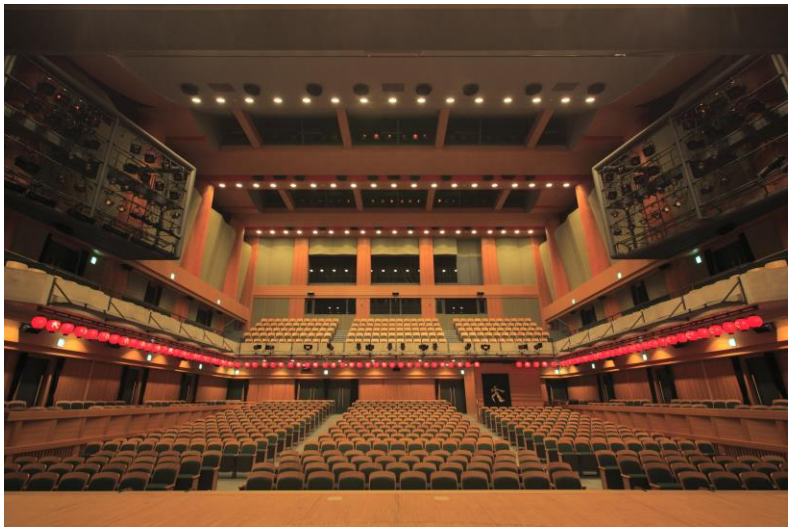

Photo:
Kyoto Art Theatre
Shunju-za (a large theatre)

Blending (or Connecting) Performing Arts with Performing Arts Research

The First Annual Report of the Interdisciplinary Research Center for Performing Arts

Fumio Amano
Director of Kyoto Performing Arts Center at Kyoto University of Art and Design
Representative of the Interdisciplinary Research Center for Performing Arts

It has already been 18 months since the Kyoto Performing Arts Center (KPAC) at Kyoto University of Art and Design (KUAD) was approved as a Ministry of Education, Culture and Sports (MEXT) joint usage/research center, and began work toward establishing the Interdisciplinary Research Center for Performing Arts. We spent most of the first half of the 2013 academic year (the center's first year of operation) embroiled in preparation for our work, and it was not until the very end of August that work on the four themed research projects led by KUAD researchers actually began. In the short time between then and the end of this academic year this past March, artists and researchers in the performing arts field have come together to conduct varied and ambitious research, most of it at the 843-seat Theater Shunju-za operated by KPAC. This research was also driven by associations with KPAC-sponsored performances at Shunju-za and Studio21 (a small black box theater), and these performances also served to create an interdisciplinary, practical study of performing arts through collaboration between artists and researchers, which is the objective of our Interdisciplinary Research Center for Performing Arts. We invite you to learn the details of this research from reports on each project in the pages of this annual report.

Looking back now, I think it is nothing short of miraculous that so much lively research was conducted in such a short period of time. I believe this is largely attributable to the individual and organizational expertise accumulated at KPAC since its establishment in 2001 as a center to advocate collaboration and connection between artists and researchers. We are so thankful for the efforts of KPAC staff members, but it also bears mentioning that KPAC was able to take steps toward realizing that collaboration and connection with continuous support from the Academic Frontier Project for Promoting Advancement of Academic Research at Private Universities, and the Project to Support the Strategic Formation of Research Foundations at Private Universities, both MEXT projects that provided continuous aid in the 14 years between 2001 and our establishment of the Interdisciplinary Research Center for Performing Arts.

In our second year, we put out our first call for open research projects to complement our themed research projects, and the three open research projects we selected are currently underway. Of course, this work is also based mostly at Shunju-za and Studio21. Now it is finally time to release annual reports. We have decided that each annual report will include reports of activities over the previous academic year, as well as one research paper produced as a result of those activities. These annual reports will serve as records of Interdisciplinary Research Center for Performing Arts activities throughout each year, and publicize a small part of the research results our activities produce. The information about our activities will be the same as that on our website, but we hope that our annual reports allow artists and researchers in addition to research institutions inside and outside the performing arts field to know more about our activities, and encourage collaboration between them in order to connect the performing arts to performing arts research.

Themed Research Project I 7 Parts and 1 Special Lecture

Voice and Talking in Modern Japanese

Moriaki Watanabe
Producer, Visiting Professor at KPAC
Former Director/Professor of KPAC

Overview: Modern Japanese theater came into being through the establishment of non-traditional theater modeled after Western theater, which resulted from the movement to improve theater performance during the Meiji Period (1868–1912). This was not a movement to abolish traditional theater such as *noh, kyogen, bunraku* and *kabuki;* rather, it aimed to maintain tradition through various measures amidst the wave of modernization sweeping through Japanese culture and society at the time. The very expression “traditional theater” signifies a different concept and carries a different meaning in Japan than an expression such as “classical theater” carries in modern Western countries. For example, 17th-century French classical theater is now viewed as something “classical” to be shared between the citizens of a modern nation-state. Put differently, the question of how to view and preserve the theater of a certain period has always existed in the West. The meaning of “classical” shifts from period to period, thus it is not a static or unchanging thing to be passed down, but instead is something to be shared between modern people.

Japan, on the other hand, has a historical structure distinct from the rest of the world. Japanese critic Shuichi Kato noted that in Japan, "the new does not destroy the old – the old survives as it is passed down, and multiple old and new concepts coexist." There was no intent to destroy traditional Japanese theater in the struggle to create modern theater modeled after modern Western theater; rather, the intent was to incorporate traditional theater to create a completely new type of theater.

Since traditional theater was not regarded as something classical to be shared among the people, new types of theater did not destroy it. Traditional theater lay dormant for some time after the end of World War II, but experts in traditional theater – *noh, kyogen, bunraku* and *kabuki* – have continued to surface since the Taisho Period (1912–1926), and as they claimed recognition for performing arts as classics, they also gradually realized that modern Western theater could not exist simply on the unilateral denial of their country's traditions. In this context, they realized the need to return to the true vector of the reformation during the Meiji Period, whether in terms of theatrical arts or literature. This can be accomplished by tracing the genealogy of the formation of the modern Japanese language, and by broadly and thoroughly assessing the reasons for the lack of artistic expression in the modern Japanese language (Another vector or area is, of course, the concept of the Japanese body).

The small-theater movement of the 1970s mainly established the standard for the concept of the Japanese body, but the issue of Japanese as a theatrical language was not fully explored. This research starts from these kinds of historical reflections and seeks out the possibilities of modern Japanese as a theatrical language in both theoretical and practical terms, and pursues the theatrical power of spoken language, with its deep roots in traditional Japanese arts, and its modern potential. Thus, we collaborated with researchers of Meiji Period literature, performers of modern theater, and experts in modern linguistic analysis to host a series of seminars that combined symposia with live performances.

Seminar 1

Talking in Traditional Japanese Theater 1: Kyogen

Friday, September 6, 2013, 18:30–20:30, Shunju-za
Guest lecturers: Mansaku Nomura (Living National Treasure of Japan, Izumi-ryu *kyogen* performer) "Tsuri-gitsune" ("Fox Dancing Before a Fox Trap") (Talking), Hiroharu Fukada (Izumi-ryu *kyogen* performer) "Nasu-no-Yoichi-gatari" ("The Story of Nasu-no-Yoichi")
Attendees: 121

In order to explore how voices and talking in traditional Japanese theater are and are not related, Voice and Talking in Modern Japanese aimed to introduce examples and sort out issues in the speech in *kyogen*, a form of traditional theater that focuses on talking and is distanced from musical performance.

Seminar 2

Talking in Modern Japan 1: Independence of Words – Relation to Musical Performance – Importance of Higuchi Ichiyo

Wednesday, September 11, 2013, 18:30–21:00, Shunju-za
Guest lecturers: Hisaki Matsuura (writer, poet, literary researcher), Akira Asada (head of KUAD Graduate School Academic Research Center, critic)
Recitation: Kayo Goto (performer)
Attendees: 65

Writer, novelist, University of Tokyo graduate school professor and Akutagawa Prize winner Hisaki Matsuura published a series of papers in Shincho magazine on the establishment of a literary language in modern Japanese, which he plans to publish as a book in the near future. We invited him as the main guest for this seminar, where he sorted out issues mainly about the case of Higuchi Ichiyo, and even suggested new issues. Former theatrical group En actress and Watanabe production star Kayo Goto recited the last half of "Nigorie" ("Troubled Waters") a novel written by Ichiyo.

