

Names

IN VIEW

Robert Kraft steps out with new woman

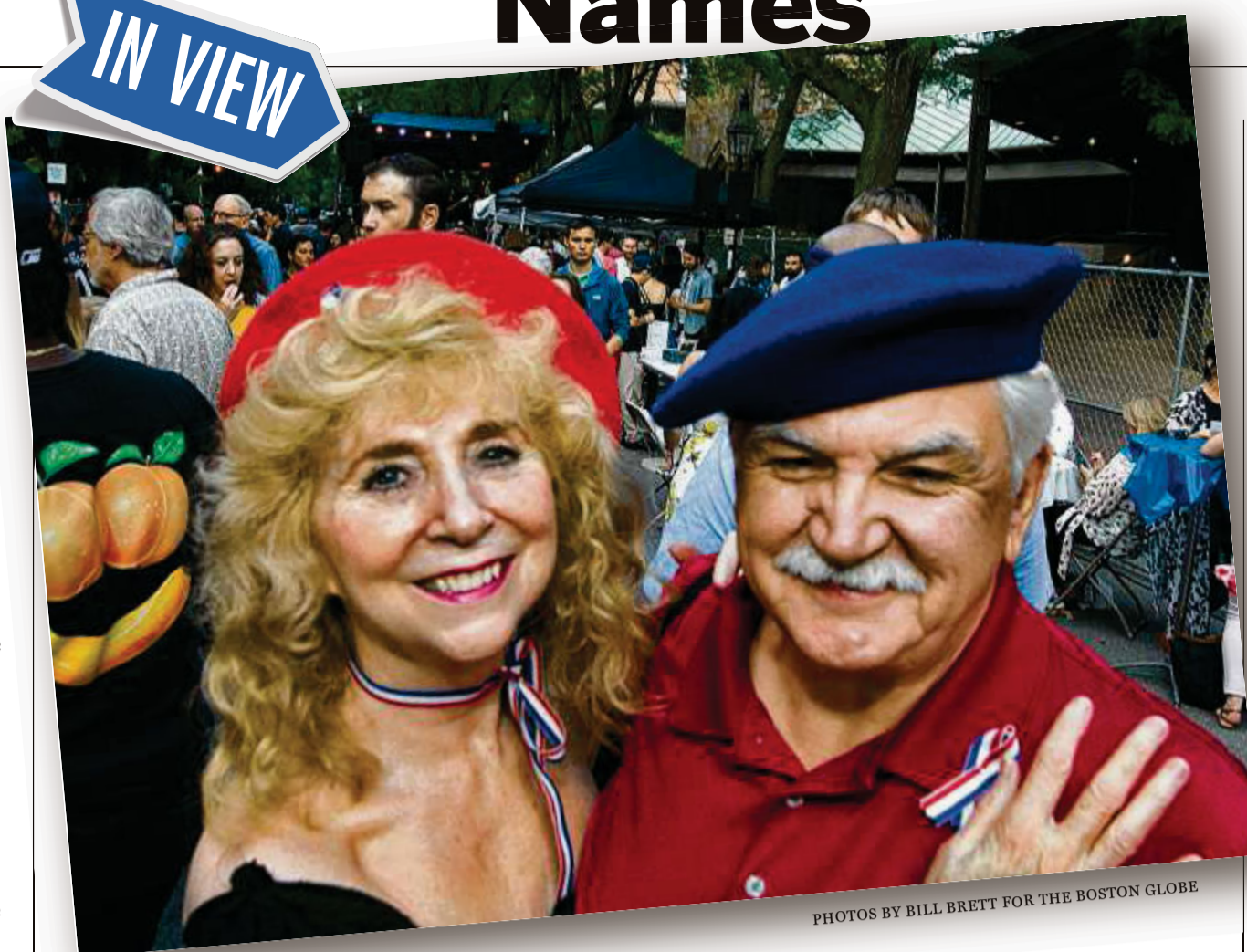
Patriots owner **Robert Kraft** has been stepping out with the same mystery woman at multiple high-profile sporting events, fueling rumors that the billionaire businessman — charged less than five months ago as part of a South Florida prostitution investigation — may be moving on from ex-girlfriend **Ricki Noel Lander**.

The woman was first seen cozying up to Kraft in early June at the French Open tennis final in Paris, joining him in the VIP boxes; they were again spotted in the stands at the Women's World Cup soccer finals in Paris, watching Team USA best the Netherlands 2-0.

The Daily Mail has identified Kraft's new companion as New York City doctor **Dana Blumberg**, whom the 78-year-old businessman has known for at least a few years; the pair attended a 2017 event for the Elton John AIDS Foundation.

