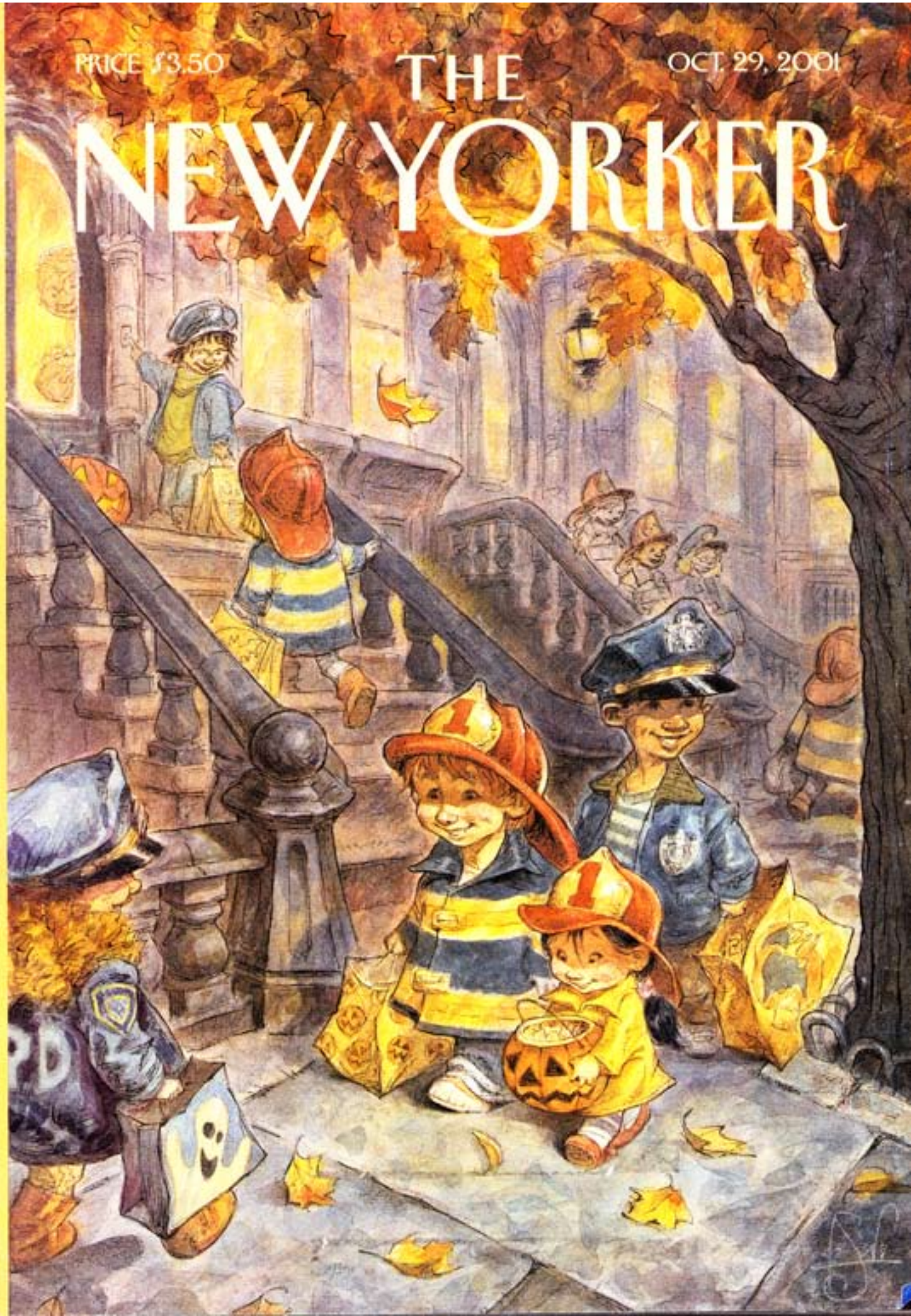


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# THE NEW YORKER





traiture seems intended to be upstaged by her subjects and their extravagant outfits—big hair, painted leather, animal prints, and heavy jewelry were the order of the day. Celebrity appearances include Susanne Bartsch in a "Titsuit" with round patch pockets over her breasts, and a pre-famous Madonna in pajamas and a stained vintage overcoat. Through Nov. 14. (Bateman, 560 Broadway. 925-7951.)

