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Alexey Titarenko's photograph "Untitled, San Marco, 2001," at Nailya Alexander.

ergy, and George Tsypin's futuristic sets were a force unto themselves. Among the singers returning for the revival are Vladimir Galouzine, Olga Guryakova, Olga Savova, and Nikolai Gassiev; Valery Gergiev, of course, is on the podium. (April 4 and April 8 at 8.) ♦ **"La Bohème,"** with Angela Gheorghiu, Ainhoa Arteta, Ramón Vargas, and Ludovic Tézier; Nicola Luisotti. (April 5 at 1:30.) (Metropolitan Opera House. 212-362-6000.)

NEW YORK CITY OPERA

With his last opera, **"Falstaff,"** Verdi finally proved he could write a comedy. Leon Major's production for City Opera, first seen in 1999, has the good humor and finesse one expects of an opera based on Shakespeare, though Albert Sherman's direction and George Manahan's conducting substitute a generalized merriment where a more detailed approach would help. Jan Opalach is a booming Falstaff, and the soprano Pamela Armstrong, a house favorite, is a warm Alice Ford. The young lovers, Anna Skibinsky and John Tessier, chirp tenderly, and the supporting cast of clowns and ruffians anchor the comedy with high spirits. (April 2 at 7:30 and April 5 at 8.) ♦ Mark Lamos's bare-bones production of **"Tosca,"** set in Fascist Italy, cruelly exposes the weaknesses of an uneven cast. Anna Shafajinskaia convincingly incarnates the tempestuous diva on the edge, but her high notes suffer along the way; Raúl Melo is an ardent though underpowered Caravadossi; and Steuart Bedford's conducting is dutiful but slack. Thankfully, Todd Thomas, an experienced Scarpia, gives us the full measure of that character's menace and snarling sound. (April 3 at 8 and April 5 at 1:30.) ♦ **"Madama Butterfly,"** with Yunah Lee, Rebecca Ringle, Christopher Jackson, and Weston Hurt; Joseph Mechavich. (April 4 at 8 and April 6 at 1:30.) ♦ After a week of Italian opera, the company gives over the rest of its season to fourteen performances of Bernstein's **"Candide."** The Broadway star Daniel Reichard, lately of **"Jersey Boys,"** makes his City Opera debut in the title role, leading a cast that also includes Lauren Worsham, Judith Blazer, Richard Kind, and Kyle Pfortmiller; Manahan. (April 8 at 7:30.) (New York State Theatre. 212-721-6500.)

ORCHESTRAS AND CHORUSES

NEW YORK PHILHARMONIC

Colin Davis, always welcome at Avery Fisher Hall, brings his vigorous but restrained style to Beethoven's **"Leonore" Overture No. 2** and Fourth Piano Concerto (with Richard Goode) and Vaughan Williams's turbulent Symphony No. 4. (212-875-5656. April 3 at 7:30 and April 4-5 at 8.)

MATA FESTIVAL

The exciting annual festival of music by young composers returns to the Brooklyn Lyceum. The final round of concerts begins with an evening with the Brooklyn orchestra the Knights; Eric Jacobsen conducts music by Aaron Gervais, Nico Muhly (**"I Know Where Everything Is"**), and Jennifer Fitzgerald, among others. (227 Fourth Ave., Park Slope. 212-563-5124. April 2 at 8.)

LES ARTS FLORISSANTS

It may seem odd, but William Christie and his delectable ensemble have never played Carnegie Hall. They arrive this week to offer works for voices and instruments by Charpentier (including the **"Te Deum à 4 Voix"**) and Lully. (Zankel Hall. 212-247-7800. April 3 at 7:30.)

ATLANTA SYMPHONY ORCHESTRA

Robert Spano, an energetic conductor with a James Levine-like devotion to a small group of composers, offers the New York premiere of Christopher Theofanidis's **"The Here and Now"** (featuring the singers Richard Clement and Nathan Gunn and the renowned A.S.O. chorus) in a concert also featuring music by Sibelius and Ravel (**"Daphnis et Chloé,"** complete). (Carnegie Hall. 212-247-7800. April 5 at 8.)

BARGEMUSIC

The stage at Brooklyn's comfy dockside space will groan with personnel as a major North American chamber orchestra—I Musici de Montréal, conducted by Yuli Turovsky—performs music for strings by Shostakovich, Tchaikovsky (the **Serenade**), and Mussorgsky (Turovsky's arrangement of **"Pictures at an Exhibition"**). (Fulton Ferry Landing. 718-624-2083. April 5 at 8.)

