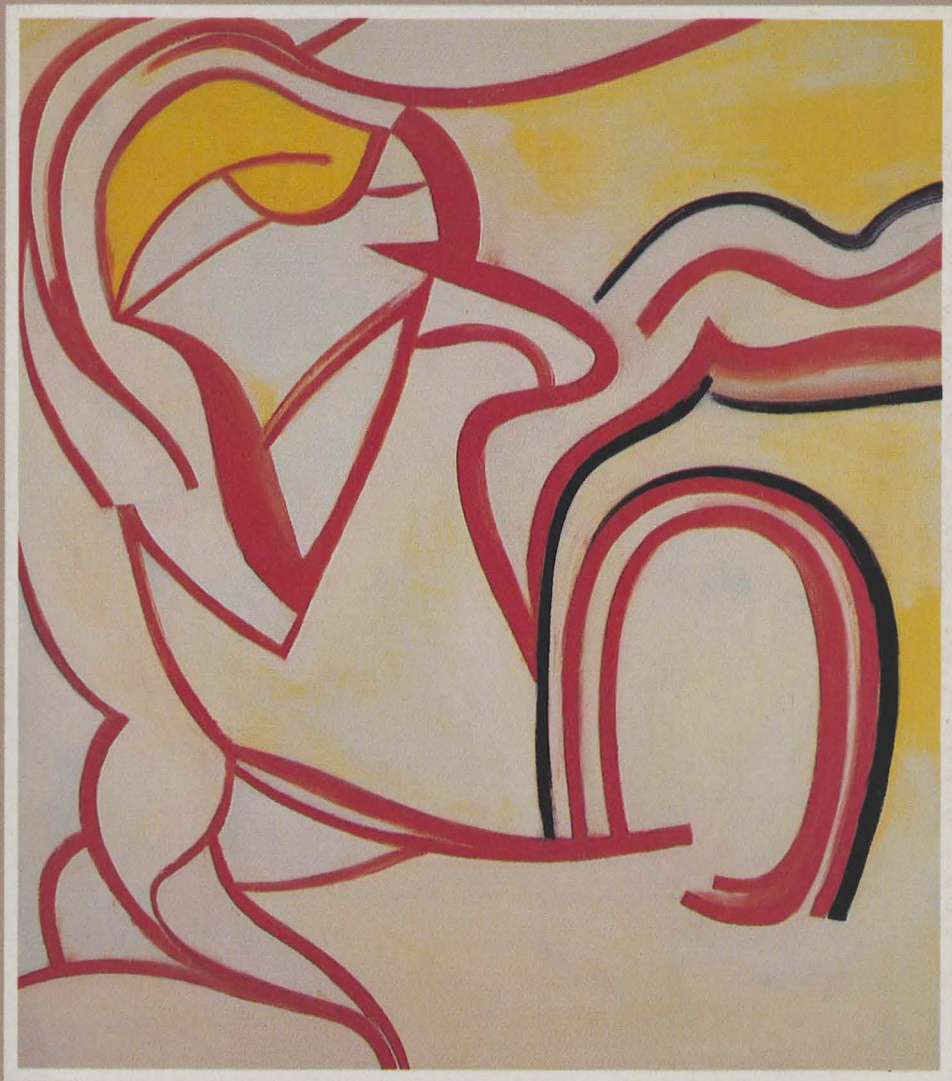


BROOKLYN ACADEMY OF MUSIC



NIXON IN CHINA

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Harvey Lichtenstein, *President and Executive Producer*

in association with

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THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS,
DE NEDERLANDSE OPERA, and
LOS ANGELES MUSIC CENTER OPERA ASSOCIATION

BAM Opera House
December 4 - 17, 1987

presents

NIXON IN CHINA

New York Premiere

Music by
JOHN ADAMS

Libretto by
ALICE GOODMAN

Conducted by
EDO DE WAART

Directed by
PETER SELLARS

Choreography by
MARK MORRIS

Set Designer ADRIANNE LOBEL *Costume Designer* DUNYA RAMICOVA *Lighting Designer* JAMES F. INGALLS *Sound Designer* OTTS MUNDERLOH

ORCHESTRA OF ST. LUKE'S

Nixon in China was commissioned by the Brooklyn Academy of Music, Houston Grand Opera, and the John F. Kennedy Center for the Performing Arts.

John Adams dedicates the music of *Nixon in China* to Betty Freeman.

Nixon in China is made possible, in part, with a grant from ROBERT W. WILSON.

The opening night reception for this program is sponsored by REMY MARTIN AMERIQUE, with additional funds provided by SPY.

BROOKLYN ACADEMY OF MUSIC



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Joseph V. Melillo, *Director*
Michael O'Rand, *General Manager*

NIXON IN CHINA

sung in English

CAST

(in order of vocal appearance)

Chou En-lai	SANFORD SYLVAN
Richard Nixon	JAMES MADDALENA
Henry Kissinger	THOMAS HAMMONS
Nancy T'ang (First Secretary to Mao)	MARI OPATZ
Second Secretary to Mao	STEPHANIE FRIEDMAN
Third Secretary to Mao	MARION DRY
Mao Tse-tung	JOHN DUYSKERS
Pat Nixon	CAROLANN PAGE
Chiang Ch'ing (Madame Mao Tse-tung)	TRUDY ELLEN CRANEY
Hung Ch'ang-ch'ing	STEVEN OCHOA
Wu Ching-hua	HEATHER TOMA

Ensemble/Understudies: CHRISTOPHER ARNESON (Chou En-lai), TODD THOMAS (Richard Nixon), FRANK CURTIS (Henry Kissinger), BARRY CRAFT (Mao Tse-tung), SHARON DANIELS (Pat Nixon), JUDY BERRY (Chiang Ch'ing)

Dancers: HOMER AVILA, MIGUEL AVILES, PAMELA GIARDINO, MICHAEL ING, ANDREW PACHO, CRISTINA PERERA, PAMELA SEMMLER, KELLY SLOUGH

Assistant Stage Director: ROALD SIMONSON. Assistant Choreographer: PETER HEALY

TIME AND PLACE: Peking, China, February 1972

ACT I	Scene 1:	The airport outside Peking (Nixon's arrival)
	Scene 2:	The Imperial City (Meeting with Mao)
	Scene 3:	The Great Hall of the People (The first banquet)
ACT II	Scene 1:	Mrs. Nixon views China
	Scene 2:	An evening at the Peking Opera ("The Red Detachment of Women")
	Scene 3:	The last night in Peking

The performance will last approximately three hours, with an intermission between acts I and II.

