DANCE

PILOBOUS

This quirky, always innovative troupe presents three new works in its Joyce season, which is dedicated to its co-founder, the late Jocelyn Pook. (At last month’s Dancin’ at Minna Galvan, who died suddenly at 57, Josephine Baker’s early 20th-century revues are reinterpreted through a contemporary lens.)

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

ALISON KOCH DANCE THEATRE

Looking like gods and unbeatable at the box office, the Alyce dancers descend on Central Park’s SummerStage for a free show. The program is surefire. The seminal "Blues Suite," from 1959, is very much enthralled by Kenny Beavers and the Brawner Brother’s Band. Ronald K. Brown’s "Dancing Spirit," from 2009, kindles a warm welcome in the troupe’s repertoire. And "Revelations," that staple and security blanket, a masterpiece that’s also an inside joke, is the work for which all of their training prepares them. (Runway Playground, Central Park, mid-Park at 2nd Ave. 212-360-9290. July 23-24 at 8.)

PUSH DANCE COMPANY

From San Francisco comes another young troupe that’s multicultural and multimedia, all about mixing genres and sending messages. This one, led by the South-Asian-Phillipino choreographer Khang Stimpson, brings three new pieces for its New York début. The most ambitious is "Great Integration: A Chamber Hip-Hop Opera," a minimalist allegory with a Black Swedeman, an Arab, a Virgin, and a Virgin, set to the rapping of MC Kirby Domanant over Joe Wan Kim’s moody piano score. (Joyce SoHo, 155 Mercer St. 212-242-0800. July 23 at 24.)

PICHT KLUUCHNUN / "CHUI CHAI"

The Thai-born dancer and choreographer presents "Chui Chai" at the Lincoln Center Festival with his contemporary group of Thai dancers. Khunchian is a contemporary poet of the khon, or traditional Thai "mask dance." Bare-chested and in jeans, he reveals the intricacies and poetry of khon’s sinuous movements with dazzling precision. His dancers, clad in full gold-tipped regalia, transformed through costume and gesture into gods and princesses. (Gerald W. Lynch Theatre, John Jay College, Tenth Ave. at 58th St. 212-721-6500. July 20-22 at 8:30.)

BARGEMUSIC

July 23 at 8: The Voxare Quartet, one of several bright young ensembles, kicks off the floating chamber-music series, begins a series of "Here and Now" concerts that celebrate the seventy-fifth birthday of Terry Riley, the gentle genius of the minimalist generation. The first program includes Riley’s early String Quartet (1960) and "Mystic Birds Waltz," as well as works by Lou Harrison and Harima El Din. • July 24 at 8: The most expansive of the three concerts features Riley’s "G-Song" and "Cadenza on the Night Plain" along with music by Philip Glass (the chamber Quartet No. 2), "Company," David Lang, and Nico Muhly. • July 25 at 8: Riley’s "Requiem for Adam," and a transcription of the Who’s " Baba O’Riley." (Fulton Ferry Landing, Brooklyn, 718-629-2083.)

INTERNATIONAL KEYBOARD INSTITUTE / FESTIVAL: LEONARDO SHURE TRIBUTE

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

OUT OF TOWN

JACOBS’S FILLOW DANCE FESTIVAL

At: The Ted Shawn Theater, July 21-25. Bill T. Jones/Arnie Zane Dance Company brings "Serenade/The Proposition," the first of three pieces Jones created for the Lincoln bicultural. In its first and college, the soul of text—Lincoln and Frederick Douglass set next to the barouche of thought—the presents a conflict between skepticism toward a great man-theory and the evidence of a great man. Themes accumulate without adding weight, but the materials are rich: reconstructed period wear, a live score defamiliarizing Civil War songs, striking video, and dancers who look as fantastic in the choreography as recording poachers in its flashes of arresting force and tender beauty. Drew Jacoby, formerly of Alonzo King Lines, and David Jacoby, formerly of the Dutch National Ballet, have become an international freelance duo. Both are imposing dancers with strong personal signatures—he’s a powerhouse, he’s an erotic, sensual creature—and both have a penchant for dark, highly contemporary works. At the Doris Duke July 21-25, as Jacoby & Prong and Dancers, they will be joined by several guests, including the exceptional David Hallberg, of American Ballet Theatre, who will join Jacoby in a new pas de deux by Laura Sellings. (Becket, Mass. 413-243-0745. Through Aug. 29.)

MT. TREMPER ARTS FESTIVAL

You may have seen him recently, or brashly past him: a large, naked man in the Marina Abramovic retrospective at MOMA. Downtown dancegoers know Will Rawls as a standout presence, staple for his size, a boisterous athlete with a very outlook and an air of irreverence. After a lifelong of performances his first evening-length solo, "Census," in which he’ll give his interest in the role of theater what sounds like an anthropological twist. (647 South Plank Rd. Mt. Tremper, N.Y. 843-689-9993. July 24 at 8.)

CLASSICAL MUSIC

CONCERTS IN TOWN

LINCOLN CENTER FESTIVAL: "LA FOLLE JOURNEE" DANCE SERIES directed by Nelly van Itallie

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

BARGEMUSIC

July 23 at 8: The Voxare Quartet, one of several bright young ensembles, kicks off the floating chamber-music series, begins a series of "Here and Now" concerts that celebrate the seventy-fifth birthday of Terry Riley, the gentle genius of the minimalist generation. The first program includes Riley’s early String Quartet (1960) and "Mystic Birds Waltz," as well as works by Lou Harrison and Harima El Din. • July 24 at 8: The most expansive of the three concerts features Riley’s "G-Song" and "Cadenza on the Night Plain" along with music by Philip Glass (the chamber Quartet No. 2), "Company," David Lang, and Nico Muhly. • July 25 at 8: Riley’s "Requiem for Adam," and a transcription of the Who’s " Baba O’Riley." (Fulton Ferry Landing, Brooklyn, 718-629-2083.)

INTERNATIONAL KEYBOARD INSTITUTE / FESTIVAL: LEONARDO SHURE TRIBUTE

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

OUT OF TOWN

TANGLEWOOD

July 21 at 8: The supreme music festival of the summer begins with, as Benjamin Bagby—accomplising himself on a medieval-style, six-strung harp—counts the tale of "Beowulf" in Old English song and speech. • July 23 at 8:30: Johannes Debussy, one of a spate of guest conductors substituting for James Levine, makes his debut with the Tanglewood Music Center Symphony Orchestra, leading it in a concert performance of "The Abduction from the Seraglio" (sung in German) that features such singers as Lisette Oropesa (a 2011 Met favorite) and passerby. (8:30. Boston’s musical duties turns to a reliable old hand, Herbert Blomstedt, to conduct the BSO in an all-Brahms program—the Piano Concerto No. 1 in D Minor with (the maestro, Professor Serkin) and the Symphony No. 2 in D Major. • July 25 at 2:30: The orchestra returns to the Shed for an afternoon of music by the great Strauss—Richard ("Don Quixote") with the lyric all of Johann II (a nest of waltzes and polkas, including "Roses from the South" and the "Feuermarin Overture"). (8:30. (at 7:30.) The fabulously talented fellows of the Tanglewood Music Center perform repertoire by Mendelssohn, Tchaikovsky ("Roméo and Juliette"), and Hindemith ("Symphonic Metamorphoses"), led by Blomstedt and three of the Center’s conducting fellows. (Lenox, Mass. 888-266-1200.)

GILMOURGLASS OPERA
