

Lincoln Center Festival

July 13–31, 2016

Lincoln Center Festival lead support is provided by American Express

July 13, 15, 16 Gerald W. Lynch Theater at John Jay College

Paradise Interrupted

Composer **Huang Ruo**

Director and Visual Designer **Jennifer Wen Ma**

Libretto **Ji Chao, Jennifer Wen Ma, Huang Ruo, and Qian Yi**

Inspired by texts of **Tang Xian Zu**

Sung in Mandarin with English and Chinese supertitles

Approximate performance time: 1 hour and 20 minutes, with no intermission

This performance is made possible in part by the Josie Robertson Fund for Lincoln Center.

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Paradise Interrupted is co-commissioned and co-produced by Lincoln Center Festival, Spoleto Festival USA, National Kaohsiung Center for the Arts, and Singapore International Festival of Arts with the generous support of Agnes Hsu-Tang and Oscar Tang—Tang Family Foundation. Additional commissioning support provided by Howard and Sarah Solomon, Ms. Hester Diamond, Mrs. Susan Kessler, William & Helen Little Foundation, US-China Cultural Institute, the Asian Cultural Council, Ms. Mary S. Cronson, Mr. Rene Balcer and Mrs. Carolyn Hsu-Balcer, and Mr. and Mrs. Kenneth A. Buckfire.

Developed in association with American Opera Projects with support provided by an Art Works grant from the National Endowment for the Arts.

Video Designer **Austin Switser**

Interactive Video Designer **Guillermo Acevedo**

Sound Designer **Lew Mead**

Original Lighting Design **Lihe Xiao**

Lighting Adaptation **Andrew Cissna**

Costume Designers **Melissa Kirgan, Xing-Zhen Chung-Hilyard**

Set Designer **Matthew J. Hilyard**

Choreographer **Gwen Welliver**

English Libretto Interpretation and Translation **H.M. Agnes Hsu-Tang, PhD**

Cast

Woman (Kunqu Opera Voice) **Qian Yi**

Elements (Wind, Air, Earth, Light, Fire, Lover, Wolf, Four Directions)

Countertenor **John Holiday**

Tenor **Yi Li**

Baritone **Joo Won Kang**

Bass-baritone **Ao Li**

Conductor **Wen-Pin Chien**

Ensemble FIRE

Composer's Note

The word and genre “opera” is much broader and more inclusive in the 21st century than it was in the past. The installation opera *Paradise Interrupted* integrates opera, theater, dance, music, poetry, made-up words, interactive multimedia, and cross-cultural operatic spirits, all into one entity. Chinese kunqu opera has 600 years of tradition in which the singer not only sings and acts, but also dances according to dramatic and emotional needs. Most of the gestures are symbolic and abstract yet full of meaning. To create a new opera that brings together both kunqu and Western opera singers is not an easy task. Instead of simply pasting the two traditions together, I sought to create all the vocal and orchestral music anew, while highlighting each of the very different traditions, aesthetics, styles, and characters.

When setting words with music, the language of the libretto is taken into careful consideration. Chinese is a character-based language with different tones. The spirit of Chinese is not only within the words themselves, but also between the words. In order to inform drama and reveal the internal world of our opera characters, I created

various musical bridges, steps, paths, and hills for the words to travel. This technique creates a colorful sonic garden that coexists with the paradise in our opera and serves as a different layer to the opera.

The music for the Woman, inspired by the traditional kunqu opera spirit and aesthetics, shows various stages of her quest and transformation: at times dreamy, at times playful, at times alluring, at times feisty. The music for the Elements, floating in a connected yet different sonic world, also reflects various dramatic roles and characters, from the calling of the wind, gathering of the fireflies, howling of the wolves, and the trap of temptation, to the chanted destruction of the paradise, which transforms itself into a pool of ink.

At the end, after the Woman frees herself from the confinement of her desire, she sings a simple yet powerful aria while the orchestra echoes the sound of dripping ink from the pool. Only now is she able to freely paint any world she can imagine. It is this spirit of freedom that allows the music to draw from its many contributing traditions and inspirations without being confined.

