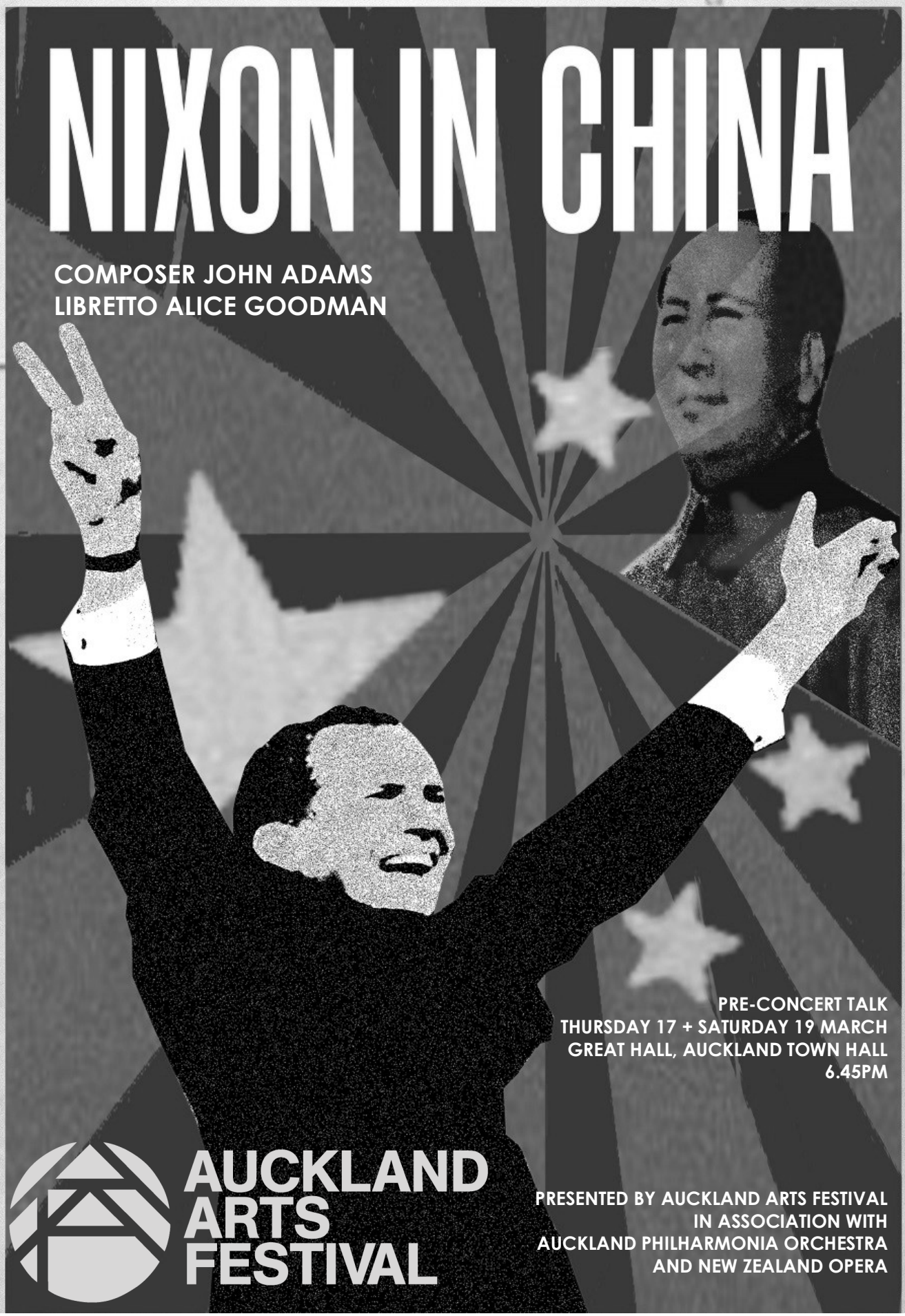
NIXON IN CHINA

COMPOSER JOHN ADAMS
LIBRETTO ALICE GOODMAN



PRE-CONCERT TALK
THURSDAY 17 + SATURDAY 19 MARCH
GREAT HALL, AUCKLAND TOWN HALL
6.45PM

AUCKLAND ARTS FESTIVAL

PRESENTED BY AUCKLAND ARTS FESTIVAL
IN ASSOCIATION WITH
AUCKLAND PHILHARMONIA ORCHESTRA
AND NEW ZEALAND OPERA

IN ASSOCIATION WITH auckland philharmonia orchestra NZ OPERA

WITH SUPPORT FROM THE WALLACE FOUNDATION

NIXON IN CHINA

PRESENTED BY AUCKLAND ARTS FESTIVAL IN ASSOCIATION WITH AUCKLAND PHILHARMONIA ORCHESTRA AND NEW ZEALAND OPERA

GREAT HALL, AUCKLAND TOWN HALL

THURSDAY 17 MARCH + SATURDAY 19 MARCH 7.30PM
2 HOURS 50 MINS WITH INTERVALS

AUCKLAND PHILHARMONIA ORCHESTRA

Much like Nixon's historic encounter with Mao Zedong in 1972, a performance of John Adams' *Nixon in China* truly is an event in itself.

The Auckland Philharmonia Orchestra is proud to be a presenting partner in this event, the first time the opera has been performed in New Zealand. Adams' score is remarkable; more than 1,000 pages of music will be brought to life tonight by the APO and an exceptional cast.

We thank the Auckland Arts Festival and New Zealand Opera for joining us on Nixon's flight and hope you all enjoy the ride.

