

Rivington St. 212-358-8767. Through Aug. 1. **"LUSH LIFE: WOLF TICKETS":** Salon 94 Freemans, 1 Freeman Alley. 212-529-7400. Through July 30.

DANCE

PILOBOLUS

This quirky, always innovative troupe presents three new works in its Joyce season, which is dedicated to its co-founder Jonathan Wolken, who died suddenly last month. (175 Eighth Ave., at 19th St. 212-242-0800. July 20-21 and July 26-27 at 7:30, July 22-23 at 8, and July 24 at 2 and 8. Through Aug. 7.)

ANIKAI DANCE COMPANY

As part of its Guest Artist Series, Dance Theatre Workshop hosts this eclectic Boston-based contemporary ensemble. Its founder, Wendy Jehlen, has studied numerous dance forms, including Indian classical dance, Butoh, Brazilian capoeira, Chinese martial arts, and West African dance, all of which can show up in her work. "Forest," an exploration of the natural world that is partly inspired by a Cambridge-based performance artist and storyteller known as Brother Blue, is an evening-length work for seven dancers. (219 W. 19th St. 212-924-0077. July 21-24 at 7:30.)

ALVIN AILEY AMERICAN DANCE THEATRE

Looking like gods and unbeatable at the box office, the Ailey dancers descend on Central Park's SummerStage for a free show. The program is surefire. The seminal "Blues Suite," from 1958, is very much enlivened by Kenny Brawner and the Brawner Brothers Band. Ronald K. Brown's "Dancing Spirit," from 2009, kindles a welcome inwardness in the troupe's extroverts. And "Revelations," that staple and security blanket, a masterpiece that's also an applause machine, is the work for which all of their training prepares them. (Rumsey Playfield, Central Park, mid-Park at 72nd St. 212-360-8290. July 23-24 at 8.)

PUSH DANCE COMPANY

From San Francisco comes another young troupe that's multicultural and multimedia, all about mixing genres and sending messages. This one, led by the African-American-Filipina choreographer Raissa Simpson, brings three new pieces for its New York debut. The most ambitious is "Great Integration: A Chamber Hip-Hop Opera," a millennial allegory with a Black Swordsman, a Prophet, a Temptress, and a Virgin, set to the rapping of MC Kirby Dominant over JooWan Kim's moody piano score. (Joyce SoHo, 155 Mercer St. 212-242-0800. July 23-24 at 8.)

PICHET KLUNCHUN / "CHUI CHAI"

The Thai-born dancer and choreographer presents "Chui Chai" at the Lincoln Center Festival with his company of classically trained Thai dancers. Klunchun is a contemporary poet of the *khon*, or traditional Thai "mask dance." Bare-chested and in jeans, he reveals the intricacies and poetry in *khon*'s sinuous, sculptural forms. His movements echo those of his dancers, clad in full gold-trimmed regalia, transformed through costume and gesture into gods and princesses. (Gerald W. Lynch Theatre, John Jay College, Tenth Ave. at 58th St. 212-721-6500. July 24 at 8 and July 25 at 3.)

"WE GIVE OURSELVES AWAY AT EVERY MOMENT"

The River to River Festival honors the first anniversary of the death of Merce Cunningham with a free concert in Rockefeller Park. Curated by Annie-B Parson and Will Knapp, the show calls upon Lucinda Childs, Bill T. Jones, Susan Marshall, Jon Kinzel, and Faye Driscoll to present work—either made for the occasion or repurposed—that plays with Cunningham strategies. It should be an event, both in the Cunningham and the broader sense. (River Terrace at Warren St. 888-391-3378. July 26 at 6.)

