

Lincoln Center Festival

July 13–31, 2016

Lincoln Center Festival lead support is provided by American Express

July 15 and 16 David Geffen Hall

Goran Bregović

Wedding and Funeral Orchestra

*This performance is made possible in part by the Josie Robertson Fund for Lincoln Center.
Public support for Festival 2016 is provided by the New York City Department of Cultural Affairs and
New York State Council on the Arts.*

Composer, Guitar, Synthesizer, Vocals **Goran Bregović**

Gypsy Brass Band Vocals, Goc (traditional drum) **Muharem Redžepi**
First Trumpet **Bokan Stanković**
Second Trumpet **Dragić Veličović**
Saxophone, Clarinet **Stojan Dimov**
First Trombone, Glockenspiel **Aleksandar Rajković**
Second Trombone **Miloš Mihajlović**

Bulgarian Voices Soprano **Ludmila Radkova-Traykova**
Mezzo-Soprano **Daniela Radkova-Aleksandrova**

Sextet of Male Voices First Tenor **Dejan Pešić**
Second Tenors **Milan Panić, Ranko Jović**
Baritone **Aleksandar Novaković**
Basses **Dušan Ljubinković, Siniša Dutina**

String Quartet First Violin **Ivana Matejić**
Second Violin **Bojana Jovanović -Jotić**
Viola **Saša Mirković**
Cello **Tatjana Jovanović -Mirković**

Sound Engineer **Nemanja Trajković**

Program

(performance order and selections are subject to change)

Lullaby (from *La Reine Margot*, 1994)

Balkaneros (from *Champagne for Gypsies*, 2012)

St. Bartholomew Night (from *La Reine Margot*)

Dreams (from *Arizona Dream*, 1993)

Natura

So nevo si (from *Tales and Songs from Weddings and Funerals*, 2002)

Presidente (from *Champagne for Gypsies*)

Wedding—Bijav (from *Karmen with a Happy End*, 2007)

Bajuski

Aven Ivenda (from *Tales and Songs from Weddings and Funerals*)

Maki, Maki (from *Tales and Songs from Weddings and Funerals*)

That Man (from *Champagne for Gypsies*)

Quantum Utopia (from *Champagne for Gypsies*)

Ausencia (from *Tales and Songs from Weddings and Funerals*)

Back Seat of My Car (from *Alkohol*, 2009)

Cirbirbela (from *Champagne for Gypsies*)

Gas-Gas (from *Karmen with a Happy End*)

Twist (from *Underground*, 1995)

Truck Drivers' Song (from *Alkohol*)

Death (from *Arizona Dream*)

Ederlezi (from *Time of the Gypsies*, 1988)

Mesecina (from *Underground*)

In the Death Car (from *Arizona Dream*)

About Goran Bregović

Making his New York debut at Lincoln Center Festival in 2006, Goran Bregović returned to the festival two years later for two more sold-out concerts. Through his songs and performances, the music of the Balkans has reached a wider audience, and he has become well-known for his collaborations with other performers as well as for being an eloquent spokesman for the Gypsy culture of Eastern Europe. His Wedding and Funeral Orchestra—which, for nearly two decades, has roamed every continent on an unending tour totaling some 1,500 shows to date—performs concerts which mix Gypsy musicians on wind instruments with percussion, Bulgarian polyphonies, and a choir of male voices.

Born in Sarajevo, Bregović studied violin at a music conservatory, but quit at age 16 to form the rock group White Button (Bijelo Dugme), which toured for 15 years and became a household name throughout the Balkans until its final recording in 1989. Building on his band's success, he began composing film scores. Director Emir Kusturica, a Bregović fan, asked him to compose music for *Time of the Gypsies* (1988). Bregović's score featured a unique chorus and orchestra in which untrained Gypsy performers replaced conservatory-trained musicians and singers. Kusturica and Bregović's collaboration extended to two more films. Shot in the American Southwest, 1993's *Arizona Dream* starred Faye Dunaway, Jerry Lewis, and Johnny Depp and featured songs recorded by the godfather of punk rock, Iggy Pop. *Underground*, which won the Palme d'Or

at the 1995 Cannes Film Festival, featured Šaban Bajramović, the "Gypsy Sinatra," and the Cape Verdean diva, Cesaria Evora, on the soundtrack.

