



**THE BEST OF
NASHVILLE (Vinyl LP)
Big Machine + Lionsgate
+ ABC Studios**

Fans of the TV series *Nashville* can reminisce on its dynamic six seasons with a special two-disc vinyl LP, *The Best of Nashville*. The 27-track collection takes fans back on the musical journey they experienced watching storylines unfold, and features the voices viewers have embraced including Charles Esten, Chris Carmack, Clare Bowen, Connie Britton, Hayden Panettiere, Jonathan Jackson, Lennon & Maisey Stella, Sam Palladio and more. Since *Nashville* debuted in 2012, *Big Machine Records* released 13 soundtracks throughout the show's run, as followers showed strong dedication to the enticing narrative. More than one million albums and seven million single track downloads have been sold with nearly 700 million streams to date. Track list memories include: Lennon & Maisey cuts, "Ho Hey," the Lennon solo "Saved" followed by Maisey's solo "Come and Find Me," and then join Esten on "Believing" and "Sanctuary." Bowen and Palladio shine on "If I Didn't Know Better," "When the Right One Comes Along," with Bowen's solo, "Black Roses," and Palladio is alone on "It Ain't Yours to Throw Away." Britton and Esten duets have, "No One Will Ever Love You" and "Can't Remember Never Loving You," with Esten soloing on "I Know How to Love You Now." Panettiere serves up "Don't Put Dirt on My Grave Just Yet," plus duets with Britton on "Wrong Song," then with an acoustic version of "Everything I'll Ever Need," with Jackson. Carmack contributes the pair of "What If I Was Willing" and "Ain't It Beautiful." The festivities end with the Nashville Cast performing "A Life That's Good."

**SHERYL CROW
- LIVE AT THE CAPITOL
THEATER
(1-Blu-ray+2 CD)
MVDvisual**

Since exploding onto the global stage in 1993 with the multi-platinum *Tuesday Night Music Club* album, the one-time music teacher and studio vocalist from Kennett, Missouri has forged a career to become the finest female singer/songwriter of her generation. On November 10, 2017, at the historic Capitol Theatre in Port Chester New York, Sheryl Crow played the final night of her 'Be Myself Tour.' The show features Sheryl with her all new band in top form, performing new songs from her eighth studio album, featuring the title track "Be Myself" along with her newest hits "Halfway There" and "Atom Bomb," and featuring her classic hits including "All I Wanna Do," "Leaving Las Vegas," "First Cut Is The Deepest," "Soak Up The Sun," "If It Makes You Happy" and many more hits. This Blu-ray set also features a vintage black and white flashback introduction of many legends that have graced the Capitol Theatre stage over the

years, interspersed with exclusive interview segments with Sheryl recently filmed at her farm in Nashville.

**HEREDITARY -
MOTION PICTURE
SOUNDTRACK (CD)
Milan Records**

Need to hear some music from a classic horror movie soundtrack? If your answer was 'yes,' then *Hereditary* is the 'satisfier,' with a thrilling score composed by Ann Arbor, Michigan native, saxophonist Colin Stetson. His credit list is extensive, having worked with artists as, Tom Waits, Bon Iver, Loo Reed, Sinéad O'Connor, and David Byrne, to mention a few. For the *Hereditary* soundtrack he scored 23 emotional tracks that will cover over an hour of suspense. The opener is the lengthy "Funeral," trailed by the haunting "Mothers & Daughters," the pulsating sound of "Charlie," a four-part sequence features "Second Séance" to create a surreal feeling. The force of "Get Out" sets the pace for additional slices as the more than eight minutes worth of the crescendo-building "Steve" is mind-blowing, plus the driving "Chasing Peter," hitting the top with "The Attic," and the finale is in the form of the ominous "Hail Paemon!" Stetson created the ideal underline of music to create the rollercoaster of emotions for this motion picture.