Seminar 3

Talking in Traditional Japanese Theater 2: Noh


Photo: SHIMIZU Toshihiro

Friday, October 4, 2013, 18:30–21:00, Shunju-za
Guest lecturers: Kanze Tetsunojo (Kanze-ryu performer), Kuroemon Katayama (Kanze-ryu performer), Mikio Takemoto (Waseda University Graduate School of Letters, Arts and Sciences professor and *noh* researcher)
Attendees: 142

The genealogy of voices and talking in traditional Japanese theater must be traced in order to discuss voices and talking in modern Japanese. During that process, various aspects of talking in *noh*, which stretches furthest back into history

among the types of traditional Japanese theater that have survived to the present day, must be reexamined. Attendees heard Kanze Tetsunojo tell the story of Ohara Goko, which directly quotes the "Kanjo-no-maki" ("Initiate's Chapter") of "Heike Monogatari" ("The Tale of Heike"); watched Kuroemon Katayama perform the *kusemai* (a type of dance performance) from "Hyakuman" ("Million") to demonstrate the form of talking and dancing created by ancient *noh* actor Kan'ami; experienced Tetsunojo's performance of "Izutsu" ("The Well Cradle"), an example of *iguse,* the aural climax of a *noh* drama which precedes the *fukushiki-mugen-noh* (dream-*noh* in two parts) created by ancient *noh* actor Zen'ami; and listened to Mikio Takemoto's analysis. (It is impossible to discuss talking in traditional arts without touching upon *bunraku,* but there was not enough space in the schedule for a *bunraku* performance and thus it was omitted.)

Seminar 4

Talking in Modern Japan 2: Kyoka vs Akutagawa

Photo: SHIMIZU Toshihiro

Thursday, November 7, 2013, 18:30–21:00, Shunju-za
Guest lecturer: Hisaki Matsuura
Panelist: Yuichi Kinoshita (producer, Kinoshita-Kabuki leader)
Recitation: Kayo Goto
Attendees: 45

Excerpts from the works of Taisho Period literati Izumi Kyoka and Ryunosuke Akutagawa were recited to facilitate comparison. We selected "Koya-Hijiri" ("The Saint from Mount Koya"), a story noted for its deviant eroticism, from the novels of Kyoka, who embodied traditional Japanese diction and imagination yet was acutely familiar with topics in contemporary Western literature, and "Toto" ("Thief") from the works of Akutagawa, who was not so removed from his time but still employed an exceptionally contemporary logic in his sentence structure and other literary devices.

Seminar 5

Talking in Modern Japan 3: Soseki

Thursday, January 16, 2014, 18:30–21:00, Shunju-za
Guest lecturer: Hisaki Matsuura
Recitation: Hideaki Ishii (actor, theater group En)
Attendees: 81

Natsume Soseki was a central figure in the modernization of literature in Japan. In this seminar, we read the death of Fujio in "Gubijinso" ("The Poppy"), Soseki's first novel after spurning his post as lecturer at the University of Tokyo for the Asahi Shimbun newspaper; the beginning of "Kairo-ko," the novel Soseki wrote while studying in England, and the traditional title "Yume" ("The Dream") from that novel; "Daisan-ya" ("The Third Night") from "Yume Ju-ya" ("Ten Nights of Dreams"), read again from a modern Western perspective; and finally, the beginning of "Botchan," one of Soseki's most popular novels, read in the true spirit of the type of intellectual from that time period – the rough-and-tumble tone of an "Edokko" (a person born and raised in Edo (modern-day Tokyo)).

Seminar 6

Talking in Modern Japan 4: The Language of Orikuchi Shinobu

Friday, February 21, 2014, 18:00–21:00, Shunju-za
Guest lecturers: Hisaki Matsuura, Reiji Ando (Tama Art University assistant professor, literary critic)
Panelists: Hidetaka Ishida (head of the University of Tokyo Interfaculty Initiative in Information Studies Graduate School of Interdisciplinary Information Studies, professor) Akira Asada
Attendees: 118

In this seminar we analyzed the range of poetic language in "Shisha no Sho" ("Book of the Dead"), a masterpiece of folklorist, poet and novelist Orikuchi Shinobu. Hisaki Matsuura and Reiji Ando, who have both written papers on Orikuchi, discussed the range of poetic language in modern Japanese literature, and the appeal of Orikuchi's diction and tone, revealing a breadth of tone surprisingly wide for a folklorist. Initially, plans called for a discussion to contrast Orikuchi and Yukio Mishima, but there was so much interest that the focus was narrowed to Orikuchi.

Seminar 7

Talking in Modern Japan 5: Influence and Impact of Foreign Literature

Tuesday, March 18, 2014, 18:00–21:00, Shunju-za
Guest lecturers: Hisaki Matsuura, Hidetaka Ishida
Panelists: Keiichiro Hirano (writer), Akira Asada
Attendees: 80

Screenings: “Sado Koshaku Fujin” (“Madame de Sade”) by Yukio Mishima (produced by Moriaki Watanabe, performed in Europe in 1996. Excerpt from Act II: Kayo Goto (Comtesse de Saint-Fond), Miyuki Tsurugi (Renee, the Marquise de Sade), Saori Mine (Madame de Montreuil)
The tragedy “Phèdre” by Jean Racine (produced by Moriaki Watanabe, performed in Paris in 1999. Act II Scene V, Act V Scene VI: Kayo Goto (Phèdre), Hideaki Ishii (Hippolyte) and others)
“Sonnet en -yx” by Stéphane Mallarmé (produced and recited by Moriaki Watanabe in 2012, Shunju-za)

This seminar featured screenings related to the theme. First, we considered the divergence between theory and practice in Yukio Mishima’s adaptation of French classical theater. Then, we used the language of the speech in *bunraku* to explore how to critique and analyze when Japanese people are performing a French classical tragedy in Japanese.

Special Lecture

Layers of History in a Racine Tragedy: “Phèdre” produced by Patrice Chéreau


Photo: SHIMIZU Toshihiro

Friday, February 28, 2014, 18:00–20:30, Shunju-za
Lecturer: Gilles Declercq (New Sorbonne University Theater Studies senior professor and Director of the New Sorbonne University Theater Research Center) (in French with simultaneous interpreters)
Attendees: 51

We welcomed France’s leading lecturer in research of Racine’s dramas to discuss modern performances of Racine’s works through the examination of the screen history of the tragedy “Phèdre” by Patrice Chéreau, a major producer in European theater of the second half of the 20th century.

Themed Research Project II 4 Parts

Cross-Genre Research on Sound, Rhythm and Dramaturgy in Performing Arts

Naoto Moriyama
Senior Researcher at KPAC

1. Approach and Overview

This research project aims to reevaluate the creative association between dramaturgy in a broad sense and the musical elements of sound and rhythm (as they are generally considered) in the performing arts in terms of its position amidst the art of the 20th century, and to consider the association from a comprehensive viewpoint in the context of associations with similar genres.

For example, the infinite sounds and silences of the natural and human worlds have been reclaimed as art in contemporary 20th-century music, which has had varying effects on the creators of theater and dance. In addition, rhythm is strongly connected to dramatic composition in performance (i.e., dramaturgy) as plainly demonstrated in the artistic modulations of opening, middle and climax, as well as the concept of intervals, in traditional Japanese performances. At the same time, sound and rhythm reflect the way that 20th-century urbanization, industrialization and technological advancements have caused the tempos and soundscapes of daily life to change rapidly, and are forming a serious system of problems in the intersection of art and society.

Two things were done to broach this widespread system of problems during the 2013 academic year: (1) theoretical frames for connecting to the forefront of creativity at theaters were sorted out at private seminars between leading researchers and research collaborators; and (2) live research of real-world examples of the works of two artists in modern Japanese theater who put this creativity into practice while maintaining a deep connection to this theme was conducted. In addition, we held discussions about the concepts and structures of each through public performances of experimental theater.

2. Live Research (1)

“Ishi No Yo Na Mizu” (“Water Like a Stone”) Written by Masataka Matsuda, Produced by Yukichi Matsumoto

This play was performed in Kyoto and Tokyo in November and December of 2013 in grand theaters with an enormous amount of space to perform (the stage for the Kyoto performances was 18 meters wide and 17 meters deep, and the proscenium was 6.5 meters tall), amidst complex scenery that transcended the boundaries of dramatic realism. There were over 40 scenes in each two-hour performance, and lighting was used to delineate areas, moving the performance along seamlessly like a movie. Extremely elaborate, delicate acoustic design is required not only for the music but also for spoken lines in performance spaces as large and as deep as these.

As part of this research project, sound designers Masamitsu Araki and Takenori Sato and critic Atsushi Sasaki were invited to join Masataka Matsuda, who was in charge of writing the play, and Yukichi Matsumoto, who was in charge of production and art, to put on a symposium and theater experiment at Theater Shunju-za at KPAC, where “Ishi No Yo Na Mizu” (“Water Like a Stone”) was shown. The point of the experiment was to consciously examine the sound environment of the performance as a type of sound installation with the speakers (the hidden sound sources of a stage production) installed out in the open, alongside the performance. Mr. Sasaki – author of such books as “De(con)struction/Conception of Improvisation” and critic and researcher of both 20th-century musical culture and modern theater – compared theater-going in Tokyo to this theater experiment to analyze in detail how environments created by scenery (as *objet d’art*) and distinct acoustic design are organically linked to dramaturgy that can color a performer’s spoken lines and body. At the end, Mr. Araki and Mr. Sato gave a demonstration of a short, original work featuring the same acoustic design to show what kind of potential such an acoustic environment could hold on its own.

