

THE Fenway News

FREE

SERVING THE FENWAY, KENMORE SQUARE, UPPER BACK BAY, PRUDENTIAL, LONGWOOD AREA AND MISSION HILL SINCE 1974 VOLUME 43, NUMBER 3 MARCH 3-MARCH 31, 2017

CITY AGENCIES OK PHASE ONE OF LANDMARK CENTER REDEVELOPMENT

BY ALISON PULTINAS

The Landmark Center at 401 Park Drive is—as its name suggests—a designated Boston landmark. It won that status in 1989, thanks to efforts of local residents. Originally the Sears Roebuck & Co. Mail Order House (built around 1928), it was redeveloped and expanded in the 1990s by the Abbey Group as a big-box retail center with upper floors providing office space for institutions and tenants such as Blue Cross Blue Shield. Now it's being redeveloped again, by Samuels & Associates.

In February, Samuels presented phase one of its redevelopment proposal to the Boston Parks Commission and the Boston Landmarks Commission. This phase comprises "public realm improvements," and the commissions' reviews are required by law thanks to that 1989 landmark designation and the building's proximity to Park Drive and the Back Bay Fens across the street. This phase entails conversion of the parking lot to a landscaped lawn with walking paths and 93 trees, to be planted as early as this spring.

The landmark status doesn't end at the building's doors—it includes a protected area that extends 1,200 feet from the building

and encompasses surface parking lots and sidewalks. According to the presentation, the redevelopment will improve accessibility,

Commission, whose jurisdiction extends to all buildings and structures built or altered within 100 feet of a park or parkway. The commission voted to approve the proposal—but not without some controversy.

At the center of the conflict were two proposed glass box kiosks—1,500 square feet and 800 square feet in size—that would be year-round vendor locations facing Park Drive. Those elements were deferred to Liza Meyer, the City's Chief Landscape Architect, for final review and sign off.

According to David Manfredi, the architect working on the redevelopment, he and Samuels rethought the property's "potential" thanks to the new activity/destination entertainment in the area. Later phases will add condos, apartments, restaurants, and shops, all contributing to this increased "potential."

Samuels's project, approved in 2014, includes construction of 550 apartments, demolition of the parking garage, and

replacement of the 1990s additions. As of this publication, there is no set time line for construction.

Phil Cohen is the Boston Planning & Development Authority project manager. (He inherited the assignment from John Fitzgerald.) There have been no recent public meetings on the project, but the developer is striving for a spring start date for the new landscaping. Samuels hopes to acquire about 8,000 square feet on the Brookline Ave./Park Drive corner of the existing site from the Public Works Dept. and incorporate it into the plan.

According to Manfredi, Samuels's commercial real estate ventures have reinvented the Fenway. The Landmark is uniquely positioned to take advantage of that reinvention. Manfredi used the words "social retail" and "street retail" in his description of the new central food hall connector planned for the ground floor. He mentioned that it would house Boston tenants, as opposed to national chains, and include restaurants spilling outdoors with café seating and multiple entry points. Manfredi compares this to the Ponce City Market in Atlanta, another adaptive reuse of a former Sears mail order facility.

Alison Pultinas lives on Mission Hill.



raise the former Best Buy parking lot by two to three feet and convert it to green space, and make alterations to ramps and stairways along Brookline Ave.

Keith LeBlanc, of LeBlanc Jones Landscape Architects, presented the public realm design on February 27 to the Parks

Zakim, Ross Organize Protest Against Trump Ban

BY RUTH KHOWAIS

On Sunday, February 12, more than 300 people stood in the snow in front of the glass towers of the New England Holocaust Memorial at Haymarket to protest the Trump administration's executive order barring immigrants and to support immigration. Signs announced "Let them in" and "We are all immigrants!"

This protest was part of a national Day of Jewish Action for Refugees organized by HIAS, a Jewish resettlement agency, and hosted by District 8 City Councilor Josh Zakim, who helped organize the local showing along with former City Councilor Mike Ross, whose father founded the Holocaust Memorial.

Despite falling snow, attendees stayed to hear a number of emotional presentations and strong words from speakers. Kicking off the rally was Rabbi Claudia Kreiman of Brookline's Temple Beth Zion. Wearing a pink "pussy" hat, she announced that she was a Jew, an immigrant, and a recent American citizen. Kreiman was followed by Imam Faisal Khan, from the Islamic Center of Boston in Wayland, who spoke about Muslim reaction to Trump's executive order and praised Americans for showing up at rallies

and airports. "You have given us hope," he told the audience.

In a poignant testimony, 81-year-old Fred Manasse, who survived the Holocaust as a child by hiding from the Nazis, said, "America had very much the same attitude about Jews then as they have today about Muslims." Manasse told the story of his father who was a passenger on the Jewish refugee ship the *St. Louis*, which escaped Nazi Germany but was turned back when it reached Cuba and then Florida. The U.S. State Department would not let them in, said Manasse. The ship was forced to return to Nazi Germany, and most of the passengers, including Manasse's father, were murdered in Nazi concentration camps. "These Jews were victims of the same kind of policy Trump seems to be espousing," said Manasse with respect to Syrian refugees.

Last to speak was Mike Ross. "This is the largest refugee crisis since the Holocaust," said Ross, whose father was a Holocaust survivor. "Never Again," he said, using a vow adopted by Holocaust survivors, "means we sound the alarm whenever injustice preys on 'the other.'"

Ruth Khowais lives in the West Fens.



Former City Councilor Mike Ross addresses protesters at the Holocaust Memorial.

Nominations for Beard Awards—'Oscars of Food'—Bring National Recognition for Fenway Restaurants and Chefs

BY RYAN POLHEMUS

Ask most Americans to associate food with Fenway and they'll probably mention hot dogs or Cracker Jacks, maybe a tiny helmetful of ice cream melting in the sun. But outside the ballpark, the neighborhood's food scene is gaining national acclaim. This year's James Beard Foundation Semifinalists were announced on February 15, and the Fenway/Kenmore area boasts a surprising density of contenders.

The annual James Beard Awards honor excellence in the food and beverage industry. Often referred to as the "Oscars of Food," the awards are voted on by more than 600 culinary professionals each year, nominating chefs, restaurants, and industry elites across the country in categories ranging from "Outstanding Baker" to "Rising Star Chef of the Year." Five restaurants within walking distance of Fenway Park were recognized this year, from fast-casual Chinese to artfully curated tasting menus, proving that this neighborhood is brimming with talent and has something for everyone.

Mei Mei

Despite being nominated for "Rising Star Chef of the Year" for her casual, creative Chinese-American fare, Irene Li doesn't think of herself as a typical chef. "My role at Mei Mei is more about growing the business, taking care of our people, and making sure that what we're doing fits into our broader vision for our food system and our society at large," she says. Growing the business has certainly been a priority: Mei Mei Street Kitchen began as a food truck in early 2012, and has since expanded to include Fenway's brick-and-mortar location (at 506 Park Drive), a sauce company, and a shipping container in the Seaport District, all with an eye on sustainability and locally-sourced, seasonal ingredients.

JAMES BEARD on page 3 >



Civic Agenda

MARCH 15 @ 11:30AM
The Boston Licensing Board agenda includes a request from Fenway Sports Group for approval of 8 summer concert dates, with the ability to add 4 more without a further vote. Room 809, Boston City Hall.

MARCH 17
Public comments are due on the initial project application for 1000 Boylston Street (air rights parcel #15, bounded by Boylston, Dalton, and Scotia streets.) To review project documents, visit <http://tinyurl.com/Parcels12-15>. Send comments by email to Phil.Cohen@Boston.gov or mail them to BPDA/Boston City Hall/One City Hall Square/Boston MA 02201.

IN CASE YOU MISSED IT

A LOT HAPPENED IN OUR NEIGHBORHOODS SINCE THE LAST ISSUE, INCLUDING...

