

What's inside

by Nelly Childress

The President of Council reports on the various projects underway: elevator cabs, handicap and garage ramps, the water system of the swimming pool, and more. Manager **Judi Forte** reminds those with short memories of the high-rise buildings' balcony users' code, as well as recommendations for those moving in or out. She also strongly advises drivers not to drive through the Independence Place garage to 5th Street, for they are trespassing on private property. **Paul Coyne** and **Judi's** columns are "a must read". For those who do not know the members of Council see the column that introduces the 2013–14 members.

This issue concentrates on the celebration of our building's 50th anniversary as well as tries to heighten the awareness of residents regarding the special artistic features that distinguish Hopkinson House from the other high-rises in Philadelphia. These features should be preserved not only for their beauty but for the great artists who designed and executed them—see articles by **Victoria Kirkham**, **Lynn Miller** and **Susan Tomita**.

Bob Devoe muses about our library. **Dan Rothermel** takes us through a journey of the coming opera season in Philadelphia—a veritable cornucopia of events for the aficionados. **David Roberts** discusses Ancel Keys' Mediterranean diet that many of us used years ago and concludes, "If you decide to try a Mediterranean diet I suggest you do it mainly for fun and pleasure."

Pleasant Reading! ■

Noble house, noble room

by Bob Devoe

*Summertime, and the readin' is
easy*

*Books are jumpin' off the library
shelves*

*Oh, the fiction's hot, and so's the
latest mystery*

*And for those who favor history
We have plenty o' that...*

—apologies to George & Ira
Gershwin and DuBose &

Dorothy Heyward

James Cavell's classic 1981 novel, *Noble House*, was one of the first books donated to the Hopkinson House library when we opened in 1984. The black hard-bound copy was a bit beaten and battered, but still readable. For almost thirty years, the book sat on the library shelf, without a reader or borrower. Recently, a resident donated a new paper-bound edition, with a colorful cover. It was a natural decision to replace the

on the HOUSE

The Newsletter of
Hopkinson House • Summer 2013



earlier edition. But will anyone borrow or read the book today? Likely not.

There are more books in the Hopkinson House library than even Hamlet's friend Horatio could probably dream of in his moments of philosophy. As we prepare for our thirtieth year, the key words to describe our situation are *overload* and *overflow*. Our ever-growing and expanding inventory reflects the changing and varied tastes of readers everywhere.

But frankly, friends, the books donated to our library are simply someone's unwanted books, orphans and victims of the growing storm of changes in the publishing industry. If they are put on shelf, there most of them will likely sit in collective solitude until either discovery by a browser, donation elsewhere, or a purge-and-disposal sweep by an enterprising librarian. Sad to say, we have more books here than regular readers. They are good books but, except for fiction and mystery

The Occasional Photograph



Summer blooms in the courtyard. Photo by David Roberts.

on the HOUSE

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(and an occasional history), no one ever seems to read them. As John Adams sings in the musical 1776, “Is anybody there? Does anybody care? Does anybody see what I see?”

Was it always thus? Nay, once upon a time we were a growing and thriving enterprise, in our original ground-floor location (presently the project management office) across from the freight elevator. The purpose of starting the library was to provide an opportunity for Hopkinson House residents to have access to books read and donated by their neighbors. This is still the noble philosophy which drives this noble room. We are a reading room, first and foremost; all other uses are secondary and incidental. Both regular and occasional browsers and readers can do, and will continuously experience the pleasure of unexpected finds. There is no

catalog or charge-out system. (Regrettably we have no space to accept magazines, CDs, or tapes.)

Summer is our busy season, as people seek reading for poolside or the beach. Let’s see what we have to offer this year. Recent additions include books by the current masters of mysteries and thriller: David Baldacci, John Grisham, P.D. James, Jonathan Kellerman, James Patterson, John Sandford, and Lisa Scottoline. Other leading authors on shelf include Nora Roberts, James Michener, William Faulkner, E. M. Forster, Michael Crichton, Janet Evanovich, Mary Stewart, Stephen King, Tom Clancy, and John LeCarre. (If we haven’t mentioned your favorite author, he or she is probably here nevertheless.)

In addition, our inventory includes medical studies, business, economics and

finance, law, mass media, religion and theology, politics and international relations. United States history includes two shelves devoted to the presidents who have led this noble land. Civil War buffs will find a large number of books discussing various aspects of the War Between the States. And we have World Wars One and Two—with the original casts.

