

Lincoln Center's
MOSTLY MOZART FESTIVAL

July 12–August 12, 2018

Jane Moss
Ehrenkranz Artistic Director

Louis Langrée
Renée and Robert Belfer Music Director

American Express is the lead sponsor of the Mostly Mozart Festival.

Saturday, July 21, 2018 at 7:30 pm

Sunday, July 22, 2018 at 5:00 pm

Tuesday and Wednesday, July 24–25, 2018 at 7:30 pm

Pre-performance lecture by Alexa Alice Joubin on Saturday, July 21, at 6:15 pm in the Stanley H. Kaplan Penthouse

NINAGAWA Macbeth

By William Shakespeare
Translated by Yushi Odashima
Directed by Yukio Ninagawa

This performance is approximately 2 hours and 45 minutes long, including intermission.

Please make certain all your electronic devices are switched off.

The 2018 Mostly Mozart Festival presentation of *NINAGAWA Macbeth* is made possible in part by the LuEsther T. Mertz Charitable Trust.

Additional support is provided by The Japan Foundation, New York.

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Mostly Mozart Festival

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UPCOMING MOSTLY MOZART FESTIVAL EVENTS:

Friday–Saturday, July 27–28 at 7:30 pm in David Geffen Hall

Mostly Mozart Festival Orchestra

Richard Egarr, conductor and harpsichord

Jasmine Choi, flute; **Ruggero Alliffranchini**, violin

HANDEL: Concerto Grosso in B-flat major; Sonata a cinque; Selections from *Water Music*

BACH: Brandenburg Concerto No. 5 in D major; Orchestral Suite No. 3 in D major

Pre-concert recitals by Jiji, guitar at 6:30 pm

Monday, July 30 at 7:30 pm in Alice Tully Hall

Emerson String Quartet

Nokuthula Ngwenyama, guest viola

PURCELL: Fantasia upon one note

BACH (arr. Förster): Fugue in D minor, from the *Well-Tempered Clavier*, Book I

MOZART: String Quintet in G minor, K.516

MENDELSSOHN: Quintet No. 2

Pre-concert recital by the Emerson String Quartet at 6:30 pm

Monday–Wednesday August 6–8 at 6:30 and 8:30 pm at the Gelsey Kirkland Arts Center, Brooklyn

The Force of Things (New York premiere)

International Contemporary Ensemble

Ashley Fure, composer and co-director

Adam Fure, architectural design

César Alvarez, co-director

ASHLEY FURE AND ADAM FURE: *The Force of Things: An Opera for Objects*

For tickets, call (212) 721-6500 or visit MostlyMozart.org. Call the Lincoln Center Info Request Line at (212) 875-5766 to learn about program cancellations or request a Mostly Mozart brochure.

Visit MostlyMozartFestival.org for full festival listings.

Join the conversation: @LincolnCenter

We would like to remind you that the sound of coughing and rustling paper might distract the performers and your fellow audience members.

In consideration of the performing artists and members of the audience, those who must leave before the end of the performance are asked to do so between pieces. The taking of photographs and the use of recording equipment are not allowed in the building.

NINAGAWA Macbeth

Masachika Ichimura, *Macbeth*

Yuko Tanaka, *Lady Macbeth*

Kazunaga Tsuji, *Banquo*

Keita Oishi, *Macduff*

Tetsuro Sagawa, *King Duncan*

Kenichi Ishii	<i>Porter</i>
Kyozo Nakamura	<i>Witch 1</i>
Tatsumi Aoyama	<i>Old Man/Siward</i>
Hayata Tateyama *	<i>Malcolm</i>
Eiichi Seike	<i>Witch 3</i>
Hiroyuki Mamiya	<i>Ross</i>
Hideaki Tezuka	<i>Angus</i>
Kunihiro Iida	<i>Doctor</i>
Yukio Tsukamoto	<i>Lord/Caithness</i>
Yamato Kamiyama	<i>Witch 2</i>
Hitomi Kageyama	<i>Gentlewoman</i>
Fumiaki Hori	<i>Lennox</i>
Yoko Haneda	<i>Old Lady</i>
Yuko Kato	<i>Old Lady</i>
Genki Hori *	<i>Murder 1</i>
Erika Shumoto *	<i>Lady Macduff/Gentlewoman</i>
Takamori Teuchi *	<i>Menteith</i>
Ryutarou Akimoto	<i>Donalbain</i>
Saku Momose	<i>Fleance/Young Siward</i>
Masaru Shirakawa *	<i>Seyton</i>
Jumpei Tsuzuki *	<i>Messenger/Soldier</i>
Hideki Takahashi *	<i>Messenger/Soldier</i>
Tomohiro Nishimura	<i>Messenger/Soldier</i>
Ryosuke Gomi	<i>Soldier</i>
So Nishimura	<i>Murder 2</i>
Daichi Okamoto	<i>Servant/Soldier</i>
Kazumi Sakabe	<i>Soldier</i>
Junya Maki	<i>Son of Macduff</i>

Welcome

I am delighted to welcome you to the 2018 Mostly Mozart Festival. This summer marks a significant expansion of the festival to embrace landmark international productions in music, theater, and dance, as well as an enhanced commitment to the music of our time. We also extend our performances beyond the Lincoln Center campus to Brooklyn and Central Park, where some 800 singers will gather in August for the world premiere of John Luther Adams's choral work *In the Name of the Earth*.

