

FRIDAY-MONDAY, MAY 21-24, 2010

WEEKEND JOURNAL.

EUROPE



The sounds
of summer

The best music festivals in Europe

Food: The perfect bouillabaisse | Travel: Visiting Paris's Lutetia hotel

Contents

3 | Fashion

Intricate prints

4-6 | Food & Wine

Deconstructing bouillabaisse

Wine: A glassful of summer

7 | Music

Russian Composer

Valery Gergiev on young talent

10-11 | Travel

Lutetia: Paris's Grande Dame

12 | Golf

A golfer with unwavering energy

13 | Art

The new MAXXI museum in Rome

8-9 | Cover story Music

A summer of music

Festivals across Europe



Midori performing at Edinburgh International Music Festival.
COVER, Jean Rigby as Deianira in Martinu's opera 'Mirandolina'.
Photograph by Johan Persson.

14 | Top Picks

'Rheingold glitters' at La Scala

'Tosca' succeeds despite English

Ashmolean exhibition offers glimpse of 'Old Europe'

Collecting: Fashionable furniture

15 | Books

Capitalism in crisis

16 | Time Off

Our arts and culture calendar ▶



'Russian Beauty' by Ilja Glazunov (1968) on show in Helsinki.

WEEKEND JOURNAL

EUROPE

Barbara Tina Fuhr EDITOR
Elisabeth Limber ART DIRECTOR
Brian M. Carney BOOKS PAGE EDITOR

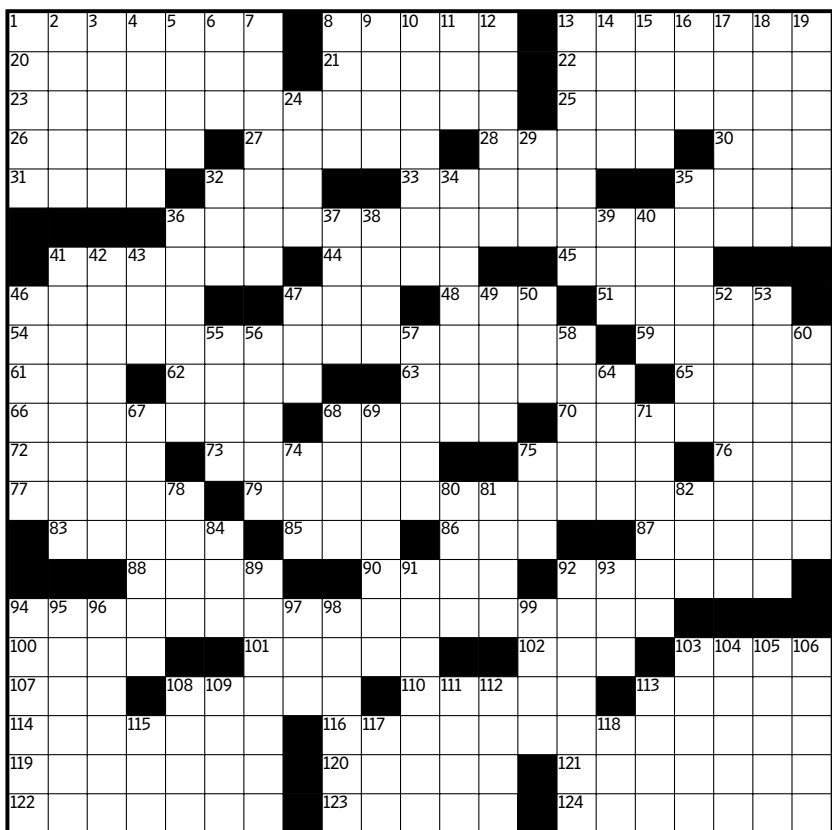
Questions or comments? Write to wsje.weekend@wsj.com.
Please include your full name and address.

THE JOURNAL CROSSWORD / Edited by Mike Shenk

Across

- 1 Like a serving of eels, perhaps
- 8 Sweeping
- 13 Investor's need
- 20 Glass-walled enclosures
- 21 Christina of "Speed Racer"
- 22 Garden-variety
- 23 Fighter pilot from an English town?
- 25 Is going around
- 26 Shows
- 27 Lost cause
- 28 Stood out
- 30 Brad Garrett sitcom "___ Death"
- 31 Brewpub products
- 32 Baldwin's TV co-star
- 33 Quintessential
- 35 Mozart opera title starter
- 36 Anxiety about roads through mountains?
- 41 Photog gigs
- 44 1521 stop for Magellan
- 45 Mark Antony was his great-grandfather
- 46 Give rise to
- 47 Boston's Liberty Tree, for one
- 48 Feminist princess of opera
- 51 Russian retreat

Friends in Low Places / by Harvey Estes



- 54 Theological basis of "Father Knows Best"?
- 59 Say "I owe you one"
- 61 JFK info
- 62 Cockney greeting
- 63 Pointed the finger at
- 65 Noted name in art deco
- 66 Mad states
- 68 Collector's wheels
- 70 Hole in the head
- 72 Activist Brockovich
- 73 Mayflower passenger, e.g.
- 75 Bordeaux being
- 76 Mensa data
- 77 1973 album featuring the song "Photograph"
- 79 Song about one young man's truly burning desire?
- 83 Some pages
- 85 Bus. letter abbr.
- 86 Macadam binder
- 87 Like 86-Across
- 88 Flat formation
- 90 Draw some interest
- 92 Many middle schoolers
- 94 One ogling a woman in a Chevy?
- 100 Roulette bet
- 101 Name on a bomber
- 102 Resemblance suffix
- 103 Sew up
- 107 Clothing retailer ___ Taylor
- 108 Flimflam
- 110 Apply by massaging
- 113 Relief pitcher, at times
- 114 Its national anthem is "Maamme"
- 116 Tea Party movement members?
- 119 Region including Polynesia
- 120 Gush
- 121 It might be in the soup
- 122 Remote and more
- 123 "What can I ___ you?"
- 124 Greasy spoon dare

Down

- 1 Sci-fi crime lord
- 2 Uniform
- 3 Ill-gotten gains
- 4 Chad and Albert
- 5 Pupil's place
- 6 Article written by Martin Luther
- 7 Angry look, figuratively
- 8 Stuff in muffins
- 9 Coleridge creation
- 10 Instrument with finger holes
- 11 BC and FSU are in it
- 12 Truck stop offering
- 13 Jones who played Morticia Addams
- 14 Seller of Anew skin care products
- 15 Rose in a field
- 16 401(k) alternative
- 17 Arm art
- 18 AARP concern
- 19 Moonves of CBS
- 24 Pitcher Wilhelm
- 29 Comprises
- 32 Budgetary excess
- 34 "The Greatest Show on Earth" director
- 35 Make an afghan, perhaps
- 36 Exchange opinions
- 37 Wrinkly fruit
- 38 Unfeeling
- 39 Neighbor of Homer and Marge
- 40 "Nuts!"
- 41 Barbecued treat
- 42 Victim of recession
- 43 Don't rent
- 46 "Boston Legal" star
- 47 "Hold On Tight" band
- 49 It takes turns
- 50 Convenience store convenience
- 52 President who served a month in office
- 53 Some auction offerings
- 55 What you could get caught in
- 56 Wool source
- 57 "Hedda Gabler" playwright
- 58 1983 role for Barbra
- 60 Frasier's portrayer
- 64 Temple building
- 67 Boxer Johansson
- 68 Painter Schiele
- 69 Flashlight power source
- 71 "Turn! Turn! Turn!" songwriter
- 74 "May ___ of service?"
- 75 Mr. Potato Head stick-on
- 78 German auto
- 80 Gillette razor brand
- 81 Blow hard
- 82 Female rabbit
- 84 Issuer of nine-digit nos.
- 89 Meeting lists
- 91 Onto
- 92 Skating risk
- 93 Tie the knot
- 94 Out of it
- 95 TV friend of Phoebe and Rachel
- 96 Defeated on the mat
- 97 Co. designation
- 98 Did some rummaging
- 99 Mattress part
- 103 Procession
- 104 Call up
- 105 Less dated
- 106 "The Chronic" rapper
- 108 Cause of distress
- 109 Body of soldiers
- 111 Capable of performing
- 112 Boxer Max
- 113 Cab Calloway specialty
- 115 Get behind
- 117 Med. plan
- 118 New Deal inits.

Last Week's Solution



▶ For an interactive version of The Wall Street Journal Crossword, WSJ.com subscribers can go to WSJ.com/Lifestyle

❖ Fashion

Printing haute couture

PRESENTING HIGH FASHION—now brought to you by inkjet printer.

The stores and runways this spring are full of clothes with intricate prints—not just flowers but unique, often enigmatic designs resembling artwork. Behind this profusion of patterns is a familiar piece

On Style

CHRISTINA BINKLEY

of technology: a printer not unlike the one sitting on your desk.

High-end design's embrace of this technology is adding a new dimension to couture. Designers for brands like Helmut Lang, Akris, Zac Posen and Valentino can create custom fabrics more easily.

A series of dresses and tops in the current Helmut Lang collection uses photographs shot by the brand's designers, Nicole and Michael Colovos, some of them with an iPhone. The designers shoot photos of peeling paint, subway walls and other sights that inspire them, and then scan the pictures into a computer, creating collages that may look nothing like the individual photos. One dress print based on a collage looks like X-rays of vertebrae. Another seems to be pebbles in a stream.

New prints like these are not the sort of repetitive patterns we're accustomed to—stripes, dots or flowers repeated across the fabric. They're abstractions, and they make you stand back, then look close, the way you would in a museum.

For top designers, printing images directly onto fabric is a big shift. Until recently, textile patterns that weren't woven into fabric were commonly made with screen printing. In that more costly and labor-intensive process, mesh screens must be engraved by skilled artisans with the designs that will be printed. Dyes are then squeezed through the screens onto fabric one color at a time. A single order can take days or weeks.

Digital printing—which lays down a whole image on fabric, as on paper—has been used for years to put photographs on T-shirts and shopper bags. But there have long been quality problems—the inks tended to run, and edges printed fuzzily.

Gradually, however, inks and printers improved to create more enduring, crisper-looking prints. Digital printing is often cheaper than screen printing—and it's faster, in an age when speed to market is everything.

On Akris's runway in Paris in March, designer Albert Kriemler used a photograph of a mountain's reflection in a still glassy lake. The original photograph came from a newspaper, but Mr. Kriemler turned it sideways and altered the colors, creating something so different that one viewer swore it was the Shroud of Turin. "I wanted to be mysterious," says the Swiss designer.

The new technique has emerged on the runways in force in the past year or two. It comes just as fashion could use a shot in the arm. Recently, designers have plumbed and replumbed the most common silhouettes for clothing. We've gone from floor-length dresses to minis. Menswear has been skinny and broad. Fu-

turists like Rei Kawakubo and Yohji Yamamoto have experimented with lumps, bumps, holes and asymmetrical looks.

Textiles—new weaves, new materials and new prints—offer rich creative possibilities. Digital prints, says Helmut Lang's Ms. Colovos, are "a new breakthrough." When I saw the Helmut Lang prints in the showroom, I felt compelled to grab the fabric to get a closer look.

Yet with anything new, something old suffers. For decades, screen printing has supported legions of artists. Michele Binda and his family now have four digital printers at their plant in Como, Italy, where for three generations, they have produced fabrics for fashion houses such as Pucci, Versace, and Oscar de la Renta. But he views

the digital method as a mixed blessing. On the one hand, his new machines and skills are helping him compete with textile producers in China. Because less manual labor is required in digital printing, low-labor-cost nations like China have less of a cost advantage. But, he says, "these machines are in a way killing the old screen printing technique."

Not all designers embrace digital prints. They don't attain the deep, clear hues of screen prints because the ink doesn't soak into the fabric as thoroughly. And designers need technicians who understand the software. It used to be that a great print designer "needed to have a great hand," says Akris's Mr. Kriemler. "Now you have to have a great hand with the computer."

A photograph of a mountain's reflection in a lake shows up on Akris's runway in Paris in March.



He's a fan.



MANDARIN ORIENTAL
THE HOTEL GROUP

To find out why I.M. Pei is a fan visit www.mandarinoriental.com BANGKOK • BARCELONA • BOSTON • CHIANG MAI • GENEVA • HONG KONG • JAKARTA • KUALA LUMPUR • LAS VEGAS • LONDON • MACAU • MANILA
MIAMI • MUNICH • NEW YORK • PRAGUE • RIVIERA MAYA • SAN FRANCISCO • SANYA • SINGAPORE • TOKYO • WASHINGTON D.C.

