Lincoln Center Festival
July 6–August 2, 2015

July 8–10 David H. Koch Theater

National Ballet of China
Feng Ying, Artistic Director

The Peony Pavilion
Ballet in two acts and six scenes
Adapted from Tang Xianzu’s play of the same name

Producer Zhao Ruheng
Adaptation and Director Li Liuyi
Composer, Arranger, and Orchestrator Guo Wenjing
Choreographer Fei Bo
Set Designer Michael Simon
Costume Designer Emi Wada
Lighting Designers Michael Simon, Han Jiang

National Ballet of China Symphony Orchestra
Conductors Zhang Yi, Liu Ju

Approximate performance time: 2 hours, including one intermission

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LINCOLN CENTER FESTIVAL 2015  THE PEONY PAVILION

July 8, 2015, at 8:00 p.m.
July 9, 2015, at 7:30 p.m.
July 10, 2015, at 7:30 p.m.

The Peony Pavilion

Du Liniang Zhu Yan (July 8, 10), Wang Qimin (July 9)
Liu Mengmei Ma Xiaodong (July 8, 10), Li Jun (July 9)
Flower Goddess Liniang Zhang Jian (July 8, 10), Lu Na (July 9)

Kunqu Liniang Zhang Yuanyuan*

Ghosts of Black and White Impermanence Zhang Xi and Wang Jiyu (July 8, 10),
Yu Bo and Hu Dayong (July 9)

Infernal Judge Li Ke

Chinese Flute Solo Wei Lan*

* Guest Artist

Cast subject to change
Synopsis

Du Liniang awakes from a deep sleep in which her subconscious has been playing with her emotions. As she slowly returns to consciousness she has a new awareness of life and is joined by two alter egos: the Kunqu Opera singer, Kunqu Liniang, and the charming Flower Goddess Liniang, who guide her to learn the truth about her body and to enjoy her restless desire.

Fragments of the dream return to her.

Act I, Scene 1 A visit to the garden and awaking from the dream
The Flower Fairies are singing in the wind, enjoying the fragrance of spring, and drinking from the fountain of life. Liniang arrives and falls into a dream. The truth of life can only be found in her dreams and it is there she meets the handsome scholar Liu Mengmei. On the lakeside together they discover true love.

Kunqu Liniang:
"Indulged in springtime, there is passion of all sorts."
"The youthful joy in love’s domain had reached the verge of dreaming."

Scene 2 Seeking the dream, calling for beauty
In the afterglow of her dream, Liniang sees the tumbling stream and a natural world devoid of passion. Nearby is the pavilion where she said farewell to her dream lover. The disordered life in town has no place for her. She remembers her bewildering dream and wonders where its beauty has gone.

Kunqu Liniang:
"Here the lakeside rocks are piled with the Peony Pavilion lying wild."
"Alas, here and there I seek my dream, but I have found nothing. The Peony Pavilion, the rose grove, how can they be so desolate? How can they be so lifeless? How the sight breaks my heart!"
"The flowers glitter brightly in the air, around the wells and walls deserted here and there."

Liu Mengmei passes by. Liniang wonders if he is real, or if he is an illusion. Wondering how a dream can become reality she searches in despair for the beauty of love.

Scene 3 Falling into the dream, drawing her own image
Liniang asks the Flower Goddess Liniang to take her back to the dream. Death appears and the Ghosts of Black and White Impermanence arrive to take her away. She dies for love. Heaven is moved and snowflakes fall to mark her lost beauty.

Intermission
Act II, Scene 1 *Picking up and cherishing the portrait*
Liu Mengmei walks through the snow. He feels something is missing. Everything about him appears dismal and bleak. Nothing gives him pleasure. The Flower Fairy leads the way by sprinkling plum blossoms. Liu Mengmei follows and Liniang’s portrait appears in the melted snow. He realizes the beautiful girl in the portrait is the lover in his dream.

*Kunqu Liniang:*

“Oh this is the place where the scholar asked me to write a poem in the name of willow branches and asked me to make love with him. It is a long, long story.”

Scene 2 *The judgment in Hell, the roaming soul*
In the dark underworld countless shadows grieve over their wrongful deeds. The Ghosts of Black and White Impermanence bring sinners to be sentenced by the Infernal Judge. Liniang movingly tells how she ended her life for her dream love.

The Infernal Judge sends her back to the mortal world to find her lover and realize her dream. Liniang and her alter egos dance together and the three become one. She died for love and now returns for love.