—Huang Ruo

Director's Note

Paradise Interrupted is a new departure, melding many long-term explorations into one work. A core approach to my art practice involves extending traditions into a contemporary discourse. This opera fuses and re-imagines the biblical story of Eve's expulsion from the Garden of Eden with the Chinese kunqu drama *The Peony Pavilion*, which recounts the journey of Du Liniang after she wakes from a profoundly stirring dream. The Woman in *Paradise Interrupted* is in search of an unattainable ideal in a world which she creates with her voice.

A multimedia installation appears and disappears on stage in a moment's notice, at the command of the Woman's singing. The black garden is made from hundreds of paper sheets that are assembled in a formation that creates tension between each individual sheet when pulled apart, enabling the garden to stand erect when open and return to a neat stack when collapsed. The form and volume of the garden on stage can be lengthened or shortened at will by the demand of the drama. In this dark forest, digital characters are generated live by video projection, responding to the Woman's singing voice in tempo, pitch, volume, and nuanced emotional delivery. They become fully activated as digital actors, all the while remaining elusive. The ephemeral quality of the stage design provides a dreamlike setting for the drama, highlighting the psychological state of the Woman.

This approach to set design is inspired by the highly symbolic and spare kunqu

stage, and Chinese literati landscape painting (*wenrenhua*). In these largely monochromatic paintings, black ink dominates the visual language to create variations in the landscape, representing all colors and emulating all physical formations. Black is simultaneously the absence of light and a combination of all color pigments. The duality of inclusiveness and expulsion gives great opportunity for artistic exploration.

The exquisite artistry of the actors' movements deeply enriches this opera. The traditionally bare and open kunqu stage demands performers to be extremely expressive and codified in their gesture, song, and dance, to create the drama. Qian Yi's mastery of the rigorous classical movements and openness to experimentation allow her to bring in contemporary expressions to embody the Woman both physically and vocally.

Qian Yi's mesmerizing sonic and visual fusion brings to life Huang Ruo's beautiful composition, which takes inspiration from kunqu while remaining firmly rooted in the contemporary. She is framed by four powerful and rich Western operatic male voices that symbolize elements of nature. They give form to her longings, test her sense of self, and gain strength with each phrase of the Woman's growth. The Woman's delicate voice transcends fragility and compels us to consider our own desires, illusions, and breakthroughs along with our quest-seeking heroine on this emotional and artistic journey.

—Jennifer Wen Ma

Synopsis

SCENE I: WOMAN

The Woman is in a rapturous dream, experiencing pleasure that builds with fierce intensity. She descends from the height of euphoria and finds herself alone, without the embrace of a lover or the warmth of the dream. The Woman considers the beauty of the previous environment and the coldness of her current situation: She has been on a lengthy search to regain this perfection. The Element of the Wind calls to the Woman; she decides to follow.

SCENE II: GARDEN

The Woman sees a gate. The call of the Wind seems to come from beyond this portal; she enters with careful anticipation. A black line stretches upward into a young tree. The Woman stands under it and observes the emergence of a black garden—a new world unfolds in front of her eyes, and everything in sight invites her in. Though she is delighted and tempted by its beauty, she yearns for someone with whom she can share the experience.

SCENE III: LOVER

Fireflies dart out from the garden. They multiply and congregate into various forms, teasing the Woman as they fly. She playfully responds, but the lights are beyond her grasp. The Elements call as fireflies coalesce and crystallize into a man. The Woman perceives this man as the embodiment of her youth and sings a duet with him. The song turns sorrowful as the man steps away from their union to depart. Though the Woman's longing for love afflicts her, she gains a new resolve about the passage of time and youth. She accepts the coming challenges and with this understanding, the young tree grows. The Elements call again, this time embodied as wolf spirits. The garden grows denser to surround her. Despite a sense of danger, the Woman dances with the wolves, channeling her animalistic drive, and casts away her inhibitions. With a newfound courage, the Woman is prepared for the next adventure, and the tree grows fuller.