OUT OF TOWN

JACOB'S PILLOW DANCE FESTIVAL

At the Ted Shawn July 21-25, Bill T. Jones/Arnie Zane Dance Company brings "Serenade/The Proposition," the first of three pieces Jones created for the Lincoln bicentennial. In fits and starts, the collage of text—Lincoln and Frederick Douglass set

next to the banal thoughts of the cast—presents a conflict between skepticism toward a great-man theory and the evidence of a great man. Themes accumulate without adding up or chiming, but the materials are rich: deconstructed period wear, a live score defamiliarizing Civil War songs, striking video, and dancers who look as fantastic in the choreography's noodling patches as in its flashes of arresting force and tender beauty. ♦ Drew Jacoby, formerly of Alonzo King Lines, and Rubinald Pronk, formerly of the Dutch National Ballet, have become an international freelancing duo. Both are imposing dancers with strong personal signatures—she's a powerhouse, he's an exotic, sensual creature—and both have a penchant for dark, highly contemporary works. At the Doris Duke July 21-25, as Jacoby & Pronk and Dancers, they will be joined by several guests, including the exceptional David Hallberg, of American Ballet Theatre, who will join Jacoby in a new *pas de deux* by Lauri Stallings. (Becket, Mass. 413-243-0745. Through Aug. 29.)

MT. TREMPER ARTS FESTIVAL

You may have seen him recently, or brushed past him: a large, naked man in the Marina Abramović retrospective at MOMA. Downtown dancegoers know Will Rawls as a standout presence, supple for his size, a bookish athlete with a wry outlook and an air of incredulosity. At the Catskills festival he performs his first evening-length solo, "Census," in which he'll give his interest in the rules of theatre what sounds like an anthropological twist. (647 South Plank Rd., Mt. Tremper, N.Y. 845-688-9893. July 24 at 8.)

CLASSICAL MUSIC CONCERTS IN TOWN

LINCOLN CENTER FESTIVAL:

"LA PORTA DELLA LEGGE"

Now that the mighty figure of Luciano Berio has receded into history, Salvatore Sciarrino, whose style reaches for a not dissimilar mixture of lyricism and complexity, is Italy's most significant composer, and the international music industry has taken note. In its third Sciarrino presentation of the last decade, the festival offers the U.S. premiere of his recent opera (subtitled "almost a circular monologue"), inspired by a Kafka story that became part of "The Trial." Hilary Griffiths conducts the musicians and soloists of the Wuppertal Opera. (Gerald W. Lynch Theatre, John Jay College, Tenth Ave. at 58th St. 212-721-6500. July 20-22 at 8:30.)

BARGEMUSIC

July 23 at 8: The Voxare Quartet, one of several bright young groups that benefit from the regular support of the floating chamber-music series, begins a series of "Here and Now" concerts that celebrate the seventy-fifth birthday of Terry Riley, the gentle genius of Left Coast minimalism. The first program includes Riley's early String Quartet (1960) and "Mystic Birds Waltz," as well as works by Lou Harrison and Hamza El Din. ♦ July 24 at 8: The most expansive of the three concerts features Riley's "G-Song" and "Cadenza on the Night Plain" along with music by Philip Glass (the compelling String Quartet No. 2, "Company"), David Lang, and Nico Muhly. ♦ July 25 at 3: Steve Reich's "Different Trains," Riley's "Requiem for Adam," and a transcription of the Who's "Baba O'Riley." (Fulton Ferry Landing, Brooklyn. 718-624-2083.)

INTERNATIONAL KEYBOARD INSTITUTE & FESTIVAL: LEONARD SHURE TRIBUTE

The festival celebrates the legacy of the remarkable Boston pianist-pedagogue with a concert offered by several of his distinguished students, including Ursula Oppens, David Del Tredici, Beth Levin, and Phillip Moll. (Mannes College, 150 W. 85th St. July 24 at 8:30. For tickets and full schedule, see ikif.org.)