Barbara Glaser
Chief Executive
Auckland Philharmonia Orchestra

NEW ZEALAND OPERA

New Zealand Opera is delighted to be partnering with our sister arts companies Auckland Arts Festival and Auckland Philharmonia Orchestra to bring John Adams' epic *Nixon in China* to the Auckland stage.

In these 'interesting' economic times collaboration is the name of the game. New Zealand Opera is passionate about bringing opera to as wide an audience as possible and collaborations such as this provide us with a thrilling way to continue to deliver interesting, challenging and varied repertoire for our audiences.

We applaud the vision of Auckland Arts Festival in programming this iconic work and look forward to continuing our performing relationship with the glorious APO...this time actually onstage.

Stuart Maunder
General Director
New Zealand Opera

AUCKLAND ARTS FESTIVAL

Nau mai haere mai ki Te Ahurei Toi o Tāmaki Makaurau.

I first attended a performance of *Nixon in China* in 2000 at the London Coliseum. It blew away all my conceptions of opera and the memory of the work remained with me for a long time.

When I began programming the 2016 Festival *Nixon in China* was at the front of my mind as I thought about historical moments that impacted on our lives. The world has changed a lot since 1972 when Nixon was the first American President to visit China – in fact it seems hardly recognisable.

The now iconic work premiered in 1987, 30 years ago, yet we in New Zealand have never had the opportunity to hear this opera, one of the greatest of the last century. I am delighted that the Auckland Arts Festival is able to premiere it. I thank our partners the Auckland Philharmonia Orchestra and the New Zealand Opera who agreed with alacrity when we suggested it to them. And a huge thank you to the wonderful creative team, cast, orchestra and crew who are breathing life into the libretto and score for this performance.

Carla van Zon
Artistic Director
Auckland Arts Festival

PHOTOGRAPH: NBCNEWS..COM . President Richard Nixon at a banquet in Shanghai with China's Premier Zhou Enlai on February 28, 1972.

ACT I
15 MINUTE INTERVAL
ACT II
5 MINUTE PAUSE
ACT III

CONDUCTOR
JOSEPH MECHAVICH

DIRECTOR
SARA BRODIE

CHORUS DIRECTOR
JOHN ROSSER

ORCHESTRA
AUCKLAND PHILHARMONIA ORCHESTRA

REPETITEUR
DAVID KELLY

SET DESIGNER
JOHN VERRYT

AUDIO-VISUAL DESIGNER
LOUISE POTIKI BRYANT
MATT GILLANDERS (FOR *ACT 2, SCENE 2 THE REVOLUTIONARY BALLET)*

LIGHTING DESIGNER AND OPERATOR
BRENDAN ALBREY

SOUND DESIGNER AND OPERATOR
JIM ATKINS

STAGE MANAGER
KATE MIDDLETON-OLLIVER

'ENGINE ROOM' DIRECTING INTERNS
BENJAMIN HENSON, AHI KARUNAHARAN

ASSISTANT STAGE MANAGERS
MIRIAM EMERSON,
FRANCES MOORE, GABRIELLE VINCENT

CAST

CHOU EN LAI
CHEN-YE YUAN

RICHARD NIXON
BARRY RYAN

PATRICIA NIXON
MADELEINE PIERARD

MAO ZEDONG (CHAIRMAN MAO)
SIMON O'NEILL

CHIANG CH'ING (MADAME MAO)
HYE JUNG LEE

HENRY KISSINGER
ANDREW COLLIS

FIRST SECRETARY
SALLY-ANNE RUSSELL

SECOND SECRETARY
DIMITY SHEPHERD

THIRD SECRETARY
EMILY BAUER-JONES

DANCERS

WU CHING HUA **AMELIA CHONG**
HUNG CHANG CHING **CLINTON FUNG YIK**
ENSEMBLE **VALENTINO MALIKO**, **BEN MITCHELL, EMILY MOORE**, **GEMMA SCOTT**

CHORUS
FREEMASONS NEW ZEALAND OPERA CHORUS

MEDIA/RED ARMY GUARDS AND CITIZENS OF BEIJING

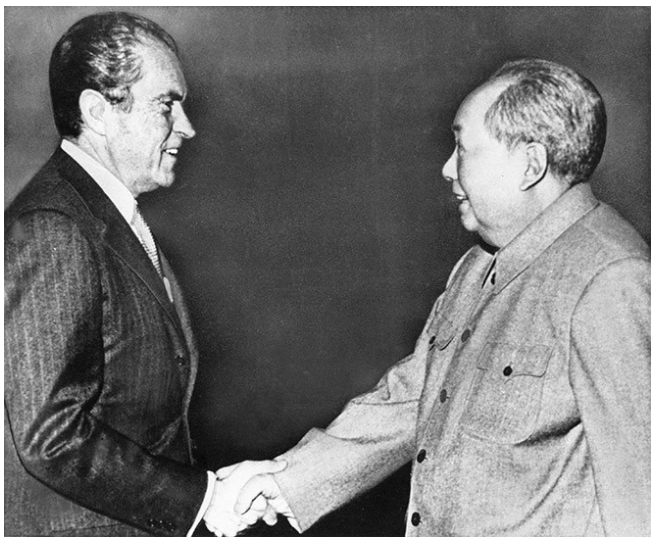
These performances of *Nixon in China* by John Adams with libretto by Alice Goodman are given by permission of Hal Leonard Australia Pty Ltd, exclusive agents for Boosey & Hawkes Music Publishers Ltd of London.