Scene 3 *The Wedding*
Liu Mengmei searches for the true love he saw in his dream. Liniang arrives and sees the man of her dream asleep with her portrait. They are reunited.

*Kunqu Liniang:*

“In this case, my dream has come true.”

“My dear sir, let’s make this first night sweet and warm.”

Mortals, ghosts, and gods all attend the wedding ceremony of Liniang and Liu Mengmei. The Dao of mortals, heaven, and earth come together in joy. The petals of the peony flowers begin to fall as the people in the dream disappear.
About The Peony Pavilion

Considered one of the most famous love stories in Chinese literature, The Peony Pavilion has become a mainstay in Chinese Kunqu and a highlight of Ming-era artistry. The modern production by the National Ballet of China (NBC) is an adaptation of the 1598 play of the same name, written by Tang Xianzu (1550–1616). Often compared to Romeo and Juliet, and published in nearly the same year, it tells the dream-state romance between Du Liniang and Liu Mengmei. Throughout two centuries after the opera debuted in Nanchang over 400 years ago, the Kunqu genre pervaded China—however, the art form began to die out in the late 18th century, overshadowed by Beijing opera. In 2008, Zhao Ruheng (then the artistic director of NBC) approached the young choreographer Fei Bo and tasked him with taking this opus—which traditionally took 20 hours to perform—and turning it into a concise two-hour ballet. The result was a new work featuring a striking collision of Eastern and Western dance. NBC premiered this revamped production on May 2, 2008, at the Tianqiao Theatre in Beijing. Bo collaborated with director Li Liuyi and Oscar-winning costume designer Emi Wada. The ballet has taken the stage in Edinburgh and Melbourne, and after the Lincoln Center Festival, NBC will proceed to Purchase College, Saratoga Performing Arts Center, and Wolf Trap National Park for the Performing Arts.

Composer and orchestrator Guo Wenjing created an eclectic musical backdrop to the choreography. Several pieces played in The Peony Pavilion’s Music are selected from Claude Debussy’s Prelude to the Afternoon of a Faun, La mer, and Nocturnes; Maurice Ravel’s Daphnis et Chloé and Ma mère L’Oye; Ottorino Respighi’s Roman Festivals and Pines of Rome; Gustav Holst’s The Planets; and Sergei Prokofiev’s Scythian Suite.

About the Artistic Director

Feng Ying (Director and Artistic Director) graduated from the Beijing Dance Academy and joined the National Ballet of China in 1980. In 1982 she was sent to the Paris Opera and studied with ballet masters including Maurice Bejart and Rosella Hightower. She has danced the whole repertoire staged by NBC including Swan Lake, Giselle, Don Quixote, The Maid of the Sea, and The Red Detachment of Women. Since 1997 she has been a teacher, répétiteur, and choreographer. Many of her students have won prizes at major international ballet competitions, and she has collaborated with choreographers including Ben Stevenson, Roland Petit, Natalia Makarova, and John Neumeier, and has staged Bourneville’s La Sylphide, Stevenson’s Fountain of Tears, Cranko’s Romeo and Juliet and Onegin, Bejart’s Firebird, Neumeier’s The Little Mermaid, and Petit’s La Chauve-Souris, among many others. She has also overseen restagings of Chinese New Year (the Chinese version of The Nutcracker), Le Sacre du printemps, Don Quixote, and Giselle. Since 2010 she has organized annual NBC workshops presenting original modern works made up of various styles of dance. She has been a regular participant on juries for major international ballet competitions and seminars which shape the trends of culture and art of the world. She has led the company to numerous arts festivals and theaters, and, in order to promote arts education, has taken the company to schools and universities for lectures and free performances.

About the Dancers

Zhu Yan (Prima Ballerina) joined the National Ballet of China in 1995 after graduating from the Beijing Dance Academy.
She has danced numerous leading roles in the company’s repertoire including *Raise the Red Lantern*, *The Red Detachment of Women*, *The Peony Pavilion*, *The Butterfly Lovers*, *Swan Lake*, *The Sleeping Beauty*, *Don Quixote*, *Le Corsaire*, *Giselle*, *La Sylphide*, *The Chinese New Year*, *The Fountain of Tears*, *Sylvia*, *Cranko’s Romeo and Juliet* and *Onegin*, *Petit’s Carmen* and *Le Jeune Homme et La Mort*, *William Forsythe’s In the Middle Somewhat Elevated*, *Uwe Scholz’s Beethoven Symphony No. 7* and *Rachmaninoff Piano Concerto No. 3*, *Neumeier’s The Little Mermaid*, and numerous principal roles in many Balanchine ballets. She has won awards at major international ballet competitions and has appeared as a guest artist with the Royal Swedish Ballet, Royal New Zealand Ballet, Royal Danish Ballet, Hong Kong Ballet, Hamburg Ballet, and Australian Ballet. With the company she has toured to London’s Royal Opera House, Paris’ Palais Garnier, and Washington’s Kennedy Center. She was named head of the dancers department in 2011.