OUT OF TOWN

TANGLEWOOD

July 21 at 8: The supreme music festival of the summer begins the week quietly, as Benjamin Bagby—accompanying himself on a medieval-style, six-stringed

harp—recounts the tale of "Beowulf" in Old English song and speech. ♦ July 23 at 8:30: Johannes Debus, one of a spate of guest conductors substituting for James Levine, makes his debut with the Boston Symphony Orchestra, leading it in a concert performance of "The Abduction from the Seraglio" (sung in German) that features such singers as Lisette Oropesa (a young Met favorite) and Eric Cutler. ♦ July 24 at 8:30: Boston's musical duchy turns to a reliable old hand, Herbert Blomstedt, to conduct the B.S.O. in an all-Brahms program—the Piano Concerto No. 1 in D Minor (with the matchless Peter Serkin) and the Symphony No. 2 in D Major. ♦ July 25 at 2:30: The orchestra returns to the Shed for an afternoon of music by the two great Strausses—Richard ("Don Quixote," with the lyrical cellist Lynn Harrell) and Johann II (a nest of waltzes and polkas, including "Roses from the South" and the "Fledermaus" Overture). Hans Graf conducts. ♦ July 25 at 8: The fabulously talented fellows of the Tanglewood Music Center perform repertory by Mendelssohn, Tchaikovsky ("Romeo and Juliet"), and Hindemith ("Symphonic Metamorphoses"), led by Blomstedt and three of the Center's conducting fellows. (Lenox, Mass. 888-266-1200.)

GLIMMERGLASS OPERA

July 22 at 7:30, July 24 at 1:30, and July 27 at 2: Leon Major's production of "The Marriage of Figaro" offers a cast headed by Patrick Carfizzi, Lyubov Petrova, Mark Schnaible, Caitlin Lynch, and Aurlhelia Varak; David Angus conducts. ♦ July 23 at 7:30: Glimmerglass extends its Handel tradition with an important event—the first professional American production (directed by Chas Rader-Shieber) of "Tolomeo" (1711). The engaging young counter-tenor Anthony Roth Costanzo takes the title role, joined by the superb Julie Boulianne and Joëlle Harvey; Christian Curnyn. ♦ July 24 at 8 and July 26 at 2: This season's verismo entry is Puccini's stirring "Tosca," directed by Ned Canty, with Lise Lindstrom, Adam Diegel, and Lester Lynch taking the leading roles; Angus. ♦ July 25 at 2: A select group from the festival's Young American Artists program fills the cast in Tazewell Thompson's production of Copland's "The Tender Land," a touching portrayal of rural life; Stewart Robertson. (Cooperstown, N.Y. 607-547-2255.)

CARAMOOR

July 23 at 8: In the first of two concerts, the young all-stars of the Caramoor Virtuosi—including such musicians as the violinist Arnaud Sussmann and the cellists Edward Arron and Priscilla Lee—perform music by Schubert, Shostakovich (the Piano Quintet), and Beethoven in the graceful confines of the Spanish Courtyard. ♦ July 24 at 8: Will Crutchfield's essential "Bel Canto at Caramoor" series concludes its season with a single performance of Donizetti's seldom heard "Maria de Rohan," with a cast headed by Takesha Meshé Kizart (in the title role), Scott Bearden, and Vanessa Cariddi, backed by the Orchestra of St. Luke's. ♦ July 25 at 4:30: The Virtuosi return to play music by Dvořák and Giovanni Sollima as well as Chausson's Concerto for Violin, Piano, and String Quartet, Op. 21. (Katonah, N.Y. 914-232-1252.)

BANG ON A CAN SUMMER MUSIC FESTIVAL: "GEORGE CRUMB DAY"

George Crumb—son of West Virginia, citizen of the world—deservedly enjoys the kind of widespread renown that all composers covet. The downtown denizens, having removed to their summer base at MASS MOCA, celebrate the Philadelphia master's dramatic and mysterious music with an intimate afternoon recital, followed by a grand evening concert (staged, with video, by Jim Findlay) that features "Voice of the Whale," "Black Angels," "Madrigals," and "Lux Aeterna." (North Adams, Mass. massmoca.org. July 24 at 4:30 and 8.)

MAVERICK CONCERTS

July 24 at 6: In "Sonatas and Other Interludes," the versatile and compelling pianist Pedja Muzijevic builds a program around "4'33," John Cage's notorious "tacet" in three movements (which was world-premiered at Maverick in 1952), which features Baroque, Romantic, and modernist works by such composers as Scarlatti, Feldman ("Intermission"), Wagner ("Isolde's Love-Death," arranged by Liszt),

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