Lander and Kraft are said to have broken up last year, though they reportedly remain on good terms. Kraft, for his part, has been returning to the public eye since getting caught up in a prostitution sting in Jupiter, Fla., earlier this year. He dined in D.C. with **President Trump** last Monday, attending a dinner to honor Qatar's ruling emir **Sheikh Tamim bin Hamad al-Thani**. And on Saturday, he appeared at Gillette Stadium in Foxborough, paying his respects at a bikers' memorial for the seven motorcyclists killed in a New Hampshire collision with a truck last month. He pledged to donate \$100,000 to assist the victims' families.

ISAAC FELDBERG



PHOTOS BY BILL BRETT FOR THE BOSTON GLOBE

French joie de vivre

Hundreds of revelers attended the annual Bastille Day block party on Marlborough Street in the Back Bay on Friday evening. Among those celebrating everything French were **Paula and Charlie Neckyfarow** of Boston (above). Music had a New Orleans theme, with the Bon Bon Vivant band (right) rocking the block. The event, featuring dancing, food, and drinks, is put on by the French Cultural Center of Boston and Cambridge. Bastille Day, the national day of France, is officially celebrated on July 14.



ANDY KROPA/INVISION/AP/FILE

From left: Donnie, Paul, and Mark Wahlberg.

Wahlbergs will soon say goodbye to their reality TV series

After five years and more than 80 episodes, the Wahlbergs are saying farewell to their reality series, "Wahlburgers."

A&E Network will air the final episode on Aug. 17, and recently aired a look back at some of the show's best moments, available for streaming on A&E's website. In a teaser for the sixth episode, titled "Wahl'king Down Memory Lane," fans are given the chance to relive some highlights, such as the time the family introduced **David "Big Papi" Ortiz** to the Papi Burger, named after the former Red Sox slugger.

The program, which has been on

the air for more than five years, follows the Wahlberg family's endeavors in the fast-food industry. Wahlburgers was founded by chef **Paul Wahlberg** and his brothers **Donnie and Mark**.

Wahlburgers started as a single burger joint in Hingham in 2011. Since then, the business has boomed. The restaurant now boasts more than 30 locations nationwide. Most recently, the family held a grand opening in Flint, Mich.

"Every burger that goes out reminds me of who we are and where we came from," says Paul Wahlberg during the episode. "It's all about family in the end."

According to A&E, the series culminates with the brothers working to open their namesake restaurant in Dorchester, where they grew up. (The location, in South Bay Shopping Center, opened in December 2018.) Opening a restaurant in Dorchester was a dream that their mother, **Alma Wahlberg**, had since the start of the show.

"Creating the Wahlburgers restaurants has been an incredible experience and we are so grateful to have shared it with . . . viewers these last nine seasons," said Mark Wahlberg in the sixth episode. "But we still have so much more to do."

CHRIS TRIUNFO

QUOTED

'In an ideal world, any actor should be able to play anybody and Art, in all forms, should be immune to political correctness.' SCARLETTE JOHANSSON, actress, responding to criticism of earlier remarks about diversity in film

Nelsons, BSO shake the Shed with long-awaited Verdi Requiem

By Zoë Madonna
GLOBE STAFF

LENOX — Better late than never! Six summers ago, Andris Nelsons was scheduled to conduct Verdi's tremendous Requiem Mass at Tanglewood's Koussevitzky Music Shed, in what was to have been his first concert as Boston Symphony Orchestra music director-elect. However, after he sustained a concussion in Germany thanks to an unfortunate run-in with a door, Carlo Montanaro stepped in to conduct at Tanglewood, and audiences waited till autumn at Symphony Hall to see the buzzy young maestro conduct a different program.

And now that we've finally heard how Nelsons drives the Requiem, I'm ready to hear him do it again. The 1874 piece invites conductors to explore a full spectrum of dynamics and moods — Marin Alsop once called it "a conductor's dream come true" — and Nelsons shook the Shed with that all-encompassing approach at the Tanglewood gala concert on Saturday evening.

Ethereal shades colored the introductory "Requiem," the "Dies irae" landed with hurricane force, and the rest covered the vast range in between. The most hushed passages would have sounded marvelous at Symphony Hall, but they needed to be just a little louder in the Shed to compensate for the open spaces, the dusk choir of birds, and the inescapable ringing cellphones.