**Zhang Jian** (Prima Ballerina) joined the National Ballet of China after graduating from the Beijing Dance Academy in 1996. She has danced principal roles in full length ballets of the company, including *Swan Lake*, *The Sleeping Beauty*, *La Sylphide*, *The Nutcracker* (Chinese Version), *The Red Detachment of Women*, *Giselle*, *Raise the Red Lantern*, *The Fountain of Tears*, *Sylvia*, *Études*, *Cranko’s Romeo and Juliet* and *Onegin*, *Petit’s Carmen*, *L’Arlesienne*, *Le Jeune Homme et la Mort*, and *Notre Dame de Paris*. She has also danced in *Uwe Scholz’s Beethoven Symphony No. 7*, *Who Cares?*, and *Entrelacs*, *William Forsythe’s In the Middle Somewhat Elevated*, *Neumeier’s The Little Mermaid*, and other contemporary works, including *Guangling Verse*, *The White Snake—The Mortal World*, and *Close Your Eyes When it is Getting Dark*. In 1998 she won the special prize at the Paris International Ballet Competition, followed by a gold medal at the ninth Moscow International Ballet Competition in 2001. As a guest artist, she has appeared with the Hong Kong Ballet, Swedish Royal Ballet, Vienna State Ballet, and Stuttgart Ballet.

**Wang Qimin** (Prima Ballerina) joined the National Ballet of China after graduating from the Beijing Dance Academy in 1999. With the company she has danced leading roles in *Giselle*, *Don Quixote*, *The Chinese New Year*, *Raise the Red Lantern*, *The Butterfly Lovers*, *Coppélia*, *The Fountain of Tears*, *Swan Lake*, *Sylvia*, *Études*, *Cranko’s Romeo and Juliet* and *Onegin*, and *Petit’s Carmen*, *L’Arlesienne*, *Le Jeune Homme et la Mort*, and *Notre Dame de Paris*. She has also danced in *Uwe Scholz’s Beethoven Symphony No. 7*, *Who Cares?*, and *Entrelacs*, *William Forsythe’s In the Middle Somewhat Elevated*, *Neumeier’s The Little Mermaid*, and other contemporary works, including *GuanglingVerse*, *The White Snake—The Mortal World*, and *Close Your Eyes When it is Getting Dark*. In 1998 she won the special prize at the Paris International Ballet Competition, followed by a gold medal at the ninth Moscow International Ballet Competition in 2001. As a guest artist, she has appeared with the Hong Kong Ballet, Swedish Royal Ballet, Vienna State Ballet, and Stuttgart Ballet.

**Li Jun** (Principal Dancer) graduated from the Beijing Dance Academy in 1999 and joined the National Ballet of China that same year. He has danced principal roles in full-length ballets including *The Chinese New Year*, *Giselle*, *Coppélia*, *Fountain of Tears*, *Swan Lake*, and *Raise the Red Lantern*. He has also danced principal roles in works by John Cranko, Roland Petit, Uwe Scholz, and William Forsythe. In 2002 he was awarded a Silver Medal at the seventh USA International Ballet Competition in Jackson, Mississippi. In 2006 he participated in
Roland Petit’s tour in Italy, France, Japan and Greece, as well as in Hong Kong and Taiwan. He has also danced with the Swedish Royal Ballet, Stuttgart Ballet, and Hamburg Ballet. In Hamburg he made an international debut of his own choreography for Guangling Verse. In 2012 he choreographed The White Snake—The Mortal World for NBC and Dancers in the Wind for Hong Kong Ballet, as well as Dreaming the Moon Above the Sea for the Shanghai Ballet.

