

some rarely seen color work, and large new prints of her nineteen-thirties chalk-drawing images. Through June 29. (Miller, 20 W. 57th St. 397-3930.)

#### MALERIE MARDER

A spinoff of last season's much talked about group show, "Another Girl, Another Planet," Marder's "Because I Was Flesh" puts out plenty of "flesh," but doesn't deliver on the "because." Her large color prints of family, friends, and lovers posed in naked boredom sit on the walls like a series of tableaux vivants, mirroring the lifelessness of exhibits at a natural-history museum. A sense of discomfort (along with some digital manipulation and Marder's understanding of color) makes the work compelling, if only for a moment. Through June 10. (Lawrence Rubin Greenberg Van Doren, 730 Fifth Ave., at 57th St. 445-0444.)

#### STEPHEN SHORE

With all the recent attention given to contemporary large-format photographers like Andreas Gursky and Thomas Struth, a scramble to claim their artistic paternity should be no surprise. This show of Stephen Shore's 1972 road-trip snapshots and his seminal 1978-88 color landscapes is a contender. Though they don't have the conceptual strength of Gursky's work, Shore's photographs reflect his influential search for beauty in the mundane. Through June 3. (303, at 525 W. 22nd St. 255-1121.)

#### AMIR ZAKI

Zaki's title "Photographs From" suggests the physical perches from which he shoots—atop the roofs of Los Angeles buildings and parking structures. His night surveillance only takes in incidental light—street lamps over deserted back lots, floodlights on a skyscraper, and one window with blurry signs of life inside. Through June 24. (Caren Golden, 526 W. 26th St. 727-8304.)

#### INTERNATIONAL CENTER

##### OF PHOTOGRAPHY

1130 Fifth Ave., at 94th St. (860-1777)—Nathan Lyons's "Riding First Class on the Titanic." Through June 18. ♦ James Nachtwey's "Testimony." Through July 23. (Open Tuesdays through Thursdays, 10-5; Fridays, 10-8; Saturdays and Sundays, 10-6.)

#### Short List

##### MORTON BARTLETT

Ricco/Maresca, 529 W. 20th St. 627-4819. Through June 24.

##### BARBARA ESS

Marcus, 578 Broadway. 226-3200. Through June 10.

##### MARIA MIESENBERGER

Mann, 210 Eleventh Ave., at 25th St. 989-7600. Through July 7.

##### CATHERINE OPIE

Thread Waxing Space, 476 Broadway. 966-9520. Through June 10.

See the museum listings for photography exhibitions at the Museum of Modern Art, the Metropolitan Museum, and the New-York Historical Society.

## CLASSICAL MUSIC

### OPERA

#### LITTLE ORCHESTRA SOCIETY

Contralto Ellen Rabiner sings the title role in a semi-staged version of Vivaldi's "Il Tamerlano," a 1735 "pasticcio opera," in which the composer incorporated music by other figures (including Hasse and Porpora) to eke out his original contributions to the score. Dino Anagnost conducts. (Alice Tully Hall. 875-5050. May 31 at 7:30.)

#### GOLDEN FLEECE, THE COMPOSERS

##### CHAMBER THEATRE

This adventurous company offers three premières: Jon Deak's "Owl in Love" (based on a Haitian folk tale), Matthew Harris's "Tess" (after Hardy's "Tess of the D'Urbervilles"), and Lou Rodgers's "Happy Valentine" (to a libretto involving a love triangle, by William Cotter). (Theater 22, at 54

W. 22nd St. June 1-3 and June 5 at 8 and June 4 at 3 and 8. For information about tickets, call 691-6105.)

#### AMATO OPERA COMPANY

Presenting "The Marriage of Figaro," in English. (Amato Opera Theatre, 319 Bowery, at 2nd St. 228-8200. June 2-3 at 7:30 and June 4 at 2:30. Through June 18.)

## ORCHESTRAS AND CHORUSES

#### NEW YORK PHILHARMONIC

In the season's final subscription performances, Kurt Masur conducts Mahler's Symphony No. 9. (Avery Fisher Hall. 875-5030. June 1-3 at 8.)

#### EOS ORCHESTRA

George III is most remembered on these shores as the British monarch who lost the American Revolution; it is less generally known that he also lost his

## ONLY CONNECT



#### STANDUP AND BE COUNTED

Standup comedy is one of the most social of all performance genres; it relies as much upon the volume of laughter in the room as upon the content of the jokes themselves. It is somewhat strange, then, that standup comedians have begun to crop up on the Web, including many of those represented at this year's eighth annual Toyota Comedy Festival. The week of laughs kicks off with a free June 1 reading by David Sedaris at Barnes and Noble in Union Square and runs through June 10, with a performance by Janeane Garafolo at Joe's Pub.

Though the festival includes more than two hundred funny types, the putative highlight of the ten-day program is Jon Stewart's June 8 appearance at Carnegie Hall. Whatever the success of the show, Stewart won't be giving up his day job, which is actually a night job: hosting the satirical news program "The Daily Show" on Comedy Central. The on-line version of *The Daily Show* ([www.thedailyshow.com/dailyshow](http://www.thedailyshow.com/dailyshow)) is something of a poor cousin to its on-air counterpart; it's freighted with multimedia that will tax your computer's capacity and your patience, and it's too wordy by half. Still, Stewart's puckish delivery is very much in evidence, thanks to sound and video clips pulled from the show.