ICYMI might soon have to add a department just for **Trump-related news**. To start, the LMA's Dana-Farber Cancer Institute has for several years held a



fund-raising gala for big donors at Mar-a-Lago, the fancy-garish Trump golf club in Palm Beach, Florida. The *Globe* reports that the event pulled in \$1.2 million last year (no totals were available for this year at press time), which may explain why DFCI was so slow to respond to demands from patients, researchers and clinicians to move this year's event. But when big donors joined the boycott effort,

DFCI snapped to attention, saying the demand came too late for it to cancel without losing money (plus anticipated proceeds), but it promised to choose politically neutral venues in the future. **Meanwhile, several colleges—including MIT, Tufts, Harvard, Northeastern, and BU—filed amicus briefs in support of efforts to block Trump's travel ban/visa crackdown. Separately, many of those same colleges told the *Globe* that the ban had already cut into international applications and acceptances of high-level research positions.**

The City of Boston unveiled the first of four indoor batting cages at the Tobin Community Center in Mission Hill. Funding for all four (the others will be in Roxbury, JP, and the North End) came from Major League Baseball and the baseball players association. **Popular (and delicious!) Tatte will open its seventh bakery/cafe this fall at 1350 Boylston, the Skanska building going up at the corner of Kilmarnock Street. Tatte got its start on Audubon Circle's Beacon Street, just over the Brookline line, and ICYMI will attest to the excellence of its baked goods and brunches.**

More food news, Verts Mediterranean Grill, a Texas "fast-casual" chain that just opened in Copley Square, told the *Boston Business Journal* that it's planning a Fenway branch. **The *Globe* featured Fenway resident CJ Cassidy in "My Instagram," a weekly Q&A with the brains behind an interesting area Instagram account.** The regional round of the 2017 August Wilson Monologue Competition drew more than 500 participants. Laury Teneus of the Edward M. Kennedy Academy for Health Careers (with a campus split between the Fenway and Mission Hill) took first place, and Fanta Diakite of the Snowden School in the Back Bay was first runner-up. Both now head to the national competition in New York on May 1.

The Bruce Bolling Building in Dudley Square—the modern addition to the old Ferdinand's Building—won the 2016 Harleston Parker Medal from the Boston Society of Architects (BSA). The region's highest-profile design award, the medal goes to "the single most beautiful building" erected in Greater Boston over the previous ten years. Dutch architects Mecanoo collaborated with Sasaki Associates on the design. The BSA's competition also delivered for MassArt, whose new Design and Media Center on Huntington Avenue won for its designer, Ennead Architects. If you travel to or through the medical area, Longwood Area Cyclists wants you to take a short survey about your travel experiences in the LMA (and it's not just for bikers; you can walk, drive or zip-line). Find the survey at www.longwoodcyclists.org/survey.

ZONING HEARING

The Zoning Commission of the City of Boston hereby gives notice, in accordance with Chapter 665 of the Acts of 1956, as amended, that a **public hearing will be held on March 8, 2017, at 9:00 AM, in Room 900, Boston City Hall, in connection with a petition for the approval of the Emerson College Institutional Master Plan Amendment ("IMP Amendment")**, filed by the Boston Redevelopment Authority d/b/a Boston Planning and Development Agency.

Said IMP Amendment would allow for Emerson College to temporary lease the property at 12 Hemenway Street

from the fall 2017 to the Spring 2019 to house approximately 115 students due to the closing of Emerson College's Little Building dormitory, which is being renovated.

A copy of the petition, a map of the area involved and the IMP Amendment may be viewed at the office of the Zoning Commission, Room 916, Boston City Hall, between 9 AM and 5 PM any day except Saturdays, Sundays, and legal holidays.

For the Commission, Kathleen R. Pedersen Executive Secretary

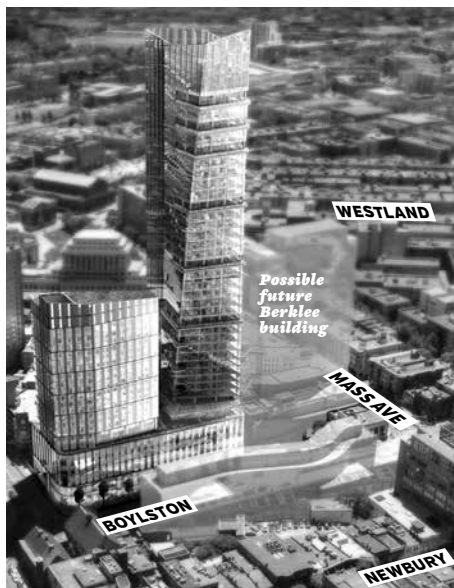
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PUBLIC GETS FIRST LOOK AT BUILDINGS PROPOSED FOR AIR RIGHTS PARCEL 15

BY BARBARA BROOKS SIMONS & STEVE WOLF

Plans for the 1000 Boylston project—Parcel 15 of the Turnpike Air Rights plus some adjacent land parcels—have moved into Large Project Review with the City of Boston almost nine years after the Commonwealth first solicited proposals for the air rights parcels at the corner of Mass. Ave. and Boylston Street. Last month saw the first public discussion of the project in two meetings at St. Cecilia's Parish Hall on Belvidere Street.

CAC Meeting, February 14

Adam Weiner of Weiner Ventures offered the first public look at the proposal at a meeting of the Citizens Advisory Committee (CAC), which will provide feedback to the Boston Planning & Development Agency (BPDA).

The complex would dramatically change the streetscape of Boylston between the Hynes Convention Center and Berklee College of Music, completely covering the "hole" above the Turnpike south of Boylston. It features two residential towers—one condos, the other apartments—on a podium that includes two floors of ground-floor retail and four of

parking. The low podium reflects the height of the neighboring Hynes, but the two towers are strikingly different. The apartment tower, on the east, rises 17 stories above the podium, while the western tower, with about 160 condo units, twists toward Mass. Ave. several times as it rises 32 stories above the base, reaching 566 feet (below the mechanicals).

Both the CAC and community members at the meeting focused on a few elements of the proposal—mostly questioning height, wind, and zoning. Many wanted more wind studies. CAC members also raised questions about the Civic Vision for Turnpike Air Rights, issued in 2000, and whether this plan reflects its recommendations, particularly a call for only one tall building among the three buildable parcels at the intersection. Questions also came up about affordable units, the need for so much parking, and the potential market for high-end retail space.

Public Meeting, February 28

At the second event, the developers and their consultants summarized the plan again, covering much of the same territory as they had two weeks earlier. Adam Weiner asked audience members to weigh any concerns they might have about scale and height against the chance "to do something special and amazing," a reference to the west building's distinctive twisting form. Audience members did, in fact, have concerns about height and scale, with most speakers arguing they were out of synch with the Back Bay and the Fenway. Other concerns included the pedestrian experience, wind at street level, shadows and how far into the Back Bay they would reach, traffic, the location of affordable housing (on site or elsewhere), and an absence of green space. Two audience members expressed enthusiasm for the height and the project's ability to transform a neglected corner of the neighborhood.

The CAC will hold an open meeting on March 7 at St. Cecilia's Church. Members of the public can attend that or submit comments on the BPDA website. They must be submitted by the end of the day on March 17.

Barbara Brooks Simons and Steve Wolf sit on the 1000 Boylston CAC. View the full proposal at bit.ly/1000boylstonPNE, a short-cut to the BPDA website.

SATURDAY
MARCH 18

SATURDAY
APRIL 15

SATURDAY
MAY 13

FINANCIAL LITERACY WORKSHOPS



Attend a FREE financial literacy course taught by Nicholas Josey, a Northeastern University alum and Executive Director of the Vincita Institute. During the three-part series, he will share 20+ years of financial planning and advising experience that will provide participants with the knowledge for creating a solid foundation for their personal finances. Topics include:

- CASH MANAGEMENT**
- ESTATE PLANNING**
- INSURANCE • INVESTING**
- RETIREMENT**

TIME: 10am - 12:30pm (all dates)

VENUE: Northeastern Crossing, 1175 Tremont Street, Roxbury

REGISTRATION: <http://bit.ly/2mcpv2t>

INFORMATION & DIRECTIONS: northeastern.edu/crossing



IN MEMORIAM

Randolph Platt

A familiar figure in the Fenway, Randolph “Randy” Platt, son of the late Walter Platt, Sr., died on December 13 at the age of 51. Randy was born and grew up in the Fenway and attended the Millmore School on Peterborough St as well as Boston Latin School. Randy graduated from Berklee College with a BA in music and went on to perform bass guitar for several years on Carnival Cruises. In later years he worked at the Fenway Star market. He leaves his mother Gloria, his brother Walter Jr., sister-in-law Lauren, and niece Camille. Private services were held.