In keeping with Mozart's spirit of innovation and creativity, this year's festival opens with *Available Light*, a confluence of dance, architecture, and music created by three major contemporary artistic forces: choreographer Lucinda Childs, architect Frank Gehry, and composer John Adams. The Catalan theater company La Fura dels Baus arrives with a profoundly inventive staging of Haydn's *Creation*, while another classic work, Shakespeare's *Macbeth*, is transposed to feudal Japan in an exquisite production by the legendary director Yukio Ninagawa.

The festival also presents important premieres, including a world premiere work by Mark Morris Dance Group set to Schubert's "Trout" Quintet; a celebration of the Bernstein centennial with a bold new staging of his *MASS*, featuring the Mostly Mozart Festival Orchestra and over 200 performers; and the New York premiere of *The Force of Things*, an immersive "opera for objects" with music by exciting young composer Ashley Fure and architectural design by Adam Fure.

As always, Mozart's music remains a core inspiration of the summer, with programs by our extraordinary Mostly Mozart Festival Orchestra that include the transcendent Requiem, led by Renée and Robert Belfer Music Director Louis Langrée, the "Jupiter" and "Prague" Symphonies, and a string quintet performed by the Emerson String Quartet with guest violist Nokuthula Ngwenyama. Our Festival Orchestra is joined by preeminent guest artists including conductors Thomas Dausgaard, Richard Egarr, and Christian Zacharias; pianists Emanuel Ax and Francesco Piemontesi; violinists Joshua Bell and Daniel Lozakovich; and sopranos Jodie Devos and Rosa Feola. Rounding out the festival is our popular *A Little Night Music* series, a film on Leonard Bernstein, and free events, as well as pre-concert recitals and talks.

With so many rich offerings, I hope that you will join us often and look forward to seeing you at the Mostly Mozart Festival.

Jane Moss
Ehrenkrantz Artistic Director

By Yukio Ninagawa

(This note was written by the late director for a 2015 revival of NINAGAWA Macbeth.)

The person that titled this production *NINAGAWA Macbeth* when it first opened in 1980 was Tadao Nakane, who was then a producer of Toho. I had created a number of productions with Nakane ever since he offered to have me direct *Romeo and Juliet* at a major venue (in 1974). I had believed I was working on a world level rather delusionally at that point, but Nakane, who had studied at the Opera in Paris and knew very well about the European theater, had said to me, "Let's go to other countries, Ninagawa. We will definitely succeed." My first production presented outside Japan was *Medea*, followed by *NINAGAWA Macbeth*, which was presented in Amsterdam and Edinburgh. I made my European debut of a Shakespeare play with *NINAGAWA Macbeth*. I wouldn't have been able to jump into the international theatrical world without Nakane.

English people would not approve of productions of Shakespeare that are made by non-English people unless they are really good. Therefore, I considered that I had to knock them out with a definite ability instead of just winning on points. When I arrived at Edinburgh, I saw the actual castle of Malcolm towering on a hill. I felt weak at the knees thinking "Wow, I am really at this place." But when the first performance was over, the audiences welcomed the show with a howling standing ovation. I rolled on the floor screaming "I did it!!"

With the good reputation at the Edinburgh festival, the production was then invited to the National Theatre in London and I met with the great producer Thelma Holt. This is a memorable production that had given me the chance to jump into the world.

When *NINAGAWA Macbeth* first opened in Japan, people teased me saying, "You're doing a Shakespeare play with *chonmage* (samurai's hairstyle)?" Though my production is set in the Azuchi-Momoyama period (circa 1558–1600), the names of the characters and places remain as in the original script. From the very beginning, I had thought there is no need to adapt them to Japanese names. And when I lit an incense stick for a family Buddhist altar at my parents' house, I realized intuitively that when we open the altar and interact with the *ihai* (mortuary tablet), the Shakespeare work becomes our own story. At that time, I found the meaning of a Japanese director directing a Shakespearean work. I felt that I can escape from the thought of "studying a translated play" and create a Shakespearean play with a sense of the European people presenting a play at a garden or a tavern.

The tradition of a Japanese theater enables us to make a leap in certain ways. Normally, it is difficult to make people believe in ghosts as they are. But Japanese people have a sense that we might encounter something creepy when the sun goes down as in *oumagatoki* (the moment at dusk when the sky grows dark; the time of meeting dark creatures). At equinoctial week, we greet Buddha at our homes and visit the graveyard with tiered food boxes and eat meals between the graves of our ancestors and cherry trees. I considered that those sceneries that were seen naturally in the lives of Japanese people up until a certain time will be “our Macbeth.”

The two old women, who are not in the original script, start to open the door of the altar when the bell tolls three times. During an overseas tour, there was rare event where one of the audience members who saw the two old women held them back, saying “you shouldn’t go up on the stage.”