JOHN ADAMS' *NIXON IN CHINA*. *Notes by*
EMERITUS PROFESSOR NICHOLAS TARLING

Nixon in China was the brainchild of Peter Sellars. In 1983 the young Harvard student was at the Monadnock Music Festival in south-west New Hampshire, directing a revival of Haydn's *Armida*. So was the not quite-so-young John Adams, returning to his home state after study and teaching in San Francisco, in order to hear his piece, *Shaker Loops*. They met. "Peter already knew several of my early pieces", Adams recalls in his autobiography (1), "and he wasted little time in proposing that we collaborate on making an opera. He even knew what to call it: *Nixon in China*, a wry and mischievous title, like a pop-art mangling of *Iphigenia in Tauris*." Adams questioned the idea of basing an opera on a contemporary subject. He had never written an opera, but his idea of it was "something that had to do with classical archetypes or myths. What I didn't realise was that *Nixon in China* was just exactly that – only that the myths, the archetypes, were famous political people of our own time".

February 21, 1972, US President Richard Nixon arrived in Beijing, which is the US president's first visit to People's Republic of China .

After Kissinger's preparatory diplomacy, designed to utilise the China factor as a means both of exerting pressure on its Communist rival, Russia, as well as to help bring the Vietnam war to an end, Nixon had reversed the US policy towards the PRC and visited Beijing in 1972. At the time Adams was working for "a disreputable import company" in San Francisco, and it was in an apartment on Telegraph Avenue he had watched on a tiny black-and-white TV the landing of Air Force One at Beijing and the emergence of Richard and Pat Nixon to be greeted at the bottom of the ramp by Chou En Lai. The Great Helmsman



was revealed as "a frail, trembling octogenarian, barely able to rise out of his chair long enough to endure a photo op with the grinning president". That was to provide the opening scene in the opera.

Adams told Sellars that his preference would be for "a libretto by a real poet. The artifice of verse might lift the story and its characters, so numbingly familiar to us from the news media, out of the ordinary and onto a more archetypal plane". Sellars mentioned a Harvard classmate. This was Alice Goodman, who was then in England writing a thesis on Thomas Nashe at Cambridge University. The three began work on the opera in December 1985.

There was little in Goodman's curriculum vitae that suggested she could compose a libretto, Adams recalled, but she "turned out to have everything one could want in a librettist and then some: a natural feel for rhythms of vernacular American speech, an uncanny ear that embraced everything from the creaking solipsisms of White House speechmakers to the gnomic utterances of Mao Zedong". She herself has suggested that writing a libretto is "an odd skill – nobody and nothing can train or help you. It is simply a matter of striking in".

"Everyone should have a voice", Goodman decided. "It would be a heroic opera – that would be the character of the work – and an opera of character – that had become inevitable – and the heroic quality of the work as a whole would be determined by the eloquence of each character in his or her own argument."

Kissinger was the only character she ended up disliking: "it's fitting that he's a *buffo* bass. Madame Mao? Well, she's the Queen of the Night, isn't she?" Most people assumed it would be a satire, poking fun at the by then disgraced President and his naïve wife. But Adams, Sellars and Goodman agreed that it would not be "a political hatchet-job".

"Among Peter's first impulses upon conceiving the opera was to stage one of the lurid, agitprop ballets that Madame Mao had sponsored in the hope of creating a new genre of people's art". The Nixons had been treated to a performance of *The Red Detachment of Women.* Act 2 of the opera "climaxes with a surrealist re-enactment". Pat Nixon notices a resemblance between the tyrant landowner and Henry Kissinger. Madame Mao starts screaming stage directions, and then sings her coloratura aria, "I am the wife of Mao Zedong".

In the third act, the characters appear alone, lost in their thoughts, their reminiscences. Chou En Lai, "the introvert, the only one of the leaders who appears to have a grasp of the human cost of history", sings the final elegiac words. "How much of what we did was good? Everything seems to move beyond our remedy. Come, heal this wound. At this hour nothing can be done".

"What kind of music would best describe the psyche of Richard Nixon?" Adams asked himself: "white big-band music from the Swing Era." So a big band became the nucleus of the score, "a sound heavy on brass and winds and further padded by the addition of four saxophones". The score was "burly beyond belief, requiring amplification of the voices in order to be heard above the din coming from the pit". For the ballet his goal was to write music "that would sound as if it had been composed not by a single composer but by a committee". He had noticed that the agitprop ballets were not danced to Chinese music, but to "very bad imitations of Russian and French ballet music".

The premiere was at Houston Grand Opera in October 1987 with James Maddalena as Nixon, Sanford Sylvan as Chou, Carolann Page as Pat, and John Duykers as Mao, and John DeMain conducting. Mark Morris choreographed "his own take" on the ballet.

The critical response to the premiere was, as Adams says, "not exactly a slam dunk". "Minimalist mush", said Martin Bernheimer. "It was as if the opera's principal creators had decided against a political cartoon but then had no idea of where to go, and so resorted to touching on every possible permutation of interpretation without ever settling on any", wrote Edward Rothstein. But Michael Fleming gushed. "Is this, then, the Great American Opera?" In any case it was a popular success, and Adams followed up with *The Death of Klinghoffer*, which was presented in Auckland at the Festival in 2009.

(1) **Adams, John. *Hallelujah Junction: Composing an American Life*.** 2008. Farrar Straus & Giroux, New York.