ORCHESTRA OF ST. LUKE'S

As a pop vocalist, Bobby McFerrin is a genius; as a conductor, he gives a lyrical sheen to a small number of works. Three of them are Prokofiev's **"Classical" Symphony**, Ravel's **"Le Tombeau de Couperin,"** and Fauré's **Requiem**, in which the orchestra will be joined by the soprano Dominique Labelle, the baritone Nathan Gunn, and the Morgan State University Choir. (Carnegie Hall. 212-247-7800. April 6 at 2.)

ACADEMY OF ST. MARTIN IN THE FIELDS

Neville Marriner's program with the legendary group he helped found is exquisitely balanced between the two giants of the Classical era. Mozart's **Symphony No. 31 ("Paris")** and Piano Concerto No. 9 (**"Jeune-homme"**) share the program with Haydn's Piano Concerto No. 11 in D Major and **Symphony No. 104 ("London")**; Marc-André Hamelin is at the keyboard. (Avery Fisher Hall. 212-721-6500. April 8 at 8.)

MUSICA SACRA: BACH'S B-MINOR MASS

The renowned Richard Westenburg has passed on, but the experienced choral conductor and organist Kent Tritle has succeeded him. Tritle leads the superb ensemble, with orchestra, in Bach's sacred masterpiece in a memorial concert for Westenburg at Carnegie Hall. (212-247-7800. April 8 at 8.)

RECITALS

GIL SHAHAM

The engaging violinist, last heard here in William Schuman's knotty **Violin Concerto**, continues to broaden his horizons. His recital at the Rose Theatre features performances of Walton's **Sonata for Violin and Piano** along with works by Rodrigo, Sarasate, and Bach. (Broadway at 60th St. 212-721-6500. April 2 at 8.)

CHAMBER MUSIC SOCIETY

OF LINCOLN CENTER

Several of the Society's talented young artists (including the pianist Inon Barnatan and the violist Beth Guterman) offer an all-Schubert program that features the **"Quartetsatz"** and the **Piano Trio No. 2** in E-Flat Major. (Rose Studio, Rose Building. 212-875-5788. April 3 at 6:30 and 9:30.)

DMITRI HVOROSTOVSKY

The commanding baritone, accompanied by Ivari Ilja, appears at Carnegie Hall in an all-Russian recital that includes songs by Tchaikovsky, Medtner, and Rachmaninoff. (212-247-7800. April 3 at 8.)

JOSEPH KAISER AND CRAIG RUTENBERG

The tenor, a fresh addition to the Met's roster, joins the company's distinguished music administrator in a program of songs by Rachmaninoff, Liszt (**"Tre Sonetti di Petrarca"**), and Britten (**"Winter Words"**). (Weill Recital Hall, Carnegie Hall. 212-247-7800. April 4 at 7:30.)

PETER SERKIN

Does any pianist range across the centuries with such eloquence and ease? Serkin's recital at the 92nd Street Y includes works by Wuorinen (a premiere), Josquin des Prez (arranged by Wuorinen), Messiaen, and Brahms (the **"Handel Variations"**). (Lexington Ave. at 92nd St. 212-415-5500. April 5 at 8.)

"MUSIC BEFORE 1800" SERIES:

IL FONDAMENTO

Despite its Italian name, this fine Baroque ensemble hails from Belgium. It makes its New York debut in the high-quality series based at Corpus Christi Church, performing suites by Bach, Telemann, and Zelenka and the Oboe Concerto in G Minor by Heinichen. (529 W. 121st St. 212-666-9266. April 6 at 4.)

EMERSON STRING QUARTET

Three illustrious guests—the clarinetist David Shifrin, the violist Paul Neubauer, and the cellist Colin Carr—join the ensemble in an all-Brahms concert that includes performances of the **Clarinet Quintet** and the **Sextet No. 1** in B-Flat Major. (Rose Theatre, Broadway at 60th St. 212-721-6500. April 6 at 5.)