Compiled by Helen Cox and Ruth Khowais

YMCA Parapet Project Moves Forward

BY ALISON PULTINAS

Administrators from the YMCA of Greater Boston have informed *The Fenway News* that Alexandra Construction of Newton recently applied for a building permit for reconstructing the roof

million that Ed Dahlstedt, the Y’s vice president for facilities management, quoted.

According to Dahlstedt, the project is slated to start in March. Replication of the historic cornice is to be completed by Boston Valley Terra Cotta Company of New York, the same firm used for restoration work on Northeastern’s Hastings Wing.

Six residents of Huntington House, the Boston Housing Authority’s single-room-occupancy building, will move downstairs because of anticipated construction work impacts on the 7th floor. Others may also have to change rooms.

YMCA administrators and HallKeen Management staff met with those occupants in February to discuss the project, which is expected to finish by September.

Stewardship of the Huntington Y’s historic façade was strongly encouraged in a memorandum of agreement negotiated with the Massachusetts Historical Commission in 2011-2012. According to the agreement, MHC and the Boston Landmarks Commission have a 30-day period to review significant changes on the exterior or to the interior lobby.

Alison Pultinas lives on Mission Hill.



Boston Valley Terra Cotta will recreate the historic cornice on the YMCA’s Huntington Building. Shown here is an example of the company’s work.

parapet at the Y’s building at 312 Huntington. (See “YMCA Will Replace Parapet” on page 4.) The application, submitted January 18, is still missing some required paperwork, according to the City of Boston’s Inspectional Services Department. The cost of the project is estimated at \$2.5 million—not the \$4

> JAMES BEARD from page 7

Finalists for the James Beard Awards will be announced on Wednesday, March 15, and the 2017 awards ceremony will be held on Monday, May 1 at the Lyric Opera in Chicago. To see a complete list of nominees, visit jamesbeard.org.
Ryan Polhemus lives in Watertown.

PHOTO: DUKE HARTEN



2

asta

Practically next door, Alex Crabb of asta is vying with Chef Messina for the title of “Best Chef: Northeast,” but he says the folks at Uni were among the first to congratulate him on his nomination. “It’s definitely a collaborative community,” he said of the high concentration of talent in the neighborhood, “We’re all rooting for each other.” Asta is a small, unobtrusive storefront between a designer cupcake shop and a well-stocked convenience store, which Crabb says doubles as his emergency pantry. A venue for the more culinarily adventurous, asta is a tasting-menu only restaurant which features uncommon presentations of local ingredients with thoughtful wine pairings.

PHOTO: DUKE HARTEN



1

Uni

At the corner of Massachusetts and Commonwealth avenues, the team behind the Japanese gastropub Uni received a pair of nominations. Chef/owner Ken Oringer was nominated for “Outstanding Restaurateur” (see also: Toro, Coppa, Little Donkey), and his partner Tony Messina is up for “Best Chef: Northeast.” Together, the powerhouse duo serves up street-food-inspired Asian cuisine, sashimi, sake, and craft cocktails in the swanky depths of the Eliot Hotel.

PHOTO: DUKE HARTEN



3

Eastern Standard

With two nominations this year, for “Outstanding Service” and “Outstanding Restaurateur” for owner Garrett Harker, Eastern Standard is a juggernaut on the Boston restaurant scene and might be the exception to the rule that you can’t be all things to all people. Located in Kenmore Square’s Hotel Commonwealth, the restaurant opens each at 7am and serves brasserie-inspired breakfast, lunch, dinner, and late-night snacks until 2am the next morning. The bar is always lively, and for more than a decade it has been a popular game-day watering hole for Red Sox fans on their way to or from the park.

PHOTO: CASSANDRA BAXTER



4

SRV

Just over the border in the South End is SRV, nominated this year for “Best New Restaurant.” The fourth installment from the Coda Group, SRV stands for Serene Republic of Venice, and the restaurant represents that region of Italy with homemade pasta, small plates, and cocktails on the corner of Massachusetts and Columbus avenues.

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FENWAY CDC'S 44TH

ANNUAL MEETING

THURSDAY, APRIL

13

6:00-8:00 p.m.
Fenway Health
(9th floor)
1340 Boylston Street
West Fens

Join city officials and your neighbors at our 44th annual meeting. Enjoy a light supper, thank departing board members and elect new ones, celebrate outstanding individuals—and hear a major announcement from FCDC. To vote in this year’s elections, be sure to sign up or renew your membership by March 13.



To RSVP; to join or renew your membership; to request interpretation (Spanish/Mandarin/Russian); to arrange childcare or transportation; or to get more info, please contact Margarita at CMargarita@FenwayCDC.org or 617-267-4637 x10.

FENS VIEWS

Protecting Our Immigrants Protects Us All

BY JOSH ZAKIM

Since Donald Trump became president of the United States in January, there has been a great deal of confusion and fear in Boston and beyond. Much of this stems from the president's words and actions relating to civil rights, and immigration in particular. In an effort to address these concerns, the Boston City Council recently voted to create a Special Committee on Civil Rights, which I am proud to chair. As chair of the committee I look forward to working with city agencies, nonprofit organizations, and all members of our diverse community to create legislative and policy solutions that guarantee the welcoming and inclusive spirit of our city.

This will include exploring legislation like the Boston Trust Act, which I wrote and Mayor Walsh signed into law in 2014. The Trust Act prohibits the Boston Police Department from detaining anyone based on their immigration status and, since its enactment, has led to a significant improvement in relations between the police and immigrant communities, which makes us all safer.

Immigrants are major contributors

to Boston's economy, our civic life, and culture. Whether at our hospitals, colleges, universities, tech start-ups, law firms, or schools, immigrants are an important part of our community. As our immigrant neighbors



JOSH ZAKIM

face unprecedented attacks—both rhetorical and real—it is important that we stand up as Bostonians, as our city has throughout history. From the days of the American Revolution, to the abolition movement, to the civil rights movement of the 1960s, to the present day, we have a history and a culture of standing up for what is right, for everyone, and we must continue to do that now.

Today it is more important than ever that we stand up, and speak with one voice against these attacks. Civil rights and civil liberties are universal—not something we can pick and choose for people, depending on where they come from or what they look like or how they worship.

That's why I'm proud to have authored the Boston Trust Act and that's why I am working to ensure passage of a similar bill at the state level—the Safe Communities Act. This legislation, co-written by State Senator Jamie Eldridge of Acton and State Representative Juana Mattias of Lawrence, would put a stop to Governor Charlie Baker's policy of using the Massachusetts State Police to enforce federal immigration laws.

Boston is a safer, healthier city because we have rejected the notion that law enforcement can detain people without probable cause at the behest of nameless federal bureaucrats. The warrantless targeting of immigrants sows mistrust in our communities and discourages witnesses and victims of crimes from coming forward, making us all less safe. Moreover, this is an inefficient use of our finite public safety resources. I hope that we can stand together as a community, rejecting the hateful rhetoric of the President and creating a safer city and Commonwealth for all of our residents.

Josh Zakim represents District 8 (Mission Hill, the Fenway, the Back Bay and Beacon Hill) on the Boston City Council. The Fenway News occasionally invites elected officials to write essays for Fenwviews on issues of concern to our neighborhoods.

Best Way to Support Muslim Community? Tackle Ongoing Abuses

BY SHANNON AL-WAKEEL

With press coverage and public outrage recently shining a light on Donald Trump's Muslim ban, many non-Muslims have been wondering how they can meaningfully support Muslim communities against human rights abuses. At the Muslim Justice League (MJL)—a Boston-based organization defending human and civil rights that are threatened under national security pretexts—we are grateful for this question. When challenging any form of racism or bigotry, centering the leadership of directly-impacted communities is the best way to ensure allies' actions are responsive to, and aligned with, affected communities' urgent priorities.

Many non-Muslims are rightly concerned (as of course are Muslims) about the potential establishment of a "Muslim registry"—a tool that could provide a pretext for interrogations, round-ups, and many other frightening scenarios. Though some who are not Muslim have announced well-intentioned plans to register for such a registry, or even to dress to appear Muslim (by wearing hijab), it is unclear that Muslim communities have requested these steps or that such steps would have their intended impacts. Unfortunately, attempts to register in solidarity are unlikely to protect

a Muslim registry's actual targets, and may not be feasible depending on the registry's mechanism of operation. Rather than trying to imitate Muslim dress (which, contrary to the wearer's intention, may strike many Muslims as patronizing or exoticizing), people looking to halt the targeting of Muslim communities can "wear" their actions.