Sheng Shidong (Principal Dancer) graduated from the ballet department of Xinghai Music Conservatory, Guangdong Province, China in 2004. From 2000 to 2005 he was a principal dancer of the Guangzhou Ballet. In 2006 he joined the National Ballet of China and danced leading roles in Sylvia, The Red Detachment of Women, Raise the Red Lantern, Don Quixote, The Chinese New Year, Carmen, Swan Lake, Onegin, In the Middle Somewhat Elevated, Beethoven Symphony No. 7, and The Little Mermaid. With the company he has toured to Russia, the U.S., France, Australia, Germany, Italy, the UK, and South Korea. In 2005 he won a bronze medal at the Helsinki International Ballet Competition. As a guest artist he has participated in Bodrum Arts Festival gala performance, Turkish Arts Festival, the second International Ballet Gala in Korea, World Star Galas in Hungary and Slovakia, and Russia’s Asian Pacific Arts Festival.

Ma Xiaodong (Principal Dancer) graduated from the Beijing Dance Academy in 2009 and joined the National Ballet of China that same year. He received a bronze prize at the Varna International Ballet Competition in 2008 and a silver prize in 2010. He also received first prize in the Taoli Cup National Dance Competition in 2009 and the Grand Prix of the Beijing International Ballet and Choreography Competition in 2011. With NBC he has danced leading roles in Don Quixote, La Chauve-Souris, Giselle, The Little Mermaid, Swan Lake, The Chinese New Year, The Peony Pavilion, Le Sacre du printemps, and L’Arlésienne, among many others. His modern pieces include Confucius 2012, Dusk, Hamlet, and Close Your Eyes When it is Getting Dark. With the company he toured to the U.S., UK, France, Germany, Australia, Switzerland, and South Korea. As a guest artist, he has appeared with the Finnish National Ballet, as a member of the delegation for President Xi Jinping’s visit to Cuba, and the Richmond Ballet.

Yu Bo (Principal Dancer) graduated from the Beijing Dance Academy in 1999 and...
joined the National Ballet of China that same year. He has danced principal roles in Coppélia, Fountain of Tears, Sylvia, Swan Lake, Don Quixote, Le Corsaire, Giselle, La Sylphide, La Bayadère, Carmen, L’Arlésienne, La Chauve Souris, Romeo and Juliet, Onegin, and The Little Mermaid. He has also danced other roles in ballets including The Red Detachment of Women, The Chinese New Year, Serenade, Études, The Pink Floyd Ballet, Butterfly Lovers, Song of the Earth, Once Upon a Time, Bolero, Five Poems, and In the Middle Somewhat Elevated. In 2003 he won a bronze medal at the Nagoya International Ballet and Modern Dance Competition as well as the Seoul International Ballet Competition. As a guest artist, he danced with the Hong Kong Ballet and at the Vail International Dance Festival. With NBC he has toured to Russia, Denmark, Israel, Turkey, France, the UK, U.S., Mexico, Australia, Japan, South Korea, and Singapore.

Lu Na (Principal Dancer) graduated from the Beijing Dance Academy in 2000 and joined the National Ballet of China that same year. She has danced leading roles in The Red Detachment of Women, Raise the Red Lantern, Le Corsaire, Swan Lake, The Nutcracker (Chinese Version), Sylvia, Giselle, The Fountain of Tears, The Chairman’s Dancer, Romeo and Juliet, Pink Floyd Ballet, In the Middle Somewhat Elevated, Butterfly Lovers, Rachmaninoff Piano Concerto No. 3, The Yellow River, Who Cares?, Kazimir’s Colours, and Carmen. With the company she has toured to the U.S., UK, France, Italy, Greece, Singapore, Russia, Australia, Brazil, the Netherlands, Hong Kong, Macau, and Taiwan.

Zhou Zhaohui (Principal Dancer) graduated from the Beijing Dance Academy in 1999 and joined the National Ballet of China that same year. He has danced a number of roles for the company including: Hong Changqing in The Red Detachment of Women, the Poet in Neumeier’s The Little Mermaid, the pas de deux in Petit’s The Last Paradise, Laoliu in The New Year Sacrifice, Tybalt in Romeo and Juliet, Birbanto in Le Corsaire, Maria’s brother in law in The Fountain of Tears, and Hans in Giselle. He has also danced solo roles in Yellow River, Coppélia, The Chinese New Year, The Pink Floyd Ballet, Raymonda, Firebird, Raise the Red Lantern, Swan Lake, Onegin, The Peony Pavilion, Don Quixote, La Sylphide, Carmen, Études, Sylvia, and Theme and Variations. In 2012 he received the Excellent Performance award for The Red Detachment of Women during the Performances of Excellent Works of National Art Companies. He has toured with the company to the U.S., UK, France, Germany, Italy, Switzerland, Denmark, the Netherlands, Canada, Brazil, Australia, Turkey, and Israel.

