



Photographs by Hiroyuki Ito for The New York Times

The audience filed out of Alice Tully Hall after the last performance there for the next 18 months.

Performers Gather to Kiss a Hall Good Night

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the new with Messiaen's *seaux Exotiques*," using the orchestra's wind and percussion play- and showcasing Eric Huebner, who has not been a Juilliard student some time but who did a fine job of the intricate piano part. The Chamber Music Society of Lincoln Center, which inaugurated the hall in 1962 with its very first performances, got only a movement here, the ending of the Mendelssohn Octet, sounding rather bottom-heavy, since Kavafian's first violin was not penetrating enough to dominate the string ensemble.

The program succeeded in highlighting new talent, presenting a Juilliard student named Saeka Matsuyama as a lyrical soloist in the last movement of Mozart's Fifth Violin Concerto. Jazz was, of course, represented by Wynton Marsalis, lively as ever, playing Ray Noble's "Cherokee." Standing in for the originally scheduled Audra McDonald (absent because of the death of her father in an aviation accident), but by no means replacing her, Kelli O'Hara gave a rather pale account of Adam Gottlob Baumbach's "Migratory V" and Bernstein's "Somewhere."



Wynton Marsalis, artistic director of Jazz at Lincoln Center, played Ray Noble's "Cherokee" with the Juilliard Orchestra at "Good Night Alice."

The most vivid segment in the evening's long lullaby was the strident wake-up of Laurie Anderson, a rapid-fire sing-song screed called "Only an Expert" that skewered those who refuse to recognize problems like global warming or the Iraq war — an interesting choice for a

roomful of patrons who had paid upward of \$1,500 a ticket, and a national television audience.

Her tone and brightness were matched by the whistling, hissing showers of fireworks that erupted from the roof of Avery Fisher Hall after the concert was over.