#### THOMAS FLORSCHUETZ

Florschuetz's sensitive and often surprising images of modern architecture, which look sidelong at a granite wall and record a mirrored surface, or observe a plate-glass window and note a lone tree reflected in it, defy the dry typology of contemporary

#### HELMUT NEWTON

This small show, timed to coincide with Newton's full-scale retrospective at the International Center of Photography, listed below, offers material similar to the I.C.P.'s in subject if not in texture—nudes in high heels, several women with one breast covered and the other exposed, and celebrities, including a barely clad Raquel Welch, in "In Her Garden, Beverly Hills" (1981). The work is less imposing in these new and vintage prints, which vary from twelve by sixteen inches to twenty by twenty-four, than it is in the I.C.P.'s mural-size panoramas, but a change of scale can't make it tame or humble. Through Oct. 27. (Staley-Wise, 560 Broadway. 966-6223.)

#### INTERNATIONAL CENTER OF PHOTOGRAPHY

1133 Sixth Ave., at 43rd St. 860-1777—Helmut Newton was most recently in the spotlight with the 2000 release of his sixty-six-pound book, "Sumo," which came with its own Philippe Starck table. He's back with this retrospective, curated by his wife. Through Dec. 30. ♦ "The Construction of the Paris Opera: Photographs of Delmaet and Durandelle" and "Greed" and Other Recent Acquisitions" will also be on show through Dec. 30. (Open Tuesdays through Thursdays, 10-5; Fridays, 10-8; Saturdays and Sundays, 10-6.)

#### Short List

##### NIKKI S. LEE

Tonkonow, 535 W. 22nd St. 255-8450. Through Dec. 1.

##### SHEILA METZNER

Stevenson, 338 W. 23rd St. 352-0070. Through Oct. 30.

##### NICHOLAS NIXON

Zabriskie, 41 E. 57th St. 752-1223. Through Nov. 24.

##### "HERE IS NEW YORK"

Here Is New York, 116 Prince St. 334-6684. Through Oct. 28.

##### "101 BOOKS"

Roth Horowitz, 160A E. 70th St. 717-9067. Through Nov. 3.

See the museum listings for photography exhibitions at the Metropolitan Museum of Art, the Whitney Museum of American Art, and the American Museum of Natural History.

## CLASSICAL MUSIC OPERA

#### METROPOLITAN OPERA

"La Bohème," with Patricia Racette, Emily Pulley, Ramón Vargas, and Bruno Caproni; Carlo Rizzi conducts. (Oct. 24 at 8 and Oct. 27 at 1:30.) ♦ With Inva Mula replacing Pulley. (Oct. 29 at 8.) ♦ The last performance of the season of Mozart's "Idomeneo," featuring Dawn Upshaw, Carol Vaness, Susan Graham, and Plácido Domingo; James Levine. (Oct. 25 at 7:30.) ♦ The sublime melodies of Bellini's "Norma" are always wonderful to hear, but the piece, extraordinarily difficult to cast, has not been performed at the Met in twenty years. (Lilli Lehmann, the first to sing it at the company, in 1890, remarked that it was easier to sing three Brünnhildes than one Norma.) Jane Eaglen, not always in full control of her capacious voice, makes an adequate though imperfect Norma, while Dolora Zajick brings spectacular vocalism to the role of Adalgisa. Carlo Rizzi's conducting, efficient as usual, rarely catches fire. (Oct. 27 at 8.) ♦ James Levine conducts the premiere of a new production of Verdi's "Luisa Miller," with Marina Mescheriakova, Denyce Graves, Neil Shicoff, Nikolai Putilin, Hao Jiang Tian, and Phillip Ens; the production is directed by Elijah Moshinsky, with sets and costumes by Santo Loquasto (making his Met debut). (Oct. 26 and Oct. 30 at 8.) (Metropolitan Opera House. 362-6000.)