3. Live Research (2)

Theater Group Chiten’s “Fatzer”

Theater group Chiten producer Motoi Miura collaborated with Kukangendai, a band known for its experimental music, to produce “Fatzer,” a play by Bertolt Brecht, in 2013. For the production, Mr. Miura intentionally changed the Japanese script into a unique language called Chitenese, showcasing his experience with aural expression. “Fatzer” represents Mr. Miura’s drive to collaborate with musicians after “Hikari No Nai,” which showed in Tokyo last year. This seminar featured a panel with Mr. Miura, Kukangendai musician Junya Noguchi, and Chikara Fujihara, who, like Mr. Sasaki, has written critiques for both music and modern theater. The panel focused on discussing the sense of timing on stage delivered by rhythm in the process of collaborating.

“Fatzer” features a distinct structure in which the performers delivered their lines – their speech – extemporaneously in time with intervals in the intense rhythm provided by the performance of Kukangendai. From the stimulating discussion, it was clear that Mr. Noguchi and Mr. Miura share the artistic goal of producing rhythms that are out of the

ordinary in the theater environment by sampling rigorously while breaking the habit of making sounds and speech flow too naturally. The members of Kukangendai cannot read music; instead, their ultra modern approach is to create music freely on their computers. The band spoke about focusing on the process of editing, in which anything can be done when the goal is the finished product, and the tense relationship between live performance and editing, and how that relationship reminded them of the importance of the difference between rhythm and a (metronome-like) beat illustrated in "The Rhythmic Structure of Music" by G.W. Cooper and L.B. Meyer, a book of classic rhythm theory for 20th century music and the inspiration for their creative activities. The band also made the point that the fact that melody induces synchrony in the theater environment while rhythm, or rather, upsetting rhythm, induces arousal in the theater environment, is critical in the process of creation.

4. Theoretical Frame for Research

The question is what kind of framework is required to theoretically analyze the practice of modern theater. During the 2013 academic year, we attempted to approach this question from two angles: artistic appeal and popular appeal (or enjoyability) in terms of the correlation between sound, rhythm and dramaturgy.

Yukio Fujimoto, a sound artist himself, contends that, unlike the Wagneresque composite arts of the 19th century, sound (music) in the 20th century was at the forefront of the movement of unity in sight and sound that had been torn apart by technology. This movement was manifested when audience members unified experiences on their own in sound installation, which gained attention as a new phrase in the 1980s. Now that it is possible to use iTunes and other media to remix all kinds of sounds and music, it may be time to refocus on the element of play so rigorously defined by John Cage. This is because, as mentioned in the section on "Fatzer," the pursuit of thorough artificiality creates a feeling of catabolic arousal in an acoustic environment that induces intoxication.

On the topic of popular appeal, Takahiro Takeuchi emphasized a renewed focus on the association between theater structure and the revue style developed at the beginning of the 20th century. As Rem Koolhaas pointed out in

"Delirious New York," it was extremely twisted that the size of the theater environment, in this case a Rockettes revue in New York's Radio City Music Hall, an enormous venue that can seat 6,000 people, can influence the conception of the content, but at the same time the geometrical abstractness also plays a role in creating popular appeal. The Takarazuka Revue in Japan was heavily influenced by these types of revues, and "An Introduction to Japanese Opera" published in 1925 by the revue's founder, Ichizo Kobayashi, could be worth reading into again because it sheds light on how the history of theater from *kabuki* through to the Shiki Theater Group is tied to the current renewed interest in musicals.

5. Research Project Overview

Project Members (*positions are as of the 2013 academic year)

Leading Researcher:
Naoto Moriyama (KUAD Department of Performing Arts professor, theater critique and modern drama theory)

Joint Researchers:

Yukio Fujimoto (KUAD Graduate School, Art and Design Studies professor, sound artist)
Takahiro Takeuchi (Aoyama Gakuin University School of Cultural and Creative Studies professor, representational culture theory research)
Contributing Researchers:
Masataka Matsuda (Rikkyo University College of Contemporary Psychology Body Expression and Cinematic Arts professor, playwright, producer)
Yukichi Matsumoto (producer, theater group Ishinha leader)
Motoi Miura (producer, theater group Chiten leader)
Masamitsu Araki (sound artist)
Takenori Sato (sound artist)
Junya Noguchi (musician, Kukangendai)
Atsushi Sasaki (critic, Waseda University Graduate School of Letters, Arts and Sciences professor)
Chikara Fujihara (critic, editor)

Seminar 1 (Public)

Theme: Modern Theater Soundscapes I: Focusing on Acoustic Drama in "Ishi No Yo Na Mizu" ("Water Like a Stone")
Date: Wednesday, January 29, 2014 Time: 18:00–20:30
Location: Shunju-za at KPAC
Lecturers and panelists: Yukichi Matsumoto, Masataka Matsuda, Atsushi Sasaki, Takenori Sato, Masamitsu Araki
Moderator: Naoto Moriyama
Attendees: 51

Seminar 2 (Closed to the public)

Theme: Sound and Rhythm in 20th Century Art – Creating Historical Perspective I

Date: Saturday, March 15, 2014 Time: 15:00–17:30
Location: Room NA313 at Kyoto University of Art and Design
Participants: Yukio Fujimoto, Naoto Moriyama

Seminar 3 (Public)

Theme: Examining Popular Appeal in Sound and Rhythm – Creating Historical Perspective II
Date: Thursday, March 20, 2014 Time: 11:30–13:30
Location: Room NA313 at Kyoto University of Art and Design
Participants: Takahiro Takeuchi, Naoto Moriyama

Seminar 4 (Public)

Theme: Modern Theater Soundscapes II: Sound and Dramatism in Theater Group Chiten
Date: Tuesday, March 25, 2014 Time: 18:00–21:00
Location: Dressing Room 2, Shunju-za at KPAC
Lecturers and panelists: Motoi Miura, Junya Noguchi, Chikara Fujihara
Moderator: Naoto Moriyama

Themed Research Project III 5 Parts

Practical Research on Redefining Multimedia Theater

Moriaki Watanabe
Producer, Visiting Professor at KPAC
Former Director/Professor of KPAC

＊Moriaki Watanabe led this themed research project through five seminars (one public, four closed to the public).

Overview: This research project was conducted to explore how to use the results of research in the Mallarmé Project, a multimedia experimental theater series held at KPAC from the 2010 academic year to the 2012 academic year, to actually create theatrical productions. Multimedia performance is a genre that has spread throughout the world since the 1970s, and the use of it has grown in recent years, especially in opera and dance productions in Europe and North America. Collaboration under the Mallarmé Project between recitation (Akira Asada, Moriaki Watanabe), music (Ryuichi Sakamoto), film (Shiro Takatani) and dance (Tsuyoshi Shirai, Misako Terada) based on Moriaki Watanabe's translation, restructuring and production of existing texts of renowned 19th-century French poet Stéphane Mallarmé succeeded in drawing out the most radical potential of multimedia performance. This research project was a multifaceted quest to discover the potential and issues uncovered in the Mallarmé Project as well as methodology to

expand on and employ them in pursuit of creating a film version of the project, and to attempt to redefine the potential of multimedia performance.

Seminar 1

Reflections on Mallarmé Project III (Closed to the public)


Photo: SHIMIZU Toshihiro

Friday, August 30, 2013 17:00–19:00
Location: KPAC
Guest lecturers: Moriaki Watanabe (KPAC director, producer), Ken Furudate (KUAD Department of Fine and Applied Arts part-time lecturer, media authoring)
Participants: Shimpei Yamada (Aichi University Faculty of Letters Modern Sociology Department assistant professor), Naoto Moriyama (KUAD professor, theater critic)

Two members of the technical staff that exhibited advanced technical accomplishments during the Mallarmé Project, which comprised three years of multimedia theater performances hosted by KPAC starting in the 2010 academic year, joined the seminar to reflect on the project and discuss what kinds of theater experiments are needed to further the artistic potential of multimedia theater, and whether Shunju-za can serve as the venue for those advancements.