SYNOPSIS

ACT I

Scene 1: The airfield outside Peking: it is a cold, clear, dry morning: Monday, February 21, 1972. Contingents of army, navy and air force circle the field and sing "The Three Main Rules of Discipline and the Eight Points of Attention". Premier Chou En-lai, accompanied by a small group of officials, strolls onto the runway just as "The Spirit of '76" taxis into view. President Nixon disembarks. They shake hands and the President sings of his excitement and his fears.

Scene 2: An hour later he is meeting with Chairman Mao. Mao's conversational armory contains philosophical apothegms, unexpected political observations, and gnomic jokes, and everything he sings is amplified by his secretaries and the Premier. It is not easy for a Westerner to hold his own in such a dialogue.

Scene 3: After the audience with Mao, everyone at the first evening's banquet is euphoric. The President and Mrs. Nixon manage to exchange a few words before Premier Chou rises to make the first of the evening's toasts, a tribute to patriotic fraternity. The President replies, toasting the Chinese people and the hope of peace. The toasts continue, with less formality, as the night goes on.

ACT II

Scene 1: Snow has fallen during the night. In the morning Mrs. Nixon is ushered onstage by her party of guides and journalists. She explains a little of what it feels like for a woman like her to be First Lady, and accepts a glass elephant from the workers at the Peking Glass Factory. She visits the Evergreen People's Commune and the Summer Palace, where she pauses in the Gate of Longevity and Goodwill to sing, "This is prophetic!" Then, on to the Ming Tombs before sunset.

Scene 2: In the evening, the Nixons attend a performance of "The Red Detachment of Women", a revolutionary ballet devised by Mao's wife, Chiang Ch'ing. The ballet entwines ideological rectitude with Hollywood-style emotion. The Nixons respond to the latter; they are drawn to the downtrodden peasant girl—in fact, they are drawn into the action on the side of simple virtue. This was not precisely what Chiang Ch'ing had in mind. She sings "I am the wife of Mao Tse-tung", ending with full choral backing.

Scene 3: The last evening in Peking.

PROGRAM NOTES

by Alice Goodman

Before *Nixon in China* was *Nixon In China*, it was 'the opera to be written in rhymed couplets.' Shortly after I acquired a telephone, I received a call from Peter Sellars asking whether I would be interested in writing the libretto for an opera, 'in couplets—John Adams says he wants couplets'. I said 'Yes', and put down the telephone. Not long afterwards Peter Sellars rang again to ask what I thought of *Nixon in China* as a title. I said I thought it was a perfect title, but that it had to be an heroic opera. I would not write it as a satire. That, I was informed, was exactly what John Adams had said. And so the matter rested, the form having evoked the title and the title the character of the opera. A little more than a year later we met in Washington D.C.—almost equidistant from John Adams's home in California and mine in England—to work out the opera's structure. There were all the back issues of the various news magazines, and the tapes of the television newscasts; the beginning of our research. Once it was clear what exactly had happened on each of the six historic days (21-27 February 1972), that the President had met with the Chairman on the first day, that the guards had started smiling on the second, that the Great Wall was viewed on the fourth, and so on, we began to simplify. The opera would have three acts, the first comprising three scenes, the second, two, and the third, one. Things change; Act III has become Act II, scene 3. We gave the characters voices: Mrs. Nixon would be a lyric soprano, and Chiang Ch'ing a coloratura, and Mao's secretaries would have lower voices and sing back-up. We discussed the atmosphere of each scene and worked out where the various arias and choruses would go. When I got back to England, I resumed reading, relentlessly ignoring everything published after 1972 except for the Nixon and Kissinger memoirs. Having started out blissfully ignorant, I was not going to become wise after the fact. I read Agnes Smedley's biography of Chu Teh, Edgar Snow's *Red Star Over China, The Dream of the Red Chamber*, and the richly purple prose of Han Su-yin; the authorized edition of the *Selected Works of Mao Tse-tung*, not to mention his pamphlet on the arts and *A Single Spark Can Start a Prairie Fire*. I broke my ban on books published after 1972 when I came across *We Will Always Remember Premier Chou En-lai (1977)*, the memorial volume with essays by committees, and Roxane Witke's *Comrade Chiang Ch'ing*. Odd little biographies of Richard Nixon turned up, written while he was a congressman, or a senator, or vice-president, or wondering if he could possibly make a come-back after losing the California gubernatorial election of 1962. I began to collect translations of Mao's poems. And there was more: books, good, bad, and indifferent, pertinent or ostensibly irrelevant, magazine articles, newspaper clippings, photographs. Certain facts became important: Mao's classical education, the way in which his writing takes

the allusions of the Chinese literary pantheon, and its meters, and turns them to its own ends; his admiration of Western philosophy and the heroes of the American Revolution; Nixon's stint in the navy during the war, the fact that he was stationed on various Pacific islands, Mrs. Nixon's letters to him, the poverty of her childhood, and the various rented accommodations of the early years of their marriage; the poverty of Chiang Ch'ing's childhood; Chou En-lai's insomnia. There was the Long March to be thought about, 'one year of almost continuous marching, totalling 6,000 miles', as Snow succinctly puts it, the epic feat of Mao's revolution—astonishing that it should have taken place as recently as 1935—and the Chinese Communist Party's years in the wilderness in north-west China, and its various internecine feuds before the Second Civil War began in 1946 and ended with the taking of Peking three years later and the exile of Chiang Kai-shek. There were details of the famines of the first half of the century, echoed in the 1950's. And the Cultural Revolution. What can one say about that blood-bath on Platonic principles? And having said it, what can one say about the famines and the Long March? I pondered Nixon's love of history and his belief in peace and progress, and I pondered the significance of the characters' ages: the Nixons, Kissinger and Chiang Ch'ing in late middle-age, Mao and Chou, two old men; all with the ambition of their youth either achieved or abandoned. I became more and more certain that every character in the opera should be made as eloquent as possible. Everyone should have a voice. It would be an 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. In February 1985 greatly to everyone's relief, I wrote the first couplet. I think the last was written in December '86. During that time, and since, I discovered a fair amount about the nature of collaborative work. Choruses which I loved had to be cut for the greater good, and arias were composed and inserted. We disagreed violently about one thing and another, and while some of these disagreements were resolved, others were amicably maintained. There are places where the music goes against the grain of the libretto, and places where the staging goes against the grain of both. My Nixon is not quite the same character as John Adams' Nixon, and they both differ slightly from Peter Sellars's Nixon, not to mention James Maddalena's. My view of the Cultural Revolution is not the same as theirs, and theirs are not the same. I suspect we disagree about peace and progress. This collaboration is polyphonic. We have done our best to make our disagreements counterpoints; not to drown each other out, but, like the characters in the opera, each to be as eloquent as possible.