#### NEW YORK CITY OPERA

"The Mikado," with Jan Opalach (in the title role), Anna Christy, Myrna Paris, Kirstin Chávez, Keith Jameson, and Richard Suart; Gerald Steichen conducts. (Oct. 24 at 7:30.) ♦ With John Lankston replacing Suart. (Oct. 28 at 1:30.) ♦ James Robertson's fresh and engaging production of "La Bohème" returns from last season, with Maria Kanyova, Alexandra Coku, Misha Didyk, and Alfredo Daza; Brent McMunn. (Oct. 25 at 7:30 and Oct. 27 at 8.) ♦ Verdi's "Macbeth," a return of the 1997 production, with Richard Paul Fink in the title role and Lauren Flanigan reprising her role as Lady Macbeth; George Manahan. (Oct. 26 at 8.) ♦ The premiere of a new production of Monteverdi's "The Return of Ulysses" (in a performing edition by Jane Glover), with Phyllis Pancella, Katharine Goeldner, Stephen Powell, and David Adams; Daniel Beckwith. (Oct. 27 at 1:30 and Oct. 30 at 7:30.) (New York State Theatre. 307-4100.)



The Metropolitan Museum presents Sammartini's opera "Memet" on October 27.

German photographers like Thomas Struth and Andreas Gursky. They have more in common with the witty and spontaneous work shown at MOMA's historic "Mirrors and Windows" exhibit, in 1978. Their charm is particularly remarkable for the starkness of their subjects, Mies van der Rohe's reconstructed Barcelona Pavilion and the Museo Archeologico in Naples. Through Nov. 10. (Tatintian, 526 W. 26th St. 633-0110.)

#### JACQUELINE HASSINK

Hassink has photographed the meeting tables of multinational corporations and European queens. This project, "Female Power Stations: Queen Bees," offers a series of diptychs of the office conference rooms and home dining rooms of female Fortune 500 executives. It is not *House Beautiful*: the empty sets of Hassink's subjects' lives are shot matter-of-factly, as the economic and social equipment for their professional and social positions. The images are displayed split-screen style in heavy wooden frames that mimic the conservative furniture shown. Several of those frames are missing a dining-room scene—of the fourteen women who agreed to participate, some refused at the outset to let the photographer come to their homes, and others backed out later. Through Nov. 1. (Scalo, 560 Broadway. 334-9393.)

#### BARBARA POLLACK

Pollack's last New York exhibit—of photographs of her husband and son, printed in various sizes and shades—satirized the snapshots and anthropological documents in Steichen's "Family of Man." This new project turns a job chaperoning her son's middle-school dance into a meditation on the work of paparazzi. "The kids loved it," she says. "They're from the generation where it's not life if it's not being recorded, so they said 'Now we can have a real party, like we see on MTV.'" The blurred movement caught by her long exposures looks less like dancing than fidgeting, which Pollack sees as relevant to all generations: "The subject perfectly parallels my own social anxieties." Through Nov. 24. (Esso, 211 W. 28th St. 560-9728.)

#### HELLEN VAN MEENE

Van Meene's past subjects have been predominantly Dutch; these new portraits document a two-month trip to Japan. Her formula of photographing teen-age girls under natural light confirms that adolescent awkwardness is as universal as one might expect—the new subjects can blow bubble-gum bubbles and hang upside down off the sides of beds with the best of them. Through Oct. 27. (Marks, 523 W. 24th St. 243-0200.)



## SAMMARTINI'S "MEMET"

The Metropolitan Museum's Temple of Dendur provides the setting for the first U.S. performance of this fanciful Baroque chamber opera, set in the fifteenth-century Turkish court. Melodically influenced by Vivaldi, "Memet" is noted for its urgent rhythmic drive and keen dramatic sense. Augusto Ciavatta leads the Titano Chamber Orchestra of San Marino and vocal soloists in a semi-staged production, using a newly reconstructed edition of the score. (Sackler Wing, Metropolitan Museum of Art, Fifth Ave. at 83rd St. 570-3949. Oct. 27 at 7.)

