Youth Opera Theatre:4 different works performed as repertoire of Biwako Hall Vocal Ensemble
18. Decision Making System	President through discussion with art director
19. Frequency of Performance	2002: 89 (including co-production, among them, 4 enterprises 10 performances of opera
20. Co-production/ Commissioned/New program	Domestic: Performance of the Biwako Hall Vocal Ensemble (28 performance)
21. Gross Audience	55,418 for the Foundation's own enterprises
22. Audience category	20~30 years of age: 38%, 40~50:30%, over 60:19%, men:23%, women:77%, within the Prefecture: 54%, from other prefectures: 46%
23. Supporting organization	Biwako Hall Friends Club
24. Promotional Program for audience etc.	Adventure Tour around the Theatre, Workshops, Lobby Concert for Parents & Kids
Community	1. To make art a power to live, 2. To contribute to value-added business in Shiga, 3. To revitalize the regional culture, by expanding communication among people, raise the image of the prefecture

THE BIWAKO HALL FOUNDATION Organization Chart



BIOGRAPHIES

Reiko Sekine

1971

Ms. Sekine graduates from the department of music theory at Kunitachi College of Music. She begins working as an editor of *Ongaku Junpo* for Ongaku Junpo Sha, and also is active as a music critic.

1981

Becomes a freelance music critic and conducted research on opera.

1990

Member, expert committee of the Japan Arts Fund

1991

Director, Nissay Culture Foundation

1995

Councilor, Nikikai Opera Foundation

Director, Tokyo Opera City Cultural Foundation

Assistant researcher, Showa University of Music Opera Research Center

1996

Editorial chief, *Japan Opera Almanac*

Member, Advisory Committee for Promoting Cultural Policy of the Agency for Cultural Affairs (1996-1998, 2001)

2000

Member, research committee of the New National Theater, Tokyo

ORCHARD HALL

Masashi Nitta

Mr. Nitta majored in clarinet at Kunitachi College of Music.

1974

Joins the Nikikai Secretariat and involved in supervision of trainees.

1979

Transfers to the Nikikai Opera Foundation; produces a number of operas for Nikikai, including the first performance in Japan of *Siegfried*.

1985

Joins Tokyu Department Store Co., Ltd., where he works to open Bunkamura (a cultural complex).

1989

Transfers to Tokyu Bunkamura Inc., the managing body of Bunkamura. As a manager responsible for the planning, production, and operation of Orchard Hall in Bunkamura, Mr. Nitta invites a number of opera and ballet companies from abroad to perform, beginning with Bayreuther Festspiele's production of *Tanheuser* to celebrate Bunkamura's grand opening. (marking the first time Bayreuther Festspiele performed outside its home base). He is also involved in the Bunkamura Opera Theater's production of *Die Zauberfloete* ("The Magic Flute"), *Madame Butterfly*, and *Turandot*; the Bunkamura Opera Theater has aroused critical acclaim and has traveled abroad twice to perform operas originally produced at Orchard Hall.

Today, Mr. Nitta supervises the operation, planning, and production of halls as a director of the Cultural Program Division (formerly Planning and Operation Division) of Tokyu Bunkamura, Inc.

1991

Entrusted by the Japan Arts Council, becomes a member of a committee of music experts working to the New National Theater, Tokyo.

1992

Mr. Nitta helps open Philia Hall in Aoba-dai, Yokohama. He is responsible for laying the groundwork for operating the hall and organizing its opening event.

SUNTORY HALL

Keiko Manabe

Ms. Manabe graduated from the Department of Philosophy, Faculty of Humanities, at Sophia University. She studied cello at Tokyo National University of Fine Arts and Music and studied musicology at Freie Universitaet Berlin and Munich University. Ms. Manabe began working as a music journalist while at Freie Universitaet Berlin. She studied opera production under the conductor Karajan at the music festival he hosted, the Salzburg Easter Festival, and under Sawallisch at Bayerische Staatsoper in Munich.

1983

Participates in the opening project of Suntory Hall, working as one of the producers for the opening project on its own.

Other projects include performances by the Berlin Philharmonic Orchestra, Vienna Philharmonic Orchestra, and "orchestras featuring the violinist Isaac Stern."

1986

Continues to produce projects, including operas and the Vienna Philharmonic Orchestra, after Suntory Hall had been established.