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THE CHINESE CHARACTERS

The American characters in this opera will be too well known to the American audience to require anything in the way of biographical notes; however, it was thought that a few words about the Chinese principals might be helpful:

CHIANG CH'ING: Madame Mao circulated so many stories about her background that it is difficult to be sure of the truth. As "Lan P'ing" she was an actress in Shanghai and aspired to work in films (later in life she confessed a partiality for *Gone with the Wind* and *The Sound of Music*). In her mid-twenties she found her way to the Chinese Communist Party headquarters in Yenan and caught the roving eye of Mao Tse-tung. Shortly thereafter she became his fourth wife. For fifteen years she lived quietly, but her revolutionary zeal and artistic ambitions increased, to culminate in the major role she played in the Cultural Revolution. She took command of an extreme left-wing faction (with the notorious "Gang of Four") and made the reform of Peking Opera her special mission. During the 1960's she produced five ideologically pure revolutionary ballets—among them, *The Red Detachment of Women*—which occupied the Chinese stage for a ten-year period. She is still alive.

MAO TSE-TUNG: Chairman Mao was probably the closest thing to Plato's Philosopher King that this world will ever see. He was a brilliant peasant autodidact who played up his thick Southern accent, spat, belched, and scratched himself. He wrote great poetry in the classical Chinese forms, and later banned those forms. In a country he had made puritan, he was an inveterate womanizer. His enemies destroyed one another; millions died who opposed his thought.

CHOU EN-LAI: That the Premier is difficult to characterize would probably have pleased that elusive and self-effacing man. He never sought supreme leadership, but for years held China's administrative machinery together, and more than once prevented the country from falling into civil war. To Edgar Snow he was "chief reconciler and balancer of forces," to Richard Nixon, "one of the most extraordinarily gifted people I have ever known, with an incandescent grasp of the realities of power." Unlike Mao, he came from a Mandarin background; unlike Mao, he received at least part of his education outside China; but like Mao, he was a revolutionary from his earliest youth. If Mao was a Washington, Chou was a Lincoln; if Mao was a Napoleon, Chou was a Talleyrand. By the 1930's their relative positions were clear; by the mid-thirties Chou was China's leading diplomatist, a role he was to maintain for forty years until his death. Laconic and yet eloquent, a man of irreproachable patriotism, Chou became, according to one memorial tribute (and there were many), "the very embodiment of the noble virtues of a proletarian revolutionary." According to another, "for the people's cause, he ate 'grass' but gave 'milk' and 'blood' . . . Premier Chou never flinched or stopped advancing."

Compiled by Peggy Read, Houston Grand Opera Publications Manager.

NIXON IN CHINA: THE ITINERARY

Via Hawaii, Guam, crossing the international dateline, landing in Shanghai to take on a Chinese navigator, the Spirit of '76 touches down at Capital Airport near Peking on February 21, 1972. Chou En-lai, dignitaries and a 500-man military honor guard are at the airport. No crowds, no speeches, no city decorations. One-hour visit to Mao at his residence—"frank and serious"—with Henry Kissinger, Chou En-lai, interpreter. Evening banquet hosted by the Chinese in the Great Hall of the People. Chou En-lai makes a toast, calling the trip a "positive move;" Nixon responds that the world is paying attention to these historic moments.

February 22, 1972: A four-hour meeting takes place between Nixon and Chou En-lai. In the evening, a private dinner for the Nixons, followed by a performance of the "Red Detachment of Women," the revolutionary ballet fashioned by Chiang Ch'ing. Chou En-lai and his wife also attend. The Chinese present two giant pandas to the U.S. in response to Nixon's gift of two musk oxen.

February 23, 1972: Nixon and Chou En-lai conduct four more hours of talks. During the day Mrs. Nixon visits the Evergreen People's Commune, an agricultural cooperative near the capital, and the Peking Glassware Factory. Evening exhibitions of gymnastics and table tennis.

February 24, 1972: President Nixon makes an excursion to the Great Wall of China and the Ming Tombs (14-15th-century rulers). Nixon speaks informally to reporters for the first time during his visit. Three more hours of talks between Nixon and Chou En-lai. The session is followed by a private dinner, hosted by Premier Chou in the Great Hall.

February 25, 1972: The Nixons visit the Forbidden City. One-hour meeting of Nixon and Chou. The President and First Lady host a banquet honoring Premier Chou in the Great Hall to mark the last evening of their Peking stay.

February 26-27, 1972: The President and members of his Party visit Hangchow and Shanghai with Premier Chou before departing for the U.S. on February 28, 1972.

Compiled by Peggy Read, Houston Grand Opera Publications Manager.

JOHN ADAMS (*Composer*) was born in Worcester, Massachusetts in 1947. In 1971, after graduating from Harvard University (BA *magna cum laude*, 1969; MA in music composition, 1971), he moved to California where for ten years he taught and conducted at the San Francisco Conservatory of Music, and from 1978 to 1985 he collaborated with the San Francisco Symphony, serving as New Music Advisor and eventually Composer in Residence. Mr. Adams has created works for video, film, dance, electronic and instrumental music. His compositions for orchestra include *Harmonium*, *Grand Pianola Music*, *Shaker Loops*, and *Harmonielehre*, which are among the best known and most frequently performed of recent contemporary American orchestral music. John Adams' music has been recorded on several major international labels, with the 1985 recording of *Harmonium* on ECM receiving a Grammy nomination, and the Nonesuch digital recording of *Harmonielehre* chosen as one of the year's top ten classical recordings by both *Time Magazine* and *USA Today*. In 1986 Mr. Adams signed an exclusive contract with Nonesuch Records which will release six albums of his music over the next four years.

ALICE GOODMAN (*Librettist*), a poet now living in Cambridge, England, graduated from Harvard College where she collaborated with classmate Peter Sellars on a number of theatrical productions. Ms. Goodman's poetry has appeared in major literary and poetry journals. Her 1986 libretto for Nixon in China, which is her first work for opera, is written in verse. In addition to her studies at Harvard, Ms. Goodman studied at Cambridge. She is currently writing a new text for Debussy's *Martyrdom of St. Sebastian*.