The "good" news (though of course it is anything but) is that there will continue to be plenty of action needed against many vile proposals. The challenge for those wishing to be allies will be to ensure that actions are coordinated and requested by the impacted communities. Organizers of a solidarity march outside a mosque, for example, can help ensure that their action is truly supportive—and not inflicting unintended harm, such as obstructing congregants from worshipping at their own Friday prayers—by seeking advance permission of the mosque and deferring to its wishes. For those ready to join advocacy to end harmful programs and policies, now is the time to build relationships with Muslim-led social justice organizations, learn about their priorities and respond to their calls for assistance.

For Muslims—as for other communities

suffering abuse under the current regime—preventing new abusive policies from taking hold is not our only priority. Our communities have also struggled for many years (generally without the level of press attention and public concern we are, thankfully, experiencing today) against government policies and practices that have treated our communities as threats to national security and public safety.

As one example: in recent years, the Obama administration began deploying a federal law enforcement campaign called "Countering Violent Extremism" (CVE), modeled on a British campaign called "PREVENT." Based on debunked theories that certain lawful behaviors or beliefs are actually pre-criminal and signal impending "radicalization," the approach has given false license to track and harass Muslims and other suspect communities. While its name implies a public safety focus, CVE has not made us safer. Rather, in the UK, PREVENT has chilled dissent and worsened health disparities and bullying against Muslim and other marginalized communities. In the US, CVE has already worsened divisive "Good Muslim/Bad Muslim" dynamics, waving law enforcement grants before Muslim social services organizations as an incentive

MUSLIM COMMUNITIES on page 5 >

With Summer Concerts Running Amok, Time for City to Clamp Down

TO THE EDITOR:

We're an ad hoc group of Fenway residents who feel the number of summer concerts at Fenway Park has gotten out of control. Fenway Sports Group (FSG) has changed the unspoken summertime agreement that for years meant peaceful nights for neighborhood residents whenever the Sox were out of town.

In 2003 Bruce Springsteen opened the new ballpark-concert era, with Fenway ownership earnestly pledging a one-per-year limit. Now? On March 15, FSG will ask the Boston Licensing Board to approve a record-setting 12 concerts for summer 2017.

If you agree that 12 nights of congestion, noise, trash, lights, and unruly behavior is an unreasonable burden on West Fens residents and infrastructure, we ask you to do three things:

1. Share your concerns about the ever-growing concert schedule with:
 - District 8 City Councilor Josh Zakim at josh.zakim@boston.gov
 - Yissel Guerrero, the mayor's Fenway liaison: yissel.guerrero@boston.gov

- The Boston Licensing Board at LicensingBoard@boston.gov
- At-large City Councilor Ayanna Pressley, ayanna.pressley@boston.gov
- State Rep. Chynah Tyler, chynah.tyler@mahouse.gov

2. Attend the licensing hearing on March 15 (11:30am, City Hall, Room 809). FSG wants a license for 8 concerts for which it has already sold tickets and approval of 4 more with no further review. We want the board to limit FSG to 8 concerts per season, with at least one open weekend (defined as Friday-Sunday) per month during baseball season.

3. If you'd like to be kept informed on this topic, write us at QOLFenway@gmail.com and we'll add you to our mailing list.

The city must balance FSG's right to take in millions of dollars per concert with residents' right to enjoy their homes and neighborhood in relative peace. We've seen no effort to strike a reasonable balance, but we believe we can still reach one with your help.

TOM BAKALARS, CONSTANCE CORK, CHUCK FERRARA, TIM HORN, KRISTEN MOBILIA, LAUREN DEWEY PLATT, BONNIE THRYSELIUS

YMCA Will Replace Parapet on Its Huntington Avenue Building

TO THE EDITOR:

We are writing to inform you that the YMCA of Greater Boston is preparing to replace the existing building parapet, which is the low protective wall on the roof, at our building at 316 Huntington Avenue. This construction will reinforce the physical structure of our historic building in order to ensure the safety of all who live in and visit our facility, as well as passersby. It will also restore an important historical element of the building.

This project will begin in March with the exact start date to be determined once we have the final building permits. We expect the construction will take approximately nine months.

AARON DONAHUE
EXECUTIVE DIRECTOR
YMCA OF GREATER BOSTON
HUNTINGTON BRANCH

THE Fenway News

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"Comforting the afflicted and afflicting the comfortable."

The founders of The Fenway News adopted this motto to express their mission of exposing and opposing the dangers the neighborhood faced in the early 1970s—rampant arson, predatory landlords, and a destructive urban renewal plan. If the original motto no longer fits today's Fenway, we remain committed to its spirit of identifying problems and making our neighborhood a better and safer place to live.

> FREQUENCY <

The Fenway News reaches the stands every 4-5 weeks, usually on the first or last Friday of the month. Our next issue will appear on **Friday, MARCH 31.**

> DEADLINE <

The deadline for letters, news items, and ads is **Friday, MARCH 24.**

> ADVERTISING <

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Teaming Up for Family Time (and Snacks)



PHOTO: MALLORY ROHRIG

The Fenway Family Coalition, organized by Fenway Community Development Corporation and Operation P.E.A.C.E., hosts family and youth programming at the Fenway Community Center on Saturdays as part of a pilot program. Join them March 4 and 18 from 11:30am to 1:30pm and enjoy healthy snacks provided by Star Market.

EX-SOX CATCHER COMES OUT OF RETIREMENT...SORT OF

Longtime baseball star and former Boston Red Sox catcher David Ross will come out of retirement to play for the Harlem Globetrotters in Tallahassee on March 1. A two-time World Series champion (with the Red Sox in 2013 and the Chicago Cubs in 2016), Ross showed off his new uniform and made the news official via Twitter.

The Globetrotters invited Ross to join them as a guest player for one night as their tour dribbles into Florida. Depending on his performance, his role may grow to include more cities. The Globetrotters tweeted to Ross that, "If all goes well, we might have to take you on the road. Big games in Atlanta and Boston coming up!"

The Globetrotters will play two games at TD Garden in Boston on Mar. 5 at 1pm and Mar. 11 at 7:30pm. Here's hoping we get to see a hometown hero making magic in Beantown one last time.



David Ross tweeted a photo of himself in Globetrotters gear to announce his "comeback."

FENS VIEWS

> **MUSLIM COMMUNITIES** from page 4 for collaboration. In practice—as evidenced both by the communities targeted for recruitment as well as the community organizations awarded grants from federal prosecutors' offices—CVE has targeted Muslim, and in particular Somali, communities.

It is unclear how CVE will change under the new administration, but it will likely receive another rebrand. Press reports indicate CVE will be renamed "Countering Islamic Extremism" or a similar term that abandons attempts to downplay its focus on Muslims. A name change must not be allowed to obscure, however, the fact that CVE has always focused almost exclusively on Muslims. More importantly, due to the junk science on which it relies and violations of human rights it occasions, CVE would be no less harmful to society if it focused on "all types" of "extremism."

Allies can support Muslims who are concerned about CVE by speaking out against

not only any reinvented "Countering Islamic Extremism" program, but also by helping us raise awareness of the harms of the existing CVE campaign. Given its terrible impacts, we cannot afford to allow the original CVE campaign to be portrayed as a positive alternative to a Trump administration rebrand.

Another urgent concern for Muslim communities that has received less attention than the Muslim ban, though thankfully press coverage and public awareness are growing, is an anticipated new "foreign terrorist organization" (FTO) designation. For years, anti-Muslim conspiracy theorists have urged the FTO designation of the Muslim Brotherhood by the U.S. administration. (Such a designation requires no act by Congress, though bills have been filed in an effort to spur agency action.) That designation would provide a

People looking to halt the targeting of Muslim communities can "wear" their actions.

pretense for a witch hunt against Muslim civil society groups and beyond, with spurious allegations of support for terrorism, asset freezes, and malicious prosecutions likely to target many innocent organizations, mosques, journalists and public figures. With Muslim civil society largely silenced, Muslim communities would face even fewer checks against rising

violence and rights abuses. Unequivocal solidarity of non-Muslim communities against attempts to silence and criminalize Muslim civil society will be essential to defending our ability

to advocate. Recently, more than 80 organizations nationwide issued a powerful statement of concern about the issue. This vocal resistance must continue.