## ORCHESTRAS AND CHORUSES

### NEW YORK PHILHARMONIC

José van Dam, the veteran Belgian baritone, possesses a voice renowned for its warmth, nobility, and suppleness. He sings songs by Duparc and Mahler ("Kindertotenlieder") in a group of concerts that, surprisingly, will comprise his Philharmonic debut. Christoph Eschenbach is the guest conductor, rounding off the program with music by Berlioz and Bartók (the Concerto for Orchestra). (Avery Fisher Hall, 721-6500. Oct. 25-27 at 8 and Oct. 30 at 7:30.)

### RIVERSIDE SYMPHONY

George Rothman, the Riverside's music director, is an advocate for the music of the French-Romanian composer Marius Constant, whose work continues the exotic timbral experiments of Debussy and Ravel. He leads the New York premiere of "Turner," a symphonic poem inspired by the English painter, along with "Brevisima," a powerful mini-symphony. Music by Bartók (the Piano Concerto No. 2, with Jeremy Denk) and Brahms is also featured. (Alice Tully Hall, 721-6500. Oct. 24 at 8.)

### MARTHA ARGERICH AND THE ORCHESTRE SYMPHONIQUE DE MONTRÉAL

Argerich, the superlative Argentine pianist, has just begun her series of Carnegie Hall "Perspectives" concerts, collaborative events throughout the season in which she will both perform and supervise the choice of repertoire. Oct. 27 at 8: In a tribute to the pianist's homeland, Charles Dutoit conducts music by its two favorite compositional sons, Ginastera and Piazzolla (including the Concerto for Bandoneón and Orchestra, with Daniel Binelli). Argerich rounds off the program with Tchaikovsky's First Piano Concerto. ♦ Oct. 28 at 2: Dutoit returns to lead Glière's Symphony No. 3 ("Il'ya Muromets," a rarely performed blockbuster of socialist realism), with Argerich playing Beethoven's Piano Concerto No. 1 in C Major. (247-7800.)

### RUSSIAN STATE SYMPHONY ORCHESTRA

A double bill of Russian piano concertos: Denis Matsuev performs Prokofiev's Third, and Valentina Lisitsa offers Tchaikovsky's First. Valery Polyansky conducts the concert, which concludes with Shostakovich's Symphony No. 5. (Avery Fisher Hall, 721-6500. Oct. 28 at 7:30.)

### LEIPZIG GEWANDHAUS ORCHESTRA

Herbert Blomstedt, the music director of the legendary German ensemble since 1998 (when he replaced Kurt Masur), leads the group in two concerts at Carnegie Hall. Oct. 29 at 8: Carl Nielsen's lyrical and enigmatic Violin Concerto (with Nikolaj Znaider) shares the program with Brahms's Fourth Symphony. ♦ Oct. 30 at 8: Schubert's Eighth Symphony ("Unfinished") and Bruckner's Ninth. (247-7800.)

## RECITALS

### MICHAEL BORISKIN

The pianist, a noted specialist in American repertoire, plays music by Copland (the commanding "Piano Fantasy") and George Perle. (Great Hall, Cooper Union, Third Ave. at 7th St. 279-4200. Oct. 25 at 7:30.)

### ROBERT ASHLEY / WALTER MARCHETTI

Ashley, one of America's legendary musical provocateurs, teams up with the baritone Thomas Buckner for "Yes, But Is It Edible?" for voice and piano, on a program that also includes music by Marchetti, an Italian avant-garde composer and

pianist, who plays his own work. (Merkin Concert Hall, 129 W. 67th St. 501-3330. Oct. 25 at 8.)