SCENE IV: REBIRTH

The Elements reveal a glistening white flower from within the garden. The Woman enters the flower, feeling as though she has finally found the paradise she has been seeking. The Woman consummates her desires, reaching a profound height of fulfillment. The Elements lull the Woman to sleep with their song. Upon waking up, she finds herself bound to the flower. In her struggles, the Woman realizes desire has imprisoned her, and she decides to let go of the illusion of the garden. The tree matures to bear fruit. As the Woman breaks free, the fruits burst, raining black ash that brings on the chaotic destruction of the garden. The Elements chant powerfully as the garden returns to nothingness. With new clarity, the Woman sees that her journey has led her to a pool of ink that embodies the garden's essence, enabling her to freely paint any world she imagines.

About the Creative Team

Huang Ruo (Composer/Librettist) has been cited by the *New Yorker* as “one of the world’s leading young composers.” His inventive musical voice draws equal inspiration from folk and ancient Chinese music, Western avant-garde, rock, and jazz to create a compositional technique he calls “dimensionalism.” His works span opera, orchestra, chamber music, theater, modern dance, sound installation, folk rock, and film. He is currently on the composition faculty at The New School for Music at Mannes College, and is the artistic director and conductor of Ensemble FIRE (Future In REverse). His music has been premiered and performed by the New York Philharmonic, The Philadelphia Orchestra, San Francisco Symphony, Polish National Radio Symphony Orchestra, Washington National Opera, Houston Grand Opera, The Chamber Music Society of Lincoln Center, the Asko | Schoenberg ensemble, Remix Ensemble, and Quatuor Diotima. His opera *Dr. Sun Yat-sen* had its American premiere at The Santa Fe Opera in 2014, and will have its Canadian premiere at Vancouver Opera in 2018. His new opera *An American Soldier* will have its world premiere at the Opera Theatre of St. Louis in 2018. He was named the composer-in-residence for the Royal Concertgebouw Orchestra in Amsterdam and the National Symphony Orchestra of Taiwan. For more information, visit HuangRuo.com.

Jennifer Wen Ma (Director/Visual Designer/Librettist) is a visual artist, whose interdisciplinary practice bridges such varied media as installation, drawing, video, public art, design, performance, and theater, often bringing together unlikely elements in a single piece to create sensitive, poetic, and poignant works. Various projects with international institutions include: Qatar

Museums, 2016; Metropolitan Museum of Art, New York, 2015; Vancouver Art Gallery, 2014; Lower Manhattan Cultural Council, New York, 2013; Cambio Cultural, Belo Horizonte, Brazil, 2013; Performa 13, New York, 2013; The Republic of China Centennial Grand Countdown, Taipei, 2010; Biennale of Sydney, 2010; Echigo-Tsumari Art Triennial, Japan, 2009; Guggenheim Museum Bilbao, Spain, 2009; Solomon R. Guggenheim Museum, New York, 2008; and the National Art Museum of China, Beijing, 2008. Solo exhibitions include: Hanart Square, Hong Kong, 2013; Ullens Center For Contemporary Art, Beijing, 2012; EsLite Gallery, Taipei, 2012; and The Phillips Collection, Washington, D.C., 2009. Permanent public installations include: *Nature and Man in Rhapsody of Light at the Water Cube*, The National Aquatic Center, Beijing, 2013; *In-Between World—Daydream Nation*, Digital Beijing Building, 2008; and *Aeolian Garden*, Colle di Val d’Elsa, Italy, 2005, among others. In 2008 Ma was one of the seven members on the core creative team for the opening and closing ceremonies of the Beijing Olympics, and the chief designer for visual and special effects. She received an Emmy for the U.S. broadcast of the ceremony. She works and lives between New York and Beijing. For more information, visit LittleMeat.net.