As I am now approaching the end of my life, I wanted to confirm whether I had really created a production that expressed my vision of the world and if I had been able to display a definite ability. Having actually started the rehearsals, I had realized again the greatness of the play of Shakespeare. I hope that the actors can gather their powers to the limit and discover the hunger of the heart or temptation that is in the words of the script.

In any case, when you wish to win the worldwide theater, you cannot survive by winning by points. You have to win by KO. I want to hear what young people will say by seeing this play. They might say, “It’s boring, old man,” but I will do the best that I can.

—Copyright © 2015 by Yukio Ninagawa

Five Things About Yukio Ninagawa's *Macbeth*

By Corrie Tan

In 2016 the Japanese master of stagecraft Yukio Ninagawa died at the age of 80, leaving behind an enormous theatrical legacy. Here's a look at what sets apart his staging of one of Shakespeare's most popular plays.

Making the "Scottish Play" a Japanese one

Ninagawa was deeply inspired by the auteur Akira Kurosawa's film adaptation of *Macbeth*, *Throne of Blood* (1957), which transplanted the Scottish play—a blood-soaked tragedy about Macbeth's political ambition to seize and retain the Scottish throne—to feudal Japan. Ninagawa's *Macbeth* is also set in 16th-century Japan, in the Azuchi-Momoyama period (1568–1600), the final, turbulent decades of the country's "age of warring states."

Ninagawa rarely alters Shakespeare's scripts, neither does he change character names or places. But his productions always feel extraordinarily specific to Japanese history, with their attention to detail in costuming, and their celebration and subversion of *noh* and *kabuki* conventions. It's a testament to Shakespeare's masterful storytelling—and to Ninagawa's ability to reveal different aspects of these beloved characters through a clever cultural shift.

The cherry tree and the passing of time

Ninagawa's imposition of a Japanese context and identity over the Shakespearean canon has produced some of his most searing images. In *Macbeth*, a cherry tree weeping petals over the stage might be one of his most-cited centerpieces. The cascading tree evokes springtime and new beginnings in Japan, but is also a symbol of death and mortality—"Dead bodies are buried under the cherry trees!" goes the popular opening line of Motojiri Kajii's short story *Under the Cherry Trees*.

The brevity of the tree's bloom goes well with Macbeth's famous soliloquy in the final act of the play: "Life's but a walking shadow,...a tale/Told by an idiot, full of sound and fury,/Signifying nothing."

The death of a father, the duty of a son

Ninagawa's relationship with his late father and brother inspired another of the striking images in *Macbeth*—the traditional Buddhist altar (*butsudan*) that occupies the entire stage and in which the play is set. One day, while praying at a *butsudan* in his parents' home and recalling his late father and elder brother, "the idea crossed my mind that *Macbeth* could be a story of my ancestors or even of myself, if it originated as a fantasy from my dialogues with the dead. The warriors who repeatedly committed carnage could be our ancestors or even what I might possibly have been."

Ninagawa references the series of murders Macbeth feels forced to commit to consolidate power—but also establishes a connection with the play through a stretch of ancestry that precedes his own immediate family, examining historical trauma through a personal lens.

Working with popular Japanese television and film actors

Ninagawa didn't care much for the divide between the "high culture" of the theater or the "low culture" of crowd-pleasing television serials or J-Pop. He often cast popular Japanese actors and singers in his productions.

This production of *Macbeth* features Yuko Tanaka as the scheming villainess Lady Macbeth; Tanaka played the title character in *Oshin* (1983–84), one of Japan's most-watched television dramas of all time.

All the world's his stage

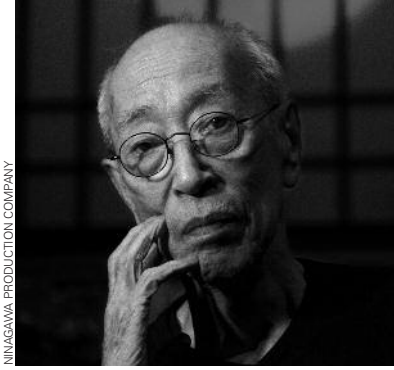
Ninagawa's *Macbeth* was the world's introduction to a Japanese theater legend. The production premiered in Japan in 1980, but made its international debut at the Edinburgh International Festival five years later, to the breathless praise of critics. Singapore theater critic Hannah Pandian raved: "It is at such moments that you remember that theater was once reserved for the gods."

Ninagawa directed at least 20 of Shakespeare's plays, and his love for the Bard drew the affection of the western theater world, with productions of Shakespeare "so beautiful it brings tears to your eyes" (*The Observer*).

Corrie Tan is associate editor and resident critic with Arts Equator, a Southeast Asian arts platform based in Singapore. She has also written about theater and performance for The Guardian, The Stage, Exeunt Magazine, and BiblioAsia.

—This article was commissioned by and first published in the program booklet for the 2017 presentation of *NINAGAWA Macbeth* at Esplanade—Theatres on the Bay, Singapore. Reproduced with permission courtesy of Esplanade—Theatres on the Bay.