In search of the perfect bouillabaisse

Deconstructing fish stew, in Provence and beyond

BY BRUCE PALLING

MY FIRST EXPERIENCE of bouillabaisse on a flower-shaded terrace next to the local lycée in Vientiane some 30 years ago was a revelation. I loved the array of glistening fish and the spicy broth that surrounded it, with the accompanying croutons and rouille (a Provençal sauce made of chilies, breadcrumbs, garlic and olive oil).

It was only on my first visit to France some time later that I realized that the bouillabaisse I ate in the landlocked Kingdom of Laos might not have been the real thing, even though it was a former French colony. For a start, none of the fish came from the ocean and the piquancy of the soup was due to local spices and chili rather than the traditional stock of rock fish, crabs and saffron.

Subsequent helpings of bouillabaisse in other parts of the world didn't equal that first encounter, so I decided to investigate further at the birthplace of the dish—the sprawling, scruffy port of Marseille.

France's oldest city is famous for creating three things: the national anthem, the "French Connection" drug trade and bouillabaisse. Of

Marseille

these, the renowned fish stew of Provence is easily the most controversial and complicated to describe. For a start, no one can even agree on the etymology of the actual word, let alone the origins of the dish. Romantics will assure you that the word derives from the abbess of a Marseille convent (*bouille-abbesse* or the abbess's boil) but more literal historians go for *bouillon-abaisse*, "to reduce by evaporation," as this is what actually occurs during its preparation. As to its origins, some classicists believe it came to Marseille with the Ancient Greeks in 500 B.C., while others prefer the myth that it was the soup made by Venus to send her husband Vulcan to sleep so she could pursue her affair with Mars.

The most likely story is that it came about when local fishermen decided to boil up the fish and crustaceans they couldn't easily sell, which explains why the main contents are small rock fish and other ugly ducklings of the Mediterranean coastline, such as rascasse and anglerfish. The prime ingredient is at least one of the three members of the rascasse family. The other commonly accepted ingredi-



Jean Cazals for The Wall Street Journal Europe (2 this page)

ents are olive oil, onions, garlic, tomatoes, parsley and saffron. But that is just the beginning of the story. Food historians and chefs found it impossible to agree on what constituted a genuine bouillabaisse, which prompted local restaurateurs to draw up an official Charter of Bouillabaisse in the 1980s.

The most innovative bouillabaisse currently available in

Marseille comes from the kitchen of Le Petit Nice, Gérald Passédât's three-star Michelin establishment on the rocky shoreline of Corniche President John F. Kennedy. This is the only Michelin-starred restaurant (www.petitnice-passedat.com) to devote an entire tasting menu to bouillabaisse, at a cost of €145 per person. After experimenting for several years, Mr. Passédât has decon-

structed the experience by offering a series of Bouillabaisse dishes utilizing raw materials and seafood from the shoreline and different depths of the Mediterranean.

“When I was young, I used to go down to the Mediterranean, as I loved swimming, diving, fishing—the entire experience,” he said. “In the morning, we would eat the shellfish on the rocks, so that is the origin of my simple first dish.” The dish comprises a blend of raw mussels and clams with olive oil and palm heart, with an emulsion of seasoned sea water in the center representing ocean waves.

The next course to arrive includes red gurnard, weever and anglerfish, with lobster at either end of the oval

'It is an extremely expensive operation just to make one liter of fish stock, as it requires three kilos of fresh fish,' chef Gérald Passédât says.

structed the experience by offering a series of Bouillabaisse dishes utilizing raw materials and seafood from the shoreline and different depths of the Mediterranean.

“When I was young, I used to go down to the Mediterranean, as I loved swimming, diving, fishing—the entire experience,” he said. “In the morning, we would eat the shellfish on the rocks, so that is the origin of my simple first dish.” The dish comprises a blend of raw mussels and clams with olive oil and palm heart, with an emulsion of seasoned sea water in the center representing ocean waves.

The next course to arrive includes red gurnard, weever and anglerfish, with lobster at either end of the oval

disintegration of the softer fleshed fish such as sea bream during the boiling process required to get the olive oil, water and gelatinous substances from the fish to emulsify.

“I have wonderful memories of traditional bouillabaisse but it is a mélange, some is undercooked and other parts are overcooked, so it is quite rustic. In a way I love it, but now, I prefer mine,” he said.

Mr. Passédât begins the working day in his kitchen by creating his fish stock by boiling down live rock crabs and an assortment of colorful small fish. “It is an extremely expensive operation just to make one liter of fish stock, as it requires three kilos of fresh fish.”

At the more traditional end of





Left page: Top, a sous-chef at Le Petit Nice reducing the stock for the bouillabaisse; bottom, the prime ingredient is at least one of the three members of the rascasse family. This page, clockwise, from top left: Red gurnard; boats arrive directly to the Old Harbor fish market in Marseille, delivering the daily catch to fishmongers; a selection of different types of fish used in a bouillabaisse; and Chef Gérald Passédat.



Top, red mullet; bottom, the port of Marseille.



the market, the Miramar restaurant, on the Quai du Port in the heart of the old port of Marseille, is renowned. To emphasize its expertise, the Fifties-style restaurant's website is www.bouillabaisse.com. Christian Buffa, the rapid-talking chef proprietor, converts one ton of fresh fish into bouillabaisse every week and serves the dish at a cost of €58 per person. The various piscine elements of the main dish are all piled high on a traditional oval copper serving pan, which contains mussels and crabs. Mr. Buffa isn't modest in his claims. "Each of us has our own way of doing things and everyone does what they can, but we make the best," he boasts. "Bouillabaisse is not just a recipe. It is a vision. It represents the diversity of fish and culture in Marseille, but I would go further and say that it is the best-known French dish."

He isn't alone in holding the dish in high esteem. Simone Lafitte, the prominent culinary publisher, also serves bouillabaisse in her restaurant, Les Arcenaulx (www.arcenaulx.oxatis.com), located on cours d'Estienne-d'Orves in the historical arsenal of the royal galleries near the old port. "This dish is intrinsically part of our culture and origins as it really demands raw materials are only at their best in Provence, such as fresh fish, saffron, garlic, fennel and bay leaves," she said.

Is it possible to create a bouillabaisse without rascasses or away from the south of France? The late British food writer Elizabeth David took an absolutist view: "It is useless attempting to make a bouillabaisse away from the shores of the Mediterranean."

Gérald Passédat is more relaxed. "You can have bouillabaisse wherever you can find really good fresh rock fish, but basically it depends on what is available. We work with up to 75 different spe-

cies annually, so obviously the dish varies according to the catch."

In London, bouillabaisse is occasionally served at the Michelin-starred Arbutus (www.arbutusrestaurant.co.uk) in Soho, but somehow it fails to engender the same excitement as having it in Provence. A more successful interpretation is available at Dock Kitchen (www.dockkitchen.co.uk), a fashionable restaurant alongside the Grand Union Canal in West London. Chef Stevie Parle, who trained at the River Café and elsewhere, has supper-club evenings, where around 40 people come to eat the same dish, which is the ideal way to make an interesting bouillabaisse. "I think you have to take the spirit of bouillabaisse—it is a perfect celebratory food," Mr. Parle said. "For me, it is fundamentally about having a great variety of very fresh fish. I don't think it is important to

have a list of approved ingredients like rascasse. For me, it's more having a saffron-laced delicious fish stew that's cooked quite quickly using olive oil and rouille."

Richard Olney, the well-regarded Francophile food writer of the late 20th century made the most accurate summation of bouillabaisse and why it is best served on France's Mediterranean coastline. "It is, to tell the truth, more a philosophy than a culinary preparation," that, he continued, "embodies, and engenders the warmth, the excitement, and the imagination which, perhaps, of all the Mediterranean peoples, the Provençaux exude in the highest degree."

—Bruce Palling is a writer based in London.

► Read more on where to find the best bouillabaisse in the South of France at WSJ.com/Lifestyle.



Jean Cazals for The Wall Street Journal Europe (2)

A glassful of summer

ONCE SHARED a flight with Alain de Botton. We weren't traveling together, and respecting the Swiss-born philosopher's privacy, I didn't wish to disturb his sagacious ruminations. It was a short shuttle flight within Europe, so even if we had got chatting it would have been over before it had started. He slept most of the way anyway.

Wine WILL LYONS

Mr. de Botton is perhaps best described as an author who tackles the philosophy of everyday life. I was particularly excited to see him on a plane as it was on another flight, to New York, some years earlier, that I was introduced to his thoughts on travel. It had a profound effect on my thinking and subsequent habits. Essentially, the one nugget I gleaned from Mr. de Botton's in-flight documentary was that the pleasure we derive from journeys is perhaps more dependent on the mindset with which we travel than on the destination. This mindset can actually be enjoyed by staying at home, by suspending your usual everyday habits and adopting a positive, holiday temperament.

The trick is to act like and think like you would when enjoying a break outside your home country. This might require wearing different clothes, listening to different music, eating different meals—anything that shakes you out of your usual routine and propels you into the world of the relaxed visitor. I've tried it on many occasions and found it works.

But I digress. The reason I mention Mr. de Botton is that quite by chance I drifted into this state of mind last week tasting a particularly good example of Barbera d'Alba. In my world, Barbera d'Alba is one of the greatest feel-good summer wines. Made from the Barbera grape variety, this red wine is grown in the villages around Alba in Piedmont, Italy. Its main characteristic is high acidity and a cherry-like aroma and it is defined by its freshness.

As I sipped the wine in question, I was transported back to early evening, sitting outside a sun-drenched villa in the Mediterranean, with a fresh salad ready to enjoy. In

short, I thought I was on my summer holiday, which brings me neatly to summer wines.

You see, in Northern Europe we can never count on a good summer. So the trick this year may be to take a leaf out of Mr. de Botton's book and change our mindset. What we need to do is banish the heavy, full-bodied wines that we so enjoy over the dark months of winter and stock up on wines that we would usually enjoy on our summer holiday. Let's imagine summer has arrived. A few weeks ago, I wrote about rosé wines. This week, let's explore the red and white wines that lend themselves to summer drinking.

Red wine first. The obvious starting point is with Beaujolais, a fresh, lively red wine made from the Gamay grape. This is best drunk young and can accompany most summer dishes. If you come across Beaujolais-Villages, this is a slightly meatier version. Gérard Charvet, Georges Duboeuf, Laurent Martray and Jean-Paul Thévenet are worth looking out for. In a similar style, Chinon, Bourgueil and Saumur-Champigny from France's Loire Valley offer light red wines with plenty of uplifting vigor. Try and track down Bernard Baudry and Domaine de la Butte.

As well as Barbera d'Alba, Valpolicella and Dolcetto are bursting with youthful fruit and fresh acidity. I would also add Austrian and German Pinot Noir to this list. All of these wines will improve the flavor of cold meats and salad. My one exception would be barbecues, where the red meat demands something spicy and big, such as a Côtes du Rhône Villages.

In the whites, we are looking for vibrant, zesty acidity and floral notes. Personally, I am a huge fan of Vinho Verde produced in Portugal's north-east Douro Valley, such as Casal Garcia Vinho Verde. Austria's Grüner Veltliner grape variety can throw up a peppery, plummy character, and Willi Bründlmayer in Kamptal produces perhaps the finest example.

But it is in the Loire where the greatest bargains are to be found. Appellations such as Sancerre, Pouilly-Fumé, Reuilly and Quincy are producing Sauvignon Blancs of real value. Philippe Portier, Domaine Serge Dagueneau and Lucien Crochet are three to crack open and drink while the rain falls.

DRINKING NOW

Barbera d'Alba, Josetta Saffirio

Piedmont, Italy

Vintage: 2008

Price: about £18 or €21

Alcohol content: 14.5%

This small estate run by Sara Vezza produces sublime Barbera. What is immediately attractive is the nose, which exhibits a concentrated purity reminiscent of violets. The palate is fresh with a good texture.





Matt Stuart

Keeping music alive

Valery Gergiev shares his views on how to nurture composers and their work

BY ADAM SMALLMAN

THE LIFTS IN the hotel where Russian conductor Valery Gergiev is staying in London don't feature piped music. That, in his view, is a very good thing. Classical music—he is a reluctant user of a phrase he finds constraining—is as endangered as the white tiger or Arctic ice, he says. It must be nurtured and protected from what has become “some kind of supportive noise that surrounds” us, he says.