Bregović's other film scores include Patrice Chéreau's *Le Reine Margot* (1994), which won the Cannes Jury Prize; Nana Djordjadze's *A Chef in Love* (1997) and *27 Missing Kisses* (2000); Radu Mihaileanu's *Train of Life* (1998); and Can Dündar's *Mustafa*, a 2008 documentary about the founder and first president of the Republic of Turkey. Bregović also wrote the music for and had leading roles in the films *Music for Weddings and Funerals* (2002) and *The Days of Abandon* (2005).

Bregović performs extensively throughout Europe and South America, as well as in the Middle East and Asia. In 2005 Bregović and his original band White Button reunited for a sold-out tour of the capital cities of the former Yugoslavia. When he is not performing onstage, Bregović continues to compose. His 2002 oratorio, *My Heart Has Become Tolerant*, centers on the theme of reconciliation; 2007's *Goran Bregović's Karmen with a Happy End* lays claim to being the first Gypsy opera, with a wink to Bizet's classic; and 2009's *Alkohol: Šljivovica & Champagne* and 2012's *Champagne for Gypsies* are his most recent album releases.

Bregović's latest project, composed for his band and symphony orchestra, *Three Letters from Sarajevo*, had its world premiere in June at the Festival de St. Denis outside Paris. A new album based on this work is scheduled to be released by the end of the year.

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.

Acknowledgements

Goran Bregović Management

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Looking Ahead: 1927's *Golem*

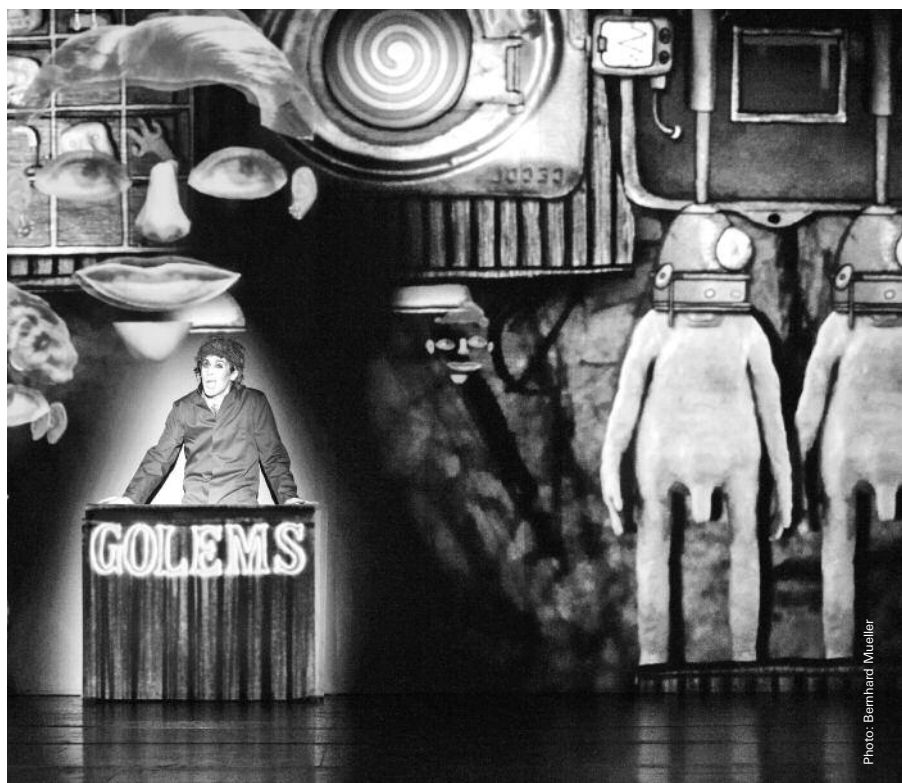


Photo: Bernhard Mueller

From July 26–31, Paul Barritt and Suzanne Andrade's 1927 comes to Lincoln Center Festival with its production of *Golem*, a modern recasting of the 19th century Prague tale of the man-made servant gone askew. In 1927's production, the Golem is a wildly successful product of a tech startup, putting the story into modern context. Things start going awry when one Golem begins making unwelcome (but intriguing) suggestions to its owner. *The Charleston City Paper* calls *Golem* an "eye-ravishing extravaganza," while the *Guardian* (U.K.) claims: "anyone interested in theatre must attend."