While public resistance to the Muslim ban is highly welcome and absolutely necessary, long-standing programs harming our communities must not be grandfathered into

false legitimacy. The policies above represent only a portion of an infrastructure that has eroded human and civil rights for years in the name of the "war on terror." Any organization wishing to learn more about these policies, and how allies can support work by directly-impacted communities, can contact Muslim Justice League (www.muslimjusticeleague.org/) to arrange a workshop.

If we are to emerge from the current moment better able to sustainably guard our communities' human and civil rights, it will be because we have committed to holding our government accountable regardless of who is in power. We cannot afford to grant blind deference to some administrations and wait for blatantly hateful rhetoric before expressing dissent. Our necessary work is both to prevent further human rights abuses and to end the ongoing harms of policies that have passed largely under the public radar.

Shannon Al-Wakeel is executive director of the Muslim Justice League.

THE MISSION HILL/FENWAY NEIGHBORHOOD TRUST

requests proposals from organizations seeking funding for projects and programs intended to serve residents of the Mission Hill and Fenway neighborhoods.

For information and a proposal form please visit www.missionhillfenwaynt.org.

Proposals must include an original and 6 copies. Proposals must be postmarked no later than March 31, 2017. No drop-offs will be accepted.

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Neighbor to Neighbor Spring Cleanup

OFF CAMPUS STUDENT SERVICES

April 8th

Do you need help with a small, outside spring project? Raking leaves, weeding gardens or sprucing up lawns? On April 8th, Northeastern volunteers would like to help!

If interested, please fill out a request form at <http://tinyurl.com/N2Nspring17>

Programs will be based on availability.



The Arts

NEC, Berklee Talent Puts Up Another Strong Showing At 2017 Grammys

BY BARBARA BROOKS SIMONS

For the second year in a row, the Boston Symphony Orchestra under Andris Nelsons has won a Grammy for its memorable interpretation of Dmitri Shostakovich's bitter, dramatic responses to Stalin's dictatorship. The

and Best Album of the Year. (She gave a tearful tribute to Beyoncé, whose album *Lemonade* was also nominated in all three categories.) Adele's co-writer and producer of the song "Hello, It's Me" was Greg Kurstin, a 1988 Berklee graduate.

Another Berklee grad, Lalah Hathaway, took home two Grammys in the R&B category—Best R&B Album and Best Traditional R&B Performance.

Local musicians also played a part in the making of late rock icon David Bowie's final album, *Blackstar*, which won five posthumous Grammys. Saxophonist Donny McCaslin of the NEC jazz faculty was Bowie's main collaborator on the album and actually accepted the award on the artist's behalf.

Out of the neighborhood, but still part of our local talent were several other Grammy winners. Cambridge-based star cellist Yo-Yo Ma and his eclectic Silk Road Ensemble took home Best World Music Album for *Sing Me Home*. Stoughton native Lori McKenna won Best Country Song for writing Tim McGraw's "Humble and Kind."

The Grammys (short for "gramophone," in case you wondered), are presented each year by The Recording Academy.

Barbara Brooks Simons lives in the East Fens.



PHOTO: MATT SA

NEC's Donny McCaslin accepted awards on behalf of the late David Bowie.

recording won Best Orchestral Performance for *Shostakovich: Under Stalin's Shadow—Symphonies Nos. 5, 8, 9*. (The BSO recording of Symphony No. 10 won the Grammy last year.) Many BSO musicians are NEC faculty and alums.

Other Grammy winners in the 59th year of the awards included faculty and alumni from both Berklee College of Music and New England Conservatory. The biggest triumph of the evening was probably Adele's *25*, which had a triple win of Best Song, Best Record,

Still Spry, NEC Celebrates 150th Birthday

New England Conservatory celebrated its 150th birthday on February 18, promising a season of concerts and celebration for the 2017-18 season. The birthday party began a few days earlier with a gala concert by Lake Street Dive, along with guest performers from the NEC Philharmonia, Jazz Orchestra, and Gospel Ensemble. The concert in Jordan Hall began with a trumpet ensemble playing Gunther Schuller's *Fanfare*, a tribute to the late musician, teacher, and composer. The NEC Chamber Singers followed with a world premiere of "I Hear" by Andrew Haig. And then the other performers took over.

The school began in 1867, when a music teacher named Eben Tourjee rented seven rooms above the Boston Music Hall off Tremont Street. (The site is now the Orpheum Theatre.) He started a music school that even then was named New England Conservatory. The school's present main building on Gainsborough Street has been named a National Historic Landmark. That includes Jordan Hall, known for its splendid acoustics. Today the NEC faculty includes 225 teachers, scholars, and performers. Its alumni go on to positions in all fields of music. In fact, about half the players in the Boston Symphony Orchestra are NEC-trained musicians and faculty. NEC also presents more than a thousand free concerts a year, many in the Fenway.

—BARBARA BROOKS SIMONS

BY JOHN ENGSTROM

With the possible exception of Vincent van Gogh, few creative luminaries in the Western cultural tradition have played into the stereotype—or conceit, or cliché—of the "tortured genius" with more universal appeal than Ludwig van Beethoven (1770-1827), whose music constituted a spectacularly unforgettable matinee concert at Symphony Hall on February 12.

Before Beethoven, composers of classical music were not especially renowned for their force of personality. But with the composer from Bonn, who spent most of his life and career in Vienna, this self-effacement came to an end in tandem with the gathering momentum of the Romantic movement. People began to think of artists not so much as journeymen but as stars: think of all those portraits of Beethoven—paintings, drawings, sculptures—that depict him with wild, wavy hair and a permanent scowl.

We've inherited that energy, that ethos. Beethoven wrote nakedly emotional music you can feel in your bones. The tragic, true-life story of the composer's suffering from a disability (deafness) and his legendary efforts to overcome that condition through the art of composing, have inspired artists of many periods and genres to produce works that have themselves become permanently part of our shared artistic culture, ranging from the ridiculous to the sublime.

Budapest, Beethoven Rattle the Rafters at Symphony Hall



Beethoven himself made an indelible mark on the history of art by means of personal qualities that he brought to his work: a passionate candor and expressivity that has rarely been equaled and never surpassed in music. The vast emotional range of his scores—from searingly intimate chamber pieces to big, blustering symphonies; from fraught passages in which he seems to pour his heart out and expose his soul, to outbursts of bombastic ecstasy and monumental power that push orchestras to their expressive limits and drive audiences into frenzy—has not only made his work timeless and self-renewing, it has shaped our perception of what music is and can be. His only opera, *Fidelio* (1814) is still going strong in the standard repertory, a remarkable feat of history when you consider that Beethoven didn't pursue a career as an opera composer, as did his contemporaries Gluck and Mozart. (The Metropolitan Opera in New York is set to perform a revival of *Fidelio* in a run of perfor-

mances starting March 16.)

An important link between the Classical and Romantic periods of Western music, Beethoven pushed emotional subjectivity through sound to new extremes, making cultural waves so influential that they produced such detractors as the avant-garde composer John Cage, who trashed Beethoven for what he termed "emotional manipulation" and for achieving in his works the banality of "movie music."

You can travel around the globe but not have to look far for signs of Beethoven's influence, the colossal imprint of his artistic personality. In Europe: sculptor Max Klinger's monumental, glowering Beethoven statue (1902) in Leipzig, Germany pays homage to the myth of the composer as a demi-god. (Boston's Museum of Fine Arts has a bust of the composer by Klinger based on that statue in its collection.) On this side of the pond: Canadian songwriter Joni Mitchell's romantic

DANCE TALENT TAKES CENTER STAGE IN WHEELOCK'S TOP-NOTCH 'BILLY ELLIOT'

BY RUTH KHOWAIS

With a huge cast of multitalented children and adults, amazing choreography, and music by Elton John, the Wheelock Family Theater outdid itself in its recent production of *Billy Elliot the Musical*. Topping the cast was 14-year-old Seth Justice, a

Houston native, already experienced in tap, ballet, contemporary dance, tumbling, and acrobatics, all of which he used in the show. Justice first played the motherless Billy (who trades boxing gloves for ballet shoes) at age 12 and calls it his "dream role."

The story of *Billy Elliot* is set in County Durham, England, during a coal miner's strike in the 1980s that tore the community apart. Eleven-year-old Billy is pushed into boxing by his dad but accidentally comes upon a dance class, and discovers a love for ballet. While his brother, father, and neighbors are on strike and clashing in daily battles with riot police, sometimes resulting in bloody injuries, Billy continues to take dancing lessons, keeping his love of dance a secret from his family.