Meet the Artists



NINAGAWA PRODUCTION COMPANY

Yukio Ninagawa

Born in Saitama, Japan, Yukio Ninagawa (1935–2016) was a renowned theater director. He joined the Seihai Theatre Company as an actor in 1955, and set up the Gendaijin-Gekijyo Theatre Company. He made his directorial debut in 1969 with *Shinjo Afururu Keihakusa* ("Hearty but Flippant"), written by Kunio Shimizu, and directed his first commercial theater production, *Romeo and Juliet*, in 1974, paving the way for his series of Shakespeare productions.

Ninagawa directed his first Greek tragedy, *Medea*, in Europe in 1983 to great acclaim. His *NINAGAWA Macbeth* was staged at the Edinburgh International Festival in 1985. The unique Japanese aesthetic of these productions greatly impressed audiences overseas, and Ninagawa's work has been seen internationally since, including *Hamlet*, *NINAGAWA Twelfth Night*, *Shintoku-Maru*, *MUSASHI*, *Trojan Women*, and *Kafka on the Shore*. After becoming the artistic director of Bunkamura Theatre Cocoon in 1999, he became the artistic director of Saitama Arts Theater in 2006, and founded the Saitama Gold Theater and Saitama Next Theatre. He also aimed to direct all the works of Shakespeare as the "Sai-no-kuni Shakespeare Series." Ninagawa passed away on May 12, 2016 at the age of 80.

Masachika Ichimura

TAKAYUKI OKADA



Masachika Ichimura (Macbeth) is from Japan's Saitama prefecture and was formerly with the Shiki Theatre Company. Under Yukio Ninagawa's direction, he has played many of Shakespeare's leading roles, including Richard III, Hamlet, Pericles, and for the first time in 2015, Macbeth in *NINAGAWA Macbeth*. Mr. Ichimura has also appeared in a wide range of works including *Miss Saigon*, *Sweeney Todd*, *Lust for Life*, *Sorekara no Bun to Fun, Art, Love Never Dies*, *Ichimura-za 2016*, and *A Gentleman's Guide to Love and Murder*. He was awarded the Grand Prize at the Kazuo Kikuta Drama Awards, Best Actor Prize at the Yomiuri Theatre Awards, Individual Prize at the Kinokuniya Drama Awards, and in 2007, also received the Purple Ribbon Medal. Upcoming appearances include performances in *Fiddler on the Roof* and *La Cage aux Folles*.

Yuko Tanaka

TAKAYUKI OKADA



Yuko Tanaka (Lady Macbeth) is from Japan's Osaka prefecture and was formerly with Bungakuza. Her film credits include *Amagigoe*, *Hotaru*, *Itsuka Dokusyo Suruhi*, and *Fire*. She has also appeared in many acclaimed television dramas such as *Oshin*, *Mukouda Kuniko Shinshun*, *Mother*, and *Soukyu no Subaru*. Ms. Tanaka has won various film and drama awards both in Japan and abroad, and has appeared in many Ninagawa productions including *The Tempest*, *Chikamatsu's Suicide for Love*, *Pericles*, *Yabuhara kengyo*, *The Winter's Tale*, *Kafka on the Shore*, and for the first time in 2015, Lady Macbeth in *NINAGAWA Macbeth*.

Kazunaga Tsuji

TAKAYUKI OKADA



Kazunaga Tsuji (Banquo) is from Japan's Saga prefecture. After training at the Haiyuza Fuzoku Academy, he joined Komatsu-za in 1991. Mr. Tsuji has appeared in stage productions by Hisashi Inoue and in many Ninagawa productions including *Hamlet*, *The Tempest*, *Richard III*, *MUSASHI*, *12 Angry Men*, *Hinoura Hime Monogatari*, *Henry IV*, and *Total Eclipse*. He played Duke Vincentio in *Measure for Measure*, the last production Ninagawa directed. Mr. Tsuji's other theater credits include *Ghetto*, *The Lonesome West*,

The Miracle Worker, *Tango*, *Piaf*, and *Josai*, as well as the film *Haha to Kuraseba*. He has won the Agency for Cultural Affairs Arts Festival Excellence Award, Best Actor Prize at the Yomiuri Theatre Awards, and Individual Prize at the Kinokuniya Drama Awards.

Keita Oishi

TAKAYUKI OKADA



Keita Oishi (Macduff) is from Japan's Osaka prefecture. He entered the Ninagawa Studio in 1983, and has played leading roles in Ninagawa productions, including *Chikamatsu's Suicide for Love*, *As You Like it*, *MUSASHI*, *Inori to Kaibutsu*, *Taiyo 2068*, *Aoi Shushi ha Taiyo no Naka ni Aru*, *Julius Caesar*, *Two Gentlemen of Verona*, *Genroku Minato-uta*, and *Measure for Measure*. *Matsu•2017* was produced with Ninagawa Studio members, a powerful homage to Ninagawa. Mr. Oishi has also appeared in *Outen*, *Tsuku Kieru*, *Umi no*

Fujin, *Tatoeba No ni Saku Hana no Youni*, *Vinyl no Shiro*, *Metropolis*, *Tou JukaiDen*, and the film *Okasan no Ki*.