EDO DE WAART (*Conductor*) became the eighth music director of the Minnesota Orchestra in September 1986. Born in Amsterdam in 1941, Mr. de Waart began his music training at that city's Lyceum, studying oboe and conducting. Upon graduating he became associate principal oboist of the Concertgebouw Orchestra. At age 23 he won the Dimitri Mitropoulos Conductors' Competition and became assistant conductor to Leonard Bernstein at the New York Philharmonic. Returning to the Netherlands he was Assistant Conductor of the Concertgebouw Orchestra. In 1967 he became conductor of the Netherlands Wind Ensemble and of the Rotterdam Philharmonic where, in 1973, he was appointed music director. After two years as principal guest conductor of the San Francisco Symphony in 1975 came his appointment as music director there. He also established the New and Unusual Music Series, which became a model for the nationwide Meet the Composer/Orchestra Residencies program, organized by the San Francisco Symphony Youth Symphony, and he launched major recording and touring programs. In 1980 he opened Louise M. Davies Symphony Hall, the Symphony's first permanent home. Edo de Waart's guest conducting engagements take him to the world's leading

orchestras. He has drawn accolades for his opera conducting at Covent Garden, Bayreuth, the Bavarian State Opera, the Netherlands Opera, Santa Fe, and the San Francisco Opera, where he led Wagner's complete *Ring* cycle in the summer of 1985. Edo de Waart's many recordings, including those with the San Francisco Symphony, are available on the Philips label.

PETER SELLARS (*Stage Director*) has directed more than 100 plays, operas and miscellaneous spectacles. He was recently named Director of the Los Angeles Festival. At present he is working on a book for Harper and Row and his first film.

MARK MORRIS (*Choreographer*) was born, raised and resides in Seattle where he studied with Vera Flowers and Perry Brunson. He has performed with the Lar Lubovitch Dance Company, Hannah Kahn Dance Company, Laura Dean Dancers and Musicians, Eliot Feld Ballet and Koleda Balkan Dance Ensemble. In addition to the Mark Morris Dance Group, which was formed in 1980 and gave its first annual New York home season concert that year at the Merce Cunningham Studio, he has set works for Pacific Northwest Ballet, CoDanceCo, Jacob's Pillow Dancers, Spokane Ballet, Batsheva Dance Company, Concert Dance Company of Boston and Repertory Dance Company of Canada. In 1985, Mr. Morris created *Mort Subite* for the Boston Ballet, one of nine commissions of the National Choreography Project and received a second commission in 1986 to create *Esteemed Guests* for the Joffrey Ballet. Mr. Morris also teaches regularly at the University of Washington in Seattle. He has received choreography fellowships from the New Jersey State Council on the Arts (1980-81 and 1983-84) and from the National Endowment for the Arts (1983-86). He was commissioned by the Jerome Foundation to create two new works, *New Love Song Waltzes* (1982) and *The Death of Socrates* (1983) for Dance Theater Workshop's New Works Project. Mr. Morris received a Bessie Award in 1984 for Choreographic Achievement and was awarded a Guggenheim Fellowship for choreography. Since 1984, The Mark Morris Dance Group has toured extensively throughout the United States and Europe and was recently featured on an hour-long program on the PBS "Dance in America" series.

ADRIANNE LOBEL (*Set Designer*) has collaborated with Peter Sellars for *Così fan tutte* at the PepsiCo Summerfare, *The Mikado* at the Chicago Lyric Opera, *Hang on to Me* at the Guthrie, *The Visions of Simone Machard* at La Jolla Playhouse, and *The Inspector General* at the American Repertory Theatre. Ms. Lobel designed sets for *My One and Only* on Broadway. She won an Obie Award for her designs for *The Vampires*, written and directed by Harry Kondoleon at the Astor Place Theatre and *All Night Long*, directed by Andre Gregory, at the Second Stage. Other off-Broadway credits include *Women of*



Photo © by Jim Caldwell.

Manhattan at the Manhattan Theatre Club, for which she received a Maharam nomination. *The Dreamer Examines His Pillow* and *Savage in Limbo*, all by John Patrick Shanley; *Anteroom* at Playwright's Horizons and *Orchards* for the Acting Company. Her work has also been seen at Hartford Stage Company, The Guthrie Theater, The American National Theatre, The Oxford Playhouse, Yale Repertory Theatre, American Repertory Theatre, Goodman Theatre and Arena Stage, where she has served as an Associate Artist. Recently, Ms. Lobel completed production design on *Five Corners*, a film directed by Tony Bill and *Bad*, a new Michael Jackson video directed by Martin Scorsese.

DUNYA RAMICOVA (*Costume Designer*) is a resident costume designer at the Yale Repertory Theatre and a faculty member at the Yale School of Drama. She has designed costumes for Alaska Repertory Theatre, American Repertory Theatre, American Ballet Theatre, American National Theatre, Arena Stage Company, Acting Company, Brooklyn Academy of Music, Chicago Lyric Opera, Castle Hill Opera Company, Double Image Theatre, Goodman Theatre, Guthrie Theatre, Hartford Stage Company, Hartford Ballet, Juilliard School, Long Wharf Theatre, Manhattan Theatre Club, Mark Taper Forum, Opera Theatre of St. Louis, Opera Theatre of Boston, Public Theatre, PepsiCo Summerfare, Philadelphia Company and Williamstown Theatre Festival.

JAMES F. INGALLS (*Lighting Designer*) lighted Peter Sellars' 1986 PepsiCo Summerfare production of Handel's *Giulio Cesare in Egitto*. He also lighted Mr. Sellars' production of *The Count of Monte Cristo* for the American National Theatre at the Kennedy Center in Washington D.C. He designed the lighting for *The Plough and the Stars* for Boston's Huntington Theatre Company and was represented on Broadway

with *'night Mother*, and *The Human Comedy*. He designed both the Los Angeles and New York productions of *Isn't It Romantic?* His work in regional theatre includes productions with the Boston Shakespeare Company, La Jolla Playhouse, Santa Fe Festival Theatre, Hartford Stage Company, Seattle Repertory Theatre, Goodman Theatre, Guthrie Theatre and American Repertory Theatre. Mr Ingalls' opera credits include *Il Matrimonio Segreto* at the Santa Fe Opera, *Orlando* and *The Lighthouse* (with Peter Sellars) and *Passaggio* at the Aix-en-Provence Festival. Mr. Ingalls has received numerous awards, among them Helen Hayes Awards for lighting design for *Count of Monte Cristo* and *Ajax* and an Obie Award, 1987, for Acting Company's *On the Verge*. He also designed the lighting for American National Theatre's *Ajax* in Washington, La Jolla and current European tour, as well as *Così fan tutte* for PepsiCo Summerfare 1986 and Stuttgart.

OTTS MUNDERLOH (*Sound Designer*) has designed the sound for *Bring Back Birdie*, *Harold and Maude*, *The Rink*, *I Remember Mama*, *The Glass Menagerie*, *Personals*, *Angry Housewives*, *Big River*, *Dreamgirls*, *Hurlyburly*, *The Real Thing*, *Sophisticated Ladies*, *Whoopi Goldberg*, *My One and Only*, *Harrigan n' Hart*, *A Broadway Baby*, *Little Shop of Horrors*, *Ballroom*, *Ain't Misbehavin'*, *A Day in Hollywood*, *A Night in the Ukraine*, *Barnum*, *The 1940's Radio Hour*, *Follies in Concert*, *Social Security*, *Sweet Charity*, *The Search for Signs of Intelligent Life in the Universe*, *The Front Page*, *Smile*, *Stepping Out*, *The Knife*, *Cabaret*, *Roza* and *Sing Hallelujah* at the Village Gate.