Ji Chao (Librettist) holds a bachelor’s and master’s degree in dramatic writing of traditional Chinese theater arts from The National Academy of Chinese Theater Arts. Chao has worked on dance, drama, opera, poetry, and screenplay projects. In 2014 he was invited to deliver a lecture on the culture of Chinese traditional Xiqu opera for doctoral students majoring in international education at Beijing University. In 2012 he hosted the closing ceremony of *The Peony Pavilion* at Ullens Center for Contemporary Arts. He has given an address

about *Legends of Mountains and Seas*, a collection of ancient Chinese myths at Ullens Center for Contemporary Art.

Austin Switser (Video Designer) works internationally to integrate media components into performance. He was at Spoleto Festival USA in 2014 as video designer for *Facing Goya*, a production also presented at the Singapore International Festival of Arts; he also worked on the festival's 2011 production of *Émilie*. Recent theatrical projects include: *Big Love* at Signature Theatre; *Sontag: Reborn*, which was nominated for a Drama Desk award; *¡El Conquistador!* at New York Theater Workshop; and *Tristan and Isolde* with The Dallas Opera. Switser has worked regionally at the Mark Taper Forum, Ahmanson Theatre, Geffen Playhouse, The Pasadena Playhouse, The Globe Theatre, La Jolla Playhouse, Syracuse Stage, and Second Stage Theatre. Switser is the creative director for the Brooklyn-based projection design studio Switser + Knight. For more information, visit SwitserKnight.com.

Guillermo Acevedo (Interactive Video Designer) is a digital artist and creative technologies consultant who creates interactive environments and experiences (art installations and performances with lights, sounds, projections, and screens that respond to presence, environmental factors, or found aggregated digital data). In his own works, Acevedo is interested in exploring technology as a nonhuman consciousness. He is also interested in the preservation challenges posed by the use of technology as a medium in the arts, and has recently started a consulting practice to restore digital artworks. *Paradise Interrupted* is his third collaboration with Jennifer Wen Ma. In 2012 he contributed to the design and development of the

systems used to detect the nation's mood as well as those used to generate the graphics displayed for Ma's *Nature and Man in Rhapsody*.

Lew Mead (Sound Designer) is a co-founder of theatrical audio company ProMix, corporate audio company Syntonic Design Group, and audio distribution company Autograph A2D. Mead's theatrical engineering credits include *A Chorus Line*, *Dreamgirls*, and *Bring Back Birdie*. His Broadway design credits include *Onward Victoria*, *Tom Sawyer*, *Urinetown*, *The King and I*, *Wonderful Town*, and Julie Andrews' tour of *The Gift of Music*. He is sound supervisor for Spoleto Festival USA.

Lihe Xiao (Original Lighting Design), who became the first female stage lighting designer in China, received a fellowship from the Asian Cultural Council in 1995, and again in 2013 as a Cai Guo-Qiang Fellow. When she entered the graduate design program at Yale University's School of Drama in 2000, she was the first mainland Chinese student formally accepted by the school since 1949. Xiao's designs show the richness of Eastern aesthetics while reflecting the rigor of the West. Her extensive design credits include the opening ceremony of the 2008 Beijing Olympic Games; multimedia performance of *Schwelle II* (Berlin); dance piece *Nomads: The River* (New York); musical *Lao Jiu* (Singapore); theater piece *End Game* (Shanghai); kunqu opera *The Peach Blossom Fan* (Nanjing); and kunqu opera *The Peony Pavilion* (Shanghai).

Andrew Cissna (Lighting Adaptation) has worked on productions in Washington, D.C., including *1984* (Catalyst Theatre Company, Helen Hayes nomination); *Sex with Strangers* (Signature Theatre, Helen Hayes nomination); *One Destiny* (Ford's Theatre); *Murder*

Ballad and Silence! The Musical (Studio Theatre); *Bengal Tiger at the Baghdad Zoo*, *Rapture Blister Burn*, *Ironbound*, *Stage Kiss*, *Father Comes Home from the Wars, Parts 1, 2, & 3*, and *Cat on a Hot Tin Roof* (Round House Theatre); *Mockingbird*, *Blues Journey*, *Teddy Roosevelt and the Ghostly Mistletoe*, and *American Scrapbook* (Kennedy Center); *After the Revolution* and *Yentl* (Theater J); *Passion for Justice* (Olney Theatre Center); *Passion Play* and *Valparaiso* (Forum Theatre); and *Blue/Orange*, *In On It*, and *Gross Indecency* (Theatre Alliance). Other credits include *Noises Off* and *Harvey* (Milwaukee Repertory Theatre); *Seminar* (PlayMakers Rep, Chapel Hill, N.C.); and *Noises Off* (Perseverance Theatre Company, Juneau, Alaska).