Tetsuro Sagawa



TAKAYUKI OKADA

Tetsuro Sagawa (King Duncan) is from Japan's Chiba prefecture and was formerly with Seihai Theatre Company. He has appeared in the historical television drama series *Oedo Sousamou*, which made him popular. He has appeared in many Ninagawa productions, including *A Midsummer Night's Dream*, *Orestes*, *Coriolanus*, *Erendira*, *King Lear*, *The Coast of Utopia*, *Henry VI*, *Taiko Don Don*, and *Boku no Yotsuya Kaidan*. In *NINAGAWA Macbeth*, he played King Duncan in 1998 and 2015. He has also appeared in

Eminei, *Caesar*, *Kinkakuji*, *Edward II*, and the television dramas *Moza*, *Ooedo Sousamou* (2015), and *Gokumontou*.

Kenichi Ishii

Kenichi Ishii (Porter) is from Japan's Gunma prefecture. He made his debut in 1965. He first met Yukio Ninagawa in 1971 and has since appeared in a variety of Ninagawa productions, including *Shintoku-Maru*, *A Midsummer Night's Dream*, *Pericles*, *Shitaya Mannenn-cho Monogatari*, *The Merchant of Venice*, and *Measure for Measure*. He is the main member of Tokyo Vaudeville Show. Mr. Ishii has also appeared in *En attendant Godot*, *Olivia wo kikinagara*, *Warau Kyotou*, *Adolf ni Tsugu*, and the television drama *Utlaman Mebius*.

Kyozo Nakamura

Kyozo Nakamura (Witch 1) is from Tokyo, and trained at the National Theatre Kabuki Actor Academy, where he was mentored by Yondaime Jyakuemon Nakamura. He mainly appeared in kabuki as *onnagata* (a male actor who plays women's roles). In addition to appearing regularly in experimental and creative theater, Mr. Nakamura is a university lecturer. He has been playing a witch in *NINAGAWA Macbeth* since 2015.

Tatsumi Aoyama

Tatsumi Aoyama (Old Man/Siward) is from Japan's Hyogo prefecture. Through Seihai Theatre Company and Gendaijin-Gekijyo, he has performed in a wide range of productions. He has appeared in many of Ninagawa's productions including *Medea*, *The Tempest*, *Chino Konrei*, *The Merchant of Venice*, *Julius Caesar*, and *Genroku Minato-uta*. Mr. Aoyama has been playing the Old Man and Siward since the initial run of *NINAGAWA Macbeth*.

Hayata Tateyama

Hayata Tateyama (Malcolm) is from Japan's Osaka prefecture and a member of Saitama Next Theatre, appearing in productions that include *Sanada Fu-un Roku*, *Utsukushikimono no Densetsu*, *Caligula* by the Pale Boys and Girls, and *Richard II*. Ninagawa production appearances include *Glass Mask—Futari no Helen*, *Boku no Yotsuya Kaidan*, *The Merchant of Venice*, *Never Let Me Go*, *Ravens*, *We Shall Load the Bullets*, and *Measure for Measure*. He has also appeared in *Aoi Hitomi* and *Take Me Out*, as well as the television drama *High & Low*.

Eiichi Seike

Eiichi Seike (Witch 3) is from Tokyo. First appearing in the Ninagawa production of *Oedipus the King* in 1976, his recent credits include *The Merchant of Venice*, *Hamlet*, *Genroku Minato-uta*, and *Measure for Measure*. He has appeared in *NINAGAWA Macbeth* since its initial run, and also works as a freelancer. He also appeared in *Matsu*•2017.

Hiroyuki Mamiya

Hiroyuki Mamiya (Ross) is from Japan's Aichi prefecture. He has appeared in many Shakespeare productions, including those by the Shakespeare Theatre Company in Washington, D.C. His credits in Ninagawa productions include *Troilus and Cressida*, *Henry IV*, *The Merchant of Venice*, *Tomin suru Kuma ni Soine shite goran*, *Romeo and Juliet*, *Julius Caesar*, *Hamlet*, and *Measure for Measure*.

Hideaki Tezuka

Hideaki Tezuka (Angus) is from Japan's Tochigi prefecture. He is a member of Seinenza Theater Company, and has appeared in company productions such as *Wonna Zenzai*. His credits in Ninagawa productions include *Cymbeline*, *Henry IV*, *The Merchant of Venice*, *NINAGAWA Macbeth*, and *Genroku Minato-uta*. Mr. Tezuka recently lent his voice to the dubbing of *Iron Man* and *Mission Impossible*.

Kunihiro Iida

Kunihiro Iida (Doctor) is from Japan's Hiroshima prefecture. He has performed in several Ninagawa productions including *NINAGAWA Macbeth*, *Henry IV*, *MUSASHI* (London, New York), *Taiyo 2068*, *Julius Caesar*, *Genroku Minato-uta*, and *Measure for Measure*. He has also appeared in productions by Akira Shirai and David Leveaux, and in *Matsu*•2017.