The 57-year-old Moscow-born conductor, whose intense global work schedule affixes him with a near-permanent five o'clock shadow, was recently named as one of the 100 most influential people in the world by Time magazine. From this platform, he declares, “Global warming is a problem...the same with classical music. It's very difficult to protect this beautiful, natural world of music.”

The past 300 years has seen only around 30-50 composers of note emerge and their output needs constant watering, because, as he says, “we need them.”

And his response to improving this situation? Well, his project to recover the reputation of the Mariinsky Theater, formerly the Kirov, in St. Petersburg amid the roiled economic and political times under Russian President Boris Yeltsin in the early 1990s has resulted in what could be seen as a tyranny of success.

With a staff of some 2,000 and tens of thousands of costumes to maintain, “it's terribly important to go forward to create new productions to please many people, for example tourists,” he says, adding: “They will chose ‘Swan Lake,’ not ‘The Turn of the Screw.’” The latter, a Benjamin Britten opera, however,

is “what I recognize.” And in the interest of nurturing the music he considers important, he says that “tourists are not the priority for us. The top priority for us very clearly is young people.”

It is they who are the future protectors of music that is “exciting and beautiful...if your influence isn't going as far as reaching the next school from the place you work, then you're in the wrong place,” he says. His three young children all play the piano and, though he sees them infrequently, he likes the idea of creating an environment where music can affect the heart of a child.

In his case, he began to notice from around the age of 12 “a kind of...hammering. I felt the shocking power of music you feel inside,” Mr. Gergiev says, tapping his chest.

This determination to reach out to the young, allied with bringing lesser-known Russian works to the fore, informs the new season starting in September at the Barbican with the London Symphony Orchestra, of which he is principal conductor (ahead of that, the LSO is touring with Mr. Gergiev to Ljubljana on Aug. 19 and Gstaad on Aug. 20).

Mr. Gergiev will use the program to champion the work of his friend Rodion Shchedrin, 78 years old, in December. His “Carmen Suite,” written in 1967, a ballet based on Bizet's opera but without the famous “Toreador Song,” is arguably his best known work, and his 1963 “Concerto for Orchestra No. 1,” sometimes known as “Naughty Limericks,” is set to challenge minds with what one critic described as its “jazzy brilliance.”

“His compositions are modern but not pretentious,” Mr. Gergiev notes, insisting that for a combative man like Mr. Shchedrin “it's not a big effort on the side of the composer to

say I'm also modern, so I can compete with young guys.” The result: music with a clear lineage to the Russian greats, yet with its own voice.

“His [Mr. Shchedrin's] life experience places him immediately in a certain group of musicians who can see things very, very well, and I think he's a person who will be a welcome guest in London,” Mr. Gergiev says. The public, he adds, has to feel it cannot resist his music's attraction.

The program also presents a clutch of pieces by Dmitri Shostakovich, a decision that reflects Mr. Gergiev's track record of trying to wrest back the musical reputation of Russian composers from critics and politicians.

Valery Gergiev is determined to reach out to the young, as they are the future protectors of music that is 'exciting and beautiful.'

Ahead of this interview, Mr. Gergiev had conducted the New York Philharmonic in an intensive three-week program of Igor Stravinsky's work, which Mr. Gergiev conceded was “maybe too ambitious.” The title “The Russian Stravinsky” sums up his view of “lost” Russian cultural leaders. Stravinsky and ballet impresario Sergei Diaghilev were physically lost from the mother country to, respectively, the U.S. and Europe.

“Stravinsky is one of the strongest examples of what the 20th century was,” Mr. Gergiev explained. “We lost him because of the First World War and the [Russian] revolution.”

Shostakovich, meanwhile, suffered from his life and work being hijacked for other people's purposes, “maybe more than any composer in

this century,” Mr. Gergiev says, with needless links drawn between his music and his time in Leningrad under siege in the Second World War or claims that his compositions were born out of the shadows of “Stalin, even Adolf Hitler.”

What makes Stravinsky and his peers “important is that they're great composers...they're not tools in the hands of Stalin or anyone in the U.S.,” he says.

That said, now more than ever may be a good time to appreciate Stravinsky. In the decade after his death in 1971 “maybe some of his works were looked at as too intellectual or scientific.” Indeed, whether it is Stravinsky, Shostakovich or others, it takes as long as 30 years after their deaths for people to see the full picture, Mr. Gergiev adds, noting burgeoning interest in the latter's little known “Symphony No. 12” as evidence. “This is serious interest and young people come,” Mr. Gergiev says.

In London in May, Mr. Gergiev conducted Olivier Messiaen's “Turangalila Symphony,” which utilizes an early synthesiser called an ondes Martenot, making an eerie sound not unlike the theremin used in science-fiction films from the 1950s and 1960s. Given his interest in igniting the interest of the young, does Mr. Gergiev ever think he'll become engaged with electronic music?

“We're enjoying the fruits of progress. We recently filmed a couple of ballets in 3D in St. Petersburg,” he says. That said, “I believe in the beautiful sound of the violin or flute. I don't believe in technology making either sound better. They still remain more powerful.”

► See a video interview with Valery Gergiev, at WSJ.com/Lifestyle.



Left to right: Mike Hoban; C-M Baus; Mike Hoban

Left, the grounds at Garsington Opera; middle, Nino Machaidze will play Juliette in *Roméo et Juliette* at the Salzburg Festival 2010; right, tea during a break in the festivities at Glyndebourne Festival.

Europe's summer of music

Great sounds at beautiful sites, from Garsington Opera in England to the North Sea Jazz festival in Rotterdam

BY PAUL LEVY

ALL OVER EUROPE summer sees festivals of serious music, originally founded—and made possible—by the fact that concert and opera work for orchestra players and singers was seasonal, and left them underemployed from late May through September. Festivals took up the slack and sprang up in both urban—Aix, Bayreuth, Edinburgh, Salzburg, Verona—and rural venues, mostly in Britain.

Garsington Manor, near Oxford, was the summer resort of the Bloomsbury group during World War I, when it belonged to the celebrated hostess Lady Ottoline Morrell. Lytton Strachey, Dora Carrington, Virginia Woolf, Bertrand Russell and Frances Partridge all wandered through the Italian garden Lady Ottoline made, and picnicked by the large pond. Leonard and Rosalind Ingrams came to live in the Jacobean manor house in 1982, and in 1989 they founded the opera company that performs on the terrace, with the Italian garden to its side often incorporated into the setting of the operas.

Garsington is typical of the black-tie-and-picnic country-house operas that flourish in Britain. But over its 21 summer seasons, Garsington Opera has changed from an entertainment for the Ingrams's friends to a crack professional company that presents world-class productions in a magical outdoor setting. Leonard Ingrams, who somehow found time in a busy professional life as a banker to involve himself in the detail of the productions, died in 2005, and the company has decided to move on. Its nearby new home, starting next year, will be Wormsley Estate, in an historic landscape in the Chiltern Hills in southeast England, where owner Mark Getty is creating an annually erected pavilion auditorium in a beautiful deer park. This is near the famous cricket ground, built by his late father, Sir Paul Getty.

"Over the years, Garsington Opera has become known for introducing lesser-known works of genuine interest and artistic merit, and for attracting young and talented singers on the threshold of their careers," says Anthony Whitworth Jones, general director of Garsington Opera. "Our new home at Wormsley will enable us to continue that tradition in a thrilling environment, not far from Garsington, and marks the beginning of an exciting new chapter in our history."

This year's final Garsington season opens and closes with the opera that launched the com-

pany, Mozart's "Le Nozze di Figaro," in a revival of John Cox's 2005 production, plus Danny Slater's production of Britten's "A Midsummer Night's Dream," and Rossini's rarely performed "Armida," staged by Martin Duncan.

June 2-July 3
www.garsingtonopera.org

Salzburg, Austria

The summer festival in Mozart's birthplace celebrates its 90th year of plays and world-class concerts, recitals and operas, with a performance July 28 in which Daniel Barenboim conducts the festival's long-associated Vienna Philharmonic—coincidentally celebrating the 50th anniversary of the Grosses Festspielhaus venue. Other great occasions will be chamber concerts by the too-rarely heard Argentine pianist Martha Argerich, Lieder evenings with Rolando Villazón, Matthias Goerne and Jonas Kaufmann, and a Berlin Philharmonic Brahms program Aug. 29 with Karita Mattila as the soloist. Operas this year include Bellini's "Norma," Berg's "Lulu," "Elektra" by Richard Strauss, who was involved in the founding of the Salzburg Festival, and Gluck's early-opera masterpiece, "Orfeo ed Eurdice," conducted by Riccardo Muti. Hot ticket: the re-

vival of the 2008 Charles Gounod "Roméo et Juliette" in the impressive venue of the old Riding School. Yannick Nézet-Séguin conducts the Wagner-influenced score, and Bartlett Sher, who runs Seattle's Intiman Theater, directs a cast in which Anna Netrebko shares the role of Juliette with Nino Machaidze, and Piotr Beczala is replaced as Roméo for two performances by Stephen Costello.

July 25-Aug. 30
www.salzburgerfestspiele.at

Verona, Italy

This Italian festival, which is held in the vast space of an ancient arena, is marking its 89th year. It features a spectacular version of Verdi's "Aida," staged by Franco Zeffirelli, plus the composer's "Traviata" and "Nabucco" with their parties and processions using the huge stage to its full. There's also a Rossini, "Barbiere di Siviglia," Puccini's "La Bohème" with its crowd scenes at the Café Momus, and Gounod's "Roméo et Juliette," where the Montagu/Capulet altercation looks splendid.

June 17-Aug. 31
☎ 39 045 8005151

Bayreuth, Germany

This year's festival has no new productions of Richard Wagner's operas, but yet again Tankred Dorst's not bad "Ring" cycle. Some attention will be focused on the fact that it is the first festival since the death in March of the composer's grandson, Wolfgang Wagner, who handed over to his daughters, Eva Wagner-Pasquier and Katharina Wagner, in 2009, after running the festival for more than 40 years. Katharina Wagner's notorious "Die Meistersinger," booed at its 2007 premiere for its depictions of nudity and sexuality, also features this season.

July 25-Aug. 28
www.bayreuther-festspiele.de

Edinburgh, Scotland

This festival features theater and dance, as well as music of every sort, from the unfailingly superb 11.0 a.m. Queen's Hall recitals, to the full-blown symphonies performed at the Usher Hall, and staged operas at venues throughout the architecturally distinguished historic city. Hot tickets: "The Gospel at Colonus," the Cleveland Orchestra's concerts, the new Australian opera "Bliss," "Porgy and Bess," and recitals by Joyce DiDonato, Lyr Williams, Gerald Finley and the violinist Midori.

Aug. 13-Sept. 5
www.eif.co.uk

Aix-en-Provence, France

Founded in 1948, this festival uses several of the Provençal town's beautiful venues, including the Archbishop's Palace. Hot ticket: Stravinsky's "Le Rossignol" preceded by some other "Lyric Tales," conducted by Kazushi Ono, and staged, with marionettes, by the great Canadian director Robert LePage.

July 3-10
www.festival-aix.com

Glyndebourne, England

Now in its 76th season, this was the original English summer opera festival. Hot tickets: the two new productions, Britten's "Billy Budd" directed by Michael Grandage and Jonathan Kent's staging of Mozart's "Don Giovanni," plus the revival of Stravinsky's "The Rake's Progress" with David Hockney's sensational designs.

May 20-Aug. 29
www.glyndebourne.com

—Paul Levy is a writer based in Oxfordshire, England.



'Le Nozze di Figaro' with D'Arcy Bleiker and Lucy Crowe as Figaro and Susanna at Garsington in 2005.

North Sea Jazz

By JOEL WEICKGENANT

Rotterdam

Herbie Hancock's "The Imagine Project" is the kind of undertaking only possible if the musician at its core has the world-wide pull and world-class talent of the virtuoso composer. For the album, Mr. Hancock called into service a dazzling array of crooners, pickers, freestylers and songsmiths; musicians of every stripe from all over the globe.

Consider the work that went into a single track, with Mali-based rock band Tinariwen: "The track combines their song Tamatant Tilay and Bob Marley's Exodus. We were fortunate in getting Los Lobos and Somalian artist K'Naan to sing the Exodus part," Mr. Hancock said. "The rhythm track is a funky one with Tinariwen, Manu Katche, Rhani, Vinnie Colaiuta, and Larry Klein. Los Lobos even sang some lyrics in Spanish."

