

## NEW YORK

## THE 40-SECOND BOOK EXCERPT

## The Extinction of Irena Rey

By Jennifer Croft



A TRANSLATION IS a new experience of something that is essentially, fundamentally the same. Twice in one week we had run home from the forest: once with her, and now once without her. It was the ultimate example of loss in translation, a catastrophic dereliction we couldn't yet begin to comprehend. ¶ Back at her house, we fell upon the document inside our emails like a pack of ravenous wolves. Irena had sent us *Grey Eminence*, the novel she'd been working on over the past couple of years. It would be hard, if not impossible, to overstate our rapture. ¶ We loved Our Author. But as we ensconced ourselves in her living room, with its sooty fireplace and its probably impenetrable chests, all we really wanted was her work. We wanted to possess it, to stake our claim to it. To make it our own before anyone else even knew of its existence. (Bloomsbury, March 5)

## MUSIC

## 18. Hear Émigré

Love, land, and loss.

David Geffen Hall, February 29 and March 1.

War, bigotry, and migration—these topics never get old. The New York Philharmonic and the Shanghai Symphony Orchestra co-commissioned Aaron Zigman's semi-staged oratorio, which travels along with its Jewish characters from Kristallnacht in Nazi Germany to wartime Shanghai.

J.D.

## TV

## 19. Watch Extraordinary Season Two

Full of surprises.

Hulu, March 6.

This very charming, offbeat British series about a woman trying to find her superpower in a society where everyone has one returns, and yes, the protagonist (Máiréad Tyers) is still dating a guy named Jizzlord who technically used to be her cat. Look, I said it was offbeat.

J.C.

## ART

## 20. See Maureen Gallace

Beach scenes.

Gladstone Gallery, 515 West 24th Street; through March 9.

For decades, Gallace has painted the same subjects over and over: light-handed, pastel-colored, small-scale landscapes, beach scenes, and flowers. What seems like rote repetition quietly becomes

the point. We see an artist forgoing grand gesture, methodically going about her work over a lifetime generating contentment.

J.S.

## MUSIC

## 21. See Mclusky

Welsh post-punk in Brooklyn.

Warsaw, March 7.

Mclusky released three uproariously funny albums in the early aughts before dissolving into a new band, Future of the Left. Front man Andrew Falkous and drummer Jack Egglestone carefully juggle both outfits now; a 2022 tour to commemorate the 20th anniversary of the classic *Mclusky Do Dallas*, postponed for health reasons, is officially a go.

C.J.

## PODCASTS

## 22. Listen to One Handshake Away: Peter Bogdanovich and the Icons of Cinema

Posthumous film history.

Audacy Studios.

Said to be the last project of famed director Bogdanovich, who converses with some of the greats (Greta Gerwig, Quentin Tarantino, and others) about great directors of yore.

N.Q.

## DANCE

## 23. See What We Hold

Revisiting Irish step dancing.

Irish Arts Center, through March 3.

The latest from Jean Butler (*Riverdance*), first staged at the Dublin Theatre Festival in 2022, features a sound sculpture by Ryan Seaton and Andrew Rumpler that traverses the space and deconstructs the elements of traditional step dance.

WENDY GOODMAN

## CLASSICAL

## 24. Hear The Orchestre Métropolitain de Montréal

Hailing from the North.

Carnegie Hall, March 6.

New Yorkers get to hear a lot from the conductor Yannick Nézet-Séguin but not often with his hometown orchestra. They perform Cris Derksen's cello concerto *Controlled Burn*, with the composer as soloist, plus Tony Siqui Yun playing Rachmaninoff's Second Piano Concerto and Sibelius's Symphony No. 2.

J.D.

## THEATER

## 25. See The Connector

Long live print.

The Robert W. Wilson MCC Theater Space, through March 17.

In this compelling musical, composer-lyricist Jason Robert Brown delivers a visceral rendering of the sexist inner workings of an old-school news magazine just before the digital age. Ben Levi Ross brings a convincing portrayal of young journalist Ethan Dobson, set on becoming the magazine's darling at any cost.

JULIA EDELSTEIN