Yukio Tsukamoto

Yukio Tsukamoto (Lord/Caithness) is from Japan's Hyogo prefecture. He has appeared in many Ninagawa productions such as *NINAGAWA Macbeth*, *MUSASHI*, *Aoi Shushi ha Taiyo no Naka ni Aru*, *Kafka on the Shore*, and *Genroku Minato-uta*. His film credits include *Outrage* and *Box Hakamada Jiken*, and he appears in the Kirin television commercials.

Yamato Kamiyama

Yamato Kamiyama (Witch 2) is from Japan's Saga prefecture. He entered the world of light theater form *taishu engeki* and became a member of Gekidan Sujyaku when he was a junior high school student. He acquired the skills of *onnagata*, *tachiyaku* (young adult male roles), and *tate* (a movement technique used in fighting). After leaving the company, he changed paths to become an actor, making his debut on NHK-BS Premium *Konya ha Kokoro dake Daite*. He is mainly active in television dramas and plays. He has been playing a witch in *NINAGAWA Macbeth* since 2015.

Hitomi Kageyama

Hitomi Kageyama (Gentlewoman) is from Tokyo. She made her film debut in *Shiki Natsuko*. Her credits in Ninagawa productions include *Chikamatsu's Suicide for Love*, *Peer Gynt*, *NINAGAWA Macbeth*, *Pericles*, *Yabuharakengyo*, *The Winter's Tale*, and *Kafka on the Shore*.

Fumiaki Hori

Fumiaki Hori (Lennox) was born in Japan's Fukushima prefecture, and raised in Akita prefecture. His credits in Ninagawa productions include *NINAGAWA Macbeth*, *MUSASHI*, *Hinoura Hime Monogatari*, *Tomin suru Kuma ni Soine shite Goran*, *Total Eclipse*, *Kafka on the Shore*, and *Genroku Minato-uta*. He has also appeared in the stage production *Matsu•2017*. His other credits include the film *HAYABUSA* and the television drama *Kodoku no Gourmet III*.

Yoko Haneda

Yoko Haneda (Old Lady) is from Tokyo. Her credits in Ninagawa productions include *NINAGAWA Macbeth*, *Chikamatsu's Suicide for Love*, *Medea*, *Shintoku-Maru*, *Henry VI*, *Aa Kouya*, *The Trojan Women*, *Modo Ken*, *Tomin suru Kuma ni Soine shite goran*, *Aoi Shushi ha Taiyo no Naka ni Aru*, *Kafka on the Shore*, and *Genroku Minato-uta*.

Yuko Kato

Yuko Kato (Old Lady) is from Japan's Saitama prefecture. Her credits in Ninagawa productions include *Peer Gynt*, *The Greeks*, *Shitaya Mannenn-cho Monogatari*, *Modo Ken*, *Tomin suru Kuma ni Soine site goran*, *Aoi Shushi ha Taiyo no Naka ni Aru*, and *Genroku Minato-uta*. She also appears in *Inori to Kaibutsu* (KERA version) and *Hashirukoto ha Utaukotoda!*

Genki Hori

Genki Hori (Murder 1) is from Tokyo, and is a member of Saitama Next Theatre. In addition to the productions of Next Theatre, he has appeared in Ninagawa productions including *Modo Ken*, *The Water Magician Kara ver*, *Never Let Me Go*, *Raven*, *We Shall Load Bullets*, *Hamlet*, *NINAGAWA Macbeth*, and *Measure for Measure*. He has also appeared in *Matsu•2017*.

Erika Shumoto

Erika Shumoto (Lady Macduff/Gentlewoman) is from Tokyo, and is a member of Saitama Next Theatre. In addition to the productions of Next Theatre, she has appeared in Ninagawa productions including *Chino Konrei*, *Kafka on the Shore*, and *Measure for Measure*. Her other credits include the concert *Listening to Haruki Murakami*, television series *Masshiro* and *Hibana*, and the film *Aa Kouya*.

Takamori Teuchi

Takamori Teuchi (Menteith) is from Japan's Niigata prefecture, and is a member of Saitama Next Theatre. In addition to the productions of Next Theatre, his credits in Ninagawa productions include *Chino Konrei*, *Hinoura Hime Monogatari*, *Modo Ken*, *Hamlet*, *Aoi Shushi ha Taiyo no Naka ni Aru*, *Kafka on the Shore*, and *Measure for Measure*. His other credits include *Noda Map 'Miwa'*, directed by Hideki Noda.

Ryutarou Akimoto

Ryutarou Akimoto (Donalbain) is from Tokyo. He won the Photogenic Award at the Junon Superboy Contest. Since then, he has been active as an actor. His credits include the series *Yowamushi Pedal*, *The Basketball in which Kuroko Plays*, *The Encounter*, *Donten ni Warau*, *Aka Tsuki*, and television dramas *Coffee-ya no Hitobito* and *Mare*.

Saku Momose

Saku Momose (Fleance/Young Siward) is from Japan's Hyogo prefecture. He has appeared in dramas, films, and on stage. His television credits include *Kamen Rider Gaim*, *Shokuzai no Sonata*, *Hanamoyu*, *The Last Cop*; and his films include *The Mourner*, *Crows Explode*, and *Jofuku no Koi*. Mr. Momose has also appeared in the stage production of *Yowamushi Pedal*, *Tumbling FINAL*, and *Laughing Under the Clouds*.