Wang Ye (Principal Dancer) graduated from the Shanghai Academy of Drama and Dance School in 2003 and joined the National Ballet of China that same year. In 2013 she was invited by the Finnish National Ballet to perform the leading role in Swan Lake. With NBC she has danced leading roles in Swan Lake, Giselle, and The Chinese New Year. She also danced many other principal roles in The Little Mermaid, Onegin, Le Corsaire, The Red Detachment of Women, Raise the Red Lantern, La Chauve-Souris, The Peony Pavilion, and Romeo and Juliet. Her modern work includes French Twist, On the Road, The White Snake–Mortal World, In the Middle Somewhat Elevated, Kazimir’s Colours, Beethoven Symphony No. 7, Rachmaninoff Piano Concerto No. 3, and The Pink Floyd Ballet. She was promoted to Principal Dancer in 2014. With the company she has toured to the UK, U.S., France, Australia, Russia, and South Korea. This past February she was a guest artist with the Richmond Ballet.
About the Vocalist

Zhang Yuanyuan (Kunqu Liniang) is one of the rising stars of China’s North Kunqu Opera Theater and has toured with that company throughout Asia, Europe, and the United States. She has studied with many renowned Kunqu artists, including Hua Wenyi, Zhang Yuwen, Kong Zhao, Gu Fengli, Zhang Xunpeng, Hu Jinfang, Shen Shihua, Dong Ping, Shi Hongmei, and Nan Beikun. Her repertoire includes leading roles in *The Peony Pavilion*, *Tomb Note*, *Sea of Sins*, *Legend of the White Snake*, and *Romance of the Western Chamber*, among many others. In 2011 she received the Shanghai Bai Yulan Opera Performance Award for her acclaimed performances of several Kunqu characters.

National Ballet of China

Executive Director and Artistic Director Feng Ying

**PRIMA BALLERINAS**
Zhu Yan
Zhang Jian
Wang Qimin

**PRINCIPAL DANCERS**
Li Jun
Sheng Shidong
Cao Shuci
Ma Xiaodong
Yu Bo
Lu Na
Zhou Zhaohui
Wang Ye

**SOLOISTS**
Sun Ruichen
Zheng Yu
Zhang Xi
Wang Qi
Zhang Yao
Hu Dayong
Li Ke
Liu Qi
Zhan Xinlu

**CORYPHÉES**
Wang Hao
Cui Kai
Li Nan
Zhang Tiao
Li Jie
Lu Di

**CORPS DE BALLET**
Yang Chunhui
Du Jichao
Chen Xi
Li Ming
Wang Hongbo
Liu Kai
Ma Xueqiang
Tong Jinsheing
Wang Sizheng
Yu Yang
Hou Shuang
Sun Xiaojian
Li Nan
Yu Xiaoting
Li Yagi
Xu Yan
Sun Haifeng
Guo Fengbai
Qiu Yunting
Liu Xuechen
Sun Yali
Wang Jiyu
She Zhaohuan
Liu Lushi
Wu Menglan
Chen Haibei
Teng Jiankai
Zhu Xiaolin
Li Zhongzhong
Guo Xiaotian
Feng Qijie
Wu Sicong
Li Yang
Lin Xingbei
Xu Chenjie
Zhang Mengxi
Hou Yanan
Jing Xinyu
Li Wen
Deng Wenting
Shi Liyang
Yang Zheng

**UNDERSTUDIES**
Xie Huan
Wu Huahua
Wang Shuyun
Gu Xueer
Zhang Dudi
Zhang Qianqian
Zhang Qi
Wang Yichun
Yang Zhi
Yan Hualong
Su Yang
Hu Siyi
Liu Yaqi
Sun Baocen
Fang Lingdi
Zhou Meiduo
Yu Yang
Wu Can
Ning Zihan
Lu Chenqi
Bi Ruxi
Hou Xulei
Yu Zeyuan

**CHARACTER DANCER**
Jiang Wei
National Ballet of China Symphony Orchestra

Music Director and Principal Conductor Zhang Yi
Resident Conductor Liu Ju
Orchestra Managing Director Li Duisheng

FIRST VIOLINS
Wang Xiaomao
CONCERTMASTER
Luo Ni
ASSOCIATE CONCERTMASTER
Liu Xiaohuan
ASSOCIATE CONCERTMASTER
Zhao Yuanyuan
Gao Yan
Zhang Yue
Xie Yanze
Wang Zi
Li Wenxuan
Dai Xiaoyu