**DR. SEUSS'
THE GRINCH -
MOTION PICTURE
SOUNDTRACK (CD)
Columbia Records**

Wikipedia issued the following description: "The Grinch is a grumpy, anti-holiday spirit that has since become an icon of Christmas and the winter holidays, despite the character's hatred of the season. Over the years he has appeared on various forms of memorabilia such as Christmas ornaments, plush dolls, and various clothing items." Now he is the main character in the holiday movie, *Dr. Seuss' the Grinch*. In the movie, when the Whos decide to make Christmas bigger, louder and brighter, the disgruntled Grinch hatches a scheme to pose as Santa Claus, steal Christmas and silence their holiday cheer once and for all. Music-wise the 13 cuts include contributions from top artists as, "Christmas Is" and "Christmas In Hollis" (Run-DMC), "Deck the Halls" (Jackie Wilson), "Run Rudolph Run" and "Jingle Bells" (The Brian Seltzer Orchestra), "My Favorite Things" (The Supremes), the holiday classic Nat 'King' Cole's "The Christmas Song," plus "God Rest Ye Merry Gentleman" (Pentatonix), "Zat You Santa Claus" (Buster Poindexter & His Banshees of Blue, and a pair from Danny Elfman titled "A Wonderful Awful Idea" and "Stealing Christmas." The cherry on the album is Tyler, The Creator's two-some gift-wrapped package of "You're a Mean One, Mr. Grinch" and "I Am the Grinch." Merry Christmas to all and a Happy New Year!

The time has come, the walrus said,

**TO TALK OF MANY THINGS
of shoes and ships and sealing wax of cabbages and kings**

by Sal Giarratani

**COMING HOME TO BOSTON
WHERE IT'S WARMER
THAN AUSTIN**

Right now it is Tuesday, noon, and soon I will be flying back home to Logan Airport after a 16-day vacation to Austin. My first week felt like late summer, the last seven days not so

much. Right now the temperature in Austin is 35 degrees; in Boston, a balmy 50 degrees. I have never returned home from Texas to feel the heat. It seems so unnatural but, apparently, Austin actually gets real winter.

Next year I will not be coming in November. I think July or

August sounds much better. If given the choice between 95 and 35 degrees, I'm taking 95 where I can sunbathe, keep my coat off and enjoy the pool.

Bad news: I did head today's temperature down here will be heading up to Boston by Thursday or Friday.

Botticelli: Heroines and Heroes

Isabella Stewart Gardner Museum

February 14, 2019 – May 19, 2019

For the forthcoming *Botticelli: Heroines and Heroes* exhibition in early 2019, the Isabella Stewart Gardner Museum will be the sole venue in the United States to reunite Renaissance master Sandro Botticelli's *The Story of Lucretia* from the Gardner Museum collection with the painter's *Story of Virginia*, on loan from Italy for the first time. This presentation explores Botticelli's revolutionary narrative paintings and brings them into dialogue with contemporary responses.

Painted around 1,500, eight monumental works — including important loans from museums in Europe and the U.S. — demonstrate Botticelli's extraordinary talent as a master storyteller. He reinvented ancient Roman and early Christian heroines and heroes as role models, transforming their stories of lust, betrayal, and violence into parables for a new era of political and religious turmoil.

Considered one of the most renowned artists of the Renaissance, Botticelli (about 1445-1510) was sought after by popes, princes, and prelates for paintings to decorate Italian churches. His Medici-era madonnas elevated Botticelli to a household name in Gilded Age Boston. Yet the painter achieved iconic status through his secular paintings — like the *Primavera* — for the Renaissance home. All of the works in the Gardner's exhibition originally filled the palaces of Florence, adorning patrician bedrooms with sophisticated modern spins on ancient tales.

Botticelli: Heroines and Heroes is the first-ever exhibition dedicated to Botticelli's *spalliera*, a new genre of domestic painting. Deriving from the Italian word *spalla* or shoulder, the name indicated the height at which Renaissance viewers experienced these captivating images. As the leading painter of Florence, Botticelli looked to the city's legendary past for heroines and heroes whose lives he reimagined to deliver political, patriotic and moralizing messages into the residences of the Florentine elite.