Melissa Kirgan (Costume Designer) has a multi-disciplinary design background within the fashion and costume industry. She developed a great respect for costumes while working on the fabrication side of the craft. She created costumes for productions of *The Lion King*, *Spiderman: Turn Off the Dark*, and *The Rockettes*. She also co-designed the women's wear collection for Eko-Lab, where she collaborated with director Jennifer Wen Ma. Eko-Lab designs were featured in magazines from *Body & Soul* to *Vogue* and were carried in boutiques around the world.

Xing-Zhen Chung-Hilyard (Costume Designer), an experimental artist born in Taiwan in 1973, currently lives and works in New York and Taipei. After 19 years of uniforms and a military-style upbringing in Taiwan, Chung-Hilyard found solace in expressing herself through art and dance. She worked with Susan Cianciolo's RUN collection in 1998 and as a fashion stylist and designer/creative director at the Art Fiend Foundation in New York. Her first collaborative multimedia experiment was

done as a participant in *Crouching Bitch* at the Deitch Projects in 2003, a performance piece combining theater and fashion that was also her first collaboration with Jennifer Wen Ma. In 2008 Chung-Hilyard co-founded Eko-Lab, a contemporary women's ready-to-wear clothing design studio that creates women's wear collections, jewelry, and accessories for sale alongside artists' exhibitions in galleries and museums.

Matthew J. Hilyard (Set Designer) is an architect whose body of work explores the intersection of art, architecture, and sustainability. His experience includes performance spaces, temporary venues, relocatable structures, and kinetic enclosures. In 2006 Hilyard joined FTL Design Studio in New York and is currently its lead designer. He has been instrumental in the design and execution of many of the studio's high-profile projects, including the porte-cochere at Empire City campus in Yonkers, New York; Louis Vuitton's flagship Island Maison at Marina Bay Sands, Singapore; and Nike's temporary pavilions at the 2012 Olympic Trials facility in Eugene, Oregon.

Gwen Welliver (Choreographer) is an award-winning dancer and choreographer known for her longstanding work with a wide range of master choreographers. Her own choreography, recognized for its power to transform the mundane into the fantastic, has been commissioned for both the stage and gallery settings. She directed the revival of Trisha Brown's seminal works for the touring exhibition *Trisha Brown: Dance and Art in Dialogue, 1961–2001*, oversaw Brown's operatic choreography at La Monnaie and Aix-en-Provence, maintaining Brown's extensive repertory. For her work with Doug Varone, Welliver received a Bessie Award for Sustained Achievement in Dancing. Her teaching is renowned for its multidisciplinary

approach, which includes visual arts and theory. She has taught in a wide range of settings—including academic, conservatory, cultural centers, and dance festivals—on four continents.

H.M. Agnes Hsu-Tang, PhD (English Libretto Interpretation and Translation), who trained as an art historian and archaeologist, is a cultural policy advisor and serves on the faculty at Columbia University. She was a Mellon Fellow at Cambridge University in 2003 and subsequently taught at Brown and Stanford Universities while serving on the committees on the Qhapag Ñan and the Silk Road at UNESCO. In 2014 she advised the U.S. Cultural Property Advisory Committee on the renewal and amendments of the

U.S.-China treaty on cultural heritage protection. Prior, she served under the former United States ambassador to China and Korea, James R. Lilley. Her recent projects include two exhibitions, *Chinese in America: Exclusion/Inclusion* at the New-York Historical Society (2014–15) and *China's Lost Civilization: The Mystery of Sanxingdui* at the Bowers Museum (2014–15). Formally trained as a musician since childhood, she made her debut at the Kennedy Center in 1989. She is an advisor to the Institute of International Education, is the co-chair of Asia Society's Global Council on Arts and Culture, and serves on the boards of the Metropolitan Opera, the New-York Historical Society, and the University of Pennsylvania Museum of Archaeology and Anthropology.