BEAUX ARTS TRIO

The world's leading piano trio—founded in the depths of the Cold War era and still featuring its original pianist, Menahem Pressler—has decided to retire. Its New York farewell concert, devoted to the two Schubert trios and the **Piano Trio** by Kurtág, will take

CRITIC'S NOTEBOOK WAR STORIES

It is both risky and reassuring to revisit the films of one's youth; will they feel consolingly unchanged, or does time wear down the movie as much as the watcher? In short, what will the audience at Film Forum on April 8, gathered for



"The Great Escape" (1963), be honoring most: the élan of the wartime prisoners, tunnelling free of their impregnable P.O.W. camp, or the memory of an equal camaraderie—of seeing the film thirty or forty years ago and acting it out with friends? Some things have shifted, no doubt. The solitude of Steve McQueen, once straightforwardly cool, now looks dogged and willful, like a borderline compulsion, and Richard Attenborough, too, edges nearer to the manic than the stoic. (The prize for relaxation goes to James Garner, the camp's chief scrounger.) Still, how happy most of them seem, these victims of conflict—fed, scrubbed, and larky, under shining skies. No wonder the director, John Sturges, tamped down the real-life reprisals that followed the mass breakout. This is a Boys' Own Tale, and, as boys, we wanted it, cleansed of horrors, for ourselves.

—Anthony Lane

STUDIO MUSEUM IN HARLEM

144 W. 125th St. (212-864-4500)—"Flow" presents works by twenty emerging African artists, all under the age of forty, putting a global spin on the museum's previous "post-black" exhibitions, "Frequency" and "Freestyle." (Open Wednesdays through Fridays, and Sundays, noon to 6, and Saturdays, 10 to 6.)

GALLERIES—UPTOWN

CARROLL DUNHAM

From 1982 to 1987, when painting was stuck between the bombast of neo-expressionist figuration and the endgame of monochrome abstraction, Dunham, then in his early thirties, struck out on his own, using paint and pencil on plywood to make works of perverse beauty. His signature penis-nosed characters have their roots in the primordial soup of these riotous compositions, in which phalluses, fields of stripes, and cartoonish shapes—splats, blobs, gushes—commingle. The playing field of painting is levelled, as Guston and graffiti tags collide with Giotto. (Note the clusters of Froot Loop-colored circlets, hovering like the halos of cherubim.) More than twenty years later, each work here looks as exhilarating—and as risky—as ever. Through April 5. (Skarstedt, 20 E. 79th St. 212-737-2060.)

Short List

EIJA-LIISA AHTILA / CHANTAL AKERMAN: Marian Goodman, 24 W. 57th St. 212-977-7160. Through April 30. **ANN CRAVEN:** Knoedler, 19 E. 70th St. 212-794-0550. Through April 26. **DAN FLAVIN:** Zwirner & Wirth, 32 E. 69th St. 212-517-8677. Through May 3. **BRUCE MCCALL:** James Goodman, 41 E. 57th St. 212-593-3737. Through April 21. **ALEXEY TITARENKO:** Alexander, 24 W. 57th St. 212-315-2211. Opens April 2.

GALLERIES—CHELSEA

AI WEIWEI

"Descending Light," the centerpiece of the Chinese artist's debut at the gallery, is a monumental red beaded chandelier that has ostensibly crashed to the floor. The big, gaudy party—Communism? the overhyped Chinese art scene?—is over. But for all the glitzy drama, one can't help thinking how expensive the piece must have been to fabricate, let alone transport. A second giant light fixture—a standing lamp with yellow beads, punningly titled "Traveling Light"—and a smaller assemblage of fused wooden stools reinforce the grandiloquent mood. Through April 26. (Boone, 541 W. 24th St. 212-752-2929.)

KEITH EDMIER

From the rare annals of happy childhoods, Edmier provides a meticulously constructed walk down memory lane. The showstopper replicates the kitchen in the ranch house near Chicago where the artist was raised, in the nineteen-seventies. The palette is harvest gold complemented by Mediterranean-style cabinets, and three-toned ceramic tile—all represented in the facsimile sales brochure for Bremen Towne Estates. Edmier's parents bought the whole package, down to the recommended Picasso and Renoir poster prints. Childhood snapshots of the smiling artist and his sister amid this paragon of the suburban baroque—framed and displayed in mats made of carpet, drapery, and Formica—are almost as touching as the artist's sculptural memoir. Through April 12. (Petzel, 535 W. 22nd St. 212-680-9467.)

