

the physical comedy of the silent era—manic chases, sleepwalking, and furniture pulled out from under. Theirs is a quirky romance, and its tender moments culminate in a drunken waltz. (Japan Society, 333 E. 47th St. 212-715-1258. Oct. 15-17 at 7:30.)

**"OTHER SUNS"**

In the last few years, the modern-dance veteran Margaret Jenkins has been specializing in transnational collaborations; "Other Suns," at Montclair University, resulted from a partnership with the Guangdong Modern Dance Company, China's first modern-dance troupe, which debuted in 1990 (the celebrated choreographer Shen Wei was an original member). The piece is a meditation on symmetry and balance, and also, inevitably, a study of the contrasts between the smooth, supple movement of the Guangdong dancers and the more grounded, sharp delivery of Jenkins's American counterparts. (Alexander Kasser, 1 Normal Ave., Montclair, N.J. 973-655-5112. Oct. 15-16 at 7:30, Oct. 17 at 8, and Oct. 18 at 3.)

lands, Trinidad, and Jamaica, forage for commonalities across borders of various kinds. (St. Mark's In-the-Bowery, Second Ave. at 10th St. 866-811-4111. Oct. 15-17 at 8.)

**"FRIDAYS AT NOON"**

As part of its free series, the 92nd Street Y presents a potpourri of Irish step dance. Four local companies will show their work, including Darrah Carr Dance, which blends Irish step with contemporary dance, in a style they call "MODERIN," Solas An Lae, which also performs in soft shoe, and two all-kid troupes: Keltic Dreams and Niall O'Leary Junior Irish Dance Company. (Lexington Ave. at 92nd St. 212-415-5500. Oct. 16 at noon.)

**"GRRRLESQUE"**

Victoria Libertore, the darkly humorous performance artist also known as Howling Vic, dons her blue-wigged Liza persona as curator and host of two separate lineups of female burlesque artists at Dance New Amsterdam. Evening One is

strange sort of bliss. The dance is well served by Szymon Brzoska's cinematic score (played live) and a striking movable set of latticed walls. (Joyce Theatre, 175 Eighth Ave., at 19th St. 212-242-0800. Oct. 20 at 7:30. Through Oct. 25.)

**CLASSICAL MUSIC  
OPERA**

**METROPOLITAN OPERA**

The new Luc Bondy production of "Tosca," with Karita Mattila, Marcelo Álvarez, and George Gagnidze in the leading roles; Joseph Colaneri conducts. (Oct. 14 and Oct. 17 at 8.) ♦ Bartlett Sher's saucy and ebullient production of "Il Barbiere di Siviglia" returns to the schedule, with Joyce DiDonato as its Rosina and with Barry Banks, Rodion Pogossoy, John Del Carlo, and Orlin Anastassov completing the cast; Maurizio Benini. (Oct. 15 at 8.) ♦ A formidable trio of singers—Renée Fleming, Susan Graham, and Miah Persson—take the leading roles in a revival of a great Met favorite, Strauss and Hofmannsthal's sumptuous "Der Rosenkavalier." Edo de Waart, a veteran Straussian who shapes his performances with interpretive discipline and scrupulous musicality, conducts. (Oct. 16 and Oct. 19 at 7:30.) ♦ A performance of the Sonja Frisell production of "Aida," with towering sets and a cast of hundreds of singers, dancers, and supernumeraries, is a permanent attraction in the Met's repertory. This revival—well cast, as usual, with Violeta Urmana, Dolores Zajick, Johan Botha, and Carlo Guelfi in the leading roles—includes new choreography by Alexei Ratmansky; the estimable Daniele Gatti conducts. (Oct. 17 at 1.) (Metropolitan Opera House. 212-362-6000.)