CONDUCTOR

JOSEPH MECHAVICH

Regarded as a conductor of authority and warmth, Joseph Mechavich is known for his exceptional artistry and infectious energy which he brings to every performance as well as the personal and career-defining relationships he has forged with a number of opera companies and orchestras. Of his *Nixon in China* at San Diego Opera, *Broadway World* extolled "The expertise in 21st-century operatic repertoire that conductor Joseph Mechavich demonstrated in 2012's *Moby-Dick* has surely increased exponentially as portrayed in his rendering of John Adam's complex score. Mechavich showed great command and sensitivity throughout, both controlling and supporting the orchestra in their task of performing parts that were most difficult and intricate".

Maestro Mechavich presided over Jake Heggie's highly acclaimed opera, *Moby-Dick*, for both San Diego Opera and Calgary Opera as well as productions of *Il barbiere di Siviglia* for The Washington National Opera, *Porgy and Bess* for Deutsche Oper Berlin and *Roméo et Juliette* for Florida Grand Opera. Engagements for the 2015-16 season include Heggie's *Great Scott* for San Diego Opera, *Nixon in China* for Auckland Philharmonia Orchestra, *Florencia en el Amazonas* for Arizona Opera, *Turandot* for Nashville Opera as well as both *Macbeth* and *Showboat* for Kentucky Opera.

In past seasons Maestro Mechavich has conducted highly recognised productions for Calgary Opera, Utah Opera, The Aspen Music Festival, Tulsa Opera, Des Moines Metro Opera, Dayton Opera, Madison Opera, New England Conservatory of Music, Oberlin Opera Theatre, Opera Saratoga and Virginia Opera.
In 2010, Maestro Mechavich was named Principal Conductor of Kentucky Opera. Previously, he held the position of Principal Conductor for Opera Birmingham from 2004-2010 and Director of Music for Orlando Opera from 1998-2000. A native of Long Lake, Minnesota, he studied at the Oberlin College Conservatory of Music and the Yale University School of Music. FULL BIO: http://ada-artists.com/artist-roster/joseph-mechavich/

DIRECTOR

SARA BRODIE

Sara is a freelance director and choreographer whose work spans opera, theatre, dance, musical theatre and interdisciplinary productions.

Opera credits include: *Don Giovanni* (New Zealand Opera), *Ainadamar* (New Zealand Arts Festival), the premiere of *Hohepa* (New Zealand Opera and NZ International Arts Festival), *A Midsummer Night's Dream* (NZ School of Music), *Fatal Desire* (Asia Pacific Arts Festival). She has directed all nine operas for Opera in a Day's Bay Garden, most recently Handel's *Agrippina* and developed new works such as *Gao Shan Lui Shui (High Mountain Flowing Water)* which premiered in New Zealand prior to performances in Beijing, China in 2014.

Diverse projects range from creating *Fault Lines*, a dance-theatre production about earthquakes with the Leshan Song and Dance Company of Sichuan, China for the Melbourne and Christchurch Arts Festival's (which has most recently toured to Montreal, Fujian province and Australia) to *Tracing Hamlet* – a community based immersive deconstruction of *Hamlet* (Wanaka Festival of Colour, Erupt Festival Taupo).

For Capital E National Theatre for Children, she co-wrote, with Teina Moetara, and directed *Hear To See* (which received a Chapman Tripp Award for most Original Production in 2011), *Kia Ora Khalid* and *Skydancer* featuring the NZ Symphony Orchestra to introduce young people to the symphony.

She has also taught actors, singers and dancers, in the UK and New Zealand. She specialises in Laban Movement Analysis for performers. In 2015 Sara became a New Zealand Arts Laureate.

Productions in 2016 include *Die Zauberflöte* for New Zealand Opera and *The Curious Incident of the Dog in the Night-Time* for the Auckland Theatre Company.

CHORUS DIRECTOR

JOHN ROSSER

Associate Conductor and Chorus Director for New Zealand Opera, John has prepared more than 50 operas for the Company and conducted four. He has also led well-known Auckland chamber choir Viva Voce, which he founded in 1985, in over 300 concerts, broadcasts and recordings. Both inaugural and current Chair of the New Zealand Choral Federation's Governance Board, John is Artistic Director of Sing Aotearoa, chairs The Big Sing and devised and directed the Rugby World Cup 2011 National Anthems venture.

SET DESIGNER

JOHN VERRYT

John Verryt has enjoyed an extensive career designing for live performance in all disciplines, working with many of New Zealand's foremost companies, directors, choreographers, musicians, designers, dancers and actors.

AUDIO VISUAL DESIGNER

LOUISE POTIKI BRYANT (Kāi Tahu, Kāti Mamoe, Waitaha)

Louise is a choreographer, dancer, and video artist. She has choreographed award-winning works for Atamira Dance Company and has also choreographed for The New Zealand Dance Company and Black Grace Dance Company.

Louise has a strong body of solo and collaborative works including *NOHOPUKU*, *TUMUTUMU*, a collaboration with taonga puoro authority Dr Richard Nunns and *KIRI* - a collaborative performance work with clay artist Paerau Corneal.

As well as designing video for her own dance works Louise has designed video for many music, dance and theatre productions. She has created several music videos and short dance films including a music video for Ngāi Tahu singer/songwriter Ariana Tikao's song *TUIA* which was awarded 'Best Music Video' at the ImagineNATIVE film festival in Toronto, Canada.