Seminar2

Noh Junction "Aoi No Ue" ("Lady Aoi") (1999) and Issues with New Noh Based on Paul Claudel Poem "Uchibori Juni Kage, Aruiha 'Niju No Kage'" ("The Double Shadow") (2004) (Closed to the public)

Thursday, September 5, 2013, 15:00–19:00
Location: Dressing Room 2 at Shunju-za
Guest lecturers: Shiro Takatani (filmmaker, Dumb Type leader), Ken Furudate, Moriaki Watanabe, Akira Asada (KUAD Graduate School Academic Research Center director, critic)
Participants: Keiji Osakabe (KUAD Department of Performing Arts Associate Professor, stage director), Tsuyoshi Shirai (choreographer, dancer), Yuichi Kinoshita (Kinoshita-Kabuki leader, producer)

This seminar featured showings of Parco Noh Junction "Aoi No Ue" ("Lady Aoi") (PARCO Part III (1987)) restructured and produced by Moriaki Watanabe, and new *noh* "Uchibori Juni Kage, Aruiha 'Niju no Kage'" (performed at the Japan Cultural Institute in Paris), created and produced by Watanabe, as well as discussion on how thinking must change and what kinds of films have the potential to be reformed into multimedia performances. The first play was performed on a unique stage that protrudes into and through the audience seating area, and thus presented many challenges toward transforming it into a multimedia performance in a theater that put performers into the audience's realm. Thematically as well, the production was a collage in line with the deconstructive aesthetics of the 1980s, an amalgamation of the *noh* drama "Aoi No Ue" – a text created from the blending of the chapter on Aoi in the original "Genji Monogatari" ("The Tale of Genji") and its translation into modern Japanese by Fumiko Enchi – and music: musique concrète composed by Joji Yuasa in 1961, music of *noh,* and Alban Berg's "Lulu," among others. The main point of showing the first play was to assert that adding multimedia methodology to such a production would require a major change in thinking. The lecturers then argued that, since "Niju No Kage" was set to music and choreographed by Hideo Kanze as a genuine *noh* drama, it presented major challenges against imagining how to transform it into a multimedia performance. To illustrate the imagination required, they introduced several detailed proposals to remake "Niju No Kage" through talking, dance, music and even a Takatani film panel. They also discussed what kinds of changes in thinking could have been involved in the creation of works such as "Dialogue Double Shadow," the musical work of Pierre Boulez, and the dance production Maurice Béjart choreographed to it.

Seminar 3

Reflections on Mallarmé Project III (Closed to the public)

Friday, December 13, 2013, 18:00–21:00
Location: KPAC (Shunju-za)
Guest lecturers: Shiro Takatani, Ken Furudate, Miyuki Sakuragi (filmmaker), Hayato Takezaki (filmmaker), Moriaki Watanabe
Participants: Keiji Osakabe, Yuichi Kinoshita

A showing of Mallarmé Project III: To the Night of "Igitur" from the Stage of "Hérodiade"/"Hanjushin" ("Faunus") in Shunju-za, where it was performed live in August 2012, coupled with reflections on actual challenges during the performance and including an all-encompassing discussion about the results of the performance and current issues in multimedia theater.

In addition to the film chronicle of the Mallarmé Project, Volume 16 (2012) of the KPAC publication Performing Arts contains the script used for the performance as well as a thesis. These were used as reference materials to discuss the reasons and motives for the success of this production, as well as difficulties faced.

Seminar 4

Experiment on Various Possibilities for Multimedia Theater

Saturday, December 14, 2013, 19:00–21:00 (Closed to the public)
Location: KPAC (Shunju-za)
Guest lecturers: Shiro Takatani, Ken Furudate, Miyuki Sakuragi, Hiroto Takezaki, Moriaki Watanabe
Participant: Keiji Osakabe

Several technical experiments involving images and panels were performed on the Shunju-za stage, and their possibilities were explored. Examples include:

1. Lay plastic atop red carpet on half the stage, and hang a panel diagonally from the downstage rigging. Project films. Observe the effect that raising or lowering the rigging has on the films.

2. The screens set up onstage are the same as those used for Mallarmé Project III. Project images and films onto the screens set up near the stage left and stage right proscenium openings, etc.

3. The music used in “Niju No Kage” was a song from Pierre Boulez, which hinted at shadows as explained previously. Attendees listened to it and other music (traditional Japanese music, particularly *gagaku* ancient court music, a performance on the *sho* traditional Japanese wind instrument used in *gagaku*, modern avant-garde music, etc.) in the theater environment to consider the possibility of incorporating Boulez’s music into this production, or using other music.

Seminar 5

On Possibilities Shunju-za Provides for Multimedia Performances

Photo: SHIMIZU Toshihiro

Thursday, January 23, 2014, 18:00–21:00 (Public)
Moderators: Moriaki Watanabe, Akira Asada

Guest lecturers: Shiro Takatani, Ken Furudate, Miyuki Sakuragi, Hiroto Takezaki, Yuichi Kinoshita, Marihiko Hara (musician), Manpei Tsurubayashi (acoustic design), Keiji Osakabe
Attendees: 20

Shiro Takatani and Moriaki Watanabe led a review of challenges covered in theater experiments from the previous seminar, and performed the following experiments:

1. The Takatani group performed an experiment to measure the relationship between film creation and music and acoustics, in which they set up a new type of rectangular panel that nearly reached the Shunju-za stage ceiling in addition to multiple polyhedron-shaped speakers, and then walked around on the stage. Mr. Takatani projected many examples of images of places such as Morocco in an attempt to capture the image and deliver the effects of "Niju No Kage."

2. The Takatani group experimented with the concepts of "Niju No Kage" in particular, and various methods of concrete expressions of those concepts. They also envisioned adding dance elements, clarifying new possibilities for a Takatani method of multimedia performance.

3. At that point, moderators Watanabe and Akira Asada took the lead and, together with the members of the Takatani group, reflected on and created theoretical grounding for the stage work they had just done. They explored possibilities of expression on stage that incorporate multimedia, and broadly confirmed the positive aspects of those possibilities.

Themed Research Project IV 5 Parts

Issues in Lighting Techniques and Aesthetics in Modern Performing Arts

Genta Iwamura
Senior Researcher at KPAC

Seminar 1 (Closed to the public)

Considering Example Performances to Reference and Research Team Members in Research of Stage Lighting Techniques

Thursday, August 29, 2013 14:00–16:00, Dressing Room 1 at Shunju-za
Participants:
Motoi Hattori (stage lighting expert)
Moriaki Watanabe, Genta Iwamura (KPAC)

The participants examined several cases when Motoi Hattori and Moriaki Watanabe collaborated from the 1980s to the 2010s, and sorted out issues with lighting techniques and aesthetics. Then, they decided upon the Shunju-za *noh* drama "Toru" (directed by Watanabe, performed in February 2013) and "Lorenzaccio" (by Alfred de Musset, translated and produced by Watanabe at Ginza Seven Theater in July 1993) as subjects for debate in the research seminar, and upon asking lighting expert Kazuya Yoshida to join the team as a research assistant.

Seminar 2 (Closed to the public)

Practical Aspects of Noh Drama "Toru" at Shunju-za, Produced by Moriaki Watanabe with Lighting by Motoi Hattori

Monday, November 18, 2013 14:00–17:00, Dressing Room 2 at Shunju-za
Participants (titles abbreviated)
Motoi Hattori (stage lighting expert)
Setsu Nakata (set designer, Japanese classical dance and *kyogen* performer)
Takayuki Fujimoto (Kinsei R&D, lighting designer)
Keiji Aiuchi (Kyoto Seika University Graduate School professor, head of Graduate School of Art Research Department)
Moriaki Watanabe, Keiji Osakabe, Genta Iwamura (KPAC)
Kazuya Yoshida (research assistant)

Motoi Hattori presented the elements of light sources, angles, reflection and visual perception as points to discuss on the topics of techniques and aesthetics. Other participants shared several practical examples of lighting design for producing *noh* dramas inside theaters.

Seminar 3 (Closed to the public)

Practical Aspects of the Drama "Lorenzaccio" and the Dance Piece "Agata," Produced by Moriaki Watanabe with Lighting by Motoi Hattori


Photo: Horikawa Takashi

Tuesday, November 19, 2013 14:00–17:00, Dressing Room 2 at Shunju-za
Participants (titles abbreviated) Motoi Hattori (stage lighting expert)
Motoi Miura (producer, representative of theater group Chiten)
Atsuhiko Watanabe (Tokyo Zokei University Department of Design assistant professor for Film majors)
Moriaki Watanabe, Naoto Moriyama, Misako Terada, Genta Iwamura (KPAC)
Kazuya Yoshida (research assistant)
Atsuhiko Watanabe conveyed the importance of the element of lighting through a comparison with visual media as explained in the report, Expression of Light on Stage – Jean Carman's Work (Expression Discourse 6/University of Tokyo Press).

Motoi Hattori explained practical aspects of light sources, angles and reflection in "Lorenzaccio," and was joined by Motoi Miura in a discussion of transitions in the roles of stage lighting (production work and lighting techniques, and whether or not they are diverging from expression).

It bears mentioning that the lighting techniques presented at these two seminars on consecutive days were largely premised on access to theater facilities and equipment from 1980s Japan, and thus it was well noted that, aesthetically speaking, this discussion would not deal with concerns that could truly be called modern. Attention should be paid to begin to deal with modern production and discussion of current aesthetics in seminars from the next academic year onward.

Seminar 4 (Closed to the public)

Considering the Content and Experiments of the Public Seminar


Photo: Horikawa Takashi

Sunday, January 12, 2014
10:00–12:00, Akarigumi
Participants (titles abbreviated) Motoi Hattori (stage lighting expert)
Moriaki Watanabe, Genta Iwamura (KPAC)
Kazuya Yoshida (research assistant)

The participants agreed on a two-part seminar structure – technical points would be explained in the first part, and comprehensive lighting techniques would be introduced in the second part.