About the Artists

Wen-Pin Chien (Conductor) won Taiwan's National Awards for Arts in 2014 and has been appointed as artistic director designee of the National Kaohsiung Center for the Arts, which is due to open in late 2017. Also, since the 1996–97 season, he has been kapellmeister of the Deutsche Oper am Rhein. As the music director of the National Symphony Orchestra of Taiwan, Chien was the central artistic force behind its innovative annual Subscription Concerts and Opera series, including the first-ever production in the Chinese speaking regions of Wagner's complete *Ring* cycle in 2006. Highlights from his career also include conducting the Deutsche Oper am Rhein's tour production of *Der Rosenkavalier* (2007) and Opera Australia's *Carmen* (2009) at the National Theater in Taipei; conducting the world premiere of Franz Hummel's *Beuys* and Anno Schreier's *Mörder Kaspar Brand*, the German premiere of Peter Eötvös's *Drei Schwestern*, Giorgio Battistelli's *Richard III* and the world premiere of Eleni Karaindrou's ballet *Phädra* at the Deutsche Oper am Rhein; and appearing as a guest conductor at the Wiener Kammeroper, The Nederlands Opera, Hamburgische Staatsoper, Komische Oper Berlin, Opernhaus Graz, and Theater Bonn.

Qian Yi (Woman/Kunqu Opera Voice/Librettist) is internationally renowned for performing the lead role of Chen Shi Zheng's epic 20-hour production of *The Peony Pavilion*, co-commissioned by Lincoln Center Festival and premiered in 1999. Her performance has been widely acclaimed by critics and audiences alike, garnering such superlatives as "radiant" (*The New York Times*), "incomparable" (*The Wall Street Journal*), and "spellbinding" (*New*

York magazine). She returned to the festival in 2002 for Guo Wenjing's *The Night Banquet*, in 2003 for *The Orphan of Zhao*, and in 2005 for *My Life as a Fairy Tale*. In 1997 the Chinese Ministry of Culture recognized her as one of the country's finest kunqu actors. In 2008 she made her Western opera debut, singing a leading role in the San Francisco Opera's production of Stewart Wallace's *The Bonesetter's Daughter*. She starred in the short film *Triple 8 Palace*, shown at the 2007 Cannes Film Festival. She has also written two plays: *A Robe for the Moon*, which was performed at the Kennedy Center's Page-to-Stage Festival; and *Moonlight Meditation*, which is currently in workshop development.

John Holiday (Countertenor) has become an increasingly sought after artist who possesses a "vocal instrument that threatens to equal the name artists in his range" (*Herald Times*). Recently, Holiday received third prize at Plácido Domingo's Operalia competition in Los Angeles, California. In the 2014–15 season, Holiday debuted at the Los Angeles Opera in Barrie Kosky's acclaimed production of Purcell's *Dido and Aeneas* as the Sorceress and returns to The Saint Paul Chamber Orchestra in a program of baroque arias under Jonathan Cohen and Handel's *Messiah* with Paul Agnew, as well as baroque programs with Ars Lyrica and Mercury Baroque. He debuted at the Glimmerglass Festival in Vivaldi's *Catone in Utica* during the summer of 2015. In the 2013–14 season Holiday made his debut with The Saint Paul Chamber Orchestra in Handel's *Messiah*. He debuted at Wolf Trap Opera as the title role in Handel's *Giulio Cesare in Egitto* in the summer of 2014.