Louise has been awarded several residencies including The Ngāi Tahu Artist in Residence at The Otago Polytechnic School of Art, a Wild Creations Residency - a partnership between Creative New Zealand and The Department of Conservation, the Caroline Plummer Fellowship in Community Dance 2014 at the University of Otago and most recently Louise was awarded the Harriet Freidlander New York Residency by The Arts Foundation of New Zealand supporting Louise to live in New York City this year, for a six month period of choreographic and artistic inspiration.

LIGHTING DESIGNER AND OPERATOR

BRENDAN ALBREY

Brendan is a theatrical and concert lighting designer whose work has been seen throughout New Zealand, the United Kingdom, Europe, Asia and South America. In 2013 he was touted by New York based *Live Design* magazine as a "young designer to watch".

Theatrical highlights include *That Bloody Woman* (Christchurch Arts Festival); *Enlightenment* (Auckland Theatre Company); *The Gloaming*; *Nano-Girl* (Auckland Arts Festival); *Anything Goes*; *Glorious*; *The Seagull*; *Don't Mention Casablanca*; *Cabaret*; *Side by Side by Sondheim*; *Much Ado About Nothing* and *Shepherd* (Court Theatre); *All Together Now* (Isaac Theatre Royal); *The History Boys* (Peach Theatre Company); *Avenue Q* (Fortune Theatre); *I didn't always live here* (Finborough Theatre, London); *Mary Queen of Scots Got Her Head Chopped Off* (Kings Head Theatre, London); *Assembly Gala* (Edinburgh Fringe Festival).

Other credits include Paloma Faiths' *Symphonic Grace* (Barbican Concert Hall, London); *The Bootleg Beatles* (Royal Albert Hall and touring); Rhys Darby's *This Way To Spaceship* and *Mr Adventure* (New Zealand and UK tours), Terence Siufay and Justin Lo's *Connected Tour* and The *Big Laugh: Friends of the Earth* (Hammersmith Apollo); *Museum of Doubts* (Royal College of Art, London); Dave Dobbyn; Kiwi Soul and *A Night of Dance* with The Royal New Zealand Ballet (Christchurch Symphony Orchestra).

SOUND DESIGNER AND OPERATOR

JIM ATKINS

Jim Atkins' recent work includes sound design and operation for Victorian Opera's trio of Sondheim musicals (*Sunday in the Park with George*, *Into the Woods*, *Sweeney Todd*) plus productions of *The Riders*, *The Flying Dutchman*, *Nixon in China* and *Maria de Buenos Aires*.

Other recent productions; *Chroma* (The Australian Ballet); *Songs From the Middle* (Eddie Perfect/ANAM); *Acoustic Life of Sheds*, *Namatjira* (Big hART); *En Masse* (Genevieve Lacy); Pleasure Gardens sound installation (Sydney Festival/Genevieve Lacy/Jan Bang), Jeff Mills and Derrick May (Melbourne Symphony Orchestra). Future productions include *Banquet of Secrets* (Victorian Opera) and the 2016 Ring Cycle (Opera Australia).

CAST BIOGRAPHIES

CHOU EN LAI

CHEN-YE YUAN
BARITONE

Baritone Chen-Ye Yuan developed his craft at institutions including the Houston Grand Opera Studio and San Francisco Opera's Merola Program. He has since been invited back to the Houston Grand Opera Studio to sing roles including the title role in *Rigoletto*, Escamillo in *Carmen*, Marcello in *La Bohème*, Enrico in *Lucia di Lammermoor*, Silvio in *I Pagliacci*, and Bhaer in *Little Women*.

The 2014-2015 season saw Mr. Yuan's debut with San Diego Opera as Chou En Lai in *Nixon in China*, his return to the National Center for the Performing Arts in Beijing as Escamillo in *Carmen*, Amonasro in *Aïda* with Zubin Metha conducting, and Carlo Gerard in NCPA's new production of *Andrea Chenier* with Sir David McVicar directing. Additionally, he joined the Xi'an Symphony Orchestra and the GuiYang Symphony Orchestra as Giorgio Germont in *La Traviata* and the Guang Zhou Symphony Orchestral for Penderecki's *Three Chinese Songs* with Maestro Penderecki conducting.

Upcoming engagements include his debut with the Auckland Philharmonia Orchestra as Chou En Lai in *Nixon in China*, Enrico in *Lucia di Lammermoor* with the Central Conservatory of Music in Beijing, and as Wolfram in *Tannhäuser* for Beijing's National Center for the Performing Arts.

Recently, Mr. Yuan made his debut with Santa Fe Opera in the role of Mr. Umeya in the world premiere of *Dr. Sun Yat-sen*. Other recent engagements for Mr. Yuan include Marcello in *La Bohème* with the Hang Zhou Philharmonic Orchestra and Chou En Lai in Adams' *Nixon in China*, for the San Francisco Opera and the Culture Center in Hong Kong. FULL BIO: http://ada-artists.com/artist-roster/chen-ye-yuan/

RICHARD NIXON

BARRY RYAN
BARITONE

Australian baritone Barry Ryan graduated with honours from the Sydney Conservatorium of Music in 1981. His many awards for singing include the Shell Aria, the New York Metropolitan Auditions, Marten Bequest for Singing, the Vienna State Opera Award and the Green Room Award.

Barry Ryan has performed with Europe's leading opera companies including the Royal Opera Covent Garden, La Scala Milan, the Opera Comique in Paris, the Paris Opera Bastille, the Deutsche Oper am Rhein Düsseldorf, the Flemish Opera Antwerp, the Komische Oper Berlin, Basel Opera and the Otono Festival Opera Madrid. He was a principal artist with the Cologne Opera from 1988 to 1992 and in 1993 made his Australian Opera debut in Die Meistersinger von Nürnberg.