Discussion about lighting aesthetics was left for opportunities in the following academic year and onward, and the participants agreed in principle to share and begin to archive basic stage lighting design terminology. Motoi Hattori would advise about required equipment arrangements, measuring instruments and experimental elements. There was a spirit of welcome toward student participation.

Public Seminar

Techniques of Lighting and Beauty in Theaters and on Stage

Tuesday, February 18, 2014
14:00–20:00, Shunju-za at KPAC
Lecturer (title abbreviated)
Motoi Hattori (stage lighting expert)

Part 1

Light sources: Shining and comparing light sources used in modern theaters on actual stage costumes.
Equipment: HMI, ACL, Par, halogen, fluorescent lights,
low-pressure sodium lamps
Costumes: *Noh* costumes (from "Toru" and other plays)
Colors: The effects of light transmitted through color filters on the color tones of costumes.
Polycolors: #16 #22 #31 #38 #45 #58 #64 #77 #78 #87 #88
Colored cloth: Katsuragi 8-color, black
Costumes: Japanese classical dance costumes (Dojoji)
Angle: Examining lighting angle as a basic term in stage lighting design technique.
Back (from the back), side (from the side), oblique (from the front, diagonally)
From the front (60º, 55º, 50º, 45º, 40º, etc.)

Part 2

Composite: For *noh*

For theater (Japanese classical dance)
Stage: *Shosadai* (floor panel), scrim, horizont curtain, etc.
Equipment: Pin spotlights, footlights, etc.
Around 70 audience members
(the following is research assistant Kazuya Yoshida's report about the public seminar).


Photo: Horikawa Takashi

During the first part of the seminar, Motoi Hattori used the theater environment to demonstrate the vital characteristics of light in stage lighting design, and gave a general explanation of lighting techniques. Both were generally well received. Attendees were able to survey the different color temperatures and light distribution for each different piece of equipment and light source, and an experiment in which light was shined on *noh* costumes helped them recognize the different color rendering properties of light sources and different ways fabric (especially gold and silver fabric) shined in the light. Attendees were able to confirm that the tint and feel of the color of fabric would be lost if the wrong color lighting were selected, and were introduced to concepts such as the significance of dimming and brightening light

on perception of materials. It is safe to say that there is plenty of room for more research on the relationship between lighting and costumes.

Attendees did not show that they clearly understood the observations on angles, but that was likely because their vantage points from their seats left them looking up at the stage, and that was not fully considered beforehand. This served as a lesson that these kinds of theater experiments require considerations of the characteristics of the venue, in this case the fact that attendees would not be able to get an overhead view of the stage.

In the second part of the seminar, Mr. Hattori arranged for the setup of a black scrim and horizont screen in addition to *shosadai* floor panels, and demonstrated how to design lighting for an actual scene and cooperate with performers to change the lighting in response to the progress of a *noh* play and another performance. Mr. Hattori illustrated the utility of lighting design in *noh* performances by demonstrating house lights operation and how to use the followspot to encourage concentration on the stage and the people on it. During the other performance, he touched upon the property of reflection, showing what kinds of reflections direct lighting from the top, front and front diagonal presented and discussing how to employ those properties in lighting design, also mixing in the advantages and disadvantages of footlights.

Through the two parts of the seminar, the audience seemed to arrive at a common understanding that light composes an environment through intensity, color and other light elements, and that changes to that environment also constitute elements of stage lighting. Unfortunately, there was not enough time to touch upon how to select various type of lighting equipment depending on what the performance demands, or the processes by which tint, direction and angle are determined in order to set the scene. Detailed lighting work usually begins once there is theater access; thus, it tends to develop later than other elements in the process of setting the stage, and the search continues for a methodology through which to share an ideological perspective in advance and strive for lighting that presents the stage, rather than simply illuminating it. The fact that this seminar was held in a theater and enabled the establishment of shared technical knowledge is significant toward that end, and in that light this seminar produced a wealth of results. Attendees showed interest in design methods (specifically, syntax and terminology in theatrical expression) and indicated that they wanted to analyze the relationship between performance and production in future seminars and public experiments.

Research Trip to New York

Broadway Musical Theater and Equipment Study and Lighting Production, and Metropolitan Opera Production and Lighting

Friday, February 21 to Thursday, February 27, 2014
Participants (titles abbreviated)
Atsuhiko Watanabe (Tokyo Zokei University Department of Design Assistant Professor for Film Majors)
Genta Iwamura (KPAC)

Travelers on this trip compared and contrasted lighting production in epochal musicals from the 1990s, 2000s and 2010s to confirm the shift from halogen lighting to LED lighting.

Travelers viewed production at The Metropolitan Opera and saw firsthand how the revolutionary work of top directors and designers in musicals and other commercial theaters successfully blends film and equipment and music and visual effects.

Joint researcher Atsuhiko Watanabe submitted a report on the specific examples they viewed.

Issues in Lighting Techniques and Aesthetics in Modern Performing Arts

Atsuhiko Watanabe
Tokyo Zokei University Department of Design Assistant Professor for Film Majors
Theater Critic

From February 23 to March 2, 2014, I traveled with a team of researchers to New York to study performing arts there – with our research focusing on the relationship between production and stage lighting – as part of the 2013 Academic Year Lighting Research Seminar series.

New York is the world's leading theater city, home to The Metropolitan Opera, which hosts a wide-ranging repertoire from baroque to contemporary opera, to Broadway musicals with their combination of hits new and old, to dance productions from classical ballet to contemporary dance, to various off-Broadway shows. One week is not nearly enough time to cover the diversity of genres to be found in stage productions in New York theaters, but I chose a lineup of currently popular musicals and operas – two areas in performing arts in which New York excels. The following is a list of the theater productions we saw on the trip:

Saturday, February 22: Operetta "Die Fledermaus"
Composer: Johann Strauss II
Conductor: Ádám Fischer
Producer: Jeremy Sams
Venue: The Metropolitan Opera

Sunday, February 23: "Matilda the Musical"
Composer: Tim Minchin
Producer: Matthew Warchus
Venue: Shubert Theatre

Monday, February 24: Musical "Chicago"
Composers: John Kander, Fred Ebb
Producers: Bob Fosse, Walter Bobbie
Venue: Ambassador Theater

Tuesday, February 25: Opera "Werther"
Composer: Jules Massenet
Conductor: Alain Altinoglu
Producer: Richard Eyre
Venue: The Metropolitan Opera

Wednesday, February 26: Matinee Musical "Kinky Boots"
Composer: Cyndi Lauper
Producer: Jerry Mitchell
Venue: Al Hirschfeld Theatre

Wednesday, February 26: Soirée Opera “The Enchanted Island”
(A play that combines a newly rewritten libretto based on Shakespeare’s “The Tempest” and “A Midsummer Night’s Dream” and baroque opera musical compositions)
Composers: George Frideric Handel, Antonio Vivaldi, Henry Purcell, Jean-Philippe Rameau and others
Libretto: Jeremy Sams
Conductor: Patrick Summers
Producer: Phelim McDermott
Venue: The Metropolitan Opera

Thursday, February 27: Modern Ballet “Scenic Delight”
(New York City Ballet Triple Feature Soirée)
“Bal de Couture”
Choreographer: Peter Martins
Composer: Pyotr Ilyich Tchaikovsky
“DGV”
Choreographer: Christopher Wheeldon
Composer: Michael Nyman
“The Four Seasons”
Choreographer: Jerome Robbins
Composer: Giuseppe Verdi
Venue: David H. Koch Theater

Friday, February 28: Opera “Wozzeck”
(One of the long-running performances in New York by the Vienna Philharmonic Orchestra and Vienna State Opera)
Composer: Alban Berg
Conductor: Franz Welser-Möst
Venue: Carnegie Hall

Opera


The Metropolitan Opera

The Metropolitan Opera – one of the three great theaters of the world, along with the Vienna State Opera and La Scala in Milan. Star singers clad in magnificent costumes deliver stunning operas amidst dazzling stage settings. An

aggressive lineup of public viewings, DVD releases and other efforts in recent years has not only pleased opera fans throughout the world but has also helped to expand the fan base. On our trip, we were able to see “Werther,” a new production that is one of the most popular operas of the season; “Die Fledermaus” in English, the banner performance of the new year; and “The Enchanted Island,” a collage of baroque opera songs.