**LITTLE OPERA THEATRE OF NEW YORK**

The Russian nationalist composers of the late nineteenth century, attempting to forge a distinctive style based on native speech rhythms, were strongly attracted to the "Little Tragedies" of Alexander Pushkin. (Dargomizhsky started the trend with "The Stone Guest.") The company offers a double bill of Rimsky-Korsakov's "Mozart and Salieri" and Cui's "A Feast in a Time of Plague," hoping they will shine in English translation. (Hudson Guild Theatre, 441 W. 26th St. 212-868-4444. Oct. 14 and Oct. 16-17 at 8 and Oct. 18 at 3.)

**AMERICAN SYMPHONY ORCHESTRA:**

**D'INDY'S "FERVAAL"**

Depending on your point of view, Vincent d'Indy's 1897 opera, a free adaptation of Celtic myth, is either a post-Wagnerian paean to racial and religious purity or a highly individual masterpiece of dramatic craft. Perhaps it is both; Leon Botstein—who has become Gotham's leading champion of French opera—conducts the American premiere, a concert performance that features the tenor Dwayne Jones, the mezzo-soprano Deanne Meek, and the baritone Donnie Ray Albert. (Avery Fisher Hall. 212-721-6500. Oct. 14 at 8.)

**ORCHESTRAS AND CHORUSES**

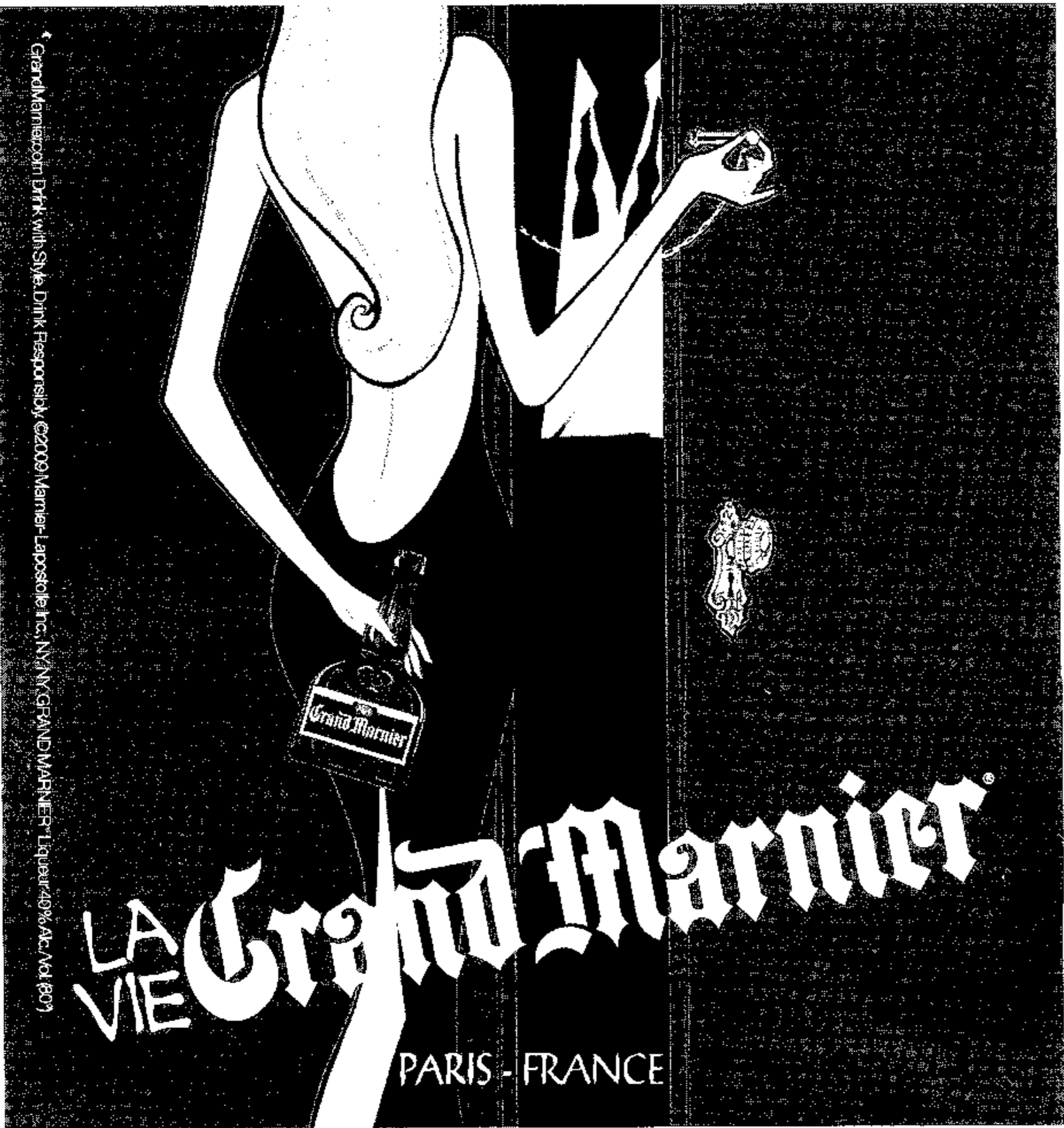
**JOHN ELIOT GARDINER:**

**"HAYDN AFTER MOZART"**

The British early-music magus leads his personal ensembles, the Orchestre Révolutionnaire et Romantique and the Monteverdi Choir, in Haydn's two magnificent oratorios, each penned after the death of his admired younger colleague; the vocal soloists include the soprano Lucy Crowe and the tenor James Gilchrist. Oct. 15 at 8: "The Seasons." ♦ Oct. 17 at 8: "The Creation." (Carnegie Hall. 212-847-7800.)

**"THE MOVADO HOUR": THE KNIGHTS**

Few ensembles are as adept at mixing old music with new as the dynamic young Brooklyn orchestra, which performs music for strings by Vivaldi, Purcell, and Scelsi in the Baryshnikov Arts Center's stylish series. (450 W. 37th St. Oct. 19 at 7. To reserve free tickets, which are required, call 212-868-4444.)