Barry Ryan is also a lecturer in Voice and Opera at the Sydney Conservatorium of Music.

In 2007, he became a fulltime soloist with Opera Australia and has since sung Marcello (*La Bohème*), Sharpless (*Madama Butterfly*), Amonasro (*Aida*), Alex in the World Premiere of *Bliss*, Sonora in La Fanciulla del West and George Milton in Bruce Beresford's new production of *Of Mice and Men*.

In 2013, Barry Ryan sang the title role in *Nixon in China* for Victorian Opera - for which he received Green Room and Helpmann Award nominations. He also received the Medal of the Order of Australia for his service to music.

In 2014, he sang Sharpless for Opera Australia in Sydney, Nixon in Dublin, Ireland and Scully in the World Premiere Production of *The Riders* for Victorian Opera.

FULL BIO: http://barryryanopera.com/

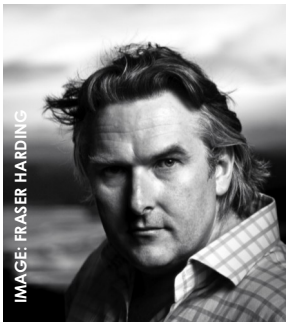
PATRICIA NIXON

MADELEINE PIERARD
SOPRANO

Lyric soprano Madeleine Pierard excels in adventurous repertoire, ranging from baroque and bel canto masterpieces to 20th century and contemporary compositions. A native New Zealander, she studied at the Royal College of Music and the National Opera Studio, garnering numerous awards including the Lexus Song Quest, Lies Askonas and Royal Overseas League prizes, and was subsequently awarded a coveted place on the Jette Parker Young Artists Programme at The Royal Opera House, Covent Garden. She is a New Generation Artist with the Arts Foundation of New Zealand and studies with Yvonne Kenny.

For The Royal Opera, Ms Pierard has sung the roles of Contessa di Folleville (*Il Viaggio a Reims*), Musetta (*La Bohème*), Lisa (*La Sonnambula*), Sandmann (*Hänsel und Gretel*), Sacerdotessa (*Aida*), Noémie (*Cendrillon*), Wood Nymph (*Rusalka*) and Costanza in Haydn's *L'isola disabitata* in Hobart, Tasmania. Also for The Royal Opera, she has covered the roles of Violetta, Donna Anna (*Don Giovanni*), Marfa (*The Tsar's Bride*) and Leila (*Les Pêcheurs de Perles*). She featured in the BBC's landmark television series *Maestro at the Opera* in association with The Royal Opera House, singing the roles of Rosalinde, Donna Anna and Musetta.

Ms Pierard is in demand on the concert platform. Recent appearances include Beethoven's 9th Symphony and Poulenc's *Stabat Mater* with the London Philharmonia at the Royal Festival Hall, Haydn's *Creation* with the NZSO, Handel's *Messiah* and a tour of China with the NZSO, a summer concert with the Symphonique de Bretagne in France and Schoenberg's *Pierrot Lunaire* with Stroma. FULL BIO: http://www.madeleinepierard.com/



MAO ZEDONG

SIMON O'NEILL
TENOR

New Zealand tenor Simon O'Neill is one of the finest helden-tenors on the international stage. He is a principal artist with the Metropolitan Opera, the Royal Opera House, Covent Garden, Teatro alla Scala and the Bayreuth and Salzburg Festivals, appearing with conductors including James Levine, Riccardo Muti, Valery Gergiev, Antonio Pappano, Daniel Barenboim, Pietari Inkinen, Pierre Boulez, Sir Charles Mackerras, Sir Colin Davis, Daniele Gatti, Edo de Waart, Fabio Luisi, Donald Runnicles, Thomas Hengelbrock and Christian Thielemann.

Performances include Siegmund, Walther von Stolzing, Lohengrin, Florestan and Parsifal (Royal Opera), Parsifal and Lohengrin (Bayreuth Festival), Parsifal (Vienna State Opera, Teatro Real, Madrid, Covent Garden), Siegmund (Metropolitan Opera, New York, Hamburg State Opera, La Scala, Milan, Berlin State Opera, Vienna State Opera, Munich Festival, Deutsche Oper Berlin, Covent Garden), Das Lied von der Erde (Carnegie Hall with Levine), Missa Solemnis (Carnegie Hall), Cavaradossi (Hamburg, Tokyo Deutsche Oper Berlin), Florestan (Salzburg Festival, Washington in concert and Houston), Otello and Max in Der Freischütz (LSO with Colin Davis), Gurre-Lieder (BBC Proms), Mao in *Nixon in China* (San Francisco Opera) and Otello (New Zealand Opera and Houston Grand Opera).

Upcoming engagements include *Das Lied von der Erde* in San Francisco and at Carnegie Hall with the San Francisco Symphony, and with the London Symphony Orchestra, Mahler Symphony No.8 in Tokyo, Florestan in *Fidelio* with Pappano conducting the Accademia di Santa Cecilia, *Die Walküre* with Barenboim at the Berlin Staatsoper and with the Berlin Philharmonic under Rattle, and Gurrelieder with Runnicles. He returns to Houston for *Götterdämmerung*, *Turandot* and Tannhäuser with Patrick Summers.