Masaru Shirakawa

Masaru Shirakawa (Seyton) is from Japan's Kanagawa prefecture, and is a member of Saitama Next Theatre. In addition to the productions of Next Theatre, he has appeared in Ninagawa productions including *Henry IV*, *The Merchant of Venice*, *Never Let Me Go*, *Raven*, *We Shall Load Bullets*, and *NINAGAWA Macbeth*. He also appeared in *Matsu*•2017.

Jumpei Tsuzuki

Jumpei Tsuzuki (Messenger/Soldier) is from Japan's Osaka prefecture, and is a member of Saitama Next Theatre. In addition to the productions of Next Theatre, he has appeared in Ninagawa productions including *The Trojan Women*, *Raven*, *We Shall Load Bullets*, *Modo Ken*, *The Water Magician Kara ver*, *Taiyo 2068*, *Julius Caesar*, and *NINAGAWA Macbeth*.

Hideki Takahashi

Hideki Takahashi (Messenger/Soldier) is from Japan's Osaka prefecture, and is a member of Saitama Next Theatre. He graduated from the Nihon University College of Art theater department following a career as a child actor in productions such as *The Lion King*. In addition to the productions of Next Theatre, his credits in Ninagawa productions include *Never Let Me Go*, *Raven*, *We Shall Load Bullets*, and *NINAGAWA Macbeth*. He has also appeared in *Matsu*•2017.

Tomohiro Nishimura

Tomohiro Nishimura (Messenger/Soldier) is from Kyoto. He joined Bungakuza Academy in 2015 and became an associate trouper in 2018. His credits in Bungakuza Atelier Productions include *Utsukushikimono no Densetsu*, *Pentecost*, *Waiting for Godot*, *As You Like It*, and *Kill*. He has also appeared in the productions outside Bungakuza, including *Heya to Boku to Otouto no Hanashi* and *The Impossible Dream*.

Ryosuke Gomi

Ryosuke Gomi (Soldier) is from Japan's Miyazaki prefecture. Using the skills of *tate*, he plays active roles on television and in plays. He has been in many Ninagawa productions including *Henry IV*, *The Taming of the Shrew*, *Shitaya Mannen-cho Monogatari*, and *Modo Ken*. He has also appeared in *Roningai*, *Shido-ryu Mori no Ishimatsu*, *Hakuun wo Nozomu*, *Okujiyo no Ranger*, *Omoteuramirokujima-den*, and the television drama *Emergency Interrogation Room*.

So Nishimura

So Nishimura (Murder 2) is from Japan's Kyoto prefecture. He has appeared in Ninagawa productions including *Romeo and Juliet*, *NINAGAWA Macbeth*, and *Genroku Minato-uta*. He has also appeared on *Kemono-uchi*, *Jyusannin no Shikaku*, and *Bring Me My Chariot of Fire*. His credits in film and on television include *Umizaru*, *Boys on the Run*, *Naruyou ni Narusa*, *Emergency Interrogation Room*, and *Tonari no Onna*.

Daichi Okamoto

Daichi Okamoto (Servant/Soldier) is from Tokyo. After training at Kita-ku AKT STAGE, which was formed by voluntary members of Kita-ku Tsukakouhei Gekidan, he became the attendant of Masachika Ichimura, and has appeared in *Scrooge and Sweeney Todd*, starring Ichimura. He also performed in *NINAGAWA Macbeth* in 2015.

Kazumi Sakabe

Kazumi Sakabe (Soldier) is from Japan's Fukuoka prefecture. He was formerly a member of Saitama Next Theatre and has appeared in Ninagawa productions that include *Merchant of Venice*, *Never Let Me Go*, *Ravens*, *We Shall Load Bullets*, and *Richard II*.

Junya Maki

Born in 2004 in Japan's Kanagawa prefecture, Junya Maki (Son of Macduff) has appeared in the productions of *Tenshi no Mori kara no Okurimono*, *kabuki Ichinotanifutabagunki*, and *Terakoya*. He has also appeared in films including *The Lion Standing in the Wind*, *Boku ha Ashita*, *Kinou no Kimi to Date suru*, *Family B*, and *L*. He has been playing Son of Macduff in *NINAGAWA Macbeth* since 2015.

HoriPro

HoriPro was established in 1960 by Takeo Hori as an agency for singers and musicians, and has since expanded into film, television advertising and programs, music-related projects, and the performing arts. The theatrical production department of HoriPro produces a wide array of plays and musicals, including *MUSASHI* and *Kafka on the Shore*, which was staged at Lincoln Center in 2015. HoriPro also produced the Japanese-language version of Broadway musical *Peter Pan*, which has been presented every summer for more than 37 years. HoriPro has also staged the premiere of *Billy Elliot*, the musical, with a Japanese cast, and *Mary Poppins*.