Hopefully we will hear it at Symphony Hall. Nelsons's operatic acumen clearly informed his leadership of the Requiem, which sometimes seems like it needs a musically gifted octopus to conduct and cue. Nearly

MUSIC REVIEW

BOSTON SYMPHONY ORCHESTRA
At Tanglewood, July 12 and 13

everything was in its right place, from the cellos' exposed free-fall run in the "Offertorio" to the antiphonal Judgment Day trumpets and pounding bass and kettle drums in the "Dies irae." Aside from a brief stumble in the tricky double chorus "Sanctus," the Tanglewood Festival Chorus deftly ran the piece's vocal gantlet, uniformly turning out crisper phrases and a more solid sound than was heard in recent performances.

Soprano Kristine Opolais (a frequent BSO guest and Nelsons's ex-wife) funneled spiritual pathos into her solos, which culminated in the stunning "Libera me." When she reached for high notes, she tended to make a stop or two along the way, but given the supplicating feel of the piece, this lent her performance a sincere affect.

Nelsons seemed to tailor the orchestra to Opolais's voice whenever she was singing. Mezzo-soprano Oksana Volkova handled her own solos with elegance, but her vocal wattage didn't match Opolais, and when the two women sang together with the orchestra, Volkova's lower voice all but vanished. (Aside: the same thing happened to mezzo Violeta Urmana when Opolais sang "Suor Angelica" in concert at Symphony Hall in the spring, so this may be a recurring conundrum that needs to be ironed out.)

The two male soloists' rising stars



HILARY SCOTT

Andris Nelsons led soprano Kristine Opolais, mezzo-soprano Oksana Volkova, and the BSO in Verdi's Requiem at Tanglewood on Saturday.

only ascended further with this performance. Tenor Jonathan Tetelman's "Ingemisco" rang with vitality and a hint of rawness, and bass-baritone Ryan Speedo Green's powerful, trembling "Mors stupebit" was an outstanding moment among moments.

Aaron Copland was a formative leader for the nascent Tanglewood Music Center, and his name has become nearly synonymous with the BSO's summer home. In recent years, few seasons have passed without hearing at least a "Fanfare for the Common Man." Friday evening's concert did one better than that, starting off on "Quiet City" and concluding with the composer's Third Symphony.

In "Quiet City," the strings evoked a foggy, twilight urban landscape — open, yet somehow claustrophobic — where a solo trumpet and English horn wander through their own restive soliloquies. The BSO had the per-

fect people for that job in Thomas Rolfs and Robert Sheena, who colored their solos with notes of anxiety, loneliness, and love.

With the Third Symphony on the same program, attention was drawn to Copland's introspective side, which sometimes fades in the light of "Lincoln Portrait" and "Appalachian Spring." The symphony's third movement sounded like it could have been a sequel to "Quiet City," with its similar string sound, wind solos musing out loud, and concertmaster Malcolm Lowe's violin and Cynthia Meyers's piccolo melding to make an eerie, otherworldly sound as they ascended to their highest notes.

Nelsons seems to be growing into this symphony. Friday's performance was more airtight and confident than this February's Symphony Hall outing. Trouble spots in the first movement had been tidied up, and the

Stephen King says Trump is 'scarier' than any of his novels — but reminiscent of one in particular

Master of the macabre **Stephen King** has made no secret of his distaste for the Trump administration, but — in a recent video interview with NowThis News — the Maine author expounded on why he finds the political ascension of **Donald Trump** "scarier" than any of his novels.

In the clip, King reflected on writing his 1979 novel "The Dead Zone" (adapted four years later into a film of the same name), a sci-fi horror-thriller in which a "real estate con man" named Greg Stillson runs an unlikely though successful presidential campaign devoted to upending the political establishment.

"I was sort of convinced that it was possible that a politician would arise who was so outside the mainstream and so willing to say anything that he would capture the imaginations of the American people," King said.

When he first came up with the idea for "The Dead Zone," the author had feared the rise of a Stillson-esque figure could precipitate nuclear armageddon. "Had I known — really known — the future, I could have had Greg say, 'Well, I have a button, and it's bigger than your button,'" referencing Trump's statements about his "nuclear button" made last year in response to rhetorical saber-rattling by North Korean leader Kim Jong Un.

"He's a huckster from the word 'go,' and in that sense he's got a lot of that Trump genome in him," the author said of the "Dead Zone" antagonist.

Despite noting similarities between Trump and Stillson, King doesn't necessarily claim to have predicted the rise of the current commander-in-chief; his book simply offered an assessment of what kinds of characters might captivate the attention of the voting public.

"I know that American voters have always had a real attraction to outsiders with the same kind of right-wing 'America First' policy," King said. "And if that reminds people of Trump, I can't be sorry because it was a character that I wrote. It was a boogeyman of mine, and I never wanted to see him actually on the American political scene, but we do seem to have a Greg Stillson as president of the United States."

ISAAC FELDBERG