Mr. Hancock is touring in support of the album, and Rotterdam's North Sea Jazz festival seems a perfect match for the concept. The three-day festival, one of the jazz world's most important, throws together dozens of acts from a cross-section of musical genres, on more than a dozen stages under one single roof. As bass-guitar pioneer Stanley Clarke puts it with a laugh: "It's a zoo. It's the greatest hang" on the festival circuit.

The 2010 edition of North Sea Jazz, which will be held July 9-11, marks the fifth year in Rotterdam for the festival, which started in nearby The Hague in 1976 before moving to this industrial, modern port city in 2006. Jan Willem Luyken, who attended North Sea Jazz as a teenager in the 1980s, became the festival's director the same year North Sea Jazz made the move to Rotterdam. While long-time fans were dismayed at first, Mr. Luyken said, Rotterdam has expanded the festival's possibilities, and given North Sea Jazz an edgier vibe. "The Hague is a chic city with embassies and administrative buildings, and very international," Mr. Luyken, himself a drummer, said. "Rotterdam is more of a very hip city, very young and the creative industries are booming."

In the Netherlands at large and Rotterdam in particular, jazz and related forms like soul and funk have made a significant leap in recent years, both in the quality of the artists and the growth of an involved audience. "Many clubs play soul music and provide a stage for young bands," said Sven Figeer of Sven Hammond Soul, who will perform at North Sea Jazz. "Dutch soul and jazz artists are becoming very successful."

Mr. Luyken tries to reserve 20% to 30% of the festival's slots for Dutch artists. This year's performers include Caro Emerald, a chanteuse whose popularity in the Netherlands has skyrocketed in the past year, and Eric Vloeimans, a Rotterdam native Mr. Luyken calls "the leading trumpet player in the Netherlands."

Four years after switching cities, one advantage has become clear to performers and organizers alike: Rotterdam's Ahoy, the venue that hosts North Sea Jazz, is just plain bigger.

"For me, it's better because the music gets disseminated," Mr. Clarke said. "It's important that jazz music, creative music, global music, gets pushed out."

—Joel Weickgenant is a writer based in Amsterdam.

JAZZ ACROSS EUROPE

July is the month for jazz festivals in Europe. From Switzerland to Istanbul, the continent overflows with great sounds. Here's a short list of some of the best on offer this summer.

North Sea Jazz

Rotterdam, the Netherlands; July 9-11. Performers include: Pat Metheny, Macy Gray and Stevie Wonder. www.northseajazz.com

Jazz Fest Wien

Vienna, Austria; May 30 - July 9. Performers include: Jeff Beck, José James and Herbie Hancock. www.viennajazz.org ☎ +43 1 408 6030

Montreux Jazz Festival

Montreux, Switzerland; July 2-17. Performers include: Paco de Lucía, Angélique Kidjo and Norah Jones. www.montreuxjazz.com ☎ +41 21 966 44 33

Umbria Jazz

Perugia, Italy; July 9-18. Performers include: Roy Hargrove Quintet, Chick Corea Freedom Band and Hamilton de Holanda. www.umbriajazz.com ☎ +39 075 572 2656

Copenhagen Jazz Festival

Copenhagen, Denmark; July 2-11. Performers include: Caetano Veloso, Joshua Redman and Martha Wainwright. www.jazz.dk/en/copenhagen-jazz-festival ☎ +45 33932013

International Istanbul Jazz Festival

Istanbul, Turkey; July 1-20. Performers include: The Stanley Clarke Band featuring Hiromi, Ozan Musluoglu Quartet and Buika. www.iksv.org ☎ +90 212 334 07 00



North Sea Jazz Festival (2)



Rock & Pop at Donauinsel

By PATTI McCracken

Vienna

The legendary Billy Idol takes to the stage at the Donauinsselfest (Danube Island Festival) in June, showcasing his new "powerhouse" band, which includes two additions: English guitarist Billy Morrison (formerly of The Cult and hard rock band Circus Diablo) and Jeremy Colson on drums. Mr. Idol will be among 2,000 performers providing more than 600 combined hours of entertainment at the festival in Vienna, which takes place June 25-27.

The Danube Island Festival is Europe's largest free open-air event. The festival started in 1983 to promote the beauty of the "island in the city," a green park and beach setting in central Vienna. Organizers expected 15,000 visitors that first year, and were stunned when 160,000 showed up. That number doubled the following year. These days, more than 2.5 million people attend the three-day event. More than 1,000 volunteers will construct 21 tented areas and 13 stages on the eight square kilometers of festival area.

"Six years ago, things really started to take off," says Sascha Kostecky, the festival manager. "We've grown from a big, national fair, into an international music festival with regional roots."

Over the years, the Danube Island Festival has had its share of showstoppers, but many remember Austrian singer Falco's 1993 concert. Some 100,000 fans stayed on as the Austrian rocker continued to perform, despite a driving rain. He was finally bested by an electrical power outage on his flooded stage.

This year planners are adding an interactive element to the festival. Music fans voted online in the event's first "Rock the Island Talent Contest." Nearly 30 bands and DJs that garnered the most votes will perform on six of the largest stages at the festival.

"Visitors can choose from all kinds of music here," says festival spokesperson Katrin Daferner. "The program includes rock, pop, alternative, indie, punk, hip hop, oldies, electro, dance music, classical, cabaret. We have it all."

Along with Mr. Idol, the Australian drum & bass band Pendulum will perform, as will the cross-genre Berlin-based Stereo Total, underground hip-hop duo Dead Prez, American singer Adam Green, The Cinematics, Scottish singer Amy Macdonald and Grammy-nominated DJ Paul Van Dyk. Old-timers like The Dubliners, Roger Hudson (of Supertramp) and Kim Wilde are also in the lineup. The full program is being updated at www.donauinsselfest.at.

Vienna's Donau island originally came about when city planners were reconfiguring a flood plain in the 1970s. Further land was dug up, and the overflow was compacted into an island strip about 21 kilometers long and 210 meters across, with the river on one side, and a new Danube channel on the other. It is a popular recreational site for rollerbladers, bicyclers and swimmers, and also offers an abundance of nude beaches on either end.

—Patti McCracken is a writer based in Vienna.



SPD Wien (b); © Donauinsselfest (c)

ROCK & POP ACROSS EUROPE

Alt, indie, rock, pop, Europe is serving up hot acts at summer festivals. Here's a look at a few key venues:

Glastonbury Festival

Somerset, England; June 23-27. Performers include: U2, Muse and Stevie Wonder. www.glastonburyfestivals.co.uk ☎ +844 412 4626

Roskilde Festival

Roskilde, Denmark; July 1-4. Performers include: Prince, Patti Smith, Pavement, Jack Johnson and Them Crooked Vultures. www.roskilde-festival.dk ☎ +45 70 263 267

Rock Werchter

Werchter, Belgium; July 1-4. Performers include: Faithless, Green Day, Pearl Jam and Pink. www.rockwerchter.be

Heineken Open'er

Gdynia, Poland; July 1-4. Performers include: Kasabian, Hot Chip, Empire of the Sun, Gorillaz Sound System and Grace Jones. www.opener.pl

Exit

Novi Sad, Serbia; July 8-11. Performers include: Chemical Brothers, Mika, Placebo and Missy Elliott. www.exitfest.org

Pukkelpop

Hasselt, Belgium; August 19-21. Performers include: Iron Maiden, Limp Bizkit, Kate Nash and These New Puritans. www.pukkelpop.be

Benicassim Festival

Benicassim, Spain; July 15-18. Performers include: Vampire Weekends, Echo & the Bunnymen and The Cribs. www.benicassim2010.com





The Grande Dame

A landmark on the Rive Gauche, Paris's Lutetia hotel celebrates its 100th anniversary

BY LENNOX MORRISON

Paris

ELEGANTLY CLAD IN parchment-hued stone decorated with sculpted garlands, the Hotel Lutetia in Saint Germain-des-Prés is like a classic Parisian beauty of a certain age. As the hotel prepares to celebrate its centennial, its undulating façade remains exquisite and recent renovations remain true to its style, a mixture of Art Deco and Art Nouveau.

For the 100th-year anniversary on Dec. 28, the Rotonde suites have been hung with the works of four internationally known photographers. This weekend kicks off a series of special events to mark the centenary. Friday, May 21, jazz drummer André Cécereilli plays in a tribute concert to Claude Nougaro. And modern jazz group Portico Quartet from London will perform in concert Saturday and Sunday.

In June, three French writers, who have produced a succession of short stories inspired by the hotel's guest book, will launch their collective work, "Sillages," with a reading at the hotel. Also in June, Lutetia will exhibit works by painter Fabien Verschaere as part of the Parcours de Saint Germain, an open-air festival of contemporary art.

"What sets Lutetia apart from other hotels is that from the beginning it has always been a place of

cultural encounters," says Jean-Luc Cousty, the hotel's general manager. "But despite its wonderful history and architecture, it's not a museum nor a concert hall. It's a 'grand hotel,' a very cosmopolitan place that continues to be vibrant and to contribute to the life of the *quartier*. That's why we've created residencies, inviting musicians, writers and artists to spend several nights here. I want them to be imbued with the spirit of the place."

Aesthetically, Hotel Lutetia's interiors delight the eye: pilasters in pink marble, decorative wrought-iron galleries and Lalique chandeliers. But in keeping with the French school of seduction, this *soignée* lady of the Left Bank doesn't rely on physical charms alone. The 230-bedroom establishment has an attribute that you cannot invent overnight: history.

Although the sumptuous interiors have long been the haunt of leading cultural figures—such as André Gide and Heinrich Mann between the two World Wars—Lutetia's beginnings were splendidly commercial.

The hotel was the brainchild of investors in the Bon Marché, one of the world's first department stores. To tempt provincial customers to linger longer in the capital and to spend more, the "Grand Hotel of the Left Bank" was built almost directly opposite the store, on the crossroads of the Rue de Sèvres

and the Boulevard Raspail.

Designed by architects Louis-Hippolyte Boileau and Henri Tauzin, with exterior decoration by sculptors Léon Binet and Paul Belmondo, Lutetia shares the opulent glamour of the great ocean liners of the early 20th century—as documented in the hardback "Hôtel Lutetia Paris," edited by Pascaline Baland d'Almeida and published by Éditions Lattès last November.

'Those of us who've worked here for some time call her Lady Lutetia,' Chef Philippe Renard says.

An unbroken spirit

During World War I, 111 of 247 staff from apprentice waiter right up to the director were drafted as troops. The brasserie was closed, two of the reception rooms transformed into Red Cross hospitals and the remaining staff catered for a dwindling number of clients.

Years later, during the Occupation, the hotel was so swiftly and efficiently requisitioned by Nazi counter-espionage that the then maître d'hôtel Marcel Weber later compared it to "a silent movie." Colonel Friedrich Rudolph greeted his No. 2 with a glass of champagne and each of his team of specialists was allotted a bedroom with a safe, typewriter, telephone

and radio transmitter.

In 1944, when the Occupation ended, Lutetia became a temporary haven for returning deportees. Beneath the chandeliers, Holocaust survivors scanned the walls of the Great Gallery, covered with notices from people seeking loved ones.

Among the crowds who turned up day after day hoping for news of survivors was Juliette Gréco, a girl with raven hair and huge eyes. Finally reunited with her mother and sister, the songstress, most famous for "Je Suis Comme Je Suis," has remained ever after loyal to the Lutetia.

Her favorite suite is also the largest, the two-bedroom €5,000-a-night Arman, named after the late eponymous French sculptor who has works on display here and who designed some of the suite's unusual furniture, such as a sofa constructed from musical-instrument cases.

An artist with a long-standing residency at the hotel is French painter Thierry Bisch. His wildlife canvases hang in several bedrooms and his portraits adorn the restaurant. Based in Bordeaux, Mr. Bisch spends a week every month at Lutetia. "It's like my second home," Mr. Bisch says. "What makes it special is the people. Not just the staff, but also the guests who are often well traveled, involved in the arts, very sensitive.

You meet people at the bar who are on the same wave length and there's no need for complicated introductions. I met people by chance three years ago with whom I'm now involved in a huge painting project."

Although Lutetia has long been firmly anchored as a landmark of the Rive Gauche, it was only in 2006 when the hotel passed into the ownership of American group Starwood Capital that French clients, fearful of change, campaigned successfully to have the building's Art Nouveau features historically classified and protected.