HoriPro has a tradition of sharing Japanese theater with the world, and had a long and productive relationship with the great Japanese stage director Yukio Ninagawa. Many of his productions have been brought abroad, including the Barbican Centre. HoriPro's international collaborations include *King Lear*, directed by Ninagawa in association with the Royal Shakespeare Company and Thelma Holt Ltd; Jonathan Kent's *Marguerite* with Japanese actors, in 2009 and 2011; and a Japan/U.K. collaboration with Gregory Doran, artistic director of the RSC, called *ANJIN: The Shogun and the English Samurai*, in 2009 and 2012.

HoriPro has established itself as a leading presenter of English-language shows in Japan such as *Singin' In The Rain* and *Finding Neverland*. It brought the Almeida Theatre Company to Tokyo to perform their acclaimed productions of *Richard II* and *Coriolanus*, featuring Ralph Fiennes, and it has presented RSC productions as well as a number of Matthew Bourne's productions in Japan.

Saitama Arts Foundation

Saitama Arts Foundation, established by Japan's Saitama Prefecture in 1993, is the designated administrator and operator of two theaters. One of them, Saitama Arts Theater, founded in 1994, aims to offer opportunities for theatrical art and to actively support local artistic and cultural activities. Saitama Arts Theater has specialist halls suitable for staging plays, dance, music and audio visual performances, as well as 12 rehearsal halls, studios, theater arts archives, and exhibition spaces. Since its opening in 1994, the theater has become a cultural and artistic complex presenting highly artistic line-ups by internationally renowned artists from Japan and overseas.

Saitama Arts Theater has been lauded for its innovative and ambitious theatrical projects such as Sainokuni Shakespeare Series, which aims to stage all of Shakespeare's 37 plays; the Saitama Gold Theater, whose performers are all aged over 55; and the Saitama Next Theatre, which exists to nurture young actors.

Mostly Mozart Festival

Since its founding in 1966, Lincoln Center's Mostly Mozart Festival has evolved from an indoor festival devoted to music by its namesake composer to a broad-reaching, multidisciplinary international festival encompassing productions in dance, opera, and theater, a popular late-night recital series, and music from Mozart's predecessors and contemporaries to the music of our own time. Spanning numerous venues and settings, the Mostly Mozart Festival is acclaimed worldwide as an essential summer cultural destination. It includes performances by the Mostly Mozart Festival Orchestra with preeminent soloists, as well as concerts by outstanding chamber and period instrument ensembles. Contemporary music has become a vital part of the festival, embodied in its annual artist residency that has included George Benjamin, Kaija Saariaho, Pierre-Laurent Aimard, John Adams, and the current International Contemporary Ensemble. Among the many artists and ensembles who have had long associations with the festival are Joshua Bell, Emanuel Ax, Martin Fröst, Isabelle Faust, Richard Goode, Alicia de Larrocha, Stephen Hough, Andrew Manze, the Emerson String Quartet, Freiburg Baroque Orchestra, Orchestra of the Age of Enlightenment, and Mark Morris Dance Group.

Lincoln Center for the Performing Arts, Inc.

Lincoln Center for the Performing Arts (LCPA) serves three primary roles: presenter of artistic programming, national leader in arts and education and community relations, and manager of the Lincoln Center campus. A presenter of more than 3,000 free and ticketed events, performances, tours, and educational activities annually, LCPA offers 15 programs, series, and festivals including American Songbook, Great Performers, Lincoln Center Out of Doors, Midsummer Night Swing, the Mostly Mozart Festival, and the White Light Festival, as well as the Emmy Award-winning *Live From Lincoln Center*, which airs nationally on PBS. As manager of the Lincoln Center campus, LCPA provides support and services for the Lincoln Center complex and the 11 resident organizations. In addition, LCPA led a \$1.2 billion campus renovation, completed in October 2012.

Mostly Mozart Festival

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For the Mostly Mozart Festival

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Aaron Copp, *Lighting Coordinator*
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Surtitles commissioned by Barbican, London

For NINAGAWA Macbeth

Hiroko Ninagawa, *President of Ninagawa Production Company*
Kappa Senoh, *Set Designer*
Sumio Yoshii, *Lighting Designer*
Akira Honma, *Sound Effects*
Office Shin-On, *Sound Designer*
Juraku Hanayagi, *Choreographer*
Masahiro Kunii, Naoki Kurihara, *Fight Choreographers*
Jusaburo Tsujimura, *Costume Designer*
Nihiro Fukamachi, *Wig Designer*
Yoko Kawamura, *Make-up Designer*
Kazuo Kawasaki, *Costume Coordinator*
Atsumi Yokota, *Associate Set Designer*
Maki Yagi, *Associate Lighting Designer*
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Mostly Mozart Festival

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Teruo Yamada, Hiroo Mampoh, Katsutoshi Masuda, Kohei Shibata,
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Yasumasa Hirai, *Assistant Production Manager*

Tooru Akiyama, Tomohiro Sase, *Stage Hands*

Wataru Okazaki, Megumi Wada, Miwa Yamanaka, *Lighting Operators*

Takuya Watanabe, Reiko Ono, *Sound Operators*

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Saitama Arts Foundation

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HoriPro Inc.

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Yoshie Oya, Miho Horiuchi, Kanako Ono, *Producers*

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