Stewart isn't the most wired standup comedian in the world. That honor goes, oddly, to Rodney Dangerfield, the aging grandee of self-annihilation. Dangerfield's official site, [Rodney.com](http://Rodney.com) ([www.rodneym.com](http://www.rodneym.com)), has a wealth of comic and commercial content, including information on Rodney's stage and film appearances, a full-service "Rodneymabilia" store, and a joke of the day ("With girls I get no respect. A belly dancer told me I turned her stomach").

While Dangerfield has his feet firmly planted in cyberspace, other great standup comics seem to be consigned to oblivion. Lenny Bruce has no official site. Nor do Richard Pryor, Bill Cosby, or Mort Sahl. Sam Kinison has one ([www.samkinison.org](http://www.samkinison.org)), but it's disappointing, as is Bob Newhart's semi-official site ([www.bob-newhart.com](http://www.bob-newhart.com)), which favors Newhart's television and film appearances at the expense of his seminal comedy albums. Comedy fans looking for more substantive programming might want to visit the on-line home of the venerable midtown comedy club *Caroline's* ([www.carolines.com](http://www.carolines.com)), which offers Webcasts of interviews and live performances. (For more information on the Toyota Comedy Festival, visit the official site at [www.toyotacomedyfestival.net](http://www.toyotacomedyfestival.net), or call 888-338-6968.)

—Ben Greenman

mind. From 1788 until his death, in 1820, he suffered from lengthy bouts of debilitating insanity, leaving the responsibilities of government to others while he babbled incessantly and tried to teach caged birds to sing. Peter Maxwell Davies's 1969 music-theatre piece, "Eight Songs for a Mad King" (for male singer and chamber ensemble), is a compelling, often harrowing depiction of George's unravelling. In the work's original production, the musicians were stationed inside huge birdcages, thereby emphasizing the king's futile pastime and underscoring the notion that his madness served as a kind of imprisonment. In fact, one of the eight songs is actually notated on staves arranged in the shape of a cage. This fully staged performance of Davies's cult classic is conducted by Jonathan Sheffer and features baritone Dean Elzinga. Completing the program are less shocking works, both of which were premiered in George III's England: Johann Christian Bach's Overture to "Orione" and Haydn's Symphony No. 104. (Ethical Culture Society, 2 W. 64th St. June 1 at 8. For information about tickets, call 691-6415.)

#### CONCORDIA ORCHESTRA

Jazz-inflected scores by Carl Davis (both composed in 1989) provide an accompaniment to screenings of Harold Lloyd's 1923 feature film, "Safety Last," and Charlie Chaplin's short "Kid Auto Races at Venice" (which marked the first appearance of Chaplin's famous screen persona, "the Tramp"). Marin Alsop conducts. (Alice Tully Hall. 875-5050. June 1 at 8.)

#### AMOR ARTIS CHORUS AND ORCHESTRA

Johannes Somary directs Verdi's "Requiem," with the Fairfield County Chorale and the Horace Mann Glee Club adding their voices to the forces. (Carnegie Hall. 247-7800. June 1 at 8.)

#### MANHATTAN CHAMBER CHOIR

##### AND ORCHESTRA

Britten's "Rejoice in the Lamb" and Liszt's "Missa Choralis" are conducted by Robert Prior, who also appears as the soloist in Mozart's Piano Concerto in E-Flat Major (K. 271), with Magnus Mårtensson taking over the podium. (Church of the Holy Innocents, 128 W. 37th St., near Broadway. June 2 at 7:30. No tickets necessary.)

#### BACHANALIA CHAMBER ORCHESTRA

The ensemble's concert includes Schoenberg's "Verklärte Nacht," Villa-Lobos's "Bachianas Brasileiras No. 9," and the premières of Jakov Jakoulov's Romance for Violin and Strings (featuring the group's director, Nina Beilina) and elaborated transcriptions, by Philip Lasser, of two sets of preludes and fugues from Bach's "Well-Tempered Clavier." (St. Peter's Church, Lexington Ave. at 54th St. June 2 at 8. For information about tickets, call 203-938-2924.)

#### WILD GINGER PHILHARMONIC

David Goodman conducts the Overtures to Wagner's "Tannhäuser" and Humperdinck's "Hänsel und Gretel," Fauré's Pavane, and Brahms's Symphony No. 3. (Good Shepherd Presbyterian Church, 152 W. 66th St. June 2-3 at 8. Admission by contribution.)

#### RIVERSIDE FESTIVAL SINGERS

Helen Cha-Pyo leads a program that includes "A Garland for Linda," a collaborative a-cappella choral cycle created as a memorial to the late Linda McCartney by Paul McCartney, John Tavener, Richard Rodney Bennett, and other British composers. (Riverside Church, Riverside Dr. at 120th St. June 3 at 8. For information about tickets, call 307-4100.)

#### MUSIC BEFORE 1800

Although its primary focus is on early music, this organization has also commissioned a number of new sacred works in the course of its twenty-five-year history. In this concert, Louise Basbas directs the Choir of Corpus Christi Church in eight of these pieces, by David MacBride, Harvey Burgert, Jackson Hill, Louise Talma, Maurice Wright, and Catherine Aks. (Christ Church and Holy Family, 326 Clinton St., Brooklyn. June 4 at 3. For information about tickets, call 212-666-9266.)

#### CHORAL SYMPHONY SOCIETY AND NEW YORK CANTATA SINGERS

David Labovitz directs the choruses and orchestra in Handel's pastoral oratorio "L'Allegro, il