SECOND VIOLINS
Yang Shuang
PRINCIPAL
Li Guoxian
Xie Tao
Shen Bo
Wang Danyang
Lai Menghui
Yan Lu
Tang Xin
Ma Yonglin
Jiang Zhe

VIOLAS
Xu Ning
PRINCIPAL
Zhang Hao
ASSOCIATE PRINCIPAL
Mi Wei
Liu Dun
Zeng Xueping
Mu Zongshun
Lian Zhefan

CELLOS
Luo Jing
PRINCIPAL
Wang Shuyi
ASSOCIATE PRINCIPAL
Lang Ying
Zhang Mengjin
Xiao Ze
Tu Jia

DOUBLE BASSES
Li Bin
PRINCIPAL
Liu Jianhua
Jin Qianghe
Shu Kexin

FLUTES
Mei Xueman
PRINCIPAL
Hou Chengyu

PICCOLO
Wang Nan

OBOE
Tian Feng
PRINCIPAL

TENOR OBOE
Zhao Bin

CLARINETS
Wang Yu
PRINCIPAL
Guo Yueqiang

BASSOONS
Fei Xiang
PRINCIPAL
Xu Jun
Zhang Shuo

HORNS
Yue Chenyong
PRINCIPAL
Li Bo
ASSOCIATE PRINCIPAL
Cheng Peng
Wen Yang *

TRUMPETS
Wang Chenxing
PRINCIPAL
Gu Yu
ASSOCIATE PRINCIPAL
Qu Kai

TROMBONES
Jin Qingchang
PRINCIPAL
Wang An

BASS TROMBONE
Zhang Haitao

TUBA
Liu Xiongbo

PERCUSSION
Ren Chenghui
PRINCIPAL TIMPANI
Qian Cheng
PRINCIPAL TIMPANI
Yin Jianqing
Liu Shengquan

HARP
Shi Qin
PRINCIPAL

PIANO
Mo Li *

CHINESE FLUTE
Wei Lan *

BAMBOO FLUTE
Pang Haiyuan *

SHENG
Wang Yi *

*Guest Artist
About the National Ballet of China
The National Ballet of China (NBC) was founded in December 1959. Aided by the care and support from the government and friends from all social sectors, the company has continued to enrich its solid Russian foundations with works of different schools and styles. The company’s repertoire includes Western classics such as Swan Lake, Don Quixote, Giselle, Carmen, Onegin, and The Little Mermaid, as well as world premieres of The Red Detachment of Women, The New Year Sacrifice, Yellow River, Raise the Red Lantern, The Peony Pavilion, and The Chinese New Year. By both performing Western ballets and creating works of its own with distinct national characteristics, the company has forged a successful path for the development of Chinese ballet. It fuses classical and modern dance, and cultures from all over the world.

Over more than 50 years, the company is proud to have made great strides in training and its stage productions, as well as in ballet promotion and education. Numerous ballet dancers, choreographers, musicians, and stage artists have won major international awards, and have collaborated with international stars in their respective fields. The company has a repertoire of nearly 200 ballets, several of which are now known as classic Chinese works of art, and have become famous internationally.

As a world-renowned company, the National Ballet of China serves as a cultural envoy and an important window to the nation, spreading Chinese culture. It also endeavors to present world-class performances to Chinese audiences at home, and to promote the art form in universities, communities, and among children. In accordance with their motto, “United, Pragmatic, Independent, and Enterprising”, the company members follow the steps of their hard-working predecessors to make great strides in the company’s realization of their dreams. Currently, Feng Ying, a well-known ballerina and ballet mistress in China, is the executive director and artistic director.

About the National Ballet of China
Symphony Orchestra
The National Ballet of China Symphony Orchestra was founded in 1959. Its members are mainly graduates from major music academies in China. The Orchestra has played all of the music for NBC performances as well as having held many symphonic concerts. The orchestra has collaborated with the Paris Opera Ballet, London’s Royal Ballet, Kirov Ballet, Danish Royal Ballet, and Swedish Royal Ballet, among many others. In recent years, it has produced several acclaimed recordings. Zhang Yi is the ensemble’s music director and principal conductor and Liu Ju is the resident conductor.