Yi Li (Tenor) is a formidable talent and a rising star in the opera world, quickly gaining

attention in the lyric tenor repertoire. This season he sings Don Ottavio in *Don Giovanni* with Baltimore Symphony Orchestra and Intermountain Opera Bozeman and Alfredo in *La traviata* with Finger Lakes Opera, performs on Indianapolis Opera's *Opera's Rising Stars Concert*, and solos in a Chinese New Year Concert with Shenzhen Symphony Orchestra at Kennedy Center. He was a grand final winner of the Metropolitan Opera National Council Auditions, a finalist at Operalia: The World Opera Competition, China's representative at the Cardiff Singer of the World Competition, third prize at the Gerda Lissner Foundation International Vocal Competition, finalist in the 49th International Singing Competition of Toulouse, and winner of the Sullivan Musical Foundation Award, the grand prize in Opera Columbus Irma M. Cooper Vocal Competition, and CCM's Corbett Scholarship Competition.

Joo Won Kang (Baritone), native of South Korea, was the first-prize winner of Fort Worth Opera Festival's 2014 McCammon Voice Competition, and has won many other international competitions. As a member of the 2011 Merola Opera Program, he was invited to join San Francisco Opera's prestigious Adler Fellowship, where he appeared in a variety of roles, including Gardiner in Jake Heggie's *Moby Dick*, which was televised nationally and released on DVD, and Figaro in *Le nozze di Figaro*. He also sang Germont in *La traviata* with Florida Grand Opera. He made his debut with Korean National Opera and joined Wolf Trap Opera Company for *Les Mamelles de Tirésias* and *Carmen*, respectively. Last season he returned to San Francisco Opera in *La bohème* and debuted with North Carolina Opera as Germont.

Ao Li (Bass-baritone), a graduate of San Francisco Opera's Adler Fellowship, is a native of Dezhou, China, who studied at Shangdong Normal University in Jinan City. He won Plácido Domingo's Operalia competition in 2013 and was a grand prize winner of the Metropolitan Opera National Council Audition of 2014. In the 2014–15 season, he made an important title role debut of *Don Pasquale* at the National Centre for the Performing Arts in Beijing. He made his debut with the Seoul Philharmonic Orchestra as Prince Gremin in *Eugene Onegin* and as the bass soloist in the Busan Philharmonic's presentation of Beethoven's Ninth Symphony with Maestro Xincao Li. In the 2013–14 season, he made his title role debut in *Le nozze di Figaro* in Beijing and a role debut of Bartolo in San Francisco Opera's *Il barbiere di Siviglia*.

Ensemble FIRE

Future In REverse (FIRE) is dedicated to the future of music. Specializing in multimedia and cross-genre projects and founded in 2005 by composer and conductor Huang Ruo, FIRE has performed at Lincoln Center, Time Warner Center, Rubin Museum of Arts, Austrian Cultural Forum, Issue Project Room, Aspen Summer Music Festival, and Greenwich Music Festival. FIRE's diverse collaborations include visual music with kinetic painter Norman Perryman and ballets with choreographers James Sewell from the James Sewell Ballet and Charlotte Griffin from the New York Choreographic Institute. Comprising both Eastern and Western instruments and some of today's most gifted and promising young musicians, FIRE advocates music in a wide variety of styles, ranging from avant-garde modernism to world music, visual arts, and experimental music.

Ensemble FIRE Musicians

Dizi **Hong-Da Chin**

Sheng **Hu Jian-Bing**

Pipa **Zhou Yi**

First Violin **Judy Kang**

Second Violin **Emily Popham Gillins**

Viola **Stephanie Griffin**

Cello **Arash Amini**

Double Bass **Brian Ellingsen**

Oboe **Michelle Farah**

Clarinet **Paul Won Jin Cho**

Bassoon **Shelley Monroe Huang**

Trumpet **Michael Gurfield**

Trombone **Richard Harris**

Percussion **Sidney Hopson**

***Paradise Interrupted* Production Team**

Assistant Director **Kara Riopelle**

Technical Director **Tom Klonowski**

Production Stage Manager **Becca Eddins**

Video Supervisor **Bruno Ingram**

Assistant Stage Manager **Olivia O'Brien**

Rehearsal Pianist **Stephen Buck**

Supernumeraries **Joanna Futral, Ben Kimitch, Chauncey Pauley, Henning Rubsam, Wesley Schneider, Sarah Elizabeth Stanley, Jonina Thorsteindottir, Alexander Tissiere**

Special thanks to **Carol Blanco** for casting of supernumeraries.