CAROLANN PAGE (*Lyric Soprano*, *Pat Nixon*) is a frequent guest artist with leading regional opera theaters throughout America. During the past two seasons, she has performed principal operatic roles with

the opera companies of Anchorage, Cincinnati, Cleveland, Pittsburgh, Stamford and Toledo, including the roles of Adina in *L'Elisir d'Amore*, Norina in *Don Pasquale*, Mimi and Musetta in *La Bohème*, Nanetta in *Falstaff*, Susanna in *The Marriage of Figaro*, and Pamina in *The Magic Flute*. As an actress as well as a singer, Carolann Page has appeared in two Broadway productions, as Cune-gonde in Hal Prince's revival of *Candide*, and in George Abbott's *Music Is*. She has also performed Rosabella in the Kansas City Opera's *Most Happy Fella* and Julie in *Carousel* with the Cincinnati Opera. Her recent operetta appearances include *The Merry Widow*, *Die Fledermaus*, *The Pirates of Penzance* and *The Mikado*. Ms. Page's recent orchestra engagements have included dates with the Philadelphia Orchestra, Cleveland Orchestra, Boston Pops Orchestra, San Francisco Symphony Pops, New Orleans Philharmonic, Oklahoma Symphony, Denver Symphony, Cedar Rapids Symphony, Trenton Symphony, the Chautauqua Orchestra, Flint Symphony, and Concerto Soloists of Philadelphia in repertoire that has included the Fauré *Requiem*, Poulenc's *Stabat Mater*, Barber's *Knoxville: Summer of 1915*, Berlioz's *Les Nuits d'Ete*, Mahler's Symphonies No. 2 and 4, Haydn's *Creation*, and Villa-Lobos' *Bachianas Brasileiras*, as well as popular programs of operetta and Broadway selections. Carolann Page has performed as a featured soloist in recitals and chamber music concerts in Philadelphia, New York, Baltimore, Pittsburgh and New Jersey, and at Chautauqua, Amherst, Blossom and the Berkshire Music Festivals. A native of Philadelphia, Carolann Page is a graduate of the Curtis Institute of Music and a pupil of the late Judith Raskin. At the invitation of Rudolf Serkin, she made her professional debut at the Marlboro Music Festival singing the Beethoven *Choral Fantasy* under the baton of Pablo Casals.

TRUDY ELLEN CRANEY (*Soprano, Chiang Ch'ing [Madame Mao]*) has been acclaimed for her diverse operatic repertoire. She has performed in Rudenstein's *Faustus* and in Cherubini's *Medea*. Following her performances as Berta in Connecticut Grand Opera's *The Barber of Seville*, in which traditionally cut sections of the Rossini score were restored by the conductors so that she had more opportunity to be heard, Miss Craney at the last minute stepped into the title role of the company's *Lucia di Lammermoor*. Miss Craney's major roles include Bach's *Amadis des Gaules*, Wright's *The Wings of Expectation*, Henze's *Poccechino*, Rogers' *The Veil, I due Foscarei* and *I Masnadieri*, as well as *La Traviata, Così fan tutte, Rigoletto* and *Carmen*. She has been a guest on Robert Sherman's Listening Room (WQXR) of the *New York Times*, RAI-TV, RAI-Radio of the French Network; at The Doelen in Rotterdam, Holland, Carnegie Recital Hall, Merkin Concert Hall, The Mai Musical Bordeaux in France and the Festival di Norma (Italy) where she was guest artist with the Guglielmi String Quartet. Her U.S. appearances

include performances with the Connecticut Grand Opera, Center for Contemporary Opera, Monmouth Arts Center, Syracuse Opera, Canterbury Concert Series and the Monmouth Symphony.

JAMES MADDALENA (*Baritone, Richard Nixon*) made his debut at the age of nineteen with Arthur Fiedler and the Boston Pops; while still a student at the New England Conservatory of Music, he was invited to perform a Rodgers and Hammerstein medley at the orchestra's 1974 season premiere. For three seasons (1975-77), Mr. Maddalena took part in the Wolf Trap Opera Program, where he performed Aaron Copland's arrangements of *Early American Songs* with the National Symphony under the direction of the composer. At Wolf Trap he also performed Stravinsky's *Pribaoutki* with the St. Paul Chamber Orchestra, under the direction of Dennis Russell Davies, and Mahler's *Ruckert Lieder* with the Feld Ballet and has appeared numerous times as guest artist with the Ballet. Since 1973, Mr. Maddalena, an expert in Bach performance, has appeared as soloist in all of Bach's cantatas with Emmanuel Music, the choir and orchestra of Boston's Emmanuel Church conducted by Craig Smith. In New York, he was Baritone soloist at Carnegie Hall in Banchetto Musicale's 1984 *Messiah* on original instruments. In 1983 *Boston Phoenix* music critic Lloyd Schwartz named James Maddalena performer of the year. He is a founding member of the Liederkreis Ensemble, which won the 1980 Naumburg Award for chamber music. With Liederkreis he recorded both sets of Brahms' *Liebesslieder Waltzes*. He has also made three recordings with Banchetto Musicale: Telemann's *St. Luke Passion*, performing the role of Jesus (Titanic TI-88 & 89); Handel's *L'Allegro, Il Penseroso, ed Il Moderato* (Arabesque ABQ 6554-2); and Haydn's *Lord Nelson Mass* (Arabesque, to be released in 1987). Since 1982 Mr. Maddalena has been voice instructor at Phillips Exeter Academy in New Hampshire. Since 1981, Mr. Maddalena has performed regularly in the operatic productions of stage director Peter Sellars. Mr. Sellars cast Maddalena in the title role of Mozart's *Don Giovanni*, as well as in key roles in Handel's *Orlando* (American Repertory Theatre, 1982), Mozart's *Così fan tutte* (Castle Hill Festival, 1984); PepsiCo Summerfare, 1986 and 1987), Haydn's *Armida* (New Hampshire Symphony, 1983), and Handel's *Giulio Cesare in Egitto* and the Brecht/Weill *Kleine Mahagonny*, (both at PepsiCo Summerfare, 1985).

