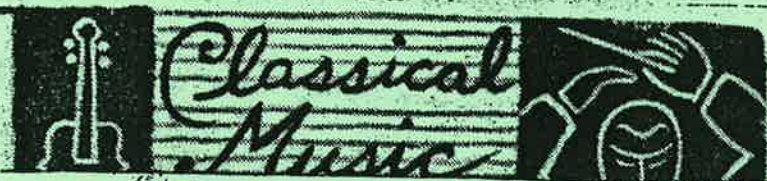


THE ANNOTATED CALENDAR



Steve J. Sherman

Robert Shaw and the Cleveland Orchestra will close Carnegie Hall's Mahler cycle in May.

October

**PHILADELPHIA ORCHESTRA** Schoenberg's advocates have long argued that his music has much in common with Brahms's, and the pianist Emanuel Ax will put that belief to the test in a series linking the composers' works. For openers, he applies his low-key but incisive interpretive ear to Schoenberg's Piano Concerto and leaves the Brahms ("Havdn Variations") to Wolfgang Sawallisch and the orchestra. Oct. 4, Carnegie Hall.

**RUSSELL SHERMAN** Few pianists take the kind of interpretive risks that enliven this iconoclastic poet's concerts. His Beethoven program includes the "Eroica" Variations and the "Tempest" and Opus 111 Sonatas. Oct. 5, Miller Theater.

**"MATTHEW IN THE SCHOOL OF LIFE"** John Moran and Bob McGrath have created some fascinatingly weird theater pieces. Be forewarned: this one, Mr. Moran says, is about an android built to absorb human suffering on a space station. Oct. 6, the Kitchen.

**BEAUX ARTS TRIO** Recent personnel changes have revitalized the sound of this ensemble

**RICHARD GOODE** A pianist whose probing Beethoven performances grow more revelatory every year presents his latest thoughts on five sonatas, including the magisterial Opus 109. Oct. 23, Avery Fisher Hall.

**BRYN TERFEL** Word from Europe is that this 29-year-old Welsh baritone is a sonorous, commanding interpreter. After his Met debut (as Mozart's Figaro, Oct. 19), he sings song cycles by Schumann and Schubert with James Levine at the piano. Oct. 24, Alice Tully Hall.

**TOKYO STRING QUARTET** A chance to do good works while hearing great ones: in a benefit for Classical Action, a project that helps support AIDS service organizations, the Tokyo divides a complete Beethoven quartet cycle between Carnegie Hall (Oct. 26, Feb. 8, March 1) and Avery Fisher Hall (Nov. 16, Jan. 18, May 10).

**MARIANA NICOLESCO** A wild card: a Romanian soprano with a reputation in Europe gives a bel-canto recital, accompanied by Steven Eldredge. Oct. 27, Weill Recital Hall at Carnegie Hall.

**VLADIMIR FELTSMAN** This Russian pianist's Bach is quirky but fascinating and often persuasive. Here he begins a series culminating in "The Well-Tempered Clavier," Book II (on Dec. 11). Oct. 30, 92d Street Y.

**BORODIN STRING QUARTET** The 15 Shostakovich string quartets make wrenching listening, particularly when heard as a cycle. The Russian ensemble plays the set in five concerts. Oct. 30-Nov. 20, Alice Tully Hall.

November

**"WONDERFUL TOWN"** Bernstein's most vibrant music is in his theater works. Tyne Daly joins the New York City Opera for this 1953 work about two sisters from Ohio set loose in Greenwich Village. Nov. 8, New York State Theater.

**NEW YORK PHILHARMONIC** Stephen Albert, whose works are distinguished by an engaging lyrical flow, completed his Symphony No. 2 shortly before his death in 1992. Hugh Wolff leads the world premiere. Nov. 10, Avery Fisher Hall.

**"LADY MACBETH OF MTSENSK"** Shostakovich's grim, unsettling tale of infidelity and murder in a small Russian town has a long-overdue premiere at the Met, with Maria Ewing, Mark Baker and Sergei Koptchak in the cast, and James Conlon conducting. Nov. 10, Metropolitan Opera House.