Advance reviews of “Werther” were glimmering, and with two of the greatest stars of the day playing opposite each other – Jonas Kaufmann in the title role and Sophie Koch as Charlotte – the show was expected to be the highlight of the season. The curtain opened to reveal within the stage frame four square, white frames tilted diagonally upstage, each showing a refined, idyllic garden in a rural town in the early afternoon, and video images of forests during the prelude. This technique of projection mapping – using illustrations to help set the scene written in the libretto – is currently popular, but did not feel fresh in this case, and seemed to suggest that Richard Eyre’s production, while thorough, would not break the bounds of pre-established harmony. Kaufmann’s portrayal of the romantic image of Werther, a young poet in anguish over an impossible love, was borderline overacting, yet maintained an elegance in charming spectators. The play was practically a success simply with the pairing of Kaufmann and Koch as Charlotte, and she delivered a sensible performance that was not lacking for intoxication by the abundance of melodramatic imagination typical of a Massenet opera. Given that few contemporary stars are as capable of delivering captivating arias in addition to possessing the acting ability and physical appearance to establish characters believably, the avoidance of overdramatic acting by Kaufmann and Koch and the bare elegance of the white frames and other simple yet creative scenery presented a relatively high quality stage for this new Eyre production. However, the performance did not deviate from standard interpretations of drama and thus did not stimulate the dramatic imagination of the crowd – for example, Kaufmann showed wonderful concentration in his intense performance of the climax, Werther’s celebrated suicide in Act IV, but came across as overly tedious. Perhaps because we expected a performance overflowing with the credibility of a romantic drama, the last act left us with ambiguous feelings.

The most outstanding work we saw on this trip to the Met was that of producer Jeremy Sams. Sams has expanded his range from producing musicals such as “The Wizard of Oz” at London’s West End Theatre to composing music for movies, writing lyrics for musicals, and working with librettos translated into English for operas such as “The Marriage of Figaro” and “The Ring of the Nibelung” for the English National Opera. Sams not only worked on the script for the English version of “Die Fledermaus” we saw on this trip, but he also produced the operetta.

“Die Fledermaus” is a famous operetta in the vein of Franz Lehár’s “Merry Widow” and is regarded as the representative work of Johann Strauss II. The name Strauss may conjure the master of waltzes such as “The Beautiful Blue Danube,” and this elegantly decadent drama about betrayal and scheming between a 19th-century Viennese bourgeois married couple that has grown tired of each other unfolds amidst the bright yet sentimental melodies of Viennese waltzes. For example, the fact that “Die Fledermaus” is a staple performance during the Vienna State Opera’s annual New Year’s Eve lineup speaks to the inseparability of the sensual musicianship of the German language from this operetta; thus, a strange feeling pervaded throughout the opening scene because it was sung in English. We could

not understand why Sams chose to have the opera performed in English, especially considering that the Met has gone through the trouble to install small LCD monitors in the back of each seat to show continuous English subtitles. Moreover, the English script, which was created by Sams himself, was simplified to the point that it was an overly liberal translation, with basic-level English words throughout. The aristocratic, diplomatic speech and pick-up lines for women used by aesthete main character Gabriel at the prince's ball in Act II were not delivered in the intimate diction befitting such situations, but instead consisted of the demonstrative present-day English one might find in movie subtitles. The lyrics and lines of the psychodrama of the transforming main characters as they schemed with their illicit partners and plotted comical revenge had to be performed boldly to correspond with the simplified language. It is not out of the ordinary that Sams' production, which seemed to overplay the ambiguity of emotional expression, devolved into an attempt to thoroughly popularize a famous classical operetta; however, it was surprising that this operetta was sublimated to the kind of gaudy entertainment that felt more like commercial theater, with its emphasis on ease of understanding and parades of star performers. While it is somewhat strange to consider the musical potential of language, a translation that beautifully harnesses the attributes of the English language – in which complex ideas can be expressed with limited vocabulary – captures the essence of drama while maintaining quality, eliciting the clear aesthetic quality of literature. The fine performances of the accomplished singers at the beginning of the prison scene in Act III – including the minor role of the jailer, who delighted the crowd with a series of ad-libbed gags – and the ensemble that truly clicked with them delivered the pleasure of a Viennese operetta at a smart tempo.

Sams' ambition to put Broadway to shame with the adaptation of a classic musical was on even more radiant display in "The Enchanted Island," the libretto of which he also reworked.

"The Enchanted Island" is an unconventional play that combines Sams' newly rewritten libretto based on Shakespeare's "The Tempest" and "A Midsummer Night's Dream" with a collage of the music of Vivaldi, Handel, Rameau, Purcell and other famous baroque opera musicians. Sams changed Shakespeare's famous lines into concise, present-day English as he did with the lyrics and lines of "Die Fledermaus," and some of the lyrics of "The Enchanted Island" are as simple and straightforward as those of pop music. He produced an unlikely harmony between splendorous baroque music and lyrics that stray from the graceful, poetic rhetoric normally expected of a baroque opera. In addition, casting world-famous performers Susan Graham and Placido Domingo as characters that do not appear in the original Shakespeare works – Graham as Sycorax, the mother of subhuman Caliban who nevertheless does not appear in "The Tempest," and Domingo as Neptune, a character who does not appear in any Shakespeare play – sent a strong message that this is a brand new baroque opera that transcends a mere adaptation of Shakespeare's work.

The whimsical scenery and costumes conjured images of nursery tales. The surfaces of backdrops were painted fancifully as through they were part of a children's theater production, and the visual scenery, such as projected images of burning ivy spreading up through the magical fire on the pillars of Prospero's house, was outstanding, but the grand

visual aesthetic produced by the projection mapping resembled papier mâché and suggested the fabricated nature of the set. This was likely an attempt to mix in and catabolize humor with baroque opera illusionism.

It is worth noting that William Christie, a conductor renowned for his ambitious reproductions of the baroque operas of Lully, Rameau and others, conducted the first performance of this opera. Christie has swept through opera houses of the world with his modern adaptations of baroque operas produced by the likes of Alfredo Arias, Deborah Warner and other avant-garde producers. As someone who has observed Christie productions for the past 20 years, I received the impression that producer Phelim McDermott does not work beyond his ken. The printed program contained background and explanation on Sams, the creator of the libretto, but not even background for McDermott; it is as though the production of this opera was not one of its strong points. It was unfortunate that this performance, which could be called a baroque musical, stood out as simply a baroque reinterpretation.

After seeing the three popular operas at the Met, we had the good fortune to see a major traveling show by the Vienna Philharmonic Orchestra and Vienna State Opera at Carnegie Hall. They performed "Wozzeck," a classic of contemporary opera by Alban Berg. The title role was played by Matthias Goerne, a popular baritone who played the same role at the Met this March, and has flourished at the Vienna State Opera House, the Royal Opera House in England and other famous theaters since starring as Papageno in "The Magic Flute" at the Salzburg Music Festival in 1997. Opposite Goerne in the role of Marie was Evelyn Herlitzius, who gained attention in the Bayreuth and Salzburg Music Festivals, as well as wide acclaim for a past performance of Marie at the Vienna State Opera House. Joining these two technically accomplished opera singers were strong singers and performers, and the delicate yet dynamic conducting of Franz Welser-Möst, who works as the musical director at the Vienna State Opera House, captured the intensity of this drama about Wozzeck's oppression and insanity, sometimes to a cruel degree. This performance of "Wozzeck" was given in concert form, thus there were no changes of scenery, costumes or lighting, but it was the richest example of the pleasure of opera that we enjoyed on our trip to New York. Let's examine why that was.

First was the difference in importance of the conductor and orchestra. In the operas we viewed at the Met, there was a clear, undeniable sense that the orchestra's music only existed to accompany the star singers. This was most obvious during the preludes of each act, where no matter how good the performance, it did not seem like the conductor had taken a novel approach to interpreting the opera score. For example, in "Werther," the preludes to Acts I and IV were not played in the dark but amongst projections of vivid forests and falling snow; the music was a type of scene-setting, and was simply filling a role because the scene would have seemed empty without proper musical intensity. Visually complicit in relegating the music to that role was the performance onstage, and particularly the lighting design.

The brilliant light aesthetic themed on the soft shadows of 17th-century Dutch paintings for the reunion of Werther and Charlotte at the home of Albert in Act III of "Werther" and other lighting techniques often elicited a feeling for the meticulousness and tenacious professionalism of the lighting design on the Met stage, but copious use of the followspot to highlight the entrances of performers pulled them out of the scene on stage and destroyed the spatial consistency of

fiction that is opera. Furthermore, compared to, for example, the avant-garde of new opera productions typified by Patrice Chéreau, who started a revolution in 20th-century opera performance with his novel interpretations based on the modern body of knowledge, the general approach to producing operas is close to that of a pop music show, with the focus on shining the spotlight on the appeals of the star singers. Changes in the colorful, fancy lighting of "Die Fledermaus" and "The Enchanted Island" also may have been designed to keep the audience from growing tired of the lighting scheme; it was not the introduction of a new type of light into an operatic drama.

