Harvard²
Cambridge, Boston, and beyond

12B Extracurriculars
Events on and off campus into the fall

12F Strings, Sax, and a Dash of Sass
A Far Cry at the Gardner

12J Portsmouth, N.H.
A day trip offers festivals, history, and art by the sea

12L Staging Magic
Finding Neverland’s dynamic world premiere

12H A Park of One’s Own
Where Frederick Law Olmsted lived his last good years

12M Attention, Please
Asta’s primal focus is on food
Extracurriculars

Events on and off campus during September and October


SEASONAL

An Evening with Champions
www.aneveningwithchampions.org
The forty-fourth annual ice-skating exhibition features champion synchronized skaters, ice dancers, and Harvard’s own figure skating club, along with enduring, new, and aspiring Olympians. All event proceeds benefit the Jimmy Fund of Dana-Farber Cancer Institute. (September 19-20)

The Farmers’ Market at Harvard
www.dining.harvard.edu/mpic_market.html
Shop for fresh produce, breads, herbs, seafood, pasta, chocolates, jams, cheeses—and much more. (Tuesdays in Cambridge and Fridays in Allston through October)

MUSIC

Sanders Theatre
www.boxoffice.harvard.edu
The annual Montage Concert celebrates the ninety-fifth anniversary of the Harvard Wind Ensemble, Monday Jazz Band, and the

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Annual Calendar Ref. 5205G. Calatrava cufflinks.
Harvard University Band. (October 10)

Bands of the Beanpot

The Harvard Wind Ensemble joins fellow musicians from Boston College and Boston and Northeastern Universities for this annual talent showcase. (October 19)

EXHIBITIONS & EVENTS

Harvard Museum of Natural History
www.hmnh.harvard.edu

Saving Lemurs from Extinction: Conservation in Action. Stony Brook University professor and primatologist Patricia Chapple Wright, who won this year’s Indianapolis Prize (from the eponymous zoo) for her work in Madagascar, shares her work and experiences. (October 2)

DeCordova Sculpture Park and Museum
www.decordova.org

Roberley Bell: The Shape of The Afternoon challenges what’s “natural” and “artificial” by transforming the museum’s roof terrace into a “garden” of fake flowers and plastic or resin-molded bulbous objects in neon colors. (Through October 6)

The Institute for Contemporary Art
www.icaboston.org

Icelandic artist Ragnar Kjartansson’s The Visitors is a nine-channel video installation based on a musical performance by the artist’s friends at the once-grand Rokeby Farm—now a bohemian meeting ground—and a perfect “backdrop to the film’s eloquent homage to love, loss, and friendship.” (Through November 2)

The Fuller Craft Museum
www.fullercraft.org

Game Changers: Fiber Art Masters and Innovators. Contemporary artists work wonders with wire, yarn, ropes, cord, fabric, hydrolyzed petals, birds’ nests, nylon, silicone, melon rind, waxed linen, cedar bark, ostrich-shell beads, granite, sweet grass, and twines of 18-karat gold. (Through November 23)

The Arnold Arboretum
www.arboretum.harvard.edu

An orange “garden planter” on display in Roberley Bell: The Shape of The Afternoon at the deCordova Sculpture Park and Museum in Lincoln, Massachusetts.
The Radcliffe Institute for Advanced Study
www.radcliffe.harvard.edu
Kemper professor of American history and New Yorker staff writer Jill Lepore reveals "How Wonder Woman Got into Harvard." (October 30)

A retrospective on the Chinese-born director Hou Hsiao-Hsien, a progenitor of Taiwan’s New Wave cinema, high-profile staff writer Jill New Yorker Kemper professor of American history and New Yorker staff writer Jill Lepore reveals "How Wonder Woman Got into Harvard." (October 30)

Harvard Film Archive FilM (October 30)

The Harvard Archive
www.filmmuseum.org

"Aiming to "mix up genres and provoke the audience," says A Far Cry violinist Alex Fortes ’07, the chamber orchestra performs Béla Bartók’s Diversions for strings, then joins saxophonist Harry Allen to explore the 1961 musical work Focus. Composed by Edie Sauter for Stan Getz, the tenor saxophonist improvises against a score for strings. Why the pairing? Bartók’s piece “broke new ground in form and craft,” Fortes says. Bartók also championed Sauter, whose lead movement in Focus, "I'm Late, I'm Late," echoes Bartók's Music for Strings, Percussion, and Celesta. The self-conducted A Far Cry has 17 young musicians (including Sar- ah Darling ’02 and Miko-Sophia Cloud ’04) all intent, Fortes says, on "inspiring and enlivening an audience through performance and enlivening an audience through performance of classical music—broadly defined." The group has released five albums, performed with Yo-Yo Mu ’76, D. Mus. ’91, among others, and is in residence at the Gardner Museum.

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Where Frederick Law Olmsted lived his last good years ● by Nell Porter Brown

A Park of One’s Own

Walk through the front archway at the Frederick Law Olmsted National Historic Site, and note how the dirt carriageway gently hugs an island grown wild with ferns, winged euonymous, and native barberry. In the middle, ivy runs up the rough and reddish trunk of a 90-foot East-Indian American elm set on the rolling lawn, towering centerpiece that would command attention as people walked in.”