And of course, there will always be an England. The royal dynasties are well represented, from the Plantagenet, Lancaster, York, Tudor, and Victorian eras to today’s Windsor families. Two

Correction

The “Occasional Photograph” appearing in the Spring 2013 issue was taken by Susan Tomita and not by David Roberts.

sets of books by Sir Winston Churchill offer his views and perspectives on the history of the English-speaking peoples and the valiant years of the Second World War. The British Empire countries are also well-profiled, as is France. All the Russians are here, from the time of Catherine the Great to the current post-Soviet era.

We also house two cases of books relating to the horrors of the Holocaust and the continuing efforts to build and settle the state of Israel. The books include biographies and studies of and by the legions of Jewish leaders and scholars.

We are loaded with poets and their poetry, playwrights and their plays. In spite of Plato’s banning poets from his ideal Republic, Hopkinson House chooses to honor them (our building’s namesake, Francis Hopkinson, was himself a poet of note.) Our poets include Dickinson, Emerson, Frost, Joyce, Keats, Wilde, Yeats, and of course, Shakespeare. Good poetry knows no borders or boundaries.

We have biographies, music and the classics of antiquity, to the fast poetic exoticism of tales of iniquity. We have those one-of-a-kind books which everyone “discovers” at one time or another. Sports and exercise are represented, too, with a few books about baseball, yoga, and gymnastics. And did we say we have art books? Yes, we have those outsized collections—hats, sculpture, cartoons, and movies.

The library is open and available to you daily from 8:00 am to about 10:00 pm.

So, as we welcome the last, hazy, crazy days of summer, we hear the Gershwin melody in reprise:

*One of these mornings, you’re goin’ to wake up reading
Send up the Kites, and discover you can fly
All the world is yours, with a book at your fingertips
We wish you a pleasant journey, by and by...* ■



Message from Council

by Paul Coyne
HHOA Council President

It has been a busy time for Council since the last issue of the newsletter.

Elevator cabs

The contracts for the renovation of the elevator cabs have been signed. Actual work will start following the receipt of materials and equipment - anticipated to arrive in about six weeks. We expect completion of this work to be around Labor Day.

Handicap ramp

Our building engineer is considering the use of concrete or stamped concrete for paving a handicap ramp at the front entrance. This work will facilitate needed repairs - owing to water damage - of the concrete beams under the north

face of the building. These changes are subject to review and approval by the City and the Historical Commission. The job is targeted for early fall of this year.

Repping the pool water system at the end of the season

One of the many pipes in the swimming pool’s plumbing was found sheared at the threads (possibly caused by the 2011 Virginia earthquake) and had to be replaced in May before the opening of the pool. After the pool closes all plumbing for the pool will be replaced and routed for easier access.

Garage ramp repairs

The garage ramp was inspected in March by the building engineer, Ed Rothong, a consultant engineer and me. The ramp shows signs of stress due to the large-capacity trash trucks. Repairs are scheduled for 2014.

The Vivarelli sculpture of Adam & Eve

The Adam & Eve sculpture, as V. Kirkham says, “extends the Hopkinson House lobby art to the courtyard” but has sustained, in the past 50 years, marked weather damage and is in dire need of restoration. Our thanks go to Susan Tomita who took analytical pictures and to Chris Wasson from the Conservation Department, Philadelphia Museum of Art for helping in the search for a conservation/restoration company. The company under consideration worked on the restoration of the statue of Joan of Arc near the Art Museum. We will soon be given the estimated cost for the rejuvenation of our Adam & Eve.

Revision in the Community Rules and Regulations

An *ad hoc* committee has been appointed by Council to revise Hopkinson House’s Community Rules and Regulations. Owners will receive the draft of the revised Rules for comments and/or recommendations before final publication.

“Bare walls” insurance for the building

To insure the best coverage and lessen the demands on HHOA’s resources for \$10-15 thousand system failures, Council, along with the condominium industry, is considering liability insurance that covers only what was originally installed in the building. Owners’ home insurance policies should cover any changes made since then. ■



Message from Management

by Judi Forte

Summer is finally here, although it’s hard to tell with the crazy ups and downs of the weather. Hopefully, it will straighten itself out and provide lots of sunshine and warm weather.