**YANESSA JUSTICE DANCE**

In "Flatland," Justice is going for the sublime, in Edmund Burke's sense: astonishment so overwhelming it's touched with horror. Her method is over-determination, layering animation, a film excerpt, sound from David Lynch's "Eraserhead," and assorted purposeful non sequiturs on top of a gracefully patterned trio. The multiplying levels of interpretation could knock you flat. (Joyce SoHo, 155 Mercer St. 212-352-3101. Oct. 15-17 at 8 and Oct. 18 at 3.)

**CYNTHIA OLIVER/COCO DANCE THEATRE**

Raised in the Virgin Islands, Oliver has often addressed the contradictions of Caribbean identity in her equally vocal and visceral dances. "Rigididim De Bamba De: Ruptured Calypso" concentrates on a congenial form for her, the rhythmic social commentary of calypso. Six women, from Canada, England, the Bahamas, the Virgin Is-

graced by Honi Harlow, Nasty Canasta, Plum Manchego, and Aimee Norwich's Mini Orchestra. Evening Two embraces Darlinda Just Darlinda, Dulce de Leche, Fetchin' Gretchen, the Bill Murray Experience, and more. The availability of wine and beer helps loosen things up. (280 Broadway, at Chambers St. 212-625-8369. Oct. 16-17 at 9:30.)

**CEDAR LAKE CONTEMPORARY BALLET/"ORBO NOVO"**

It was quite a coup when the young Cedar Lake Contemporary Ballet nabbed the Belgian choreographer Sidi Larbi Cherkaoui. In "Orbo Novo," he explores the rugged terrain of consciousness after a stroke, based on the neuroscientist Jill Bolte Taylor's articulate account of her own experience. Cherkaoui blends fragmented narratives with bursts and waves of movement in vignettes that examine the dissolution of the self, disconnection, and a