“Still recovering from his final political battles over Central Park, Olmsted was lured to Boston as much by what would become the Emerald Necklace as by his friends and collaborators, the architect H.H. Richardson, A.B. 1883, and botanist Charles Sprague Sargent, the first director of Harvard’s Arnold Arboretum. They both lived nearby, and Isabella Stewart Gardner soon moved in next door. She was already collecting the art that would later fill her Boston museum, adjacent to Olmsted’s earliest project, the Back Bay Fens. There, he helped solve an engineering and public-health problem caused by chronic flooding and excess sewage. “He recreated a salt marsh that had been there, but enhanced it with a variety of new plants,” Swartz explained, building a more scenic testament to the original landscape. Pathways were added around the marsh, as was a carriageway, which became known as the Fenway, and two bridges, one designed by Richardson.

Gardner’s manses and other early estates still stand along the winding road to Fairsted. The Frederick Law Olmsted National Historic Site opened to the public in 1981, having been purchased the previous year directly from Olmsted’s firm, which was still there. The site now includes seven acres (five were bought from the Gardner estate and are conserved to protect the views) and the original residence. Also open is the two-story addition that was built in stages, mostly after Olmsted retired in 1895, to house the landscape-architecture firm he founded and others continued to foster.

A new permanent exhibit, Designing Olmsted’s vision is alive and well at the Frederick Law Olmsted National Historic Site. Clockwise from top left: meandering paths; the age-old hemlock on the carriage way; his home, as of 1883; and the arched entrance to it all.

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Some 131 years later, it does. Patient and persistent, Olmsted, A.M. 1884, LL.D. ’93, angled the archway toward the tree, not his house, and likely knew that in time the structure would be hidden by booghas and foliage. America’s most famous landscape architect (with two honorary degrees from Harvard) believed the natural world was a powerful medicine; Swartz added, “an antidote to the adverse effects of the manmade urban environment that was rapidly expanding during his lifetime.” Here, the eye, first caught by the tree, follows the curving drive as it disappears behind the hemlock. Though small, the landscape Olmsted sculpted around his home holds pathways lined with mountain laurel and local pudding stone, a solitary American elm set on the rolling lawn, rock stairs patchy with moss that lead to a shady hollow rich with vines, rhododendrons, cotoneasters, yews, and a shagbark hickory tree. All encouraged the same sense of playful exploration, of grand mystery in the “natural” world, that imbued New York’s Central and Prospect Parks, Boston’s Emerald Necklace, and his other public projects. At 61, Olmsted was famous when he and his wife, Mary Cleveland Perkins Olmsted, bought the farmhouse, naming it “Fairsted.” He was so intent on having the place, which sat on nearly two lush and hilly acres, that he cut a purchase deal with the elderly sisters who owned it: they moved in next door. She was already collecting the art that would later fill her Boston museum, adjacent to Olmsted’s earliest
for the Future: The Olmsteds and the American Landscape, fills most of the first floor of the house and reflects the monumental impact of Olmsted’s philosophy and work, emphasizing the collaborative nature of his legacy. “It was not just Olmsted’s vision,” Swartz says, “that made a major contribution to American landscape architecture.” Others took his ideas, as well as their own, into the future—in particular, Olmsted’s sons, John Charles Olmsted and Frederick Law Olmsted Jr. A.B. 1894. They worked with their father, then took over the firm when dementia forced his retirement. (He spent the last five years of his life at McLean Hospital, whose Belmont, Massachusetts, site he had helped design those years before; see Vita, “Frederick Law Olmsted.”)

Fall program starts September 8.

www.freshpondballet.com
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www.strawberybanke.org
1798a Mass Ave, Cambridge

ALL IN A DAY: Portsmouth, New Hampshire

Sections of this seacoast city, where restaurants, shops, and architecture today charm herds of visitors, were once largely derelict. Residents resisted plans to bulldoze part of the downtown area in the 1950s, and instead helped turn 10 acres into the living history museum Strawbery Banke.

There, costumed reenactors explain the past while showing off buildings that date from about 1695 through World War II. “Mrs. Goodwin, wife of a Civil War-era governor of New Hampshire, is in her garden,” reports marketing director Stephanie Seacord. “Mrs. Stavers is at the Revolutionary War-era Pett Tavern, and Mrs. Abbott minds her 1944-ish store, talking about rations and making do.” All are present, along with kids’ games, cooking tips, and traditional artisans—blacksmiths, barrel-makers, weavers, cooperers, and spinners—for the museum’s seventh annual New Hampshire Fall Festival on October 11.

But any off-season visit, when summer crowds are gone, reveals the core vibrancy of this community. Local art appears in Enormous Tiny Art at the Nahcotta Gallery downtown. And their three children, including John, who was already 11 and a landscape architect when the family moved to Brookline. (The couple’s son, Frederick Law Olmsted Jr., was about 13.)

Spinning demonstration at Strawbery Banke; water’s edge at the Fort Stark State Historic Site; lively gathering at the Nahcotta Gallery downtown.