ANGELO FILOMENO

The Italian artist marries emblems of the macabre and the repulsive with exquisite materials and craftsmanship. Human skulls, decayed fish, and creepy insects are embroidered on silk moiré peppered with onyx and crystals. The spectres of Catholicism and the baroque's aesthetic are ever-present, as Filomeno shifts in consecutive works from elegant graphic expression to sumptuous kitsch. There is also an evocation of risk, underscored by titles like "Smell of Spleen," "The Marquis's Dominatrix," and "Asphyxia." Through April 12. (Lelong, 528 W. 26th St. 212-315-0470.)

PAUL GARDÈRE

Colorfully carved and painted frames, voodoo motifs, Haitian postage stamps, black-and-white photographs, and stock reports clipped from newspapers serve as visual constellations in Gardère's "Multiple Narratives." The enlarged reproductions of Ingres portrait studies at the center of these collage-paintings reflect how the French bourgeoisie served as a model for aspiring nineteenth-century Haitians—despite the fact that Haiti gained independence from France in 1804. While there is no singular narrative here, underpinning the show are enduring themes of colonialism and cross-cultural hybridization. Through April 12. (Skoto, 529 W. 20th St. 212-352-8058.)

ROSALIND SOLOMON

Solomon opens this knockout show with a group of nude self-portraits made when she was in her late fifties and early seventies. They're raw, unflattering, and genuinely gutsy, and (along with several brutally frank journal entries) they set the tone for the best and most personal survey of the artist's career so far. Best known for her black-and-white photos from India, South Africa, and South America, which undermine sociology with surrealism, Solomon, who has lived in New York since 1984, fills in the picture with equally unsettling work made closer to home. There's a lot of pain and anger here, but Solomon has come through it, and she brings the viewer along. Through April 5. (Silverstein, 535 W. 24th St. 212-627-3930.)

MARC SWANSON

Swanson's sculptures—which tend to involve antlers and models of deer, embellished with glitter and crystals—somehow avoid kitsch, perhaps because of the cool precision of their execution. Among the pieces here are a stretched "hide" composed of latex and yellowed T-shirts, a wasps' nest in black glass, and some Joseph Cornell-like boxes. A video installation (made with Neil Gust) features obscured images of buff male torsos and a breathy rendition of the Troggs' "Love Is All Around." The show's title is "The Saint at Large" (a reference to a popular gay dance party), and its atmosphere is dense with tamped-down sexuality, an eroticism blunted by excruciating attention to craft. Through April 5. (Bellwether, 134 Tenth Ave. 212-929-5959.)

PAOLO VENTURA

In photographs of people, places, and fragile moments from what he calls "a dream past," Ventura captures the sombre but warily optimistic mood of postwar Italy. Since his pictures were all made this past year, he does this with meticulously constructed scale-model figures and sets, one element of which is on display here. The sets themselves—a bookstore, an atelier, the booths and tents of a travelling circus—are wonderful, but when "people" occupy them they're even more engaging. This is make-believe at its most magical, at once sophisticated and sincere; every detail tells a story. Through April 12. (Hasted Hunt, 529 W. 20th St. 212-627-0006.)

"CITY PORTRAITS"

Three subjects of August Sander's "Citizens of the 20th Century," including a fiercely stylish secretary and a pitiful jobless man, open this exhibition of (mostly) street portraits. The photographs that follow are by some of that century's most acute observers of the pedestrian population, Helen Levitt, Gary Winogrand, Lisette Model, and Harry Callahan among them. Working in public takes a certain nerve, and here it's often rewarded with nervy subjects, like the trio of wig-wearing hookers Louis Faurer photographed in 1971 or the hard-bitten, cigar-smoking blonde in Washington Square Park, whom Diane Arbus had met six years earlier. Through April 5. (Bell, 511 W. 25th St. 212-691-3883.)

Short List

ASHLEY BICKERTON: Lehmann Maupin, 540 W. 26th St. 212-255-2923. Through April 19. **PETER COFFIN** Kreps, 525 W. 22nd St. 212-741-8849. Through April 26. **JEPPE HEIN:** 303 Gallery, 525 W. 22nd St. 212-255-1121. Through April 12. **PETER HUJAR** Marks, 524 W. 24th St. 212-243-0200. Through April 26. **KATY MORAN:** Rosen, 525 W. 24th St. 212-627-6000. Through April 19. **ALEXANDER ROSS:** Boesck, 509 W. 24th St. 212-680-9889. Through April 11. **PIOTR UKLANSKI:** Gagosian, 522 W. 21st St. 212-741-1717. Through May 17.