### MUSICIANS FROM MARLBORO

Prominent and recent alumni of the legendary summer festival (including the violinist Todd Phillips and the cellist Clancy Newman) present a program of string sextets by Schulhoff and Brahms (the Sextet in B-Flat Major, Op. 18), along with music by Haydn. (Metropolitan Museum of Art, Fifth Ave. at 83rd St. 570-3949. Oct. 26 at 8.)

### CHAMBER MUSIC SOCIETY OF LINCOLN CENTER: HAYDN/SCHOENBERG FESTIVAL

2001 marks the fiftieth anniversary of Arnold Schoenberg's death, and, to the surprise of many, his challenging and vital music is doing better than ever as younger performers, like the velvet-voiced mezzo-soprano Mary Nessinger, take its difficulties in stride. Oct. 26 at 8: In the first of two concerts, Nessinger is the soloist in the lurid Expressionist fantasy "Pierrot Lunaire." For the rest of the program, her colleagues (including the pianist Peter Serkin and the violinist Ida Kavafian) perform Webern's arrangement of Schoenberg's Chamber Symphony No. 1 and a piano trio by Haydn, another great revolutionary of the Viennese tradition. ♦ Oct. 28 at 5: Nessinger returns to recite "Ode to Napoleon Bonaparte," part of a program that includes the Phantasy for Violin and Piano, the Suite, Op. 29, and another Haydn trio. (Alice Tully Hall, 875-5788.)

**ST. PETERSBURG CONSERVATORY MUSICIANS** Students and alumni of Russia's oldest music school present music by Dvořák, Scriabin,

## CLASSICAL NOTES



### ASCENDING VOICES

The mezzo-sopranos Cecilia Bartoli and Anne Sofie von Otter may be worlds apart in temperament—one's Roman fireworks, the other Scandinavian cool—but each has an uncanny ability to turn her immaculate technique to new musical challenges. On "Dreams and Fables: Gluck Italian Arias" (Decca), with the brilliant Akademie für Alte Musik Berlin, Bartoli's radiant instrument is deeply responsive to the composer's gravitas and subtle nuances of character, bringing tonal richness, explosive diction, and fiery intensity to Gluck's noble, sorrowing heroines. Von Otter, supported by the fortepianist Melvyn Tan, ventures into quieter waters on "Beethoven, Meyerbeer, Spohr: Lieder" (Archiv/Deutsche Grammophon). Meyerbeer's songs are teasing, entertaining trifles, but von Otter sings them with such elastic phrasing and range of color that they are elevated to a higher realm. She addresses Beethoven's plainer, more dignified songs with charming delicacy and tact and brings a lustrous style to Spohr's songs (with violin obbligatos by Nils-Erik Sparf), the most romantic of the set.

Jane Eaglen, the current Brünnhilde and Isolde of choice, presents newly recorded repertoire on "Italian Opera Arias" (Sony Classical). Unfortunately, the silky accompaniments of the Philharmonia Orchestra, conducted by Carlo Rizzi, are often more persuasive than Eaglen's treatments of famous numbers from "Madama Butterfly," "Tosca," "Adriana Lecouvreur," and other verismo classics: even the magic of the mixing board cannot hide her persistent pitch problems and general lack of lyrical style. "Casta Diva" (EMI), the soprano Angela Gheorghiu's album of bel-canto arias with the London Symphony Orchestra, conducted by Evelino Pidò, is a more satisfying effort. A smart and elegant singer with an appealing, silvery timbre, she has adapted well to the environment of the recording studio, which has been a major engine of her fame. But Gheorghiu comes close to turning every number into a Callas impersonation—expertly applying her model's dusky, hooded tone—which makes one want to go back to La Divina for the real thing.

—Russell Platt

Rachmaninoff, and others. (Walter Reade Theatre, 165 W. 65th St. 721-6500. Oct. 28 at 11 A.M.)

### HILARY HAHN

The violinist, accompanied by Natalie Zhu, offers a recital of sonatas by Brahms, Mozart, Bach (the solo sonata in G Minor), and Saint-Saëns. (Avery Fisher Hall, 721-6500. Oct. 28 at 3.)