National Ballet of China Staff
Executive Director and Artistic Director Feng Ying
General Répétiteur Xu Gang
Répétiteurs Yu Guohua, Wang Hao, Chen Li’e, Li Ning, Jiang Wei
Performance Director Wang Quanxing, Jiang Shan
Tour Managers Zhang Shuang, Shi Wei
Press Manager Li Yinghui
Stage Director Wang Caijun
Technical Director Zhang Bingzhi
Stage Manager Qi Jinsong
Stage Technicians Zhang Jianhua, Zhang Yi, Li Jun, Deng Wen, Liu Zhao, Qi Lin, Zhao Pengfei, Zou Jingbo, Li Xianghua, He Jingtao, Wang Ruixian, Zhang Yang, Chen Feng, Zheng Xiuyan, Li Han, Yue Songschan, Xu Bin
Production Assistants Zhang Yi, Shi Ren
Physiotherapists  
Yuan Jian, Wang Gang  
Assistant to the Composer  
Chen Xinruo  
Assistants to the Set Designer  
Sandra Draschaft, Gong Xun

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Lincoln Center Festival  
Now in its 20th season, Lincoln Center Festival 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 over 1,300 performances of opera, music, dance, theater, and interdisciplinary forms by internationally acclaimed artists from more than 50 countries. To date, the Festival has commissioned more than 42 new works and offered some 142 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.

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

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Special Thanks to New York City Ballet
Lincoln Center Festival isn’t only about the nearly 60 exciting performances by companies from around the world, it also offers opportunities for audiences and families to peek behind the curtain with a variety of ancillary events—artist talks, lectures, a symposium, and special programs for children.

Care to learn more about the stunning puppetry in Rezo Gabriadze’s Ramona? In conjunction with the performances of the show, LC Kids offers a hands-on puppet-building workshop led by award-winning puppeteer Erin Orr. If Delusion of the Fury doesn’t completely satisfy your cravings for the daring and original music of maverick composer Harry Partch, then come to New York City Center to experience a hybrid lecture-performance of his personal journal, Bitter Music, by vocalist David Moss. Or at the Druid Theatre Company symposium, ask one of the creative geniuses behind DruidShakespeare: The History Plays that nagging question about The Bard you’ve always wanted to pose. And most importantly, help create the next generation of great musicians! Introduce aspiring young virtuosos to instruments in the symphonic orchestra, and help them discover their inner musician, when Cleveland Orchestra members, horn player Hans Clebsch and keyboardist Joela Jones, lead Fantastic French Horn. Who knows? It could be your young one’s first step toward taking the stage at Avery Fisher Hall one day!

For more information, and complete schedule of Lincoln Center Festival and corresponding ancillary events, visit LincolnCenterFestival.org.
Reflecting a quote by Lincoln Center’s first president John D. Rockefeller III that “the arts are not for the privileged few, but for the many,” Lincoln Center has had as a central mission from its start making the arts available to the widest possible audiences. In 1985, that led to the establishment of the Department of Programs and Services for People with Disabilities to ensure full participation in the thousands of events presented annually across the Lincoln Center campus. It was the first such program at any major performing arts center in the U.S. and has long-served as a model for other arts institutions around the country.

Celebrating its 30th anniversary with a new name, Accessibility at Lincoln Center, the program continues to provide exceptional guest care to all visitors, as well as training in accessibility to colleagues at Lincoln Center’s resident organizations, including the Film Society of Lincoln Center, the New York Philharmonic, and Jazz at Lincoln Center.

Accessibility oversees the production of large-print and Braille programs for hundreds of performances taking place each year at various Lincoln Center venues. Another major component of Accessibility is its longstanding “Passport to the Arts.” The program annually distributes to children with disabilities thousands of free tickets to a variety of Lincoln Center performances, including New York City Ballet and the New York Philharmonic—a welcoming introduction to the arts. A parent who participated in a recent “Passport” event commented “It allowed my family and I to enjoy and learn along with everyone else. The accessibility... made it easier for our family to “relax” and truly enjoy the experience.”

Accessibility is expanding the ways it serves adults with disabilities. It introduced and oversees American Sign Language-led official tours of Lincoln Center, and offers live audio description for select Lincoln Center Festival performances. Accessibility looks forward to growing its inclusive programs in the years to come.

To learn more about Accessibility at Lincoln Center, please contact access@lincolncenter.org or call 212.875.5375.
The Table is Set

American Table Café and Bar by Marcus Samuelsson in Alice Tully Hall is a great dining option available to Lincoln Center patrons, along with Lincoln Ristorante on Hearst Plaza, indie food & wine in the Elinor Bunin Munroe Film Center, 'wichcraft in the David Rubenstein Atrium, The Grand Tier in the Metropolitan Opera house, the new Lincoln Center Kitchen in Avery Fisher Hall, and the Espresso Bar, also in Avery Fisher.