FULL BIO: http://www.simononeill.com/grace/Simon_ONeill.html

CHIANG CH'ING

HYE JUNG LEE
SOPRANO

Korean Soprano Hye Jung Lee is quickly emerging as one of the top young coloratura sopranos with a silvery voice and expressive dramatic stage presence. During the 2011-2012 season, she made a "show -stopping" debut with San Francisco Opera, as Madame Mao in Michael Cavanagh's production of *Nixon in China*, led by Lawrence Renes.

Her 2012-2013 season included her house and role debut as Papagena in *Die Zauberflöte* and Lisa in *La Sonnambula* with Florida Grand Opera, directed by Renata Scotto. She then made her role debut as Olympia in Laurent Pelly's new production of *Les Contes d'Hoffmann* with San Francisco Opera, under the baton of Patrick Fournillier. According to Opera News, "Hye Jung Lee may well be the reigning Olympia of her generation; the soprano retained her effortless projection, laser focus and sweet tone to the top of her high E-flats and beyond. (She added a couple of high Fs to her ornamentation). Lee, in a silvery gown, came onstage harnessed to a crane, which, timed to her vocal leaps, repeatedly hoisted her into the stratosphere. It was an aptly jaw-dropping appearance, which she topped by gliding around the stage on in-line skates".

Performances from the 2013-2014 season include Zerbinetta in *Ariadne auf Naxos* with Theater Kiel, her role debut as Queen of the Night in *Die Zauberflöte* with Dayton Opera, *Carmina Burana* and Poulenc's *Gloria* with Tucson Chamber Artists, and a gala concert with Theater Kiel. In fall 2015 she joined the ensemble of Theater Kiel for a 2-year Fest contract; and she also performed promotional concerts with Philharmonie Südwestfalen.

FULL BIO: http://www.hyejungleesoprano.com/

HENRY KISSINGER

ANDREW COLLIS
BASS-BARITONE

A member of Cologne Opera between 1993 and 2007, Andrew Collis has also performed with some of the world's other leading opera companies including Frankfurt Opera, San Diego Opera and Opera Australia and in festivals including the Vienna, Hong Kong, Perth and New Zealand Festivals, including his participation in the award -winning recording of Zemlinsky's *Der Zwerg* for EMI.

Andrew has received particular praise for his title roles in *Don Pasquale* and *The Marriage of Figaro*, Schaunard and Colline (*La Bohème),* Hobson (*Peter Grimes),* Speaker (*The Magic Flute)*, and Leporello (*Don Giovanni)*. Other major roles include Nick Shadow (*The Rake's Progress)*, Marquis (*Dialogue of the Carmelites),* Angelotti (*Tosca)*, Mr Flint (*Billy Budd),* Monterone (*Rigoletto),* and Zuniga (*Carmen).*

Andrew also has an extensive list of concert and oratorio performances to his credit, including *St Matthew Passion*, *St John Passion*, *Magnificat, Coffee Cantata* and *Mass in B minor* of Bach, *Messiah, Samson and Semele* by Handel, *Die Schöpfung, Stabat Mater* and Masses by Haydn, Beethoven's Symphony No.9 and *Missa Solemnis* and Mozart's *Requiem*.

Recent engagements include Basilio and Bartolo (*The Marriage of Figaro)* for West Australian Opera, Bonze (*Madame Butterfly)* at Perth Festival, Colline (*La Bohème)* for Opera Queensland, *Don Magnifico* (*La Cenerentola)* for New Zealand Opera, Haydn's *Harmoniemesse* (Tasmanian Symphony Orchestra), and *St John Passion* (Sydney Philharmonia Choirs).

2016 engagements include Simone (*Gianni Schicchi*) for West Australian Opera, *St. John Passion* with West Australian Symphony Orchestra, Bach's *St Matthew Passion* for Melbourne Bach Choir, Bonze (*Madame Butterfly*), Dr Bartolo (*The Barber of Seville*) for Opera Queensland, and Valens (*Theodora*) for Pinchgut Opera.

FULL BIO: http://www.artsmanagement.com.au

FIRST SECRETARY

SALLY-ANNE RUSSELL
MEZZO SOPRANO

Award winning Australian Mezzo Soprano Sally-Anne Russell has performed in concerts and operatic performances in over fifteen countries. She has also been nominated as Young Australian of the Year and Young Achiever of the Year (Arts).

As a lyric coloratura mezzo she has over 60 operatic roles in her repertoire ranging from Handel, Purcell to Rossini heroines. She is a regular guest with all the Australian opera companies, Symphony orchestras, Australian Chamber Orchestra, Musica Viva, Australian String Quartet and for all the major Festivals and Choral Organisations. International highlights include Bruckner's *Te Deum* at the Musikverein in Vienna, Oper der Stadt Köln, Washington Opera (DC), a 10-year association with the Carmel Bach Festival in California, Spoleto Festival Italy and festivals in Canada, Japan and most recently in Austria.

Recent performances include a national tour of the *Voyage to the Moon* (Musica Viva and Victorian Opera), Handel's *Messiah* (Melbourne and New Zealand Symphony Orchestras), and Mozart arias and *Requiem* (Tasmania Symphony Orchestra).

Sally-Anne's upcoming concerts include with West Australian Symphony Orchestra, Sydney Symphony Orchestra, Melbourne Bach Choir, and internationally in the UK, Malaysia and Canada.

SECOND SECRETARY

DIMITY SHEPHERD
MEZZO SOPRANO

Dimity Shepherd is one of Australia's most versatile opera and concert artists. Her roles have included Cherubino in *The Marriage of Figaro* for Opera Australia, Maddalena in *Rigoletto*, Stephano in *Romeo & Juliet* and Tisbe in *La Cenerentola*, all for Opera Queensland, and both Rosina in *The Barber of Seville* and Carmen for Opera Australia's Oz Opera.