JOHN DUYKERS (*Tenor, Mao Tse-tung*) made his professional debut with the Seattle Opera in 1966. He has appeared with many leading opera companies around the world including San Francisco Opera, Santa Fe Opera, the Grand Theatre of Geneva, the Stadttheater in Düsseldorf, the Stadtische Bühnen of Frankfurt, Tulsa, Portland, Arizona, Mobile, Vancouver, Sacramento Operas, and the Metropolitan Opera Studio. His repertoire encompasses more than forty

roles including Cavaradossi in *Tosca*, Canio in *I Paolucci*, Don Jose in *Carmen* and Alvaro in *La Forza del Destino*. In the past twelve years Mr. Duykers has performed regularly with San Francisco Opera and its affiliates: Western Opera Theatre, Spring Opera Theatre, Brown Bag Opera, etc. He appears frequently in recital and with symphony orchestras and he appears at major music festivals worldwide. In the 1986-87 series he appears with the San Francisco Opera in *Die Meistersinger von Nurnberg* and on the "Works and Process" series of the Guggenheim Museum. A noted interpreter of contemporary music, John Duykers was appointed to the music screening panel for opera and music theater of the National Endowment for the Arts.

SANFORD SYLVAN (*Baritone, Chou En-lai*) won the Kennedy Center-Rockefeller Foundation International Vocal Competition in 1979, and since then has performed a wide repertoire. A graduate of the Manhattan School of Music, he made his debut with the New York Philharmonic in 1977 under the direction of Pierre Boulez, singing the world premiere of Daniel Plante's *Love in the Asylum*. A resident of Boston, Mr. Sylvan appears annually with the Handel and Haydn Society in Symphony Hall and performs with the Cantata Singers, Alea III, Banchetto Musicale, the Pro Arte Chamber Orchestra, the New England Bach Festival and the Marlboro Music Festival. Under the direction of Peter Sellars he has performed: the title role of Handel's *Orlando* at the American Repertory Theatre; as a singer/actor in the American premiere of Peter Maxwell Davies' opera, *The Light-house*, at the Boston Shakespeare Company; at PepsiCo Summerfare 1985 in a concert of Bach Cantatas conducted by Craig Smith; and in Weill's *Little Mahagonny* and Bach's *Cantata 60* at PepsiCo Summerfare 1985. Mr. Sylvan was also featured in the world premiere of Philip Glass's opera, *The Juniper Tree*, directed by Andre Serban at the American Repertory Theatre.

THOMAS HAMMONS (*Bass-baritone, Henry Kissinger*) holds a Master of Music degree from the Cincinnati Conservatory, where he studied with Italo Tajo under a Corbett scholarship. Widely applauded for his mastery of the buffo repertory, Mr. Hammons has performed over 30 roles from coast to coast, with the San Francisco, Santa Fe, Cleveland, Dayton, Augusta, Fort Worth Opera companies and Michigan Opera Theatre among many others. His principal roles include Dr. Bartolo, Leperello, Don Pasquale, Don Magnifico, Dulcamara and Scristan, and he has also appeared in many contemporary operas. Most recently he sang Capulet in *Romeo and Juliet* in Augusta, Bartolo in *The Marriage of Figaro* in Fort Worth, Dulcamara in *The Elixir of Love* in Grand Rapids and Don Pasquale with Opera New England. Mr. Hammons has also been a soloist with numerous orchestras including those of Cincinnati, Dayton, Charlotte, Charleston and Duluth.

MARI OPATZ (*Mezzo-soprano, First Secretary to Mao*) has performed with such companies as New York City Opera National Company, Lyric Opera of Dallas, Pennsylvania Opera Theatre, Chautauqua Opera, Mobile Opera, Chattanooga Symphony and Opera Association, Opera Theatre of Rochester, Charleston Opera, Pittsburgh Opera Theatre, Des Moines Opera, Composer's Chamber Opera, Opera Delaware and Lincoln Center's Holiday Festival. She has appeared as Hansel in *Hansel and Gretel*, Cherubino in *The Marriage of Figaro*, Dorabella in *Così fan tutte*, Octavian in *Der Rosenkavalier*, Charlotte in *Werther*, Mercedes in *Carmen*, Suzuki in *Madama Butterfly*, 2nd Lady in *The Magic Flute* and Tisbe in *La Cenerentola*. Mari has also appeared as Nancy in *Albert Herring*, Miss Todd in *The Old Maid and the Thief*, Dinah in *Trouble in Tahiti* and La Ciesca in *Gianni Schicchi*. In New York, she created the role of Polly in the world premiere of the contemporary opera, *The Diet*. Ms. Opatz was an Apprentice Artist with the Santa Fe Opera and with Chautauqua Opera. Last year she made her European debut singing Hansel throughout Germany and Switzerland with the Philharmonie Pomorska and Pittsburgh Opera Theatre. Ms. Opatz is a recipient of the William Mathus Sullivan Foundation Award for 1987. A native of Iowa, she received both her Bachelor and Master of Music degrees from the University of Northern Iowa. She currently studies with Margaret Hoswell.

STEPHANIE FRIEDMAN (*Mezzo-soprano, Second Secretary to Mao*) made her professional opera debut in 1966 singing the role of Amore in Monteverdi's *L'Incarnazione de Poppea* under Alan Curtis. She has appeared as La Haine in Gluck's *Armide* in Bologna and Innsbruck; as Evanco in Handel's *Rodrigo* in Innsbruck; in Cesti's *Il Tito* in Innsbruck, Ancona, Venice and Turin. She has become known as a Handel specialist having sung the title roles of *Xerxes*, *Ariodante* and *Julius Caesar* and the leading mezzo roles of *Teseo* and *Rinaldo* with San Francisco's Pocket Opera, where she has also been heard as Dido in Purcell's *Dido and Aeneas*. She has appeared as Angelina in *La Cenerentola*, Elisabetta in *Maria Stuarda* and Jane Seymour in *Anna Bolena* with Pocket Opera; Dorabella in Mozart's *Così fan tutte* at the San Luis Obispo Mozart Festival; Romeo in Bellini's *I Capuletti ed I Montecchi*, produced by the University of California, Davis, and Suzuki in Puccini's *Madama Butterfly* with the Marin Opera. With San Francisco Opera's Spring Opera Theatre she sang in Britten's *Death in Venice* and Kurka's *Good Soldier Schweik*. Stephanie Friedman has appeared as soloist with most of the major California orchestras. In the 1982-83 season she was featured soloist with the San Jose Symphony in Mahler's *Ruchert Songs* and in 1986 in Mozart's *Mass in C Minor*. In January 1983 she was featured by the San Francisco Symphony in its Festival honoring composer Vivian Fine. She has performed in the San Francisco Symphony's annual