Marcus Samuelsson, the youngest chef ever to be awarded a three-star review by The New York Times and the winner of the James Beard Award for both “Rising Star Chef” (1999) and “Best Chef: New York City” (2003), crafted the menu along with long-time associate Nils Noren, MSG’s Vice President of Restaurant Operations. American Table Café and Bar by Marcus Samuelsson serves food that celebrates the diversity of American cuisine, drawing on influences and regions from across the country. Dishes on the menu, which is offered for both lunch and dinner, include Smoked Caesar Salad, Shrimp Roll, and Chocolate Cardamom Panna Cotta. The bar features a cocktail menu designed by consulting master mixologist, Eben Klemm, as well as a selection of reasonably-priced wines.

Marcus Samuelsson’s recently published memoir, Yes, Chef, chronicles his remarkable journey from being orphaned at age three in his native Ethiopia to his adoption by a family in Göteborg, Sweden, where he first learned to cook by helping his grandmother prepare roast chicken. He went on to train in top kitchens in Europe before arriving in New York, first taking the reins at Aquavit. He has won the television competition Top Chef Masters on Bravo as well as top honors on Chopped All Stars: Judges Remix. His current New York restaurant, the wildly successful Red Rooster, is located in his home base of Harlem.

American Table Café and Bar seats 73 inside, plus more space outside on the Alice Tully Hall Plaza. Diller Scofidio + Renfro, the designers of the critically acclaimed Alice Tully Hall, have transformed the glass-walled space with lounge-like furniture in warm, rich colors, a long communal couch, tree-trunk tables, and lighting that can be dimmed to adjust the mood. The design—an eclectic reinterpretation of Americana—draws its inspiration from the cafe’s culinary focus. Call 212.671.4200 for hours of operation.
LINCOLN CENTER, THE WORLD’S LEADING PERFORMING ARTS CENTER, is a premiere New York destination for visitors from around the globe. Did you know that tours of its iconic campus have made the Top Ten Tour list of NYC&CO, the official guide to New York City, for two year’s running? All tour options offer an inside look at what happens on and off its stages, led by guides with an encyclopedic knowledge of Lincoln Center, great anecdotes, and a passion for the arts. The daily one-hour Spotlight Tour covers the Center’s history along with current activities, and visits at least three of its famous theaters. Visitors can now also explore broadcast operations inside the Tisch WNET-TV satellite studio on Broadway, and see Lincoln Center’s newest venue, the Elinor Bunin Munroe Film Center, home to the largest Plasma screen in the nation on public display.

Want more? A number of specialty tours are available:

- **RADIO CITY MUSIC HALL & LINCOLN CENTER COMBO TOUR** Experience two of New York City’s “must-see” attractions with one ticket. This package combines the Music Hall’s Stage Door tour of its Art Deco interior—which might include meeting a world-famous Radio City Rockette—with Lincoln Center’s Spotlight Tour, where a sneak peak at a rehearsal happens whenever possible.

- **ART & ARCHITECTURE TOUR** Lincoln Center’s 16-acre campus has one of New York City’s greatest modern art collections, with paintings and sculpture by such internationally acclaimed artists as Marc Chagall, Henry Moore, and Jasper Johns. The tour not only examines these fine art masterworks, it also explores the buildings and public spaces of visionary architects like Philip Johnson, as well as the innovative concepts of architects Diller Scofidio+ Renfro with FXFOWLE, Beyer Blinder Belle, and Tod Williams Bille Tsien, designers of the campus’ $1.2 billion renovation.

- **EVEN MORE TOUR OPTIONS** Lincoln Center offers Foreign Language Tours in five languages: French, German, Italian, Japanese, and Spanish, in addition to American Sign Language tours. Visitors with a special interest in jazz can take the Jazz at Lincoln Center Tour of the organization’s gorgeous venues at the Times Warner Center, the only facilities created specifically for the performance of jazz music. And Group Tours of more than 15 people get a discount.

For more information, click on LincolnCenter.org/Tours. To book a tour, call (212) 875.5350, email tour_desk@lincolncenter.org, or visit the Tour and Information Desk in the David Rubenstein Atrium at Lincoln Center, located on Broadway between 62nd and 63rd Streets. –Joy Chutz