Against his father's wishes and community opposition, Billy goes on to dance. Through his dance teacher, Mrs. Wilkinson, he gets an opportunity to audition for the Royal Ballet Theater. That dream is quashed, however, when riot police and strikers interfere. When his father discovers his pursuit of dance and refuses to let him go to the audition, Billy says that his late mother would have let him dance. His father's retort—"Your Mum's dead"—



PHOTO: GLEN COOK

sends Billy into a rage. That rage turns into an energized, powerful dance as riot police approach.

Another amazing dance number, "Born to Boogie," occurs with Billy and Mrs. Wilkinson, played to perfection by Aimee Doherty. Boston theatergoers have seen Doherty before—she was outstanding in *On the Town* at Lyric Stage and *Sunday in the Park with George* at the Huntington. Also outstanding are actors who portray Billy's father, grandmother, and his dead mother (played by Robin Long, who appeared in *Ain't Misbehaving* at the Lyric Stage). Some of the most touching scenes in the play are those between Billy and his "dead Mum."

After personal struggle, Billy does go on to an audition and eventually succeeds. His father comes around in an amazing scene when Billy, thinking that he is alone, dances a solo from *Swan Lake* and, through aerial wires, soars into the air. The show is packed with energetic dance numbers, lilting songs, and emotional scenes. Though it ended on Feb. 26, we're looking forward to what's next at Wheelock.

Ruth Khowais lives in the West Fens.

paean to Beethoven, "Judgement of the Moon and Stars" on her 1972 album *For the Roses* is subtitled "Ludwig's Tune." Its smoldering lyrics include such verses as: "You've gotta shake your fists at lightning now, You've gotta roar like forest fire, You've gotta spread your light like blazes all across the sky."

Beethoven's noble *Fifth Symphony*, the one with the famous four-note opener—it was the third and final piece of the program in Symphony Hall on February 12—is one of the best known musical pieces ever created. It was used in the Disney film *Fantasia* and in commercials; Walter Murphy appropriated the first movement for his disco travesty *A Fifth of Beethoven* (1976); it even turns up in the theme music for *Judge Judy*.

The universal resonance of Beethoven can also be glimpsed in a cultural landmark in our own neighborhood, one that speaks of very-real and not-to-be-dismissed continuities between classical European culture and our own, links between music's past and present. When they designed Symphony Hall—as a replica of the second Gewandhaus Orchestra hall in Leipzig, a city with much Beethoven-related activity in its musical past—the architects gave the nod to the German composer as a supreme master by installing the renowned Beethoven escutcheon that looms above the concert stage and that everyone sees when they attend programs there.

Beethoven and pianist Richard Goode who performed in the *Piano Concerto No.*

BEETHOVEN on facing page >

The Arts

NEC's Ran Blake Salutes Hitchcock, 'Vertigo' At Annual Film Noir Concert

BY STEPHEN BROPHY

Alfred Hitchcock became one of the greatest artists in cinema over the course of a long career which started in his native England and reached incredible heights after he moved to Hollywood in 1939. He worked well within the studio system of the day, but soon enough learned that he must become a producer as well as director if he was to have the artistic freedom he needed to tell his distinctly Hitchcockian stories. In the 1950s he created a string of masterpieces from *Strangers on a Train* (1951) to *Psycho* (1960), with one of them, *Vertigo* (1958) now considered the greatest film of all time by the directors and critics who contribute to the *Sight and Sound* survey every ten years.

Bernard Hermann was one of the most prolific of musicians creating film scores in Hollywood history, starting with *Citizen Kane* in 1940 and ending with *Taxi Driver* in 1976. Some of his most important work was done with Hitchcock—his scores for movies like *Psycho* (1960) were as iconic in their day as those of John Williams have become for his work with George Lucas and Steven Spielberg. One of his most arresting scores was composed for Hitchcock's *Vertigo*.



Ran Blake

Ran Blake, to quote Wikipedia, "is an American pianist, composer, and educator. He is known for his unique style that combines blues, gospel, classical, and film noir influences into an innovative and dark jazz sound. His career spans over 40 recording credits on jazz albums along with more than 40 years of teaching jazz at the New England Conservatory of Music, where he started the Department of Third Stream (now called the Department of Contemporary Improvisation) with Gunther Schuller."

Blake has a particular interest in American film noir (*Film Noir* is the name of one of his most successful albums), and has arranged concerts in Jordan Hall over the past 12 years by his students and colleagues of pieces of music influenced by movies. These concerts are organized around a particular film, and (mostly) silent clips from these films are screened as the

students play the pieces they have composed to accompany or evoke those scenes. One of the more memorable of these pieces in this writer's memory was an ensemble of musicians using basketballs and the stage floor as percussion instruments to accompany a scene in Otto Preminger's *Bunny Lake Is Missing* (1965).

Before I became a lecturer at MIT, I was an adult ed teacher at the Cambridge Center for Adult Education, focusing on film history. I met Ran Blake when he took two of my Hitchcock courses back in the mid 1990s, and then hung out with him for three days at a 1999 conference at the Plaza Hotel in Manhattan (the opening scene of *North by Northwest* takes place there) organized to celebrate the centennial of the director's birth. I had already attended several of Blake's previous film noir concerts, so you can imagine my excitement when I heard that the 2017 event was going to be organized around *Vertigo*.

And I was not disappointed. In fact, because of all the concentration of awareness evinced in the previous paragraph, I had much more preparation to enjoy the music presented. I knew, for instance, that Hitchcock liked to set limitations for himself—he decided, for example, to shoot 99% of *Rear Window* from the confines of the protagonist's studio apartment, and he used the protagonist's camera lenses to justify shooting close-ups of things seen from the apartment window.

Blake, with his familiarity with the ways these self-imposed limitations can liberate creativity, mostly limited his students

to arrangements and re-imaginings of the Hermann score for their compositions. In fact, the first musical sequence was a faithful rendition of the opening credits score by the NEC Jazz Orchestra, led by Ken Schaphorst, the current chair of the Jazz Studies and Improvisation Department at the conservatory.

What does one say about the music if one doesn't really have the vocabulary to discuss it properly? Words like "revelatory" can be used, and not dishonestly at all. One of the things this writer loves about teaching is seeing the content taught through the eyes of students learning it. Here I got a chance to see and hear a film (with which I am already thoroughly familiar) through new eyes and ears. Hermann's music gave form to much of the evening, but other composers visited as well, most notably Olivier Messiaen. And in the same sequence, Sara Serpa sang a lovely rendition of Sammy

Fain's "I'll Be Seeing You," a song that captures the haunted voyeuristic quality of *Vertigo* extremely well.

We have a treasure of inestimable value in the Fenway—the New England Conservatory, Jordan Hall, and all the students and faculty who grace its stage with free concerts throughout the school year. Ran Blake, the recipient of a MacArthur "genius" grant (among many other accolades), is only one of the brilliant musicians who have attracted brilliant students to this school over the years.

Stephen Brophy lives in the East Fens. To keep track of all that's offered, bookmark http://necmusic.edu/calendar_event.



