



Thomas Allen's photographs, including "Fury," are at Foley through March 3.

## CLASSICAL MUSIC OPERA

### METROPOLITAN OPERA

Renée Fleming and Dmitri Hvorostovsky, in the leading roles of Tchaikovsky's "Eugene Onegin," turn in carefully calibrated and dramatically effective performances that will satisfy their fans. But the more satisfying contributions come from Ramón Vargas, who turns the role of Lenski into an unexpected star vehicle, and from the conductor Valery Gergiev and the wonderful orchestra, who buttress Robert Carsen's nearly abstract production (bare sets, plush costumes) with a palpably Russian sonic landscape. (Feb. 28 at 8.) • With Paul Nadler replacing Gergiev. (March 3 at 8.) • "Die Meistersinger von Nürnberg" is one of James Levine's specialties—he imbues it with a Mozartean sense of lightness that can make the performance's five-hour span pass by with an agreeable celerity. The cast features such house favorites as Hei-Kyung Hong, Johan Botha, Evgeny Nikitin, and the redoubtable James Morris in the role of Hans Sachs. (March 1 and March 5 at 6.) • The sets, costumes, and goings on in Julie Taymor's entertaining production of Mozart's "Die Zauberflöte" can make the cast seem almost secondary, though this revival boasts an impressive roster that includes Lisa Milne, Cornelia Götz, Michael Schade, and Rodion Pogossow; Levine. (March 2 at 8.) • The starry cast of the Met's revival of "Simon Boccanegra" testifies to the house's administrative command, with Thomas

Hampson, Angela Gheorghiu, Marcello Giordani, and Ferruccio Furlanetto in the leading roles. Furlanetto's and Gheorghiu's heartfelt performances—and a collection of gorgeous, if slightly anachronistic, sets and costumes—ameliorate the excesses of Verdi and Boito's convoluted plot; Fabio Luisi. (March 3 at 1:30.) • With Angela Maramba replacing Gheorghiu. (March 6 at 8.) (Metropolitan Opera House. 212-362-6000.)

### NEW YORK CITY OPERA

The company, in challenging times, relies on the grander specimens of musical comedy to fill the seats. Fortunately, Gilbert and Sullivan's "Savoy operas" are well treated here, and "The Pirates of Penzance," which opens its spring season, features not only the Broadway stars Marc Kudisch (as the Pirate King) and Mark Jacoby but also such skillful house comedians as Myrna Paris and Kevin Burdette, and Sarah Jane McMahon and Matt Morgan as the romantic leads; Gerald Steichen conducts three preview performances. (March 3 at 1:30 and March 4 at 1:30.) (New York State Theatre. 212-721-6500.)

## ORCHESTRAS AND CHORUSES

### NEW YORK PHILHARMONIC

Kurt Masur, the orchestra's music director emeritus, returns to the Philharmonic with the up-and-coming Armenian violinist Sergey Khachatryan under his wing—though Khachatryan, a first-prize winner in both the Sibelius and Queen Elisabeth

Competitions, can probably fend for himself. He plays the Sibelius Violin Concerto on a program that also features music by Tchaikovsky (the Symphony No. 6, "Pathétique") and an old Masur favorite, Mendelssohn. (Avery Fisher Hall. 212-875-5656. Feb. 28 and March 1 at 7:30 and March 3 at 8.)

### PHILADELPHIA ORCHESTRA

Christoph Eschenbach's turbulent tenure as music director has shaken the mettle of this still sumptuous ensemble. Charles Dutoit, the elegant Swiss master, has a long track record with the orchestra, however, and he will bring them to town with the magnificent Martha Argerich, who will be the soloist in Beethoven's Piano Concerto No. 2 in B-Flat Major; the balance of the program consists of two chestnuts, Sibelius's "Finlandia" and Rimsky-Korsakov's "Scheherazade." (Carnegie Hall. 212-247-7800. March 1 at 8.)

### VIENNA PHILHARMONIC ORCHESTRA

March 2 at 8: Daniel Barenboim, a conductor noted as much for his headstrong impetuosity as for his interpretive insight, brings the world's most stylish and most cohesive ensemble to Carnegie Hall. The first of their three programs, an evening of echt-Viennese symphonies by Schubert (the charming Fifth) and Bruckner (the towering Seventh), will not be without some unexpected twists. • March 3 at 8: A vigorous all-Bartók concert features the Dance Suite, the Piano Concerto No. 2 (with the excitable Lang Lang, showing some range), and the Music for Strings, Percussion, and Celesta. • March 4 at 2: Barenboim preludes a selection of Wagner excerpts (including the "Dawn and Siegfried's Journey" and "Funeral Music," from "Götterdämmerung" and the "Meistersinger" Overture) with the Fourth Symphony by Schumann, a composer whose work he conducts with overwhelming passion and authority. (212-247-7800.)

### LEIPZIG GEWANDHAUS ORCHESTRA

A great week for orchestras at Carnegie Hall continues with two concerts by the storied German ensemble, led with Italianate flair by Riccardo Chailly. March 5 at 8: Yundi Li will be the guest artist in Liszt's enjoyably showy Piano Concerto No. 1 in E-Flat Major, bookended by performances of two Strauss works, "Don Juan" and "Ein Heldenleben." • March 6 at 8: Mahler's Symphony No. 5 is preceded by his "retouched" version of Schumann's "Spring" Symphony, a lively but top-heavy work that could stand some orchestrational slimming. (212-247-7800.)

## RECITALS

### JOYCE DIDONATO AND JULIUS DRAKE

The rising young American mezzo-soprano, about to take up the role of Rosina in the Met's "Barber of Seville," teams up with the formidable pianist for songs by Bizet, Granados, and, of course, Rossini ("Giovanna d'Arco"). (Weill Recital Hall, Carnegie Hall. 212-247-7800. March 1 at 7:30.)

### ZANKEL HALL RECITALS

March 1 at 7:30: An all-Schubert concert (crowned by the grand Duo in A Major, D. 574) is offered by a venerable pair, the violinist Jaime Laredo and the pianist Leon Fleisher. • March 4 at 5: A typically formidable program from James Levine and his Met Chamber Ensemble features works by Mozart, Brahms (the Serenade No. 2), and Elliott Carter (his Elizabeth Bishop cycle, "A Mirror on Which to Dwell," with the soprano Lucy Shelton). • March 6 at 7:30: Songs to poems by that ultimate German Romantic, Eichendorff (including Schumann's "Liederkreis," Op. 39, and works by Mendelssohn, Brahms, and Wolf), are featured in a recital by Michael Schade, one of the Met's expert Mozart tenors; Malcolm Martineau accompanies him. (212-247-7800.)

### JUILLIARD STRING QUARTET

An all-Mozart concert—featuring three of the "Haydn" Quartets—marks the close of the sixtieth-anniversary season of the renowned ensemble, which more than any other quartet has given voice to the nervy, rough-edged brilliance of New York. (Alice