

New York's El Greco Moment

exhibit

THE MET CELEBRATES THE ICONOCLASTIC 17TH-CENTURY ARTIST. BY SUZANNE CHARLÉ

This is a banner year for El Greco, as museums in Spain and throughout the world commemorate the 400th anniversary of the artist's death. At the Metropolitan Museum of Art, curator Walter Liedtke has assembled a gem of an exhibition, drawn from the Met's collection and the Hispanic Society of America (November 4–February 1, 2015).

"The paintings by El Greco in New York public collections are second in importance only to those in Madrid," notes Liedtke. The 16 works "form a nearly complete survey of El Greco's career, to show his development from Venice to Rome and then to [Toledo, Spain, for the last 37 years of his life.]" Complementing the exhibition, The Frick Collection—12 blocks away—will display its paintings.

"The three greatest," says Liedtke, "are *View of Toledo*, the *Vision of Saint John*, which strongly influenced Picasso's *Les Femmes d'Alger*, and the portrait *Cardinal Fernando Niño de Guevara*." metmuseum.org **G**



FAMILY AFFAIRS

A DELICATE BALANCE, the Pulitzer Prize-winning dramedy that takes on dysfunctional marriages, adultery, and the decline of the WASP hegemony (the playwright is Edward Albee, after all) comes to Broadway this month in all its dysfunctional glory. The fun kicks off when a much-divorced woman, plagued with undefinable new fears, decides to move in with her affluent suburban parents, Agnes and Tobias, disrupting their placid and predictable lives. John Lithgow, Glenn Close, and Martha Plimpton star in this revival, which opens on November 20. *Golden Theatre*, 252 W. 45th St., 212-239-6200; shubertorganization.com/theatres/golden.asp



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MODERN MUSIC

John Adams, states *The New Yorker*, "may be the most vital and eloquent composer in America." On November 17, Adams acts as curator/host of five works by composers he admires. The result, says Edward Yim, the vice president of artistic planning for the Philharmonic, where the pieces will be played, "is fantastic," with compositions by Icelander Daniel Bjarnason "who is creating a lot of buzz," and Ingram Marshall (*Muddy Waters*), whom Adams has worked with since the 1970s in San Francisco. The concert is part of the Phil's new music series, *Contact!*, which takes place at SubCulture, a Greenwich Village venue. (Adams' next NYC gig is in March, when the Philharmonic will perform the world premiere of his *Scheherazade*.) nyphil.org

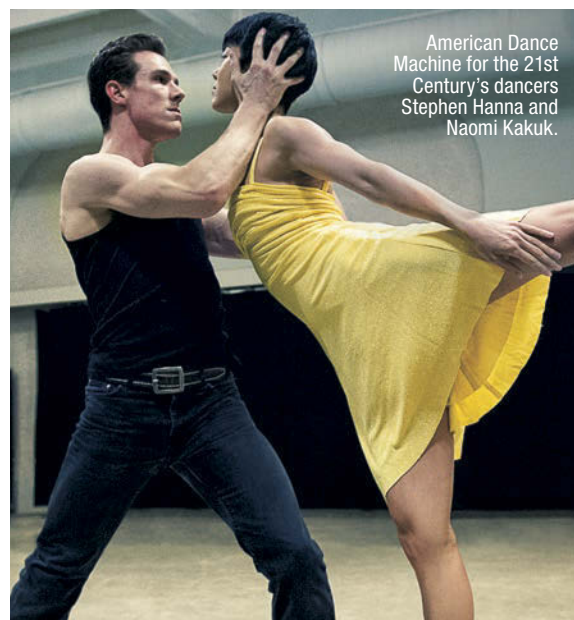
dance revival

don't miss

Missed the original production of *In the Heights*? Weren't born in time for *Oh! Calcutta!*? Run, don't walk, to the Joyce Theater, where American Dance Machine for the 21st Century will perform some of the musical stage's greatest dances for its New York debut, November 11–16.

The idea, according to Nikki Feirt Atkins, founder and executive artistic director, is to revive great dance works, piecing them together through the memories of artists who made or danced them, and supporting those memories with archival material: notes, photos, "and very grainy black and white films." Then, teach the dances and techniques to a new generation of dancers. "Basically, we're creating a living archive of dances."

The list of dancer/archivists is star-studded. For the Joyce run, Margo Shappington has resurrected the all-nude *pas-de-deux* "One on One" from *Oh! Calcutta!* Robert LaFosse, one of Jerome Robbins's muses, reconstructed "Mr. Monotony" from *Jerome Robbins' Broadway*, and Donna McKechnie is coaching dancers in "The Music and the Mirror," from Michael Bennett's *A Chorus Line*. Susan Stroman came back to resuscitate *Contact's* "Simply Irresistible." Dances from *42nd Street* to *Black and Blue*—all come alive, thanks to members of the troupe and guest stars. A live band completes the scene. *American Dance Machine for the 21st Century* will perform November 11–16 at The Joyce Theater, 175 Eighth Ave., 212-691-9740; joyce.org.



American Dance Machine for the 21st Century's dancers Stephen Hanna and Naomi Kakuk.