Conservators cleaned, repaired, and archived thousands of landscape plans found at the Olmsted firm.

of the former interiors are hung on walls, and visitors can flip through photo albums in the Olmsted-designed, pebbledash stucco-walled plant room. But the addition, where the firm was headquartered, has been restored and recreated circa 1930, when F.L. Olmsted Jr. was chiefly in charge and business at its peak, requiring about 70 employees. The sparsely decorat ed rooms—where bare bulbs on cords and swinging metal arms light wooden tables and simple tools—capture the pains taking artistry of nineteenth-century design work: pen nibs and inks, a can of Prussian (powder used to blott ink), colored pencils and the sandpaper used to sharpen them; a velvet case for compasses and a metal canteen, both taken on field visits.
Pinholes on the tables mark where thousands of landscape plans were larded over, and where lead drafting “whales” weighted the wooden arcs formed to draw Olmsted’s meandering paths. Employees serving as “copiers” sat at a “light table,” tracing fine lines of a design on paper split, through glass, by metal lamps on the floor. The tracings became blueprints: drawings were placed atop paper treated with cyanide salts and rolled through windows onto racks outside to develop in the sun. Later, the 1904 Wagenhorne Electric Blue Printer, also on display, brought that process indoors.

By the time the federal government took over the site, business had dwindled for years and the firm had consolidated operations on the first floor. Some 139,000 paper plans were found in a storage vault, Swartz explains, “except the one he tore down the black drop cloth, cordoned off by ropes. There was a new, disease-resistant variety, the Jeff elm failed) led to replacing it in 2013 with a new, disease-resistant variety, the Jefferson elm. The young specimen stands alone on the lawn, crowned off by ropes. “We’re protecting it,” says Swartz. The hope is that half a century from now, Olmsted’s visionary design will again offer the sense that nothing was placed here, that everything simply evolved.

The enduring, simple beauty of Olmsted’s landscapes is echoed in the rustic wooden interior of the restored drafting room at Fairsted.

In designing 106 costumes from scratch for the musical Finding Neverland, Suttirat Larlarb was challenged to depict Edwardian-era history with a fresh visual edge—and convey the explosive magic of the imagination. “You don’t want a museum piece set to music,” notes Larlarb, who was educated at Stanford and Yale. “You want to engage the audience. With the Llewelyn Davies family as he evidence in J.M. Barrie’s relationship with the Lewis family, Larlarb’s creations intensify the fantasy. Larlarb’s relationship with the Lewis family, Larlarb’s creations intensify the fantasy.

Finding Neverland was inspired by a 1901 costume Institute and Costume Institute and a more recent design in Vogue Italia! Even Mary’s satin evening gown is an “urban,” Barrie’s relationship with the Lewis family, Larlarb’s creations intensify the fantasy.

The rhythm of Harvard Square returns in autumn: Let fine French cuisine be the melody. Come try our $42 prix-fixe menu.

A close look at Asta’s sign reveals the name of the storefront’s old occupant, Café 47 Pizza and Pasta. “We realized that we could just spray paint over the rest of the sign and keep the ‘asta,’” explains Shish Parsigian, who co-owns and runs the restaurant with her partner, Chef Alex Crab. “Our contractor was horrified.” Inside, this “design by subtraction” continued. They tore down the black drop ceiling, patching and painting the original tin panels gold, then used the same paint to touch up a picture of Zeuss found behind the rustic wooden interior of the restaurant.

The enduring, simple beauty of Olmsted’s landscapes is echoed in the rustic wooden interior of the restored drafting room at Fairsted.

Visit harvardmag.com/ to see images from the Olmsted archives.

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“The rhythm of Harvard Square returns in autumn: Let fine French cuisine be the melody. Come try our $42 prix-fixe menu.”

Attention, Please

Asta’s diners stop, taste, and get excited.

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“All OBP should be applauded for surpassing every expectation I set for this two-day event. I have already seen a renewed sense of purpose and shared leadership in every team member.”

- Todd Gustafson, Vice President, Hewlett-Packard

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Tatsu Ikeda from Detroit. We like it. A lot.”

Ports Crabb. “And we were like, ‘No, we’re primo,’ “ repeated, ‘I’ve got a guy who can get it straight swath of exposed bricks. “The contractor also left the crooked, raw-plaster edging

a demolished wall—the logo for an even older incarnation, Dogpin’s pizzeria. They also left the crooked, raw-plaster edging where the drop ceiling had been, and a swath of exposed bricks. “The contractor said, ‘I’ve got a guy who can get it straight—look at it.’”

Before opening Asta in early 2013, the L’Esplaire veteran spent two months appren- ticing at Copenhagen’s Noma, soaking up its spare Nordic style and almost primal focus on food. At Asta, diners sit at wooden tables with no apparent place settings (tip: open the drawers underneath). Dishes are vaguely titled “turnip,” “beef,” “fiddleheads,” and “onion.”

Among the onions is a mount of twiggly, crispy beef—because Crabb is often troub- le. There is enough to eat, but diners leave truly sated because Asta’s inventive aesthetic is so stimulating.
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