She has appeared extensively for Victorian Opera where her performances include the Second Secretary in *Nixon in China*, a Greenroom Award-winning Cherubino in *The Marriage of Figaro*, Nireno in *Julius Caesar*, Arsamene in *Xerxes*, Orphee in *Orphee & Eurydice*, Flora in *La Traviata*, The Beggar Woman in *Sweeney Todd* and Lucy in The *Threepenny Opera*, for which she received a Helpmann Award nomination. For Victorian Opera she has also created the roles of Alice in *Through the Looking Glass*, Jazz in *How to Kill Your Husband*, Clara Johnson in *Midnight Son* and, most recently, Rose in its 2016 premiere season of *Banquet of Secrets*.

THIRD SECRETARY

EMILY BAUER JONES
CONTRALTO

Emily Bauer-Jones studied at the Royal Academy of Music in London and the Royal College of Music in Manchester.

In the UK and Europe her roles have included Genevieve in Debussy's *Peleas & Melisande*, Zenobia in *Radamisto*, The Third Lady in *The Magic Flute* and Suzuki in *Madame Butterfly* and Waltraute in *Die Walkure* for Scottish Opera. She has also appeared in the world premiere production of Param Vir's opera, *Ion*, for Opera du Rhin in Strasbourg.

In Australia, her roles for Victorian Opera include Nancy in *Albert Herring*, Stella in Elliott Carter's opera *What Next*, and The Third Secretary in *Nixon in China*.

WU CHING HUA

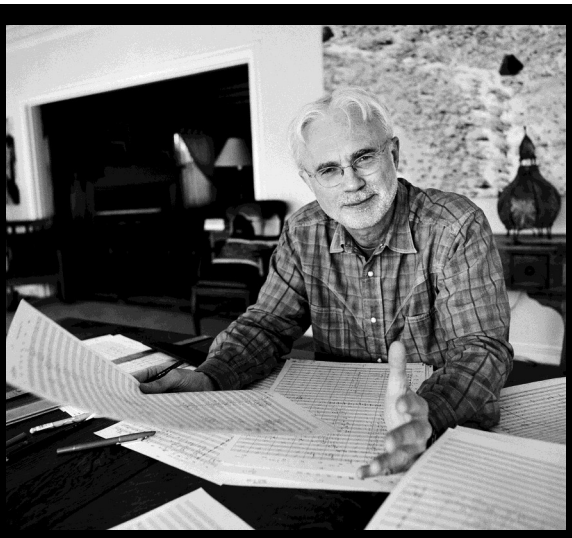
AMELIA CHONG
DANCER

Originally from Singapore, Amelia is a third year dance studies student at the University of Auckland, and had various dance trainings in Ballet, Contemporary, Tap and Hip Hop. Upon graduation, she intends to keep her options open, continuing her passion in performance and education, both locally and internationally.

HUNG CHANG-CHING

CLINTON FUNG YIK
DANCER

Clinton Fung is a Malaysian-born Baritone who is currently studying under the tutelage of Dame Malvina Major. He gained his Bachelor of Music from the University of Otago and later his Honours at the University of Auckland. He was the second runner-up in the Christchurch Aria and Dunedin Aria competitions. His recent operatic roles include Waikato (*This Other Eden*, Otago Arts Festival), Custom Official (*La Bohème*, NZ Opera) and Papageno (*Die Zauberflöte*, Otago University). Clinton will be performing the role of Dulcamara in NZ Opera's schools tour of *Elixir of Love*. Clinton has also appeared on the television series *Shortland Street* as Prison Guard and on *Forensics* as Xiao Zhen. Clinton is excited for his first dance role as Hung Chang-Ching in *Nixon in China*.



John Adams. Photograph: Margaretta Mitchell

IMAGES USED IN THE VIDEO DESIGN INCLUDE:

Spirit way, Ming Xiaoling Mausoleum, Nanjing. 25 November 2010, Kimon Berlin (http://www.flickr.com/photos/kimon/).

Early Autumn, 13th century, Ink and colours on paper, Qian Xuang. Detroit Institute of Arts (http://www.dia.org/the_collection/overview/viewobject.asp?objectid=57885).

The struggle of all the people in the world against American imperialism will be victorious! Quan shijie renmin fandui Mei diguo zhuyide douzheng bisheng! (全世界人民反对美帝国主义的斗争必胜！1965, September. Landsberger Collection. Renmin meishu chubanshe.

IMAGES USED IN ACT 2, SCENE 2 *THE REVOLUTIONARY BALLET*

Fight the anti-revolutionists! Poster presented on 5 February 1967 at Shan Xi (Northern China).

Praise Mao Zedong's philosophy and the great red flag. Poster presented on 14 February 1967 (1pm) at Shanghai's Revolution Square.

Any kind of wrongful thinking, unloyal person (literal translation as 'poisonous grass") and two faced person (literal translation as "cow ghost snake god"?), all needs to be punished. Punish all the unloyals! Behave! Poster was presented on April 1967.

Revolution rebels art exhibition—We would die to protect Chairman Mao's road to revolution. Poster presented on 8 February to 28 March 1967 at Shanghai People's Cultural Centre.

Untranslated image

Chairman Mao taught us: Come together as a nation and take down the anti revolutionists. Poster presented 1966 in Shanghai.

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