A celebrity affair

Today, although a substantial proportion of overnight guests are American, the Lutetia remains a favorite rendezvous for Parisians and for artistic gatherings; there is a regular weekly debate on political topics such as "Is Nicolas Sarkozy becoming Chirac?"

Sparring is, however, less fierce than in the 1930s when anti-Fascists gathering for discussions in one salon were likely to cross paths with activists of other persuasions in the public rooms. Tension inside the hotel reached such a peak that dueling had to be banned and guests asked to leave arms at the entrance.

Nowadays, with the likes of film star Gérard Depardieu stopping by the concierge's desk for a chat and France's First Lady Carla Bruni-Sarkozy slipping onto a padded



Left page, the Art Nouveau façade of Hotel Lutetia. Above, French deportees, many still wearing German concentration-camp striped uniforms, gather for a meal at the Lutetia Hotel in May 1945, after the Second World War ended earlier that month; At right, from top, the Saint-Germain room with a bronze figure Clarté by Max Le Verrier; singer Juliette Gréco; and the hotel's grand piano.



Clockwise from top left: Agence France-Presse; Christophe Majani d'Inguibert; J.F. Kretzky; TopFoto

black leather banquette for breakfast in the silvery and mirrored brasserie, it is autograph hunters who have to be discouraged, hotel staff say. But in other respects, when you're nearly a century old, it's a case of *plus ça change*.

Recently, when Dita Von Teese arrived with great fanfare to perform at Parisian cabaret Crazy Horse, Lutetia was reminded of the buzz created by Josephine Baker, a guest in the 1930s.

Likewise, when French author Pierre Assouline published the novel "Lutetia" in 2005, it triggered memories of James Joyce's literary conversations here with Samuel Beckett between the two World Wars.

While intellectual discourse has often been heard within the hotel's walls, the Lutetia has also provided the setting for practical jokes from one of France's best loved comedians, the late Michel Colucci, known to all as Coluche. A guest in the '80s, Coluche used to park his futuristic cars in front of the hotel. When traffic wardens gave him a ticket, he would hurl yogurt pots at them from his bedroom window. On other occasions, he would lie down on the wooden counter of the concierge's desk and ask staff to stamp "Paid" on his stomach, according to an anecdote recounted by a bell boy in "Lutetia Secrets," a booklet being given to hotel guests for the centenary.

Many celebrity guests have also shown their gratitude in recent years, with handwritten thank you notes to head concierge Jean-Luc Jean. Mick Jagger wished "Bonne chance" and Jodie Foster wrote "Merci pour tout." Joan Baez signed the Livre d'Or with a flower.

Mr. Jean, 55 years old, originally joined the staff as a bell boy, when he was just 16. For him, working in the hotel is like being aboard one of the great ocean liners. "I sometimes feel that I am on a never-ending cruise. It's almost like the Love Boat," he says. "I particularly remember one New Year's Eve when the orchestra played jazz on the steps of the hotel to welcome the guests. We could have been in New Orleans about to set off from the harbor."

The Grande Dame's curves

Crossing the black-and-white chequerboard marble floor of the entrance hall, there is certainly a sense of returning to a more leisurely age, along with an immediate opportunity to stand and stare.

En route to the polished wood reception desk you encounter a bronze statue of Gustave Eiffel by French sculptor Baldaccini César—one of

280 art works owned by the hotel. Most of these works have been created by artists who have stayed here.

A pair of sinuous female figures in bronze, bearing lamps, Clarté by Max Le Verrier, lights the way into the gallery lounge of the Lutece bar.

Here, beneath a stained-glass ceiling, waiters clad in black tread softly on thick black carpets, bearing minutely designed culinary arrangements to guests in black and red armchairs. A grand piano stands in a corner, ready for evening jazz sessions.

A few steps farther and you're at the bar itself; a snug wood-paneled cabin where soft lighting creates permanent twilight. On the drinks menu is Taittinger centenary champagne at €19 a glass. (The Taittinger Group owned the hotel from 1955 until 2005.)

Within the hotel's wood-paneled, Michelin-starred restaurant "Paris," Chef Philippe Renard masterminds an inventive menu of contemporary French cuisine. Passionate about the quality of ingredients, Mr. Renard is known for tracking down specialties, even from the tiniest of producers: One farmer he uses in the Soule valley only provides veal once a week. "I always present the produce of the month, not simply of the season. ... This week, for instance, the first French cherries are beginning to arrive, and apricots from the Drôme," he says.

After 19 years on staff, Mr. Renard says, "I love this hotel. It has a soul. And although it's 100 years old it's still very much a place where at every hour of the day and night something interesting happens. Those of us who've worked here for some time call her 'Lady Lutetia.'"

Mr. Renard has created a €100 centennial menu featuring Brittany lobster fricassée in sweet almond oil, served with organic pearl barley with algae and barberries.

Should diners choose to glance through the long, wide window from the "Paris," they will see, just as they would have when Lutetia opened its doors in 1910, the bustle of one of the chicest shopping districts in the City of Light. Equally, overnight guests arrive to find a welcome card from the Bon Marché offering privileges for the serious shopper. Lutetia may now style herself as "the spirit of the Left Bank" but she hasn't grown quite so grand as to forget her mercantile background.

www.lutetia-paris.com;

☎ 33(0)149544646;

Double rooms from €600 a night.

—Lennox Morrison is a writer based in Paris.



OTHER HISTORIC HOTELS OF PARIS

The **Hôtel de Crillon**, overlooking the Place de la Concorde, was originally a private palace designed in the mid-18th century by architect Jacques-Ange Gabriel. This grand edifice, with its Corinthian columns, became the residence of the Duc d'Aumont. In 1788 it was acquired by the Comte de Crillon and remained a family home until 1909, when it became a hotel. Today, the former ballroom of the de Crillons, with its marble and gold Louis XV décor, is the majestic setting for the hotel's gourmet restaurant, Les Ambassadeurs.

www.crillon.com

☎ +33(0)144711500

Double rooms from €770 a night.

Le Meurice traces its origins to 1771, when in Calais postmaster Charles-Augustin Meurice opened an inn for upper-class travelers arriving from Dover, and a coach service to convey them to Paris. In 1817, he created a second coaching inn in the capital, which in 1835 transferred operations to Le Meurice's present location overlooking the Tuileries. Known as the Hôtel des Rois (hotel of the kings), royal guests have included Queen Victoria, Alphonse XIII of Spain, the King of Montenegro and King George VI.

www.lemeurice.com

☎ +33(0)144581010

Double rooms from €760 a night.

On June 1, 1898, on the Place Vendôme, visionary hotelier César Ritz presided over the launch party of his new hotel, the **Ritz Paris**. Among the high-society guests were Marcel Proust, the Aga Khan and the Grand Duke Michael of Russia. Famously attentive to detail, Mr. Ritz catered for women by putting a dressing table in each bedroom and choosing bathrobes and lampshades in a peachy pink shade flattering to the complexion. Greta Garbo, Audrey Hepburn and Maria Callas have all stayed there and Coco Chanel made it her permanent home.

www.ritzparis.com;

☎ +33(0)143163030

Double rooms from €770 a night.

A golfer with lots of energy

Stylish Christina Kim seeks her identity, works on her put

I SPENT A couple of days this week in the orbit of LPGA player Christina Kim, and I'm still worn out. The woman has energy. At a book party in her honor Monday night in Manhattan, I heard her across the room before

Golf

JOHN PAUL NEWPORT

seeing her. "Hi, Honey!" she whooped, and came charging across the room with fingers wiggling high overhead to greet Michelle Wie, her fellow LPGA star. On Wednesday, when I caddied for her in the pro-am at the Sybase Match Play Championship in New Jersey, the happy talk and wise-cracking stopped only once or twice, after she hit a bad shot and stalked down the fairway cursing like a sailor.

It's worth noting, as always with Ms. Kim, what she was wearing: a low-cut black sheath dress, spectacular jewelry and lacey, high-strapped, 10-centimeter Rene Caovilla heels which must have cost at least €800 when she bought them in December in Dubai. "They've even got sparklies on the bottom," she told an admiring cluster as she demurely balanced on one shoe to show off the sole of the other. A few minutes earlier she had smashed a few 250-yard drives on the range at Chelsea Piers, just behind the party room, wearing said impossible heels.

The title of Ms. Kim's book, appropriately enough, is "Swinging From My Heels: Confessions of an LPGA Star." Written with Sports Illustrated's Alan Shipnuck and structured as an account of her 2009 season, it's just the kind of saucy tell-all you'd expect from perhaps the Tour's most flamboyant personality. Among the controversial topics she chooses not to avoid are the influx of South Koreans on the LPGA Tour (Ms. Kim herself is Korean-American), lesbianism (by her reckoning, the percentage of gay play-



Pro Golfer Christina Kim at Hamilton Farm Golf Club in Gladstone, N.J.

ers on the Tour is roughly the same as in the general population, about 10%) and how the economic crunch led to the ouster last summer of LPGA Commissioner Carolyn Bivens (Ms. Kim was on the Tour's Board of Directors during the tussle). Readers will find at least one sexual double-entendre or irreverent laugh-line per page of text. Example: "When it comes to equipment, I am a total slut. I've never signed an exclusive deal with any manufacturer because I want to be able to spread it around to different companies."

But behind the breezy, high-octane prose lies a surprisingly affecting story of a 25-year-old girl ("girl" is the word she uses most often to describe herself and the other LPGA players) desperately seeking her identity, not to mention a boyfriend. And that deeper vulnerability came through in person Wednesday. "The only place I really feel at home these days is at a Marriott," she told me as we marched up a fairway.

Ms. Kim is very bright and very quick. When I accidentally left a towel behind on a tee box, she noticed instantly, seemingly

from eyes in the back of her head. "I'm part Ninja," she explained. And she never missed an opportunity to playfully misinterpret remarks by her partners, frequently with the addendum "That's what she said." Her pro-am ate it up, especially since she was also attentive to their games. "Somewhere between those two," she said more than once after the first amateur sliced and the second hooked.

Ms. Kim was a straight-A student growing up in San Jose, California, but decided at 16 to drop out of high school to devote herself to golf. Her father, a South Korean immigrant, first put a golf club in her hand when she was 11 and directed her to swing as hard as she could 500 times a day. Dutifully she did so, in the backyard. After several weeks of this, she finally got to hit an actual golf ball at a range. At 17 she shot 62 in qualifying for the U.S. Girls' Junior Championship. At 18 she turned pro and has since won \$3.5 million on the LPGA Tour, with two victories.

Her game was not at its best on Wednesday. "I'm here for entertainment value only. In pro-ams I usually play to a six handicap," she said. Her driving was superb. "I love my driver. But my putting—that's the eternal quest. That's my White Whale," she said. A couple of months ago she starting putting cross-handed for the first time, with the right hand lower on the grip than the left. "So far it's helped me lip out putts that I used to miss entirely," she said.

Although Ms. Kim plays at a high level, the putting swoons, late-round blow-ups and weeks-long lapses of confidence that she details in her book are familiar to golfers everywhere, but in her case are linked to off-the-course turmoil. Shortly before the book-year began, she broke up with her boyfriend of more than two years, a non-Korean caddy of whom her parents disapproved. She also cycled through caddies, clubs and confusing body-image issues. By the end of the year, with great effort, she had lost 40 pounds. "It was the year I grew up," she said.



Brad DeCocco for The Wall Street Journal

But it's hard to know whether that process is complete, if it ever is for anyone. This year she continues to plow through caddies, and was dealt a blow two weeks ago by the still-unexplained death of her Tour pro friend and fellow 25-year-old Californian Erica Blasberg. "I've known her half my life," she said in the 18th fairway, moved to tears. "I should have called her more, I could have done more."

The hardest part of the book to write, she told me, was the section about Koreans. "It's such a weighted topic," she said. Since Ms. Kim understands Korean fairly well and speaks a little, some American players consider her a liaison to the 45-woman contingent from South Korea. "But the Koreans, they don't really know what to make of me," she said. "I'm loud, I'm not thin and I say what I think. I've got a bunch of good friends among the Koreans, but it's complicated."

Part of the problem, she said, is that several years ago she became a divisive figure in South Korea after praising American speed-skater Apollo Ohno as a sexy male athlete.

Mr. Ohno, it turns out, is a persona non grata in South Korea because his gold medal at the 2002 Olympics was awarded only after the South Korean skater, who crossed the finish line in front of him, was disqualified—unfairly and because of Mr. Ohno, most South Koreans think. The negative press about Ms. Kim in South Korea has, if anything, become stronger in recent years, she said. Last year she sued a leading South Korean newspaper for defamation.