1993

Creates a new style for producing operas in concert halls. Under the name of "hall opera," she annually produces operas by Verdi and Puccini in which foreign artists are invited to perform leading roles. Up-and-coming Japanese singers, as well as Japanese orchestras and choirs, also participate in the performances.

2001

Receives the Puccini Special Award from the Puccini Foundation for *Madame Butterfly* (a joint Japan-Italy production in Nagasaki).

A number of "hall operas" have been produced by Ms. Manabe for Suntory Hall, including

Verdi's Operas *La Traviata*, *Simon Boccanegra*, *Otello*, *Il Trovatore*, *Macbeth*, *Falstaff*, *Rigoletto*, *Nabucco*, *Un Ballo in Maschera* ("A Masked Ball"), *Don Carlos*, Puccini's *La Boheme* and *Tosca*, Rossini's *Otello*, and Donizetti's *L'Elisir d'Amore* ("The Elixir of Love").

THE NEW NATIONAL THEATER, TOKYO

Shoji Yokose

April 1959

Graduates from the Faculty of Letters at Tokyo University, and joins the Ministry of Education.

May 1966

Manager, Academic Affairs Department, Miyagi prefectural board of education

April 1968

Deputy manager, Special Education Department, Elementary and Secondary Education Bureau

April 1970

Deputy manager, Cabinet Planning

July 1971

Deputy general manager of education, Chiba prefectural board of education

April 1975

Manager, Textbook Management Department, Elementary and Secondary Education Bureau

January 1976

Manager, Department of Cultural Properties, Agency for Cultural Affairs

January 1979

Manager, Subsidization Department, Management Bureau

November 1981

Manager, Local Affairs Department, Elementary and Secondary Education Bureau

July 1982

Manager, Financial Affairs Department, Elementary and Secondary Education Bureau

July 1983

Manager, Personnel Department, Minister's Secretariat

July 1985

Councilor, Minister's Secretariat, Ministry of Education

September 1987

Deputy general manager, Agency for Cultural Affairs

April 1989

Director, Lifelong Learning Bureau, Ministry of Education

July 1990

Retires from the Ministry of Education, and assumes the position of director, Japan Arts

Council.

April 1995

Director, Tokyo Foundation, New National Theater, Tokyo

August 1995

Managing director, Tokyo Foundation, New National Theater, Tokyo

THE NIKIKAI OPERA FOUNDATION

Kingo Nakayama

1963

Graduates from the department of applied chemistry at Kyushu University, and joins Mitsui Mining and Smelting Co., Ltd. (Mitsui Kinzoku) where he works a number of jobs as a technical staff member at factories and headquarters. From 1974 to 1975, studies at the Center for Advanced Engineering Research of the Massachusetts Institute of Technology (MIT).

1982

Serves at Mitsui's Corporate Research Center as a leader of new business development and research/planning. Responsible for the planning and management of the Engineered Materials Sector and planning & control of subsidiary companies.

1996

Transfers to New York to work for a U.S. affiliate of Mitsui Kinzoku as President.

1997

Returns to Japan to work for Nikikai.

1999

Assumes the position of secretary-general of the Nikikai Secretariat. Also serves as managing director, secretary-general, and production director of the Nikikai Opera Foundation.

THE NISSAY THEATRE

Shinji Inoue

March 1969

Graduates from the School of Letters, Arts and Sciences at Waseda University.

April 1969

Joins Nihon Seimei Kaikan (Nissay Theatre) Corporation.

November 1973

Transfers to the Nissay Children's Culture Foundation.

December 1986

Studies at the Goethe Institute in Germany for three months on scholarship.

November 1993

The Nissay Children's Culture Foundation is renamed the Nissay Culture Foundation.

December 1995

Trains in arts management at theaters in Cologne, Berlin, and Munich for three months through the Japanese government's overseas study program for artists.

April 1996

Director, Planning and Production Department

December 1998

Assumes the position of director, Nissay Theatre.

THE JAPAN OPERA FOUNDATION

Kyosuke Shimoyakawa

Mr. Shimoyakawa graduated from the School of Law and Politics at Rikkyo University.

1973

He is involved in the production of *Carmen* performed by the Fujiwara Opera.