Unprecedented loans for this exhibition include *The Story of Virginia* from the Accademia Carrara, Bergamo, never before seen in the United States. Thanks to the exceptional generosity of the National Gallery, London and the Metropolitan Museum of Art, New York, the Gardner exhibition also reunites three of four panels from another *spalliera* depicting the story of the early Christian saint Zenobius, celebrated in Florence as the city's first native bishop. Botticelli's unique, unfinished



Sandro Botticelli (Italian, 1444 or 1445-1510), *The Tragedy of Lucretia*, 1499-1500. Tempera and oil on panel, Isabella Stewart Gardner Museum, Boston

Adoration of the Magi, on loan from the Gallerie degli Uffizi, Florence offers a rare insight into his working methods while two large scale drawings of the same composition from the Fitzwilliam Museum, Cambridge illuminate how he reworked figure groups for multiple compositions of diverse functions.

Botticelli, like a modern graphic novelist, envisioned episodic stories with multiple scenes featuring the same protagonist. In that spirit, the Gardner Museum commissioned *New Yorker* magazine cartoonist Karl Stevens to respond to Botticelli's seminal works for this exhibition. Just as Botticelli offered a modern vision of ancient stories, Stevens created up-to-date interpretations of the painter's Renaissance masterworks. His dramatic pen and ink drawings provide frank commentary on these complex tales for the #MeToo moment, interrogating the legacy of Botticelli's stories and honoring Isabella Stewart Gardner's commitment to contemporary art.

In 1894, Isabella Stewart Gardner acquired *The Story of Lucretia* and brought this masterpiece to Boston. It was the first Botticelli in America and the first major Renaissance painting in her collection. With never-before-exhibited photographs, books, and letters from the Gardner Museum archives, a special section of the exhibition explores this landmark episode in the history of American collecting and traces the painting's fortunes from Renaissance Florence to the Gilded Age Boston.

"Reuniting Botticelli's iconic paintings, *The Story of Virginia* and *The Story of Lucretia*, is a historic moment. For the first time, we bear witness to Botticelli's masterful storytelling ability as it creates an engaging artistic conversation in a contemporary setting and with a contemporary artist," said Dr. Nathaniel Silver, the Gardner Museum's *Interim Curator of the Collection*.

Peggy Fogelman, the Gardner Museum's *Norma Jean Calderwood Director*, said the Museum is always eager to

create cross-cultural experiences that span generations and continue to intrigue artists of today. "It's exactly how Isabella Stewart Gardner envisioned her Museum through the ages," she said. "We always seek to explore the intersection of historic art and its resonances today in new works and new forms of artistic expression."

The accompanying exhibition catalogue is edited by Dr. Silver. Essays investigate Botticelli's radical approach to antiquity and explore the early taste for his work in America. Contributors Nathaniel Silver (Gardner Museum), Elsa Filosa (Vanderbilt University), Scott Nethersole (Courtauld Institute of Art), and Patricia Lee Rubin (Institute of Fine Arts, NYU) address Botticelli's *spalliera*, their violence, his textual sources, and rediscovery in Gilded Age America. Extended catalogue entries offer fresh insights and up-to-date bibliography for each of the painter's late career masterpieces featured in this show.

The lead corporate sponsor of *Botticelli: Heroines and Heroes* is Bank of America. The Museum receives operating support from the Massachusetts Cultural Council, which receives support from the State of Massachusetts and the National Endowment for the Arts. Media sponsor: *The Boston Globe*.

The Isabella Stewart Gardner Museum — a magical creation of one woman's daring vision — invites you to awaken your senses and be transported. Modeled after a Venetian palazzo, unforgettable galleries surround a luminous courtyard and are home to masters such as Rembrandt, Raphael, Titian, Michelangelo, Whistler, and Sargent. The Renzo Piano wing provides a platform for contemporary artists, musicians, and scholars, and serves as an innovative venue where creativity is celebrated in all of its forms.

Isabella Stewart Gardner Museum, 25 Evans Way Boston MA.

For more information, visit www.gardnERMuseum.org.