All of which makes establishing her own identity even more difficult. She remains close to her parents. "My parents came to this country because they wanted the best possible life for me and my siblings. They want me to be who I am, and that's why I speak out. Writing the book, getting my life down on paper, that's the American side of the Korean-American thing. It has been incredibly liberating," she said.

Thus far, however, it hasn't helped her putting much. And she washed out of the Sybase Thursday, losing her first match to Jee Young Lee of South Korea.

Arbitrage

Estée Lauder Bronze Goddess Sunscreen SPF 30

City	Local currency	€
Sydney	A\$22	€15.70
New York	\$23.80	€19.30
London	£20.50	€24
Paris	€28	€28
Frankfurt	€28.50	€28.50

Note: Prices of Indulgence Lotion for Face (50ml), plus taxes, as provided by retailers in each city, averaged and converted into euros.





Façade of the National Museum of 21st Century Arts.

Roland Halbe

Rome turns to new art

The new Maxxi will try to return the city to its role as an art-world leader

BY KELLY CROW

THE ETERNAL CITY is better known for its ancient ruins and ornate frescoes than for contemporary art, but it's spending €150 million in an attempt to catch up.

Next week, the art world will descend on Rome for the opening of its National Museum of 21st Century Arts, better known as the Maxxi, an institution designed by Zaha Hadid to be Italy's first state museum for contemporary art and architecture.

The coiled, concrete building represents arguably the most important project completed by Ms. Hadid since she won the Pritzker Prize six years ago. And since the recession has compelled other museums to pare down, next Friday's opening party for the Maxxi is turning into the major event of the art season. More than 5,000 people are coming by, including actress Sophia Loren, luxury-goods executive Bernard Arnault, designer Miuccia Prada, artist Giuseppe Penone and members of some of Rome's oldest families like the Borgheses and the Aldobrandinis.

The museum, which opens to the public May 30, sits like a pile of giant, gray garden hoses curving around an L-shaped plot in the city's northern neighborhood of Flaminio. Inside, black staircases rise from the cavernous white lobby like a drawing by M.C. Escher. Only a few people have been invited to wander through the empty building since construction finished last fall. Now, public scrutiny has shifted from the merits of the Maxxi's building to the question of what to display within it.

The Maxxi's permanent collection of around 300 artworks is a blip compared to the tens of thousands of pieces in major museums. So many of the works in its four debut exhibitions were lent by other museums or the artists themselves.

"Spazio," about how artists and architects confront the museum's interior, will include international mainstays like Sol Lewitt, William Kentridge and Anish Kapoor. Mr. Kapoor's 2004 sculpture, "Widow," is a 15-meter-long black tube suspended in air that culminates in a wide spout shaped like a gramophone. A 130-work survey will focus on Italian favorite Gino de Dominicis, a mystical painter and sculptor whose Paul Bunyan-sized "Giant Skeleton" will sprawl across the museum's plaza.

High-tech pieces by emerging artists from around the world will also pop up throughout the museum. In Swiss artist Katja Loher's "Sculpting in Air," a video of tiny

rows of people will be projected onto a helium balloon bobbing in the museum lobby. Looking up at the ceiling, visitors will see Turkish artist Kutlug Ataman's "Dome," a video series showing people holding up everyday possessions like cellphones—a nod to the symbolic gestures so often given to saintly figures on Roman chapel frescoes.

Artist Michelangelo Pistoletto, whose row of dangling light bulbs will also be shown, says living Italian artists now have a temple of their own to aspire to join in the same way young American artists yearn to have their pieces in MoMA. "It's hugely important for us," he said before a group of potential donors at the museum earlier this spring.

The government paid the €150 million to construct the building, but to fill it up, the museum will need to rely heavily on an important but fragmented group of collectors across Italy whose donations won't be tax-deductible under Italian law. Some like Milan-based Nicoletta Fiorucci are rallying around the museum. Others like lawyer Giovanni Giuliani, who just opened his own private museum in Rome, remain wary about the Maxxi's long-term momentum. Mr. Giuliani says, "we have a big car without an engine."

The museum foundation's president, Pio Baldi, says Rome has to start somewhere if it aims to become a contemporary hot spot to rival New York or London. Even Venice boasts a biennial that draws in top curators and has led to new private museums like collector François Pinault's Palazzo Grassi. Mr. Baldi, a veteran of the state's cultural ministry, says officials began planning the Maxxi over a decade ago when they realized how little influence Rome exerted over the art of today.

"Italy was a main leader in Western artistic creativity for six centuries—we gave the world Cimabue, Raphael, Michelangelo and Bernini—so now are we finished?" Mr. Baldi said. "No, it's impossible."

Dealers agree Rome has plenty of marketplace potential. New York's influential Gagosian Gallery caused a minor stir nearly three years ago when it chose Rome over Moscow to be its next gallery outpost. Its subsequent shows of work by artists like Cy Twombly have sold well to local buyers, the gallery says. Its presence has also helped Gagosian cull modern masterworks by Italian artists like Piero Manzoni, whose toga-like white paintings have topped \$10 million at auction. Auction houses are likewise hustling to highlight Italy's connection to contempo-

rary art. On June 30, Phillips de Pury & Co. will hold an "Italia" theme auction in London, offering dozens of works by younger Italian designers and artists like Francesco Vezzoli, whose high-concept video pieces often feature celebrities.

Yet change tends to come slowly in Rome, a city both blessed and burdened by its "heavy historical heritage," according to Gabi Scardi, a Milan-based curator who helped oversee the Maxxi's "Spazio" exhibit. Until recently, much of the country's arts funding went to preserving ancient monuments. The city briefly shut down a smaller space for new art, called the Macro, two years ago for lack of funding, but it has since restored that museum's budget and is even helping pay for a new wing now. (The Macro is overseen by the city; Maxxi is run by the Italian government.)

Much of the Maxxi's executive staff comes from within the ranks of the cultural ministry, which has pledged to cover 60% of the museum's annual \$9 million (\$11 million) operating budget. Private donors and telecommunication companies are being courted now to supply the rest, Mr. Baldi said. "We're getting there."

To succeed, the museum would do well to harness the energy of some of the city's younger collectors like Pierpaolo Barzan, a technology entrepreneur whose private art foundation, Depart, has organized several popular pop-up exhibitions in recent months. Last week, artist Anselm Kiefer joined nearly 1,000 people at the opening of Depart's latest show at the American Academy in Rome called "Hungry for Death." The exhibit explores the legacy of a 1970s Michigan band, Destroy All Monsters, whose members included top contemporary artists Mike Kelley and Jim Shaw. Mr. Barzan said he's giving to the Maxxi but may get more involved if its programming takes artistic risks down the line.

The American Academy is also mounting a two-day symposium and exhibit of late works by Philip Guston as part of a citywide arts festival to coincide with the Maxxi's opening. The city's three-year-old contemporary-art fair, Roma—The Road to Contemporary Art, also shifted its dates to May 27-30 from April so that its 67 galleries could benefit from the Maxxi's crowds.

Fair director Roberto Casiraghi says the Maxxi's artistic ambitions should be even bigger than its new building. Employing the Latin phrase celebrating Imperial Rome's heyday, he said: "Roma, Caput Mundi—that's what we want."

DISTINCTIVE PROPERTIES & ESTATES

UNITED STATES

106 acre Lakefront Estate/Horse Farm



Southern New Hampshire / 1+ hour from Boston

Undoubtedly one of the finest waterfront estates in New England. Totalling 106 acres w/ 1,843 feet water frontage. Easily accessible yet very private, adjoins conservation land. Ideal family compound, new 4 bedroom home with 2 additional bldg sites. Also features barns, greenhouse, orchards, dock, fields, forest and miles of interior roads & trails. \$4,200,000

Owner (603) 228-2032 • email: nhestate@yahoo.com

For more info & pictures go to - <http://ViewWebPage.com/4WXK>

CHARLOTTE, NC - WATERFRONT



ABSOLUTE AUCTION
Wed, May 26th · 2:00pm

111± Feet of Water Frontage on Lake Wylie in an Amenity-Rich Community

6BRs/5.5BAs, 8,000± Sq Ft

Huge Outdoor Living Spaces, Playroom, Home Theater, Rec Room, Gym, Game Room & More

877-391-2212

CastleAuctions.com

SCARL Firm 3968/SC Auctioneer 4228



UNITED STATES

UNITED STATES

SELF SUSTAINING FARM



530-acre VT farm & ecological preserve seeking to develop perpetual food & energy systems. Luxury 8,000 sq ft 1865 renovated/new farmhouse, 12,000 sq ft energy barn, other bldgs & home. \$15,495,000.

UNITED COUNTRY®

1-800-999-1020, Ext. 33

www.unitedcountry.com/wall

Distinctive Properties.

Select Residential Listings on Friday.

List Your Property Today.

Call 44-20-7842-9600

or 49-69-971-4280

THE WALL STREET JOURNAL.

PRINT & ONLINE

Piedmont Sotheby's INTERNATIONAL REALTY

CONCORD, VA



Stone Ridge Estate is a recreational retreat offering 2,574 acres in historic Virginia, with an expertly restored Georgian Colonial manor house, 6 additional guest houses, a 20 stall barn and many other amenities. WEB: 4239503. Price upon request. Please contact Jay Miller. Jay.Miller@PiedmontSir.com

Each Office is Independently Owned & Operated.

Piedmont Sotheby's International Realty
540.675.1675
www.PiedmontSir.com

New Condo Midtown

Manhattan, Skyline Views
Full Hotel Services, 5-star restaurant, fitness, Enrique Norton/CetraRuddy Design, 45th Fl 3 BR Penthouse, \$13.8M, 2 brdms \$2.5M, 1 brdms \$1.45M
Alex Pisa, SVP Associate Broker
(917) 302-7141
Email: aap@corcoran.com

WATERFRONT PROPERTIES

UNITED STATES

Bayfront Acreage — Sarasota/Osprey, Florida



- Incredible secluded bayfront opportunity of almost 9 hectares.
- Approximately 180 meters of bay frontage with existing dockage.
- Ideal for single family development overlooking island of Casey Key.
- Entire parcel of almost 9 hectares offered for USD 12,500,000.
- Individual .8 hectare bayfront parcels offered from USD 999,000.

— Joel Schemmel 941.587.4894 SchemmelRealEstate.com —

Signature

Sotheby's INTERNATIONAL REALTY

❖ Top Picks



A scene from 'Das Rheingold.'

Brescia-Amisano © Teatro alla Scala

'Rheingold' glitters in Milan

MILAN: Italy's major opera houses were shut down this month, when unions, protesting government budget cuts, managed to cancel performances from Rome to Turin. The biggest casualty was the May 13 premier of Wagner's "Das Rheingold" at Milan's La Scala, meant to usher in a new Daniel Barenboim Ring cycle intended for both Milan and Berlin's Staatsoper Unter den Linden, where Mr. Barenboim is general music director. A

few nights later, the curtain finally went up, after a last flourish of protest on the stage from defiant La Scala workers, in a scene recalling Verdi's famous chorus from "Nabucco." Then Maestro Barenboim and the La Scala orchestra began Wagner's gorgeous Prelude, simulating the movement of the Rhine River, and all thoughts of Verdi, unions, and a soccer celebration taking place outside, vanished.

"Das Rheingold" is itself a kind of

prelude, meant to set the stage for the Ring's three longer, larger operas, "Die Walküre," "Siegfried," and "The Twilight of the Gods." In a perfect Wagnerian world, like Germany's annual Bayreuth Festival, all four operas are staged on successive nights. But in the ordinary world, opera houses spread out their individual Ring operas over the course of years, recasting a Rheingold premier as a preview of a director's intentions and an opera house's long-

term plans. For Europe's most prestigious new Ring cycle, Milan and Berlin have chosen the Flemish theater guru Guy Cassiers as creative force. Mr. Cassiers, in turn, has brought with him a host of Belgians, from choreographer Sidi Larbi Cherkaoui to fashion designer Tim Van Steenberghe. Mr. Barenboim has brought along several outstanding German singers, and his own decades-long knowledge of the music. The result is a unforgettable triumph, which, during the de facto premier, left the otherwise finicky Milanese audience awestruck.

Mr. Cassiers is known for his high-tech flourishes, on display here in soaring, ever-changing video installations. But it is the low-tech inclusion of Mr. Cherkaoui's dancers that gives this Rheingold its uniqueness. To mesmerizing effect, dancers—or rather, their bodies—are used to simulate many of the opera's major props, from the throne of Alberich, the opera's pitiable villain, to the chains that later imprison him.