1976-1984

During this period, Mr. Shimoyakawa produces 25 operas (mainly *Bell Canto*) including *The Barber of Seville*, *Capuleti e Montecchi*, *Anna Bolena*, *Maria Stuarda*, and *Tosca*.

1980

Assumes the position of representative director of the Fujiwara Opera.

Director-general of Tosei Gakuen, an academic juridical organization (Showa University of Music, Showa Junior College of Music, Showa Music Academy)

1981

Establishes the Japan Opera Foundation along with Hiroshi Oga, general director of Nihon Opera Kyokai (the Japan Opera Association.) Assumes position as managing director.

1999-2002

Produces 12 operas including *Madame Butterfly* and *Capuleti e Montecchi*. (He has produced a total of 37 operas to date.)

Currently, Mr. Shimoyakawa is managing director of the Japan Opera Foundation, director-general of Tosei Gakuen, managing director of the Japan Federation of Musicians, and director-general of Star Ballet Dancers.

BIWAKO HALL

Emi Uehara

March 1968

Graduates from the College of Arts and Sciences at Tokyo University, and joins the Ministry of Labor.

July 1976

Manager, Wages Department, Shiga Labor Standards Bureau

October 1977

Commodity price team, General Planning Bureau, Economic Planning Agency

January 1978

Manager of Tourism, Department of Commerce, Industry and Labor, Shiga Prefecture

July 1979

Manager of Culture Promotion, Department of Culture, Shiga prefectural board of education

April 1982

Director, Department of Culture, Shiga prefectural board of education

April 1984

Director, Museum of Modern Art, Shiga (until March 1987)

April 1986

Director, Department of Commerce, Industry and Labor, Shiga Prefecture

Managing director, Shiga International Friendship Association (until March 1994)

April 1989

Director of policy for Shiga Prefecture (until March 1996)

April 1990

Director, Shigaraki Ceramic Cultural Park

April 1992

Director of Culture, Shiga prefectural board of education

Director-general, Cultural Promotion Corp., Shiga Prefecture (until March 1994)

April 1994

Shiga prefectural board of education, director for establishment of Biwako Hall (until March 1998)

April 1996

Deputy director, Biwako Hall Foundation

April 1998

Director of Shiga Prefecture, deputy director of Biwako Hall Center for the Performing Arts

Yoshio Miyama

1978

Graduates from the Graduate School of Letters at Keio University, then studies musicology in a doctoral program.

1974-1976

Studies at Universite de Paris (doctoral program)

Currently, Mr. Miyama is a professor at the Faculty of Letters at Keio University.

Specialty:

History of Western music (from Baroque to Renaissance periods)

Various fields of music-related performing arts

Arts management

Publications and Articles:

Books and Translations:

Masterpieces of Music History, Tokyo: Shunjusha Publishing Company, 1981.

Songs of City, Sounds of Castle: Folklore of Renaissance Music, Tokyo: Ongaku No Tomo Sha Corp., 1985.

Mundane Vocal Music of the Renaissance Period, revised, Tokyo: Ongaku No Tomo Sha Corp., 1985.

Faure's Piano Suite, Vol.1-4, revised, Tokyo: Shunjusha Publishing Company, 1986.

A. Heriot, *The Castrati in Opera*, Tokyo: Kokusho Kankokai, 1995. (joint translation)

W. Kolneder, *Geschichte der Musik* ("History of Music"), Tokyo: Zen-on Music Company, Ltd., 1978. (joint translation)

C. Price, *Man & Music: The Early Baroque Era, From the Late 16th Century to the 1660s* Tokyo: Ongaku No Tomo Sha Corp., 1996. (joint translation)

J. McKinnon, *Historical Chronology of Music*, Tokyo: Ongaku No Tomo Sha Corp., 1997. (joint translation)

Articles:

"Vers mesures of the 17th Century", *Musicology*, 1979.

"Recherche d'Iconographie musicale au Japon", *Fontes Artis Musicae*, 1988.

"The Role of Universities in Encouraging Artistic Activities", *Toshi Mondai*, Vol. 83, 1992.

"Support Measures for Promoting Local Culture", newsletter Vol.4, Matsuo Foundation, 1995.

"Art Management and Human Resources Development", *Shakai Kyoiku* Vol. 53-7, 1998.

