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*D. Pharis*

## CLASSICAL MUSIC OPERA

### METROPOLITAN OPERA

The house's enduring production of "Le Nozze di Figaro" will be beefed up by the arrival of two superlative singers: Bryn Terfel (Figaro) and Simon Keenlyside (Count Almaviva). Also featuring the estimable Anja Harteros and Ekaterina Siurina; Philippe Jordan, an elegant young Mozartean, leads the orchestra. (Nov. 14 at 8 and Nov. 17 at 1.) ♦ Renée Fleming revisits the role of opera's favorite kept woman—Violetta—in Zeffirelli's fulsome production of "La Traviata." Fleming may not always have the impeccable musical taste to go with her luxe soprano, but she is moving as a complex, cynical woman who fights a losing battle for her version of happiness—whether she finds it in a man or a glass of champagne. Matthew Polenzani, so sterling in Mozart, is a little out of place at the party as Violetta's lover Alfredo. Also with Dwayne Croft; Marco Armiliato conducts with care. (Nov. 15 at 8.) ♦ The Met's "Norma," designed originally as a vehicle for Jane Eaglen, is saddled with a lumbering production, but that will hardly deter the bel-canto enthusiasts who flock to Bellini's best-known opera. The impressive Armenian soprano Hasmik Papian now takes the title role, countered by the formidable Dolora Zajick as Adalgisa. Also with Franco Farina and Vitalij Kowaljow; Maurizio Benini. (Nov. 16 and Nov. 19 at 8.) ♦ Julie Taymor's production of "Die Zauberflöte," with Diana Damrau, Anna-Kristiina Kaappola, Joseph Kaiser, and Stéphane Degout; Kirill Petrenko. (Nov. 17 at 8.) ♦ In a rare feat, Damrau,

a radiant and agile lyric soprano (and a house favorite) who had settled into the role of Pamina, replaces Kaappola as the Queen of the Night; Genia Kühmeier is the new Pamina. (Nov. 20 at 8.) (Metropolitan Opera House. 212-362-6000.)

### NEW YORK CITY OPERA

Samuel Barber's "Vanessa"—one of his loveliest creations—is an American "Adriana Lecouvreur," a work of supple lyricism and gentle beauty with a lead role (created by Eleanor Steber at the Met in 1958) that is a gift to mature sopranos. In City Opera's reverent new production, Lauren Flanigan tempers her volatile style to deliver one of her most elegant performances. Katharine Goeldner (as Erika), Ryan MacPherson, and Richard Stilwell sing with convincing style; the great Rosalind Elias, Barber's first Erika, sings the role of the Old Baroness with a dignity and weight that keeps everyone honest. Anne Manson's conducting emphasizes the more angular aspects of the score. (Nov. 14 at 7:30 and Nov. 17 at 1:30.) ♦ The fiery Beth Clayton takes the title role in "Carmen," heading a cast that also features Julianne Borg, Scott Piper, and Michael Chioldi; Brian Garman conducts. (Nov. 15 and Nov. 17 at 8.) ♦ City Opera's powder-pink production of Massenet's "Cendrillon," directed by Renaud Doucet and designed by André Barbe, tells a deliciously tart version of the Cinderella story in an exaggerated nineteen-fifties setting. The role of Cinderella is sweetly sung by Cassandre Berthon, heading a cast that also features Joyce Castle, Frédéric Antoun (as Prince Charming), and Eugene Brancoveanu; George Manahan savors the score's richness. (Nov. 16 at 8 and Nov. 18 at 1:30.) (New York State Theatre. 212-721-6500. These are the final performances of the fall season.)

## ORCHESTRAS AND CHORUSES

### NEW YORK PHILHARMONIC

The vocalist Barbara Cook returns to the scene of her triumph in the Philharmonic's 1985 concert presentation of Sondheim's "Follies" to offer two solo concerts of classic American songs; Lee Musiker leads the orchestra. (Nov. 19-20 at 7:30.) (Avery Fisher Hall. 212-875-5656.)

### CARNEGIE HALL: "BERLIN IN LIGHTS"

Clive Gillinson, the hall's general director, has arranged a mammoth festival in honor of the rejuvenated city. This week's concerts by Simon Rattle and the Berlin Philharmonic—pairing new pieces by major composers with late works by Mahler—are merely the foundation for a broad schedule of events. For full listing, see [www.carnegiehall.org](http://www.carnegiehall.org). Nov. 13 at 8: In its first concert at Stern Auditorium, the U.S. premiere of Magnus Lindberg's "Seht die Sonne" precedes Mahler's Symphony No. 9. ♦ Nov. 14 at 8: Another American premiere—of Thomas Adès's "Tevot"—is followed by a performance of "Das Lied von der Erde," featuring the tenor Ben Heppner and the baritone Thomas Quasthoff. ♦ Nov. 16 at 8: Deryck Cooke's "performing version" of Mahler's unfinished Symphony No. 10—a longtime Rattle specialty—is preceded by "Stele," a rare orchestral work by the enigmatic Hungarian master György Kurtág. ♦ Nov. 17 at 7 and Nov. 18 at 3: In an extraordinary program, Berlin's orchestra heads north to the United Palace Theatre, the premier performance space of Washington Heights, for two performances of Stravinsky's "Rite of Spring" danced by some one hundred schoolchildren from upper



Simon Roberts's photograph "Meat Market, Pyatigorsk, Northern Caucasus, April, 2005," at Klompching.