Mr. Barenboim is celebrated for having achieved a lush, traditionally Germanic sound in his Staatsoper orchestra, something that might seem to be lacking at La Scala. Instead, the music had a wonderful theatricality, which was always in the service of the singers. And those singers were superb, especially German bass René Pape as Wotan, the tragic ruler of Wagner's all-too-human gods. —*J. S. Marcus*

Until May 29

www.teatroallascala.org

'Tosca' succeeds despite its language

LONDON: The English National Opera is "refreshing" its core Puccini repertory—investing in new productions of old favorites, in the hope of getting some that will look up-to-date now, but last for a long time. To tickle its "Tosca," the ENO commissioned Catherine Malfitano, who was herself a great Floria Tosca in one of the opera's most memorable productions, the 1992 televised one that took place in real time and in the actual settings in Rome called for by the libretto.

At the Coliseum, the lavish, realistic sets designed by Frank Philipp Schlössmann and Gideon Davey's costumes give Ms. Malfitano plenty of scope to pass on her detailed in-

sights gained from performing, and, on the whole, it works terrifically well. Tosca directors always need to strike a delicate balance between politics and romance, as the background against which the Tosca/Cavaradossi love story takes place is the short-lived Roman Republic and Napoleon's 1800 invasion of Italy, with the characters anticipating the outcome of the Battle of Marengo. The trick is not to trivialize this, and Ms. Malfitano succeeds by keeping attention focused on the alarmingly elegant nastiness of Scarpia's proto-fascist thugs.

Amanda Echalaz shows Tosca's pathological jealousy as the key that makes Scarpia's (the wonder-

fully gloating Anthony Michaels-Moore) treachery work. As her lover, the doomed Republican artist Cavaradossi, Julian Gavin surpasses himself, showing that his voice is big enough to carry over Edward Garner's superlative orchestra at its loudest.

The only failure—a big one—is the ENO's stubborn insistence on singing in English. It must be pure hell for the singers, as even "Vissi d'arte" sounds, in Edmund Tracey's translation with consonants and open vowels in the wrong places, as though sung with a mouth filled with porridge. —*Paul Levy*

12 performances to July 7
www.eno.org



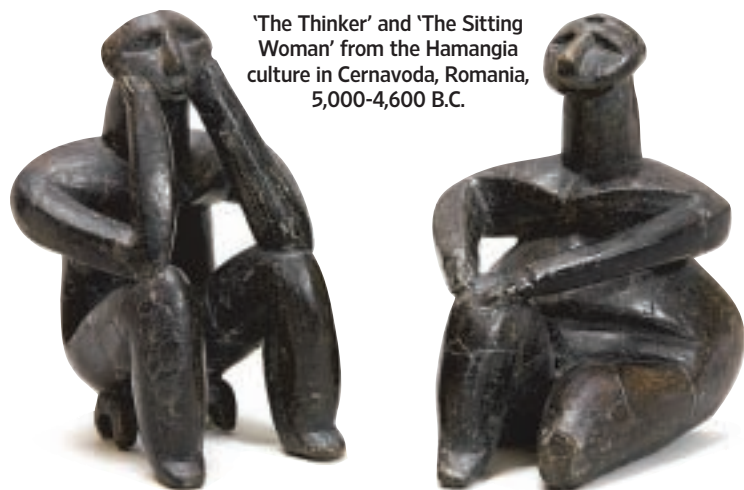
Robert Workman

Amanda Echalaz as Tosca.

Beautiful Ashmolean exhibition offers glimpse of 'Old Europe'

OXFORD: The Ashmolean Museum's first loan exhibition in its newly opened galleries, "The Lost World of Old Europe: The Danube Valley 5,000-3,500 B.C.," is a real eye-opener. We know scarcely anything about the people who lived in the prehistoric Copper Age in the Danube Valley, "Old Europe," parts of which are in present-day Romania, Bulgaria and Moldova. We don't know what languages they spoke—even if they were proto-Indo-European tongues, what their religion (if any) was, how their societies were organized, or what they looked like.

But they left behind an impressive array of artifacts, from strange, decorated clay figurines and pottery with bold geometric designs, to jewelry made from shells, to terracotta objects of unknown use that might just have been architectural models, to a large quantity of gold artifacts, and exquisitely crafted axes of stone and smelted copper. Among them are the startlingly



'The Thinker' and 'The Sitting Woman' from the Hamangia culture in Cernavoda, Romania, 5,000-4,600 B.C.

© Marius Amarie

beautiful pair of burnished-clay seated figurines that open this show, the male in a "thinker" pose and the female with one knee bent—national icons that appear on Romanian banknotes. Their elongated necks and small heads are compel-

lingly reminiscent of Matisse and the Cubist painters and sculptors, and a curator told me that it is just possible that Brancusi saw them.

Most of the small figures are obviously women, with enormously exaggerated buttocks and thighs, and

sometimes columnar, broomstick-thin upper torsos, necks and heads. Fertility fetishes? Perhaps, or maybe part of a mother-goddess cult. From excavations we know something of their houses, built on tells or successive layers of soil. The superb display means that you'll be able to see these objects, including the tiny ones, even if there are crowds—and you can arrive at your own theory of their purposes.

We haven't seen them before this amazing exhibition—that has come to Oxford from New York and will next be in Athens—because though they were excavated some time ago, the institutions to which they and the other objects belong, were riven by intra-Soviet bloc rivalries in the Cold War era. The ante-room shows off the Ashmolean's own holdings from Old Europe.

—*Paul Levy*

Until Aug. 15

www.ashmolean.org



Sotheby's-Art Digital Studio

A chair (1987) by Elizabeth Garouste and Mattia Bonetti, Estimate: €3,000-€5,000

Furnishings as art works

A PIECE OF French fashion designer Christian Lacroix's exotic world comes up for auction in Paris next week.

Collecting MARGARET STUDER

On May 26, Sotheby's will offer colorful furnishings specially made by French designers Elizabeth Garouste and Mattia Bonetti for the Lacroix fashion house when it first opened in 1987 in a sumptuous townhouse on Rue du Faubourg Saint-Honoré. They created a theater of fashion, reflecting Mr. Lacroix's baroque style and love of bright Mediterranean colors.

It was a luxurious environment of wrought iron, coral-tinted wood, terracotta and bronze in luminous yellow, pink and orange, with organic, poetic forms inspired by nature, irony and excess. Imitation branches of trees grew out of cabinets and the backs of chairs had strange antennas evoking frisky grasshoppers.

The idea, says Sotheby's 20th-century decorative arts and design specialist Cécile Verdier, was "to put clients on a stage" in a theater décor where they were the stars.

Among the 196 lots are sofas, chairs, tables, benches, wall- and floor-lights, mirrors, fitting cabins and entrance gates. Ms. Verdier describes the décor as "a testimony to taste at the end of the 1980s."

An orange lacquered wrought-iron chair with antennas is estimated at €3,000-€5,000, as are a pair of stools with tree-trunk bottoms and pink upholstery.

That day, Sotheby's will hold a general 20th-century decorative arts and design sale. Star lot will be a rare "Fauteuil Nautile" (1913), a carved, walnut armchair with striped upholstery by Paul Iribe, a French designer and fashion illustrator, who worked with such couturier greats as Paul Poiret (estimate: €80,000-€120,000).

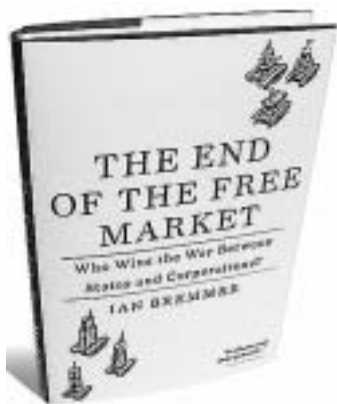
In this auction and at Christie's Paris on May 28, there will be works by French husband and wife duo Claude and Francois-Xavier Lalanne. Claude's gilt bronze bench with a crocodile underneath happily eating its supports (2008) is estimated at Christie's at €80,000-€120,000.

Politicians as Plutocrats

By Matthew Rees

It is certainly a challenge when major Western economies are wobbling and statist “solutions” are once again in favor: What is the best way to describe the mixed economy of China, where statism is a way of life and yet markets keep appearing? Consider two recent actions by the Chinese government. It has proposed requiring local procurement officials to favor products that are based on China’s intellectual property—a strikingly protectionist measure. But it has also said that it will allow margin trading, short selling and the trading of stock index futures. Chairman Mao would have regarded such investing possibilities as a great leap into the abyss.

According to Ian Bremmer in “The End of the Free Market,” China is the exemplar of “state capitalism,” a form of government that, he believes, is gaining in popularity throughout the world. Russia and Saudi Arabia are two other well-known practitioners, but state capitalism can be found everywhere—in Africa (Egypt), Eastern Europe (Ukraine), Asia (India) and Latin America (Brazil). While the precise criteria for membership in the state-capitalist club



are a bit fuzzy, as Mr. Bremmer admits, the common denominator seems to be that the government (not the private sector) serves as the major economic player and intervenes in the market primarily for political gain.

State-capitalist countries make up ever larger slices of the global economic pie and that free-market economies, like those of the U.S. and the European Union, are doing more and more business with their state-capitalist counterparts. U.S.-China trade, for instance, increased to \$400 billion in 2008 from a mere \$2.4 billion roughly three decades ago. This

integration—and interdependence—is one reason why Mr. Bremmer believes that state capitalism threatens “the future of the global economy”: Free-market policies, he says, may lose favor among the world’s developing nations, choking off long-term economic growth.

State-capitalist economies are helped by fairly disciplined monetary and fiscal policies, Mr. Bremmer claims, and by the state ownership of valuable natural resources. Mr. Bremmer notes with alarm that 75% of the world’s crude-oil reserves are owned by state-run companies and that the 14 largest of these state-run com-

panies control 20 times more oil and gas than the eight largest multinational corporations. Such proportions give state-capitalist countries a massive source of capital and the opportunity to make mischief (think of Iran and Venezuela). At the same time, their inevitable mismanagement could jeopardize the stability of the world’s commodity markets.

The End of the Free Market

By Ian Bremmer
(Viking, 230 pages, £18.99)

The Battle

By Arthur C. Brooks
(Basic, 174 pages, £14.99)

The standing of state-capitalist economies has grown during the recent financial crisis—a crisis that Chinese officials and others have pointed to as an example of traditional capitalism’s excesses. “Market advocates,” Mr. Bremmer writes, “will now have to work that much harder to persuade skeptics that the world’s richest states remain committed to free-market capitalism.”

Mr. Bremmer himself celebrates markets—for raising global living standards—but his book is supposed to be about “the end of the free market,” so state capitalism is going to prevail, right? Apparently not. Near the book’s close he says that state capitalism is likely to have a shorter lifespan than free-mar-

ket capitalism. State capitalism, he says, has limited appeal to the masses (since it was created to “maximize political leverage and state profits”); and its philosophy is zero-sum—seeking gains for some at the expense of others. Let us hope that Mr. Bremmer’s ultimate prediction is more accurate than his book’s title.

Like Mr. Bremmer, Arthur Brooks has written a book—“The Battle”—about state economic intervention, though Mr. Brooks’s focus is the U.S. He takes aim at the Obama administration, describing a “cultural struggle” that pits the vision of America as a “social democracy” against the conservative one of “entrepreneurs, individual opportunity, and limited government.” Mr. Brooks unspools reams of polling data to support his overarching point: that 70% of Americans support free enterprise and oppose big government—even if they are rather fond of Medicare and other longstanding programs. He also suggests that entrepreneurship may be an innate American trait. The immigrants who have populated the U.S. over the years are, by definition, people who were moved to uproot themselves in search of a better life—a show of risk-taking that speaks to



the entrepreneurial spirit.

Even with an ideological advantage, Mr. Brooks notes, Republicans lost in 2008 because they had no compelling explanation for the financial crisis, nor any solution. By contrast, Barack Obama tapped into resentments

against Wall Street—a kind of left-wing populism.

How to restore America to its true, entrepreneurial nature? As befits the head of a think tank, the American Enterprise Institute, Mr. Brooks plays down political gamesmanship, emphasizing in-

stead the benefit of simply focusing on free-market principles. When politicians stick to such principles, he says, they succeed. When they betray them (he is critical of the Bush administration and congressional Republicans) and can’t articulate them (see: McCain, John), they fail. Much of “The Battle” is an argument for free enterprise, with Mr. Brooks explaining how markets deliver not just higher growth but greater happiness. That’s a message that members of the political class in the U.S.—and in state-capitalist countries—need to hear.