What made the Vienna Philharmonic Orchestra's rendition of "Wozzeck" such a brilliant performance of opera (despite the fact that it was performed as a concert) was that the richness of the orchestra's music overwhelmed most other elements and imbued the audience with musical, dramatic feelings – in other words, it impressively delivered an operatic imagination. Singers normally perform from center stage, but for this performance they were split into two groups on either side of the orchestra, each standing atop a five-meter tiered stand – the main and supporting performers standing at stage right, and the others standing at stage left. For example, in Act I Scene II of "Wozzeck" when signs of Wozzeck's madness appear as he is walking through a field at night with fellow soldier Andres, the two performers, who should have been standing beside each other, sang from opposite flanks of the orchestra. Despite the strange tenor this created, Goerne and the other singers admirably delivered fine performances imbued with tension which, coupled with stoic yet beautiful bodily expression and richly delivered facial expressions, successfully manifested Berg's magical dramatic atmosphere as an invisible drama on invisible stages in the minds of the audience.

At the Lighting Seminar he led during the 2013 academic year at Kyoto Performing Arts Center at Kyoto University of Art and Design, renowned modern Japanese stage lighting expert Motoi Hattori discussed his thoughts and practical aspects of stage lighting – such as the aesthetics of the working lights of Bertolt Brecht – and how they invite audience members to actively interpret dramatic productions. We were very privileged to see the concert version of "Wozzeck" performed without lighting changes and experience the dramatic musical atmosphere created by the countervailing forces of the conductor, singers and orchestra, and we did not notice the flat, full-force lighting at Carnegie Hall but rather envisioned the performance's correspondence with the working lights of Brecht.

The Met focused its bright spotlights on singers, but that is not worthy of particular criticism because opera has been a star-focused genre since the 19th century – even before the advent of movies – and still is today. However, the re-envisioning of opera by avant-garde producers, which began with Chéreau's novel interpretation of the 19th-century class struggle in Wagner's "The Ring of the Nibelung," created the expectation among people who have witnessed many an operatic moment as a modern performing art that stars will emote dazzling expressions to blend with their radical performances. Although Chéreau has since passed away, he pulled his newly produced operas back from the front line of avant-garde European performing arts over the last decade or so of his life. The current state of opera is one of many empty stages created by the superficial ideas of producers and the wild designs of set designers rather than reinterpreting both librettos and music from a multilayered approach. In this day and age, perhaps the Met stage should be cherished as a place that highlights the moderate magnificence of star singers. Furthermore, performances that make

copious use of followspots are normally filmed for turning operas into films and DVDs for public viewings and the like, and the camera is quite close to the stars illuminated by spotlights – mostly knee shots where the image shows the area from a performer's head to his or her knees, and waist shots, where the image shows the area down to the waist. Watching a filmed opera is different than watching it live in the theater, where the entire stage is visible, and such "spot drama" could be an effective lighting design for viewing opera through visual media. As a theater taking the lead in filming stage performances, the Met in particular probably incorporates lighting plans that consider video recording. I bought and watched the DVD of "The Enchanted Island," and there were hardly any long shots that showed the entire stage; the DVD did not show much of the projection mapping shown often on the backdrops on the edges of the stage. The high-tech, kitsch visual effects were so enjoyable that I was surprised to learn a new way that viewing operas live at the Met gives a different impression.

Musicals

What symbolizes New York more than Broadway? There are periods when "Cats," "Phantom of the Opera" and other productions originating from the London's West End Theatre usurp the throne held by Broadway, but the musical has never been unseated as the reigning performing art of New York. We viewed three musicals on this trip: the British "Matilda the Musical," the classic musical-turned-hit movie "Chicago," and "Kinky Boots," which won last year's Tony Award for Best Musical.

"Matilda the Musical" is a quirky musical produced and first performed in Stratford-upon-Avon, hometown of William Shakespeare, by the Royal Shakespeare Company of England. I was interested in seeing how a theater group with a repertoire of mostly Shakespeare works (as their name suggests) would deliver a musical performance, but what I saw was the performance of a professional Broadway cast of musical singers. "Matilda the Musical" is the story of good triumphing over evil, a fantasy in which a young girl with mysterious powers fights off the villainous principal of her school who bullies her classmates, and saves her cruel, money-grubbing, uneducated parents from a predicament. Most theater-goers brought along elementary and junior high school students, and the colorful scenery was befitting a musical aimed at young children – it featured idyllic scenery in which young boys and girls around age 10 danced and sang without an ounce of malcontent. Ava Ulloa, who played the role of Matilda, is a beautiful young girl with an impressive expression of ennui, and gave a solid performance despite her somewhat monotone acting style. The child performers who played Matilda's classmates gave crowd-pleasing performances that put the adults' performances to shame. I was impressed by the depth of child performers working on Broadway, but I have my doubts as to whether this production is something adults would enjoy.

We set out again the next day, this time to watch "Chicago." Now that is what I call a Broadway musical – the very epitome of professionalism! When the curtain opened, the orchestra was not in the pit but on a tiered stand near center stage, and the singers that performed in front of the orchestra danced sensually per the choreography of Bob Fosse,

light-heartedly belting out “All That Jazz” and other famous numbers. “Chicago” is a love comedy that takes place amidst the wild decadence of the Roaring Twenties, a period of unprecedented American prosperity. The music featured bright jazz tunes with a sprinkling of plaintive melodies; it was not merely a symbol of nostalgia for the era. This was thanks to the masterful performances of the two heroines, Roxie and Velma, who were intensely illuminated by the intentionally brightened followspots, and still give fresh performances even after nearly 40 years of playing “Chicago.” The orchestra’s tiered stage was the only large-scale stage prop, and brilliant entertainer after brilliant entertainer appeared in the intense spotlight to sing famous numbers – the coquettish yet bewitching aura of Anne Horak’s Roxie; Amra-Faye Wright’s Velma, delivered with wonderful dancing that typified Fosse choreography, and singing fully imbued with sex appeal; and the veteran Bebe Neuwirth, the guest star who played Mama Morton. However, I felt that the cabaret show-like lighting aesthetics were sublimated to the dramatically powerful experience and overwhelmed by the appeal of the star-studded cast.

On this trip we were also able to see a rehearsal for the new musical “If/Then” before it opened at Richard Rodgers Theatre, one of Broadway’s most prestigious. There we were very fortunate to have the opportunity to hear behind-the-scenes stories from Brett J. Banakis, who worked as an associate on the scenic design of “If/Then.” Mr. Banakis told us that the simple set design of “Chicago” (the idea of putting the orchestra onstage) was a remnant of a low-budget test performance. I was taken aback because I had imagined that the set for “Chicago” was designed that way to uncover the fictitious nature of musicals and deliver a sort of alienating effect, but not changing the pure theater structure even after achieving worldwide success could also be considered a form of experimental theater.

We watched the rehearsal of “If/Then” nearly the entire day. The main character of “If/Then” was played by Idina Menzel, who also voiced the heroine in the animated film “Frozen” (a major hit in Japan in 2014) and won the Academy Award for Best Song. In the morning we witnessed the entire cast of “If/Then” gathering on stage to sing “Let It Go,” the title song of “Frozen,” for a feature by ABC Television on the record-breaking success of the Disney movie. The songstress Menzel appeared on the stage nearly one hour after her co-stars had finished preparing for the TV cameras. The TV producers had planned for the singing to start after Menzel delivered a mostly impromptu promotional message for “If/Then.” Menzel made mistakes during the camera test, but nailed the message in one take with a radiant smile on her face, drawing applause for her clear display of star power.

From the fragmented view we received in the rehearsal, the set design of “If/Then” had a strongly social tint. Giant mirrored panels hung down and covered nearly the entire stage. Countless LED lights embedded in the stage floor shone phantasmagorically, reflecting off the diagonally sloped panels to transform the stage into a sky full of stars for one scene, and into an expansive, imaginary world themed on the New York City subway map in another. The crew practiced adjusting the heights and angles of the mirrored panels as well as the timing required to quickly move the front room of the apartment, the bar counter and other movable indoor sets on and off the stage for scene changes. While that was happening, singers performed so that directors could find faults and encourage improvement. Everyone maintained their focus and the rehearsal went along at a very smooth tempo, and we watched hour after hour without

tiring. Mr. Banakis said that what determines the success of a musical is not trial runs (preview performances) performed in places like Boston, but evaluations of the actual performances on Broadway. Even with the diversification of information media thanks to the Internet, the theater criticism in the all-powerful New York Times has an overwhelming influence on the success or failure of musicals. Seeing the tenacious professionalism of "If/Then" staff and cast members right before our eyes at the rehearsal proved again that Broadway is indeed a pantheon of musicals.

We had planned a short daytime break the day after the "If/Then" rehearsal, but we succumbed to the mesmerizing power of musicals and took in a matinee performance of recent hit "Kinky Boots," a dramatization of the British movie by the same name that won the Tony Awards for Best Musical, Best Original Score and Best Actor in a Musical in 2013.