### BANG ON A CAN MARATHON

Twelve ensembles play eight hours of music from across the stylistic spectrum, in what has become a yearly ritual of New York's new-music life. The composers and performers include David Lang, Julia Wolfe, the British rock band Icebreaker, Arnold Dreyblatt's Orchestra of Excited Strings, and, of course, the venerable Bang On A Can All-Stars. (Brooklyn Academy of Music, 30 Lafayette Ave. 718-636-4100. Oct. 28, starting at 2.)

### FLANDERS RECORDER QUARTET:

#### "THE ART OF THE FUGUE"

The ensemble plays contrapuntal music from the sixteenth century to the present, including pieces by Bach, Frescobaldi, and Piet Swerts ("Three Gadgets," from 1999). (Frick Collection, 1 E. 70th St. 288-0700. Oct. 28 at 5.)

### MET CHAMBER ENSEMBLE

Another Schoenberg anniversary concert, with James Levine's formidable group welcoming the soprano Dawn Upshaw and the pianist Robert Taub as guest artists, featuring "Pierrot Lunaire," the radiant Serenade, Op. 24, and the original version of the Chamber Symphony No. 1. (Weill Recital Hall, Carnegie Hall, 247-7800. Oct. 28 at 5.)

### ISAAC STERN MEMORIAL CONCERT

Carnegie Hall presents a tribute to its late president, in the auditorium that bears his name. The musicians include Itzhak Perlman, Emanuel Ax, Midori, and Yo-Yo Ma. (Oct. 30 at 3. For information about free tickets, which are required, call 247-7800.)

### PAUL SPERRY: "SOIRÉE FRANÇAISE"

The veteran tenor presents a program of songs by Ravel, Satie, Chausson, Gounod, and Ned Rorem. The pianist is Ian Hobson. (Manhattan School of Music, Broadway at 122nd St. Oct. 30 at 8. No tickets necessary.)

## ABOVE AND BEYOND

### READINGS

Oct. 24 at 8: By Daniel Scott, from his short-story collection, "Some of Us Have to Get Up in the Morning." (Rocky Sullivan's, 129 Lexington Ave., between 28th and 29th Sts. No tickets necessary.) ♦ Oct. 29 at 8: Derek Walcott, Karl Kirchwey, Chana Bloch, Grace Schulman, Philip Schultz, Leon Wieseltier, and other writers pay tribute to the late poet Yehuda Amichai. (92nd Street Y, Lexington Ave. at 92nd St. 996-1100.) ♦ Oct. 30 at 7: By V. S. Naipaul, from his recent work. (Music Building, Queens College, Flushing. For more information, call 718-997-4646.) ♦ Oct. 30 at 7: By Gerald Stern and Anne Marie Macari, from their poetry. (Stella Adler Studio of Acting, 31 W. 27th St. For reservations, which are required, call 689-0087.)

### TALKS

Oct. 25 at 6: The science reporter Ira Flatow interviews the author Ray Bradbury. (Celeste Bartos Forum, New York Public Library, Fifth Ave. at 42nd St. 930-0855.) ♦ Oct. 29 at 8: The actors Rosemary Harris, Michael Allinson, and Barrie Ingham join Elizabeth Sharland for a discussion of her recent book, "The British on Broadway." (Algonquin Hotel, 59 W. 44th St. For reservations, which are required, call 419-9331.) ♦ Oct. 30 at 6: Dr. Joseph Loizzo, an assistant clinical professor of psychiatry at the Columbia College of Physicians and Surgeons, presents a talk titled "Meditation and the Self-Regulation of Learning: A Link Between Health Science and Religion?" (Alumni Auditorium, Health Sciences Campus, Columbia University, 650 W. 168th St. For more information, call 854-9050.)

### TOUR

Oct. 27 at 10 A.M., 11 A.M., and 1: The Cathedral of St. John the Divine offers pre-Halloween candlelit tours of its crypt. For more information, call 932-7347.