Mr. Rees is the founder of *Geonomica*.

Keeper of the Shrine

By Norman Lebrecht

The death of Wolfgang Wagner in March, mourned across Germany, severed a national artery. He was the last of Richard Wagner’s grandchildren and the longest ruler of the Bayreuth Festival, the annual rite during which Wagner’s operas are ceremonially performed in a theater designed by the composer for that purpose in an ornate Bavarian town. Wolfgang took over the festival in 1966, on the death of his more gifted brother, Wieland.

Cosima Wagner: The Lady of Bayreuth

By Oliver Hilmes
(Yale, 366 pages, £25)

Never much of an artist himself, Wolfgang carried on the family business in his grandfather’s name when, in fact, its existence and much of its character stem from the dark, controlling mind of the composer’s widow, the formidable Cosima Wagner.

Bayreuth, when Richard Wagner died in 1883, was a wobbly enterprise that had put on two “Ring” cycles in seven years and had no funds left. Cosima, 45 years old and a mother of four, turned the festival into an annual event and a national shrine, a meeting place for German industry, high society and the farthest fringes of the political right.

Cosima’s role has been offi-

cially played down and steam-cleaned since her death in 1930 at age 92. Oliver Hilmes’s absorbing biography—“Cosima Wagner: The Lady of Bayreuth”—is the first to obtain unfettered access to publicly owned parts of the family archives. It reveals Cosima as an obsessive control freak, motivated more by hatred than by love, willing to sacrifice all but one of her children to the glory of a self-made cause.

No part of her life was conventional or stable. She was born in an Italian love-nest beside Lake Como in 1837 to the Hungarian pianist Franz Liszt and his married Parisian mistress, the Countess Marie d’Agoult. Liszt registered Cosima and her sister, Blaudine, under false parental names and abandoned them to the care of nurses while he crisscrossed Europe with Marie on concert tours. When the couple split up, the children were entrusted to the governess of Liszt’s next mistress and kept away from their mother. For nine years, 1844 to 1853, Liszt did not see his daughters at all. Cosima, shunted off to Berlin, fled into a teenage marriage with the neurotic pianist and conductor Hans von Bülow, a pupil of her father’s.

Theirs was never a happy home. Bülow, tormented by headaches, was abusive, and Cosima, with two small daughters, contemplated suicide. One day, on a ride with Richard Wagner, her father’s friend, she glimpsed salvation. A charismatic revolutionary with a

half-abandoned wife, Wagner was no great catch. But his fortunes were about to be transformed by a young monarch, King Ludwig of Bavaria, who was prepared to support his work lavishly.

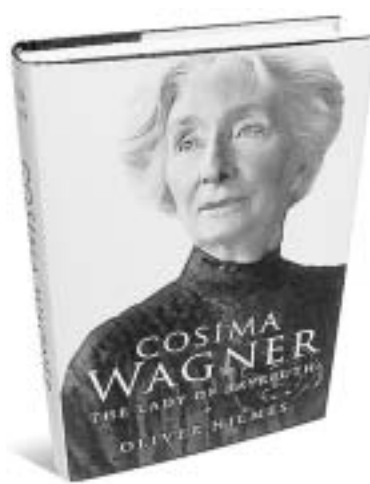
Wagner moved to Munich with Bülow as his conductor and Cosima as his lover, a liaison too exotic for the local Catholic establishment. Banished to Switzerland, he had a daughter and son with Cosima before the scandal broke and they became the most notorious couple in civilization.

Wagner and Cosima were together for less than 20 years, during which time they shifted the center of musical gravity away from Beethoven’s humane universality toward a mystic German primitivism. Wagner, with Cosima as his wife, finally realized the staging of his epic “Ring,” composed the ethereal “Parsifal,” created his ideal theater at Bayreuth and fulminated against the Jews in widely read polemics. Cosima, whose mother tongue was French, turned equally pro-German and anti-Semitic, the perfect spouse.

Far from being the femme fatale of public fantasy, Cosima, ac-

ording to Mr. Hilmes, disliked sexual relations with her husband and was obliged to endure in silence his late flings with, of all indignities, another Frenchwoman and a Bayreuth chorus girl.

Dissuaded from starving herself upon Wagner’s death, Cosima set about enshrining Bayreuth as his earthly legacy. In practical terms, her success was remarkable. By 1906, when she handed the reins to her wimpish son,



Siegfried, Cosima had run 15 festivals and ranked among the richest women in Germany. “There is a Wagnerian idea,” she told her children, “but there can be no Lisztians because your grandpapa, great artist though he was, did not implement any ideas, any more than

Beethoven or the others did.” But the “Wagnerian idea” was one that Cosima refined to her own specification. Meeting the crank British historian Houston Stewart Chamberlain—who wooed all three of her daughters and married the youngest, Eva—Cosima espoused his “scientific” racism, which proclaimed so-called Aryans to be the highest human form. Chamberlain per-

sued Cosima to disinherit her elder daughters, Bülow’s children, and establish Eva with Siegfried as the true heirs to Bayreuth. Chamberlain’s power bid collapsed when the other side threatened to out Siegfried as a predatory homosexual.

The Cosima-Chamberlain ideology was the magnet that drew Adolf Hitler to Bayreuth in 1923. Cosima presided over a brownshirt march-past, giving the Nazi movement cultural legitimacy before her death in April 1930. Hitler, seizing power in January 1933, attended the festival every year until the war began and made sure the Wagners were well off.

Mr. Hilmes argues sympathetically (if repetitively) that Cosima was not as black as she seemed. She was impeded throughout her life by a diminished sense of self-worth, crushed by her neglected childhood and wretched first marriage. Be that as it may, Cosima Wagner made Bayreuth what it is today, a repository of great music, bad ideas and venomous family relations. Wolfgang Wagner, who disinherited his brother’s children and his own son to leave Bayreuth in the hands of two rival daughters, Eva and Katharina, was the last grandchild to be dandled on Cosima’s meddling knee. His recent death gives Bayreuth an opportunity this summer to cleanse its appalling past.

Mr. Lebrecht’s next book, “Why Mahler?,” will be published by Random House in September.

time off



Basel

art
"Basquiat" offers a retrospective of the influential American Neo-expressionist artist with more than 100 art works on display.
Fondation Beyeler
Until Sept. 5
☎ 41-61-6459-700
www.beyeler.com

Cambridge

art
"Gifts of the Ebb Tide: Japan and the Sea in Ukiyo-e Prints" shows woodcut prints and books illustrating Japanese culture's relationship with the sea.
Fitzwilliam Museum
Until Aug. 15
☎ 44-1223-3329-00
www.fitzmuseum.cam.ac.uk

Frankfurt

design
"Less and More: The Design Ethos of Dieter Rams" features more than 500 objects by the German consumer-electronics designer.
Museum für Angewandte Kunst
May 22-Sept. 5
☎ 49-69-2123-4037
www.angewandtekunst-frankfurt.de

Gdansk

art
"A Subjective Bus Line" is a tour and

exploration on the grounds of the former Gdansk shipyard, initiated by Polish visual artist Grzegorz Klaman.
Wyspa Institute of Art
Until Sept. 12
☎ 48-58-5731-343
www.wyspa.art.pl

Edinburgh

music
Crowded House starts a European tour in promotion of the group's forthcoming album "Intriguer."
May 21, Usher Hall, Edinburgh
May 22, Music Hall, Aberdeen
May 24, 25, Symphony Hall, Birmingham
May 26, 27, Apollo, Manchester
May 29, Royal Theatre, Castlebar
May 30, 31, Olympia Theatre, Dublin
June 2, Colston Hall, Bristol
June 3, Pavilions, Plymouth
June 4, Arena, Cardiff
June 6, New Theatre, Oxford
June 8-10, Hammersmith Apollo, London
More European events at
www.crowdedhouse.com

The Hague

art
"Jan Dibbets—Horizons" exhibits the latest series of photomontages by the Dutch conceptual artist.
Haags Gemeentemuseum

May 22-Sept. 12
☎ 31-70-3381-111
www.gemeentemuseum.nl

Liverpool

art
"Picasso: Peace and Freedom" brings together more than 150 works by Picasso from across the world in an exploration of his political views.
Tate Liverpool
Until Aug. 30
☎ 44-151-7027-400
www.tate.org.uk

London

theater
"The Crucible" opens the Regent's Park Open Air Theatre summer season with Arthur Miller's McCarthyite allegory directed by Timothy Sheader, starring Patrick O'Kane, Emma Cunniffe and Emily Taaffe.
Open Air Theatre
May 24-June 19
☎ 44-0844-8264-242
www.openairtheatre.org

art

"Copper and Silk: New Prints by Keith Coventry" exhibits a portfolio of prints made by the British artist in 2008.
Museum of London
Until Oct. 7
44-870-444-3852
www.museumoflondon.org.uk

art

"Fourth Plinth: Yinka Shonibare—Nelson's Ship in a Bottle" unveils a new contemporary artwork by the British artist on the now empty plinth.
Trafalgar Square
May 24, 2010-May 2011
☎ 44-20-7983-4100
www.london.gov.uk/fourthplinth

☎ 49-89-2112-7113
www.hausderkunst.de

Oslo

design
"Take a Seat!" presents 100 seating items of various designs, including modern classics and pieces that currently exist only as prototypes.
Nasjonalmuseet
May 28-Aug. 29
☎ 47-21-9820-00
www.nationalmuseum.no

Paris

dance
"La Bayadère by Rudolf Noureev" offers a luscious set design by Ezio Frigerio for the three-act ballet conducted by Kevin Rhodes.
Palais Garnier
Until June 2
☎ 33-1-7125-242
www.operadeparis.fr

Lyon

art
"The Toms Collection: 16th- to 19th-century Tapestries" showcases tapestries made between the 16th and 19th centuries in Flanders, England, Italy and France.
Musée des Tissus et des Arts Décoratifs
Until June 20
☎ 33-4783-8420-0
www.musee-des-tissus.com

Metz

art
"Masterpieces?" presents 800 objects, including work by Picasso, Yves Klein, Giorgio de Chirico, Jackson Pollock and Brancusi.
Centre Pompidou-Metz
Until Oct. 25
☎ 33-3871-5393-9
www.centrepompidou-metz.fr

Milan

photography
"Karen Knorr: Fables" shows images by the American photographer depicting animals posed in the 18th-century period rooms of European museums.
Museo di Fotografia Contemporanea
Until Sept. 12
☎ 39-2-6605-661
museofotografiacontemporanea.org

Munich

art
"Andreas Slominski: Saskia Olde Wolbers" showcases about 30 works by the German painter alongside five video works by Dutch artist Saskia Olde Wolbers.
Goetz Collection
May 25-Sept. 18
☎ 49-89-9593-9690
www.sammlung-goetz.de

photography

"Michael Schmidt: Gray as Color" exhibits 400 black-and-white images from five decades of work by the German photographer.
Haus der Kunst
Until Aug. 22

Top: Braun Brown Hair Dryer "HLD 4" (1970) by Dieter Rams in Frankfurt; left, "Untitled" (1981) by Jean-Michel Basquiat in Basel.

Petworth

photography
"Jane Ashley for Laura Ashley—Photographs 1973-1984" shows a selection of images taken by Jane Ashley for use in her mother's shops.
Arden and Anstruther
Until June 26
☎ 44-1798-3444-11
www.ardenandanstruther.com

Strasbourg

art
"Jean Barbault (1718-62): The Theatre of Italian Life" shows a selection of paintings by the French artist alongside art by contemporaries working in Rome.
Museum of Fine Arts
May 22-Aug. 22
☎ 33-3-8852-5000
www.musees-strasbourg.org

Venice

dance
"Capturing Emotions" is the theme of this year's festival of contemporary dance, featuring Wen Wei Dance Company, Daniel Léveillé Danse and others.
La Biennale di Venezia
May 26-June 12
☎ 39-041-5218-711
www.labiennale.org

Vienna

art
"Flowers for Kim Il Sung" presents 100 oil and ink pictures, a selection of posters, photographs, architectural drawings and a models from North Korea.
MAK-Österreichisches Museum für Angewandte Kunst
Until Sept. 5
☎ 43-1-7113-6298
www.mak.at

Source: WSJE research