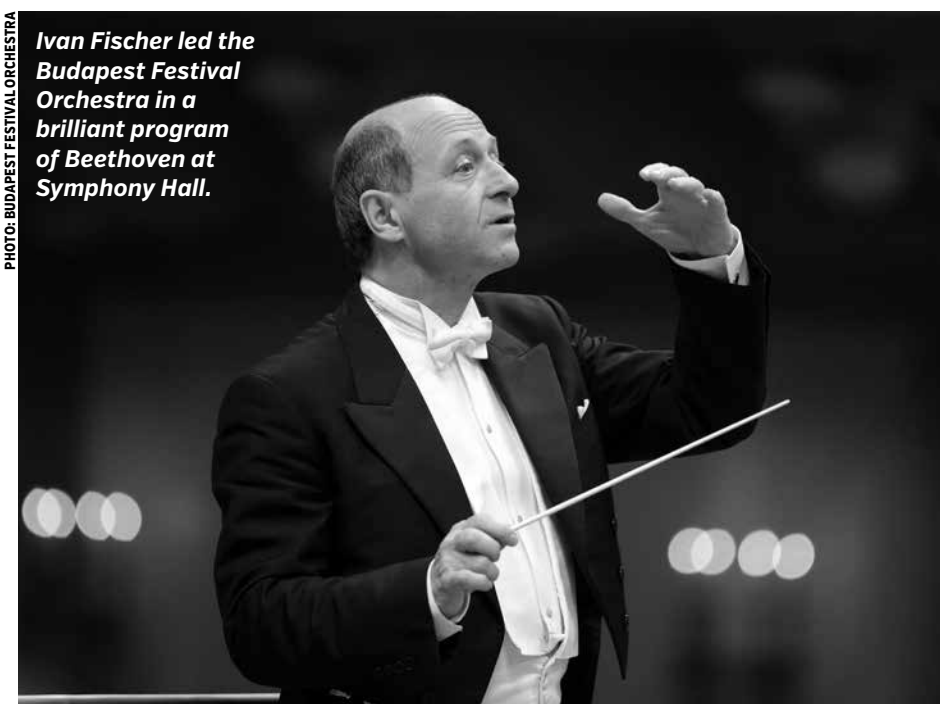
Jimmy Stewart in "Vertigo" (1958)

> **BEETHOVEN** from facing page 4 in *G Major, Opus 58* (1806) were the star-spangled big names that drew me to Symphony Hall that storm-driven Sunday of February 12. I knew the concert, a Celebrity Series of Boston presentation, would be performed by the Budapest Festival Orchestra under the baton of Hungarian conductor-composer Ivan (pronounced ee-VAHN) Fischer, but my knowledge of those artists was zero, so my expectations were sketchy. There was good audience turn-out despite the inclement weather, as well as noticeable rows of empty seats, but I got the sense that most people who had tickets showed up.

I later learned that Fischer has conducted extensively around the world—1983, the year of his US debut with the Los Angeles Philharmonic, was also the year he founded the BFO, an ensemble that under his nurturing and inspired guidance has blossomed into a cultural fixture and treasure of Hungarian

Ivan Fischer led the Budapest Festival Orchestra in a brilliant program of Beethoven at Symphony Hall.

PHOTO: BUDAPEST FESTIVAL ORCHESTRA



musical life. He's won numerous awards for his recordings of Bartók and Liszt with BFO, which *The Guardian* has cited as "one of the world's finest orchestras." He prefers informality in rehearsal interactions with his musicians and told that paper that "I work much more like a theater director would work with actors." Last May, Fischer organized a protest rally in Budapest against the city's reduction of its subsidy to the BFO; he is clearly someone who gives culture and community their due seriousness.

At Symphony Hall, Fischer's reputation for dynamic bravura in his performances and a way with expressive nuance of instrumental detail was fully justified. He was brilliant; so was pianist Richard Goode in the Fourth Piano Concerto. Goode is 74 but hasn't lost his youthful spirit and agility. His keyboarding

blended beautifully with the instrumental texture under Fischer, and the sparkling arpeggios he produced seemed both inevitable and improvised—an apt reminder that Beethoven himself was renowned for being a masterful improviser.

The piece that preceded the piano concerto, Beethoven's *Symphony No. 1 in C Major, Opus 21* (1800), turned out to be a highlight of the program. This despite the fact that the piece belongs to the composer's early phase and suffers from a sketchy reputation as a result, especially when it is compared to the later, more famous compositions that comprise what we think of as "Beethovenian." In fact, music historians Joseph Kerman and Alan Tyson in *The New Grove Beethoven* write of this early effort as "the slender First Symphony, which can seem almost to wilt

when commentators examine it for clues to future symphonic greatness." Under Fischer and the BFO, the work was anything but slender; it was full-bodied, shapely and expressive. It played somewhat like Mozartean chamber music on a grand scale, with touches and flourishes of "heroic" feeling. The sound was amplified by the unusual placement of the percussion at the front of the stage, to the left of the conductor's podium; this was the first time I have seen such an arrangement in a classical program.

Fischer and the BFO's performance of the *Fifth Symphony in C Minor, Opus 67* (1808) had the elemental force and heat of molten lava. This symphony comes from Beethoven's mature or "middle period" of 1803 through 1812, a phase that includes the Third through Eighth Symphonies. Its language and mood have the familiar, dark turbulence and monumental exuberance of the composer's signature works: whereas the First Symphony is bouncy and garrulous, the Fifth is titanic and dithyramb-like, making you wonder to what extent Beethoven was thinking about ancient Greek art when he built his stupendous musical structures.

Writes music expert (and former BSO commentator—and *Boston Globe* classical music critic) Michael Steinberg, "The source of Beethoven's unparalleled energy here is in his writing long sentences and broad paragraphs whose surfaces are articulated with exciting activity." Fischer and his forces made you feel as if you were in the presence of a force of nature that was both overpowering and unstoppable. After the performance ended there was a huge, spontaneous uproar of audience approval. This was a concert that had it been held outdoors, in the driving snow and sleet of that winter afternoon, the elements would have quieted down to listen.

John Engstrom lives in the West Fens.

FREE CONCERT!

New Ideas in Music and Sound

Cutting-edge original music and sound art created by local college students.

Parker Hill Branch Library
1497 Tremont Street
Thursday, March 9, 2017
6pm-7pm

featuring:

Austin Covell (SMFA)
Taichiro Ei (NEC)
Henry Mitchell (Berklee)
Bahar Royae (BoCo)

March

CALENDAR

+ THIS SYMBOL INDICATES THAT AN EVENT IS FREE.

arts+ ENTERTAINMENT

Last Call: Ending Sat, 3/4

Filling MassArt's Paine and Bakalar Galleries at 621 Huntington Ave., *Vitreous Bodies: Assembled Visions in Glass* explores contemporary works in glass, all created expressly for this installation, that blur the boundary between art and craft. On the way in, don't miss artist Daniel Clayman's *Rainfield*, an array of 10,000 glass drops he created with 18 Mass Art students in school fabricating labs and now has hung from a broad parabola that redefines the huge lobby space at 621, the school's new public entrance. Sat, 12-6pm. More information at <https://massart.edu/vitreous-bodies-assembled-visions-glass-view>. FREE

Thu, 3/24 ⇨ Sun, 4/2

Samantha Noble's **DRAMA** *Franklin* traces the growing desperation of an Arctic expedition in 1845 as crew members realize there will be no escaping their icebound ships alive. In a parallel story set in 2014, a researcher races to find the remains of those ships before precarious funding runs out and her crew abandons her. Boston Playwrights' Theater, 949 Commonwealth Ave. Tickets \$30/25/10 (general/senior/student). Thu 7:30pm; Fri-Sat 8pm; Sun 2pm. More info and tickets at <http://www.bu.edu/bpt/>.

⇨ Through Sun, 3/26

The **NORA THEATER COMPANY'S** production of *Precious Little* explores how too much information can get in the way of our best instincts. Featuring local theater treasure Nancy E. Carroll. Thu, 7:30pm; Fri-Sat, 8:30pm; Sat, 3pm; Sun 2pm. Tickets \$15-56. Tickets and more info at www.central-squaretheater.org/

⇨ Through Mon, 4/10

Panopticon Gallery in Kenmore Square showcases two decades, 1976-1996, of **ROGER FARRINGTON'S PHOTOS OF CELEBRITIES IN BOSTON**. Bold-faced names caught in candid black-and-white images range from Andy Warhol to Elizabeth Taylor to Sammy Davis, Jr., to Stephen King. Find the gallery at 502c Commonwealth Ave. Tue-Sat, 9am-3pm. More info at www.panopticon-gallery.com/. FREE

COMMUNITY meetings

FRI, MAR 3 City Councilor Josh Zakim holds office hours, 8-9:30am, at Trident Cafe, 338 Newbury St. Contact josh.zakim@boston.gov if you have a concern but can't come; visit www.joshzakim.com for full office hours schedule.

MON, MAR 6 City Life/Vida Urbana invites you to gather on the 5th floor of City Hall at 10am to advocate for the Jim Brooks Community Stabilization Act, a piece of legislation meant to protect tenants against unfair housing displacement. For more information, visit <http://www.clvu.org/>.

TUE, MAR 7 Fenway liaison for the Mayor's Office of Neighborhood Services holds office hours 3:30-5:30pm at the YMCA, 316 Huntington Ave.

WED, MAR 8 & 22 Fenway Fair Foods distributes high-quality, low-cost produce for \$2 bag. At Holy Trinity Orthodox Church, 165 Park Drive, 3-5pm. Contact Kris Anderson at kanderson@fenwaycdc.org for more information.