Special Props **Jeremy Lydic**

Wig Alterations **Troy Beard**

3D printed elements for Qian Yi's headdress are digitally modeled by **Xilun Wu**, and engineered and printed by **Guillermo Acevedo**

Costume Alterations **Luke Simcock**

Lighting, Sound, Video Equipment **Production Resource Group**

**John Jay College of Criminal Justice
of The City University of New York
and the Gerald W. Lynch Theater**

John Jay College, an international leader in educating for justice, offers a rich liberal arts and professional studies curriculum to upwards of 15,000 undergraduate and graduate students from more than 135 nations. In teaching, scholarship, and research, the College approaches justice as an applied art and science in service to society and as an ongoing conversation about fundamental human desires for fairness, equality, and the rule of law. For more information, visit jjay.cuny.edu.

Since opening its doors in 1988, the Gerald W. Lynch Theater has been an invaluable cultural resource for John Jay College and the larger New York City community. The Theater is dedicated to the creation and presentation of performing arts programming of all disciplines with a special focus on how the artistic imagination can shed light on the many perceptions of justice in our society. The Theater is also a member of CUNY Stages, a consortium of 16 performing arts centers located on CUNY campuses across New York City.

The Theater has hosted events of Lincoln Center Festival since its first season in 1996, as well as New York City Opera, Great Performers at Lincoln Center, Metropolitan Opera Guild, and Alvin Ailey American Dance Theater/Ailey II. The Theater has also been the site of many television and film specials including A&E's *Live by Request*, Comedy Central's *Premium Blend*, *Robert Klein in Concert*, and VH1's *Soundtrack Live*. For more information, and to view a schedule of events, visit jjay.cuny.edu/theater.

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Interim Associate Vice President, Office of
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Executive Director **Jeffery Brown**

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Custodian **Alyshia Burke**

Lincoln Center Festival, now in its 21st season, has received worldwide attention for presenting some of the broadest and most original performing arts programs in Lincoln Center's history. The festival has presented 1,422 performances of opera, music, dance, theater, and interdisciplinary forms by internationally acclaimed artists from more than 50 countries. To date, the festival has commissioned 43 new works and offered 143 world, U.S., and New York premieres. It places particular emphasis on showcasing contemporary artistic viewpoints and multidisciplinary works that challenge the boundaries of traditional performance. For more information, visit LincolnCenterFestival.org.

Lincoln Center for the Performing Arts (LCPA) serves three primary roles: presenter of artistic programming, national leader in arts and education and community engagement, 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 16 series, festivals, and programs, including American Songbook, Avery Fisher Career Grants and Artist program, David Rubenstein Atrium programming, Great Performers, Legends at Lincoln Center: The Performing Arts Hall of Fame, Lincoln Center at the Movies, Lincoln Center Emerging Artist Awards, Lincoln Center Festival, Lincoln Center Out of Doors, Lincoln Center Vera List Art Project, Midsummer Night Swing, Mostly Mozart Festival, White Light Festival, the Emmy

Award-winning *Live From Lincoln Center*, which airs nationally on PBS, and Lincoln Center Education, which is celebrating 40 years enriching the lives of students, educators, and lifelong learners. As manager of the Lincoln Center campus, LCPA provides support and services for the Lincoln Center complex and the 11 resident organizations: The Chamber Music Society of Lincoln Center, Film Society of Lincoln Center, Jazz at Lincoln Center, The Juilliard School, Lincoln Center Theater, The Metropolitan Opera, New York City Ballet, New York Philharmonic, New York Public Library for the Performing Arts, School of American Ballet, and Lincoln Center for the Performing Arts. For more information, visit LincolnCenter.org.

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