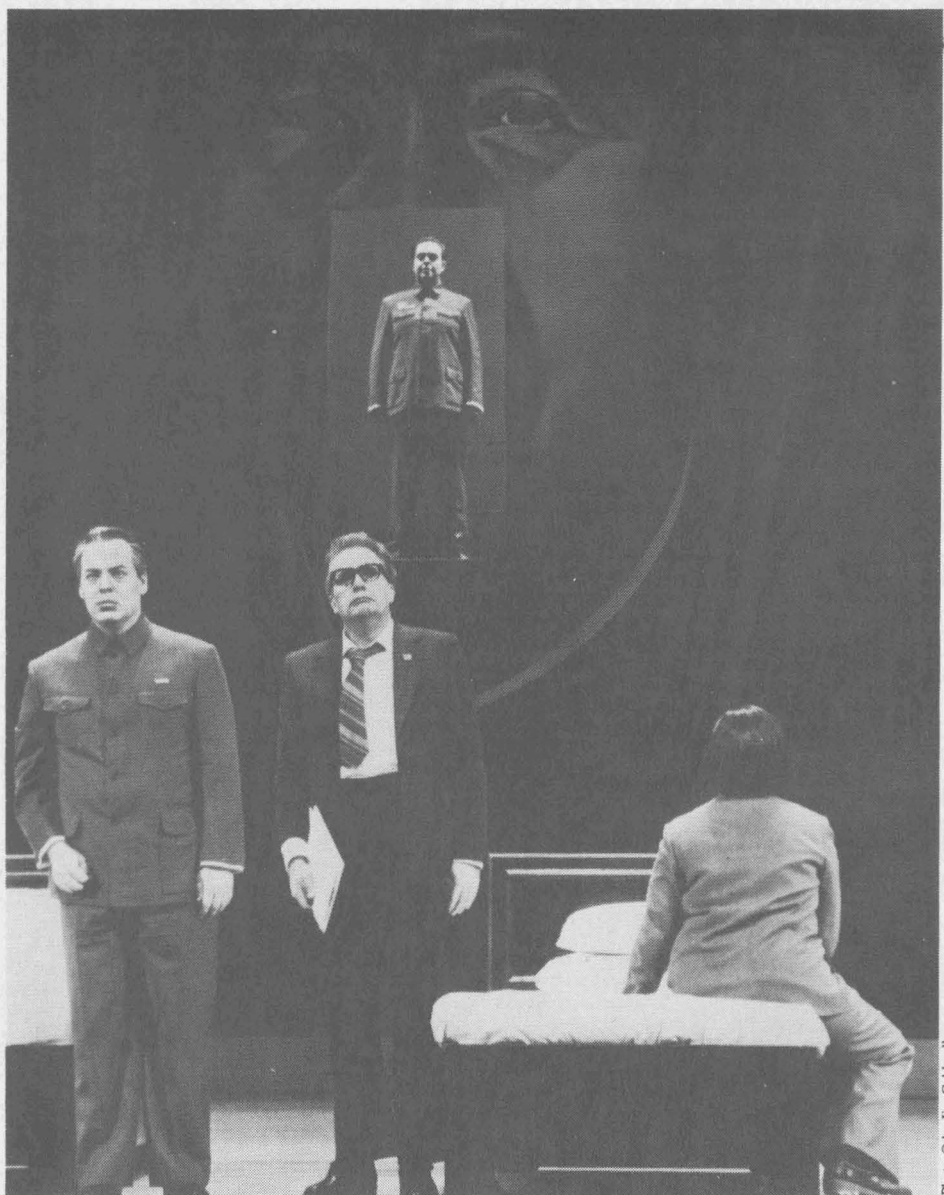


Photo © by Jim Caldwell.

Beethoven Festival under Michael Tilson Thomas and at the Cabrillo Festival in Frank Martin's opera *Le Vin Herbe*. Vivian Fine's recent *Canticles for Jerusalem* were composed for and dedicated to Stephanie Friedman. She was the soloist for the premiere of Roger Sessions' *When Lilacs Last in the Dooryard Bloom'd*; for Andrew Imbrie's *Roethke Songs* and for the West Coast premiere of Cambodian composer Chinary Ung's *Mohori*. She has performed works of Boulez, George Crumb, David del Tredici and Edward Lattin, as well as the 20th Century masters, Bartok, Hindemith, Britten and Stravinsky.

MARION DRY (*Contralto, Third Secretary to Mao*) has appeared in concert with the Cleveland Orchestra at Severance Hall and at the Blossom Music Festival, the Hartford Symphony, Chicago's Music of the Baroque, the Worcester Symphony, the Masterworks Chorale and the John Oliver Chorale, among others. These engagements included performances of Handel's *Messiah*, Beethoven's *Mass in B minor* and *Christmas Oratorio*. She has sung leading operatic roles with the New England Wagner Festival, Boston Concert Opera, Boston Lyric Opera, Artists Internationale, Opera New England and at the Blossom

Music Center. Among her roles are Marcellina in Mozart's *Marriage of Figaro*; Erda, Schwertleite and First Norn in Wagner's *Der Ring des Niebelungen*; Orfeo in Gluck's *Orfeo ed Euridice*, Dido in Purcell's *Dido and Aeneas*; Mistress Quickly in Verdi's *Falstaff*; Lucretia in Britten's *Rape of Lucretia*; and the Mother in Menotti's *The Consul*. She also sings many Gilbert and Sullivan roles, such as Katisha in *The Mikado*, Queen of the Fairies in *Iolanthe* and Ruth in *The Pirates of Penzance*. Of special interest is "The English Contralto," her recital which explores the repertoire written for Dame Clara Butt and Kathleen Ferrier. Marion Dry was chosen by composer Ivan Tcherepnin to sing the world premiere of his "Five Songs for Contralto, Flute and Electronics" for a series originated by WFMT radio in Chicago, "The Contemporary Art Song." A subsequent CRI label recording has been called "one of the best records of the year" by Richard Dyer of the *Boston Globe*. Ms. Dry has also performed Schoenberg's *Pierrot Lunaire*. A Bachelor of Arts recipient in English Literature at Harvard University, Ms. Dry earned her Master of Music degree in Voice at Northwestern University, winning several awards for singing and opera. She has also studied at the Tanglewood Festival, the Blossom Festival School, the Minnesota Opera Company, and with Boris Goldovsky. She currently teaches voice at Harvard University.

STEVEN OCHOA (*Hung Ch'ang-ch'ing*) was born in Richmond, Texas and resides in New York. He has danced with the Ballet du Nord in Roubaix, France, the Eglevsky Ballet in New York, the Lone Star Ballet in Amarillo, Texas and studied at the School of American Ballet.

HEATHER TOMA (*Wu Ching-hua*), from Los Angeles, studied at the University of California/Irvine and has danced with the Los Angeles Junior Ballet, the Ballet La Jeunesse and New Breed Dance Theater. She has appeared in *A Chorus Line* and in films *Break in Two Electric Boogaloo* and *Girls Just Wanna Have Fun*.