THU, MAR 9 Rep. Michael Capuano's liaison holds office hours, 12-1pm, at Fenway Health, 1340 Boylston. Call 617-621-6208 if you have a concern but can't come.

WED, MAR 15 West Fens Police/Community meeting, 6pm, Fenway Community Center, 1282 Boylston.

Mon 3/6

FIRST MONDAY AT JORDAN HALL returns with a concert full of contrasts: a song cycle by Schumann (*Spanische Liebeslieder*); *Voices of the Whale* by George Crumb, featuring electronic flute, piano, and cello; and a trio for piano and strings by Dvorak. 7:30pm, **+** NEC's Jordan Hall. More details at <http://necmusic.edu/event/16093> FREE

Mon 3/6

The BPL continues its Shakespeare season with **THE PLAY'S THE THING-SHAKESPEARE ON STAGE**, a lecture/performance presented by Nicole Galland as part of the Lowell Lecture **+** series. 6-7pm, Rabb Hall, Central Library, Copley Square. FREE

Weds 3/8, 3/15/, 3/22, 3/29

The modest **BU OBSERVATORY HOLDS AN OPEN HOUSE EACH WEDNESDAY** when the forecast calls for mostly clear skies. The wintertime program begins at 7:30. Reserve a ticket to assure entry, or join a standby line on the 6th floor at 725 Comm. Ave. For more information and to reserve tickets, visit www.bu.edu/astronomy/events/public-open-night-at-the-observatory/. If you have tickets and want to check on whether the forecast will allow the program, call **+** 617-353-2630 the morning of your visit. FREE

SENIOR AGENDA

All events take place at the Peterborough Senior Center. Find the entry by walking the alley between 100 and 108 Jersey St. and looking left. For more information, call 617-536-7154.

- **TUE, MAR 14: Presentation on hearing loss and hearing aids by Student Academy of Audiology at Northeastern University. 12:30pm**
- **WED, MAR 22: Purchase discounted taxi coupons. 11:00-11:30am**
- **TUE, MAR 28: MBTA Travel presentation—tips and help on using the T.**
- **WED, MAR 29: Technology Help Hour—bring your technology questions or devices to the PSC for help from our technology expert (open to the community). 3pm.**

TUE, MAR 14

- **Fenway CDC Urban Village Committee.** Help monitor development and advocate for the neighborhood you want. 6pm at the CDC office, 70 Burbank St. To verify date or for info, contact Richard Giordano at 617-267-4637 x16 or rgiordano@fenwaycdc.org.

TUE, MAR 21

- **East Fens Police/Community meeting,** 6pm, Morville House, 100 Norway St.
- **Audubon Circle Neighborhood Association board mtg.,** 7pm, Room 3C, Harvard Vanguard, 133 Brookline Ave. All are welcome. Call 617-262-0657 for information.

THU, MAR 23

- **Rep. Michael Capuano's liaison** holds office hours, 10-11 am, at JP Licks, Brigham Circle. Call 617-621-6208 if you have a concern but can't come.
- **Symphony Neighborhood Task Force** meets, 6 pm, 320 Huntington Ave., 2nd floor. Contact Nick Carter at 617-635-4225 or nicholas.carter@boston.gov with questions.

FRI, MAR 24 City Councilor Josh Zakim holds office hours, 8-9:30am, at Mike's Donuts, 1524 Tremont St. Contact josh.zakim@boston.gov if you have a concern but can't come; visit www.joshzakim.com for full office hours schedule.

BoCo Presents Musical 'Side Show'



PHOTO: BOSTON CONSERVATORY

Set against the backdrop of early 20th-century showbiz, "Side Show" is based on the true story of conjoined twins Daisy and Violet Hilton, who rose from sideshow attraction to Hollywood stars. The show ran on Broadway in 1997 and was nominated for a Tony Award for Best Musical. Performances run from Thursday, March 9, to Sunday, March 12, all at 8pm. Tickets are \$25-\$30 (discounts available for seniors, alumni, and students) and can be purchased at bostonconservatory.berklee.edu/events or at the Berklee Performance Center Box Office at 136 Mass Ave.

PICK OF THE MONTH

Sat, 3/11

THE LONGWOOD SYMPHONY, composed entirely of healthcare professionals from the medical area, presents a concert featuring pianists Peter Serkin and Anna Polonksy in a program of Bach (*Concertos for Two Harpsichords*, in both C minor and C major), Handel, and Stravinsky. The concert benefits nonprofit addiction treatment network Caron. Tickets \$15-45. Jordan Hall, 8pm. Information and tickets at <http://longwoodsymphony.org/>

Sat, 3/11 ⇨ Wed, 4/5

SMALL WORKS EXHIBIT AT KAJI ASO STUDIO. View paintings, sculpture, and drawings on a small scale. Opening reception with the artists on Sat., March 18, from 7-9pm Gallery hours by appointment, Call 617-247-1719. 40 St. Stephens St. FREE.

Sun, 3/12

Home-grown **NPR SHOW FROM THE TOP**—which showcases hyper-talented young classical musicians—returns to its origins in a Jordan Hall show. Join the audience for an entertaining taping of the show, framed as an old-time live radio show. Jordan Hall, 2pm, tickets \$20-43. More information at www.fromthetop.org/

Weds, 3/15 > Sun, 3/19

Irish punk rockers the **DROPKICK MURPHYS** roar through town on a St. Patrick's Day tour, playing Weds-Fri at House of Blues (only the Wednesday date isn't sold out) and Saturday at BU's Agganis Arena, 925 Comm. Ave. (tickets \$29.50, standing only). They'll play a third concert on Sunday, 3/19,

but the location remains TBA. More info and tickets at www.dropkickmurphys.com

Sun, 3/26

New England Conservatory goes all out to greet spring at the annual **COMPOSERS' CELEBRATION CONCERT**, hosted by Ron Della Chiesa. Starting with four pianists (and percussion) in Stravinsky's *The Rite of Spring*, it goes on to Vivaldi's *The Four Seasons* ("La primavera") and a grand conclusion with a Strauss waltz, *Voices of Spring*, plus a few "spring-like" numbers by Couperin, Ades, Rachmaninov, and Piazzolla in-between. 8 pm, Jordan Hall at NEC. Tickets at the Jordan Hall box office. Details at <http://necmusic.edu/event/16192>

Tue, 3/28

HARVARD MEDICAL SCHOOL PRESENTS A LECTURE on *Resistance Movement: Drugs, Bugs, And The Fight Against Uber-Germs*. Speakers: James Kirby, M.D., Michael Gilmore, PhD, Maha Reda Farhat, M.D. 6-7:30. Joseph B. Martin Conference Center, New Research Building, 77 Avenue Louis Pasteur. Register online at hms.harvard.edu/news/longwood-seminars. FREE

Thu, 3/30 ⇨ Sun, 4/2

Die Lustigen Weiber von Windsor (**THE MERRY WIVES OF WINDSOR**). This opera, based on Shakespeare's comedy, features soaring arias and delightful characters. Sung in German; English supertitles. Tickets \$25/30, regular/premium (seniors and alumni, \$5 off). At the Boston Conservatory Theater, 31 Hemenway St. For tickets, call 617-912-9222 or online at bostonconservatory.berklee.edu/events.

Fri, 3/31

A rising musical star and contestant on the Israeli edition of *The Voice*, Ethiopian-born singer Aveeva shares her own story and hosts an **AFRICAN-ISRAELI FUSION SHABBAT DINNER** at the Fenway Community Center, 1282 Boylston, at 6:30pm. Tickets \$38. Tickets at www.jartsboston.org/event/ethiopian-israeli-shabbat-dinner-with-aveeva/

@ THE CENTER

Here are highlights from the Fenway Community Center's calendar this month. Events are free unless noted. Visit the Center at 1282 Boylston and check out the full calendar at www.fenwaycommunitycenter.org/calendar/

- **WED, MAR 8: Meal Prep workshop 6-8pm. \$10 members, \$15 nonmembers. Tickets at www.fenwaycommunitycenter.eventbrite.com.**
- **THU, MAR 22: Office hours with State Rep. Chynah Tyler, 5:30-7:30pm. Ramler Park meeting at 7:30.**
- **THU, MAR 23: Spring bingo, 6:30-8:30pm. Free for members, \$5 for nonmembers. No RSVP required—pay at the door.**