The musical is set in a town in the English countryside. Charlie, heir to a men's shoe factory with a long history, proposed to his chic, metropolitan girlfriend Nicola and set out with her to start a new life in London, but returned to his hometown upon receiving news of his father's death. What he found there were workers in a factory stuck in outdated traditions, and the mountainous debt incurred by his father's company. Against his will, Charlie assumed leadership of the company, and he desperately tried to turn the company around but, as an ex-urbanite successor, he kept butting heads with the workers. Feeling as though he had no choice but to sell the company and spurned by his fiancée, Charlie descended into despair. One night, he met a drag queen named Lola who would alter his destiny. Together, Charlie and Lola resolved to develop boots that were large enough to support the robust body of a man, yet sexy and flashy – kinky boots for drag queens. The conservative workers voiced their vehement opposition, yet Charlie and Lola's friendship deepened, and their unflagging intensity eventually won over the workers, who raced to create dazzling red and green long boots complete with sparkling lace. The story moved on to a fashion show in Milan, and culminated in a spectacular grand finale in the factory with the performers wearing kinky boots that clashed with their plain clothes.

It was a masterful performance. I have seen many musicals in London, Paris and Tokyo, and thought I knew all there was to know about musicals, even those on film such as the experimental film drama "Dancer in the Dark" by Lars von Trier. After seeing this production of "Kinky Boots," I never imagined being so intensely impressed with the grandeur of the laugh-inducing, tear-jerking entertainment delivered on the dream stage of a Broadway musical. I must confess that I rolled in the aisles and shed tears along with the rest of the packed house.

"Kinky Boots" featured drama that unfolded like a visual representation of opportunism, simplistic establishment of characters to make them easy to empathize with, easily understandable humor and jokes, and an endearing score that sentimentally accompanied the story. These elements appear in many brilliant musicals that are enjoyed the world over, and "Kinky Boots" not only had each of them in spades, but it also followed the form of a *bildungsroman*, in which the main characters overcome many obstacles and grow as people. I was delightfully surprised to be able to have such a fresh, emotional experience watching a textbook drama that fit the mold of a Golden Age Hollywood film.

Even the minor roles in this production featured one seasoned performer after another, but Tony Award-winning actor Billy Porter outdid them all with his enthusiastic performance as the gorgeous drag queen Lola. Take Lola's lonely hospital performance of "Not My Father's Son" for her father, who was suffering in the late stages of dementia. Porter sang the burning-hot ballad with the strong determination of a person storming through life in his or her own way despite dealing with the sexual anguish borne of living life as a drag queen. As a young African American gay man, Porter himself has experienced social discrimination, and his performance as Lola was an affirmation of his own life as a double minority. Porter delicately yet boldly expressed his character's psychological conflict of earning the deep affection of a conservative father, and deeply moved the audience. The drama of broken communication between father and son and the overcoming of it blended beautifully with Charlie's conflict with visions of his deceased father, making "Kinky Boots" so much more than the success story of a shoe factory; it was actually an excellent drama about family. The drama in the shoe factory produced by the antagonism between Charlie fresh from London and the workers with their workmanlike dispositions was appropriate in light of the current worldwide economic malaise, and the theme of labor was noticeably realistic, if somewhat simplistic. In that context, the father-and-son drama that ensnared the two main characters can be interpreted as socialist drama that paraphrases the conflict between the capitalist past of modern America and the present, with the Occupy Wall Street movement fresh on everyone's minds.

Tying together the rich dramatic atmosphere that enabled multilayered interpretations was, of course, the enchanting music of Cyndi Lauper, who shared pop star fame throughout the 1980s with Madonna.

Cyndi Lauper's score for "Kinky Boots" includes plaintive ballads – the essence of any musical – as well as blends of jazz and rock, and even house and disco. Lauper brings the various musical styles together to freely express the energy of the drama. She built an immensely appealing musical world by elaborately calculating musical themes for each scene and creating several catchy melodies, and her artisanal manner and unparalleled genius as a pop star developed through over 30 years of successful, cross-genre albums was on full display. The scene when sullen factory worker Lauren, who gradually falls in love with Charlie, channeled the vocalism of Lauper's hit song "True Colors" as a parody of a 1980s Lauper love song drew roaring laughter from the audience, and her playing to the crowd elicited a feeling that she, too, had a star personality.

While popular interest in musical theater shifted from operas to musicals in the first half of the 20th century, film media typified in Hollywood musicals was what drove the popularity of musicals to a global scale. The prosperity of rock music in the 1960s sent musical films, which where symbols of the studio system, into decline. The global popularity of "Phantom of the Opera," "Les Misérables" and other West End musicals from the 1980s, which were largely without dance sequences, restricted classic musical-comedies featuring song-and-dance numbers best performed on Broadway to an American-only dramatic genre for some time. However, while West End productions were thriving, the new wave of musical theater was being born on American television in the form of the music video.

Music videos on MTV and other channels included some that expressed popular video art techniques of the time, but a different type of music video truly represented MTV culture and dictated its spread throughout the world in the late 1980s. Classic music videos such as Michael Jackson's "Thriller" combined the acting and choreography of classic musical films and fixated on the mesmerizing qualities of singers who could both sing and dance. Chris Cunningham, Spike Jonze and other pioneering filmmakers of the 1990s created pop and experimental works that strived to create musical imagery, yet even in those productions novel approaches were taken toward song-and-dance performances.

I wonder how far into musicals Lauper, who debuted when MTV was in its early stages, will go now, after the transformation of music videos. She did not have the singers in "Kinky Boots" imitate the way she danced in the 1980s – lower body turned sideways, upper body punkishly and frenetically shaking – nor did her score devolve into a salute to the golden oldies – a collage of characteristic phrasing in ballads that plaintively describe the pain of heartbreak, which admittedly is her forte. No, Lauper produced on the stage the raging energy of a cross-genre hit with an MTV aesthetic, something possible because of her remarkable run through the long history of pop music since the 1980s, with its crossovers of various feelings and styles. With musical ideas reflected this way, the dramatically realistic writing and the glittering disco lights and other numerous lighting techniques threw a dazzling glamour over "Kinky Boots." This brought to mind the omnivorous development of the lighting designs of music videos through references and adaptations of iconographic imagery in film drama, performing arts, rock concerts and fashion show photo shoots. I heard that a new production with music by Sting, another star of the MTV era, will debut on Broadway next year, which leads me to predict that "Kinky Boots" has ushered in a new era of post-MTV era musicals.

Ballet

New York has produced many choreographers who have accomplished crowning achievements in late-20th century dance, such as William Forsythe, Merce Cunningham and Trisha Brown. However, as we did not find any radical performances in contemporary dance on this trip, we saw "Scenic Delight" performed by popular modern ballet company The New York City Ballet. The performance was a soirée featuring three short works of around 20 minutes each, and each had an antique feel to it. "Bal de Couture" by Peter Martins, the ballet company's director, featured magnificent dancing befitting an opening act. In "The Four Seasons" choreographed by Jerome Robbins, the modern ballet pioneer who also choreographed "West Side Story," consistent scene setting allowed for an elegant harmony produced by the interweaving of Verdi's songs and bodily expression. "DGV" was true to its meaning (Danse à Grande Vitesse, or "high-speed dance") in that the tempo was faster than the other two pieces, but it probably seemed like nothing but disjointed dancing to those who are used to the dynamism of jet propulsion-like dancing featuring sequences of the extreme complexity of a choreographer like Forsythe. Also, considering that stage lighting was revolutionized aesthetically and technically in the avant-garde of dance from the second half of the 20th century onward almost without exception, the lighting in this production, which merely followed the prima ballerina with the

spotlight, can only be interpreted as run-of-the-mill. During the second intermission, which seemed too long, we went to look at the foyer and noticed an enormous picture by popular French artist JR, who gained worldwide fame for transforming the long wall separating Israel and Palestine into a medium of art by posting provocative pictures on both sides of it, covering the entire floor. The New York City Ballet members draped white cloth across the picture and positioned themselves as if to create an image with their bodies. Looking down at their arrangement from three floors up, it looked like one giant eye. It was probably a publicity stunt to appeal to people unfamiliar with ballet, but I am doubtful as to whether productions with anachronistic aesthetics can create new fans of ballet.

In addition to researching theatrical productions on our trip to New York, we traveled to the Japan Society, the largest place for disseminating Japanese culture in the United States, and received a tour of its theater from Japan Society Artistic Director Yoko Shioya and Deputy Director of Performing Arts Futoshi Miyai. Ms Shioya informed us that the facility hosts a wealth of Japanese and American cultural exchange activities such as readings of English translations of modern Japanese plays, readings by local producers and linking with Japanese theaters to arrange American tours of experimental theater productions. We learned much from Ms Shioya's overview of these activities and the overall concept of the facility. We were also able to tour the concert hall in the music and theater education department of New York University, which was an interesting experience.

I would like to end this report with warm thanks to Genta Iwamura and Reina Tsukamoto of the Kyoto Performing Arts Center at Kyoto University of Art and Design. Mr. Iwamura and Ms Tsukamoto helped plan and organize this Stage Lighting Seminar in New York, and actually accompanied us on the trip.

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