

Bright Sheng is an innovative composer/performer who merges diverse musical customs in works that transcend conventional aesthetic boundaries, and an important leader in exploring and bridging musical traditions. Respected as one of the foremost composers of our time whose stage, orchestral, chamber and vocal works are regularly performed throughout North America, Europe and Asia, Sheng is noted for the lyrical and melodic limpidity in his works, a Shostakovich sense of breadth in music phrases, a Bartokian rhythmic propulsion, and dramatic gestures. Many of his works has strong Chinese/Asian influences, a result of his diligent study of Asian musical cultures for over three decades.

The 2016-17 season marked a new page of Sheng's career. On September 10, The San Francisco Opera premiered his much- anticipated new opera *Dream of the Red Chamber*, a 150' opera in two acts, with overwhelming public and critical acclaim. Within a week of the premiere, the tickets were sold out for the full run; and a two-minute online clip of the opera by *China Daily* received four million hits worldwide. The opera, with Sheng as both the composer and co-librettist together with a dream team of artists: David Henry Hwang as co-librettist, Stan Lai as stage director, and Tim Yip as art designer. During the same month, the San Francisco Symphony, led by Michael Tilson Thomas, premiered his *Dream of the Red Chamber Overture*, written for the symphony's Asian tour of China, Japan and Korea. In March 2017, *Dream of the Red Chamber* was the closing highlight for the Hong Kong Arts Festival who co-produced the opera. Again, the entire run was sold-out six months prior to the performance dates. In May, his *Postcards* was given the American Composers Orchestra premiere. The season finishes with the world premiere of the 2016 revision of his *Concerto for Orchestra: Zodiac Tales*, by the National Symphony in Washington DC, on the farewell concert for Christoph Eschenbach as the Music Director for the orchestra, with Beethoven's Ninth Symphony. In September 8-23, he brought the SFO's production of *Dream of the Red Chamber* to China and conducted a three-city tour in Beijing, Changsha, Wuhan, with, again, all sold-out performances.

Sheng's music has been widely commissioned and performed by many of the world's most prestigious institutions, in North America including the San Francisco Opera, the Lyric Opera of Chicago, Houston Grand Opera, Santa Fe Opera, New York City Opera, New York City Ballet, San Francisco Ballet, the New York Philharmonic, Boston Symphony, Chicago Symphony, the Cleveland Orchestra, the Philadelphia Orchestra, San Francisco Symphony, Los Angeles Philharmonic, Minnesota Orchestra, St. Louis Symphony Orchestra, National Symphony, Detroit Symphony, Houston Symphony, Atlanta Symphony, Dallas Symphony, Seattle Symphony, Baltimore Symphony, San Diego Symphony, Toronto Symphony, Vancouver Symphony; in Europe including the Orchestra de Paris, Royal Concertgebouw, Orchestra Sinfonica dell'Accademia Nazionale di Santa Cecilia, BBC Symphony of London, London Sinfonietta, Royal Liverpool Philharmonic, BBC Symphony of Wales, G.B., Hamburg Radio Symphony (NDR), Frankfurt Radio Symphony, Dusseldorf Symphony, Duisburg Philharmonic, Dortmund Philharmonic, Branderburg Stage Opera Orchestra (Cottbus), St. Petersburg Philharmonic, National Symphony of Russia, Warsaw Symphony, Danish National Radio Symphony, Copenhagen Philharmonic, Bern Symphony Orchestra, Finnish Radio Symphony, Turku Symphony Orchestra, Luxembourg Philharmonic, National Symphony of Spain, Orquesta Sinfonica de Bilbao, Gulbenkian Orchestra of Portugal, Slovenian Radio & TV Symphony, Orchestra of National Opera of Greece, Munich Chamber Orchestra, Paris Chamber Orchestra; and in Asia including New Zealand Symphony, Sidney Symphony Orchestra, Alliance of Asian Pacific Region Orchestra, Tokyo Philharmonic, Tokyo Metropolitan Symphony, Singapore Symphony, Malaysian Philharmonic, Seoul Philharmonic, Hong Kong Philharmonic, Shanghai Symphony, China National

Symphony, Shanghai Philharmonic, National Symphony of Taiwan, Macao Symphony, Macao Chinese, China National Orchestra of Traditional Instruments, Thailand Philharmonic, Hong Kong Chinese Orchestra, Taipei City Chinese, and new formed symphonies in Hangzhou, Suzhou, Guiyang, among others.

Sheng has worked with many of the world's most distinguished musicians including Leonard Bernstein, Christoph Eschenbach, Kurt Masur, Michael Tilson Thomas, Leonard Slatkin, Charles Dutoit, Jaap van Zweden, David Zinman, Neeme Järvi, David Robertson, Hugh Wolff, Robert Spano, Marin Alsop, Bramwell Tovey, Gerald Schwarz, Eiji Oue, Jahja Ling, John Fiore, Jeffery Kahane, Shui Lan, Thomas Dasgaard, En Shao, Samuel Wong, Sakari Oramo, Muhai Tang, Maxim Valdes, Arthur Fagen, Carl St. Clair, George Manahan, Richard Buckley, Kazuyoshi Akiyama, Xian Zhang, Rossen Milanov, Yo Yo Ma, Emanuel Ax, Peter Serkin, Yefim Brofman, Gil Shaham, Lynn Harrell, Alisa Weilerstein, Richard Stoltzman, Cho-Liang Lin, Edgar Meyer, Evelyn Glennie, Colin Currie, David Shifrin, Jane Eaglen, Elisabeth Futral, Joseph Kaiser, among others.

As a guest conductor, he has appeared with some of the most important orchestras such as San Francisco Symphony, Detroit Symphony, Seattle Symphony, New York Chamber Symphony, St. Petersburg Philharmonic, Dortmund Philharmonic, Hong Kong Philharmonic Orchestra, Hong Kong Chinese Orchestra, China National Symphony, Shanghai Symphony.

As a scholar, his published articles explore the themes of Chinese and Asian music traditions within a global context. Articles have been published in *Asian Art & Culture* of the Smithsonian Institution, *Perspectives of New Music*, and *People's Music of China*; and most recently an article on creating opera *Dream of the Red Chamber*, at *Cao Xueqin Study*, one of the most prestigious Redology journals in China.

Sheng also undertook the only translation of Brahms' *Ein Deutsches Requiem* from German to Chinese.

To further his belief that music is a living, breathing art form that should never be set in stone, in 2011, he founded and served as the Artistic Director of the *Intimacy of Creativity*, an annual two-week music festival with a new approach to creativity, the centerpiece of the creative arts initiatives of The Hong Kong University of Science and Technology. To celebrate its fifth anniversary in 2016, the festival collaborated with the Hong Kong Philharmonic and Hong Kong Arts Festival, including a Five-Year Retrospective concert and a two-disc release on the Naxos Records label.

Sheng is the Leonard Bernstein Distinguished University Professor of Music at the University of Michigan; and Helmut and Anna Pao Sohmen Professor-at-Large at Hong Kong University of Science and Technology.