For more information and a complete schedule of Lincoln Center Festival events, visit LincolnCenterFestival.org.

Looking Ahead: The National Ballet of Canada's *The Winter's Tale*



Photo: Karolina Kuras, courtesy of
The National Ballet of Canada

From July 28–31, the National Ballet of Canada will perform Christopher Wheeldon's choreography for *The Winter's Tale*. Several of Shakespeare's plays have been adapted for ballet, but Wheeldon (*An American in Paris*) is the first to take on this wildly unpredictable plot, which turns sharply between tragedy and comedy. With a Tony-studded creative team including Bob Crowley (sets and costumes) and Natasha Katz (lighting design)—both of *An American in Paris* and *Once* fame— a fickle story of kings awaits. The *Telegraph* (U.K.) calls it "impossibly beautiful."

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Looking Ahead: 10 Things to Know about Takarazuka Revue

By Ryan Wenzel



Lincoln Center Festival presents the North American premiere of Takarazuka CHICAGO from July 20 to 24. Here's what you need to know about the unique, century-old tradition of the Takarazuka Revue.

- 1. The company is composed entirely of women.** This all-female model stems from the theatrical Japanese practice of separating the sexes, which began with Kabuki in the 17th century.
- 2. All of the actresses have undergone the same rigorous training.** Women train for two years at the Takarazuka Music School, which accepts only 40 to 50 students each year from the thousands who audition. Known for its strict discipline, the school requires students to learn music, acting, and dance before signing with the company.
- 3. The actresses are separated into two types: those who play male roles (*otokoyaku*) and those who play female roles (*musumeyaku*).** Women train during their first year of studies before the faculty divides them. *Otokoyaku* have short hair and speak in the masculine form in the classroom.
- 4. The company was founded in 1913...to boost train ticket sales.** Ichizō Kobayashi, president of Hankyu Railways in Takarazuka, considered the city an ideal location for a tourist attraction to increase travel from Osaka. He decided on an all-female revue because Western musicals were growing in popularity at the time. (To this day, the performers are officially employees of the railway company.)
- 5. Some 2.5 million people attend Takarazuka performances in Japan each year.** More Japanese people experience Takarazuka annually than any other traditional form of Japanese theater, such as Kabuki, Noh, or Bunraku. Shows often sell out within minutes.
- 6. In Japan, women make up 90% of Takarazuka's audience.** Some believe that the company appeals strongly to women because the male *otokoyaku* roles represent an escape from the rigid, gender-bound conventions of Japanese society.
- 7. Their fans are diehards.** There are 300 unofficial fan clubs in Japan devoted to individual Takarazuka performers, totaling about 70,000 members. Club members don matching scarves and wait for the actresses outside the theater after shows, where they follow strict, self-imposed etiquette: They lower their eyes out of respect, and shouting, clapping, or touching is forbidden.
- 8. "Eclectic" doesn't begin to describe their repertoire.** Takarazuka performs adaptations of classic novels, including *The Age of Innocence* and *Anna Karenina*; Broadway musicals from *Oklahoma!* to *Catch Me If You Can*; *Tristan und Isolde*, *Aida*, and other operas; and productions rooted in Japanese popular culture, such as the manga-inspired *The Rose of Versailles*.
- 9. There are five troupes within the company: Flower, Moon, Snow, Star, and Cosmos.** Each has a distinct style and specialties. The Snow Troupe, for example, excels in traditional dance and opera, while the Cosmos Troupe is considered more experimental. A sixth group, the "Superior Members," can appear in any production as needed.
- 10. Performances end in extravagant encores, no matter the production.** Performers in glitter-covered costumes promenaded down staircases and form kick lines. Starring actresses emerge in feathered back-pieces reminiscent of Las Vegas or Paris spectacles or Busby Berkeley numbers. These extravaganzas must be seen to be believed.

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