**EMANUEL AX AND BRUNO GIMELLI**

and sensation three years ago at the Tillesfest on Long Island: Mendelssohn's "Italian" Symphony and his complete incidental music to "A Midsummer Night's Dream." Dec. 8, Avery Fisher Hall.

**"LA BELLE ET LA BÊTE"** Philip Glass, immersed in a Jean Cocteau period, follows up his unsuccessful "Orphée." Cocteau's film is fitted with a new vocal score by Mr. Glass. Dec. 9, Brooklyn Academy of Music. (A recording of the work is due from Elektra Nonesuch in November.)

**"MESSIAH"** William Christie, an American in Paris rarely heard apart from his Arts Florissants ensemble, conducts the Handel and Haydn Society of Boston in a period-instrument rendering of Handel's oratorio. Dec. 12, Avery Fisher Hall.

January

**"VANESSA"** This neglected Barber opera can be heavy on armchair psychology, but it is worth dusting off now and then, particularly with a cast this promising. Christopher Keene conducts a new production with Elizabeth Holleque, Charlotte Hellekant, Evelyn Lear, and Thomas Paul. Jan. 14, Washington Opera. (202-416-7800)

**GARRICK OHLSSON** An excellent pianist who has established his authority in a broad repertory since winning the Chopin Competition in Warsaw in 1970 returns to his roots, playing all of Chopin's solo piano music in six recitals over two seasons. The first installment mixes war horses and rarities. Jan. 15 (also Feb. 26 and April 2), Alice Tully Hall.

**EMANUEL AX** Further varying his Brahms and Schoenberg series, Mr. Ax relinquishes the spotlight to play chamber music with the cellist Yo-Yo Ma, the exceptional young violinist Pamela Frank, the clarinetist Paul Meyer, and the television commentator and sometime flutist Eugenia Zukerman. Jan. 18, Carnegie Hall.

**WILLIAM BOLCOM** For its third annual Composer Week, the New York Philharmonic goes American, with a Pulitzer Prize winner, whose music runs the gamut from pop to atonalism. It's a pity the orchestra is not presenting his grand eclectic compendium, "Songs of Innocence and Experience," but the Fifth Symphony and "Commedia" cover ample ground. Leonard Slatkin conducts. Jan. 19, Avery Fisher Hall.

**"WINTERREISE"** This wrenching cycle of lost love demands both a great singer and a sensitive accompanist. The combination of

and the Julliard Theater.

**ANONYMOUS 4** This subtle male quartet brought early Billboard charts long before chant vogue turned the cloister. Here the no longer in music from the Codex Calix around 1140. Jan. 22, Corpus Christi Church.

**YEVGENY KISSIN** Not to mention that this young Russian fit himself in finger-breaking he lets us hear what he can score. Here he tackles son and Haydn, and Brahms's tions. Jan. 23, Carnegie Hall.

**URSULA OPPENS** Mrs. Oppens has been a of Mr. Rzewski's since of her debut as a piano duo, of Rzewski work and a transcven's "Grosse Fuge." Jan. 24, Carnegie Hall.

**CLEVELAND ORCHESTRA** Emanuel Ax in both Brahms and perform Schoenberg's the Brahms G-minor Piano also offer a concert version. Jan. 25-28, Carnegie Hall.

**CHRISTIAN TETZLAFF** At 19, the pianist may seem young to do solo sonatas and partitas, but his Mozart performance of Salzburg left little doubt that he is mature. (Virgin/EMI)

February

**BROOKLYN PHILHARMONIC** are said to be almost infinite. Here, in "Bach to Bach," they through the sensibilities of Sc delsson, Lukas Foss and Pet Brooklyn Philharmonic prog of how far they can be stretch Brooklyn Academy of Music.

**JARD VAN NES** Mezzo-soprano the list of pleasant surprises a last season. Jard van Nes, of ti who has pleased on disk and makes her New York recital d mann's "Frauenbebe und Leb Frick Collection.

**"HERODIADE"** Strauss's "Sal the attention, but Mar's is l portrayal of Herod. H. is, is John the Baptist is just. more lyrical. Eve Queler and h

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podiums, but his most important contribution has been to maintain a reputation for vividly su