ROALD SIMONSON (*Assistant Director*) lives in Seattle where he is director of the Alazais Azema Theater. They have staged *The Book of Ruth* at the Seattle Repertory Theatre, *Romeo and Juliet* in the streets of Colville, Washington and *Love Mixes Flames and Ice*, an evening of Monteverdi madrigals and Samuel Beckett plays. Each Christmastime they perform the medieval mystery drama *The Second Shepherds' Play*, this year in a bus station. Mr. Simonson has worked frequently with Peter Sellars, most recently on *Don Giovanni* and *Julius Caesar*. He is a graduate of Harvard where he studied the Italian Renaissance.

ORCHESTRA OF ST LUKE'S

Created by Artistic Director Michael Feldman in 1979, the Orchestra of St. Luke's has become one of the most highly sought-after and esteemed ensembles on the New York music scene, acclaimed for its performances of a diversified repertoire from the Baroque to the Contemporary. It ranges in size from 30 to 80 musicians, with members of the St. Luke's Chamber Ensemble leading each section and serving as a nucleus. The Orchestra of St. Luke's achieved prominence during the 1984-85 season through its participation in Carnegie Hall's Bach Festival and Handel Opera Series, as well as in the world premiere performance of Andrew Lloyd Webber's *Requiem*, which was internationally televised. The following season, the Orchestra presented its own Carnegie Hall series and performed in the Strauss Opera Festival there. Among the distinguished artists who have performed with the Orchestra of St. Luke's are conductors James Levine, Lorin Maazel, Julius Rudel, and Michael Tilson Thomas, and soloists Janet Baker, Yo-Yo Ma, Rudolf Serkin, and Kiri Te Kanawa. Last season, Marilyn Horne, James Galway, Jorge Bolet, and Elmar Oliveira appeared with the Orchestra, which also performed with Murray Perahia at the Metropolitan Museum of Art; at the Spoleto Festival USA; and at the Brooklyn Academy of Music's NEXT WAVE Festival, Twyla Tharp Dance, and Gershwin Celebration. During the 1987-88 season, the Orchestra will perform a series of four concerts at Carnegie Hall conducted by Christoph Eschenbach, Christopher Hogwood, Blanche Moyses, and Julius Rudel, with featured artists including Margaret Price and Benita Valente, sopranos, and Samuel Ramey, bass. In addition, the Orchestra will perform with Dame Joan Sutherland in a program of three operatic mad scenes at Lincoln Center in April. Other performances include concerts at leading New York churches and universities. The Orchestra of St. Luke's will mark its tenth year in residence at the Caramoor Festival in Westchester, New York this summer. The Orchestra can be heard with Kathleen Battle on an Angel recording of Christmas classics. Its recordings of Beethoven's "Eroica" Symphony and of Gershwin's *Of Thee I Sing* and *Let 'Em Eat Cake*, conducted by Michael Tilson Thomas, will be released by CBS Masterworks this season. The Orchestra will be making three new recordings this season: for Nonesuch, the Orchestra will record *Nixon in China* and music of Astor Piazzolla, and for New World Records, John Nelson will conduct a recording of Moravian music. Other projects have included the performance of original music for Horton Foote's critically acclaimed film *On Valentine's Day*. The Orchestra of St. Luke's is one of the constituents of the St. Luke's Ensemble, an umbrella organization that also encompasses the eighteen-member St. Luke's Chamber Ensemble and the award-winning educational program, Children's Free Opera and Dance.

CHORUS

ROGER ANDREWS
JAMES BASSI
RODNE BROWN
PATTY DAVIS
LESLIE DORSEY
KAREN GRAHN

DANA HANCHARD
LORRAINE KELLEY
JAY-ANN LEE
KAREN LEIGH
MUKUND MARATHE
MICHELE MCBRIDE

EDGAR MOORE
MARTY PIERCE
RUTH PORTER
BARBARA REARICK
MARY RUNYAN
JOE SHOCKLER

SUPERNUMERARIES

KAREN AMANO
FREDO BOUCHE
CELENA BURGESS
DAVID A. CLARK
TAJ CLARK
JOE DANISI
MICHAEL EWER
RICHARD T. FEINER
LATOYA FLUKER
ERNEST E. FOEDERER

FLORENCE GALPERIN
CONSTANCE GEORGE
LAURIE HENZEL
SUSAN LEVIN
OLUWAFUMI PLEYDLE
SHAWN M. POWERS
JONATHAN READY
JAIDA SIMONE REILLY

JOHN JASON REILLY
CHERYL RICH
EVA SIMONS
MEGAN SULLIVAN
ALFRED TAO
KEN THREET
SUSAN TROUT
ADAM WEIG
ANDREW WILDER
SANDE ZEIG

ORCHESTRA OF ST. LUKE'S

Michael Feldman, *Artistic Director*
Louise Schulman, *Associate Music Director*

VIOLINS
Mayuki Fukuhara*
Amy Hiraga
Anca Nicolau
Mineko Yajima

VIOLAS
Louise Shulman*
Jennie Hansen
Stephanie Fricker

CELLOS
Myron Lutzke*
Karl Bennion
Rosalynd Clarke

BASSES
John T. Kulowitsch*
John Feeney

FLUTE
Elizabeth Mann*
Sheryl Henze

OBOE
Stephen Taylor*
Melanie Field

CLARINET
William Blount*
Gerhardt Koch*
David Stanton

SAXOPHONE
Lawrence Feldman
Ted Nash
Albert Regni
Roger Rosenberg

TRUMPET
Chris Gekker*
Carl Albach
Susan Radcliffe

TROMBONE
Michael Powell
Kenn Finn
John Rojak

KEYBOARDS
Edmond Niemann
Nurit Tilles
Martin Goldray

TIMPANI/PERCUSSION
Randall Max

PRODUCTION MANAGER
Howard R. Jang

*Member of St. Luke's Ensemble

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Production Manager Paul E. King
Company Manager Elsa Jacobson
Production Stage Manager William Coiner
Stage Manager Wendy McNeny
Project Coordinator Sondra R. Katz
Technical Director Peter Horne
Chorus Preparation Conoley Ballard
Musical Preparation Ward Holmquist
Rehearsal Accompanists Nurit Tilles
Evelyn Golz Alan Johnson
Production Sound Operator Scot Stauffer
Costumer Jill Focke
Wig Mistress Dotti Staker
Assistant Wig Mistress Sue Hornung
Hair/Make-up Supervisor Vito Mastrogiovanni
Assistant to Set Designer Jim Feng
Assistant to Costume Designer Penny Larson
Assistant to Lighting Designer Karl Haas
Choral Contractor Jacqueline Pierce
Legal Counsel Ronald E. Feiner, Esq.
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