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opportunity to enjoy the world outside. But, when you live in a multi-family building summer brings its own set of issues, which are not unique to Hopkinson House. One of the most serious issues is the continued practice of tossing cigarette butts from the balconies. These butts become airborne and can land anywhere. There have been reports of burned patio furniture and mulch fires. A fire is a high price to pay for not extinguishing butts in an ashtray. In September 2012, the Hopkinson House Council passed a No Smoking resolution, which grandfathered those who lived here prior to September. However, under that resolution, no one is permitted to smoke on their balconies, regardless of how long they have lived here. Even grandfathered smokers may be subject to fines if their neighbors are subjected to smoke from their unit. We recommend that all smokers invest in an air-purification system which will help to eliminate smoke traveling beyond their unit.

When you are watering your plants on the balcony, don't let the water overflow the drip pan. Your neighbors downstairs or several floors down may be sitting on their balcony enjoying their meal when your water overflow hits them on the head or ruins their food. This also applies to washing your balcony. Use only a broom and damp mop and don't sweep the debris over the side of the balcony. Remember that all balcony umbrellas must be closed when they are not in use and taken down when there is danger of a storm or high winds. **All loose or removable objects must be removed from balconies during periods of high winds.** And please remember that bird feeders are not permitted on the balconies.

In the warm weather, residents like to spend more time on their balconies and entertain their guests outside. Sometimes, the entertaining goes into the early morning hours when most of the residents are asleep, only to be awakened suddenly by loud voices or noises coming from a neighboring balcony. Please remember that your voice carries when you are on your balcony and to use your inside voice so as not to disturb your neighbors' rest. We also would like to remind everyone that residents are entitled to the use of their balconies to entertain guests and have normal conversation without the threat of a neighbor shushing them or calling the Resident Services Desk, especially before 10:00 p.m.

The use of barbecue grills is prohibited in high-rise buildings by order of the Philadelphia Fire Department. As you all know by now, PNC Bank has closed its doors at Hopkinson House. Hopkinson House has contracted with Precision Realty Group, Inc. to find the best possible tenant to occupy the bank space. While another bank would be the ideal tenant, banks are downsizing and combining their offices rather than expanding in this economy. Moves in and out of the building are permitted Monday through Saturday. No moves are permitted on Sundays and religious and legal holidays. **Moves may start at 10:00 a.m. and must be completed by 4:00 p.m.** After 4:00 p.m., there is limited staff in the building and the freight elevator operator has gone home for the day. Non-employees of the building are not permitted to operate the freight elevator. The summer months are the busiest time of the year for moves. Only one move per day is permitted and the schedule gets booked up weeks in advance. If you are planning a move, please reserve the freight elevator as soon as you suspect that you may be moving. You can always cancel or change the move date if your plans change. The charge to reserve the freight elevator is \$150 and it is non-refundable. Your move date cannot be confirmed until this fee is paid. We do not accept cash. **Payment is by check or money order only.**

When you are moving, the elevator will be at your disposal to transport your furniture and belongings. Our mission is to get the move finished as quickly as possible. However, the freight elevator is also used to transport contractors, deliveries and bring the trash down from 31 trash rooms. This is likely to occur during your move, but your move will not be delayed because of other building activities.

Some residents do not begin to pack their boxes until the moving truck arrives. This not only delays your move, it may also cost you more money if the movers are being paid by the hour. It is in your best interest to pack your boxes and organize your belongings before the movers arrive.

• Be sure to file a change of address with the Post Office.

• Trucks over 12 feet in height will not be permitted into the garage. Large moving trucks have to park on Sixth Street and the movers will have to transport furniture and belongings up the ramp to the truck.

• Take your bike from the bike room before leaving. Unclaimed bikes are disposed of periodically.

• Make arrangements with Comcast to return your cable modem, digital boxes and remotes.

If you have boxes to discard, please do not leave them in the trash room. Call the resident services desk at 215-923-1776 to have housekeeping pick up the boxes.

If you have not completed and returned your emergency information form, please do so. The information on this form is vital in helping us to assist you in the event of an emergency. It is also helpful for us to have your e-mail address on file. Forms can be obtained at the Resident Services Desk.

**For owners or renters interested
in HHOA's working committees
and their chairpersons:**

<u>Committee</u>	<u>Chairpersons</u>
Dispute Resolution	Enny Cramer
Engineering	Edwin Rothong
Finance	Paul Coyne, Edwin Rothong
Newsletter	Nelly Childress

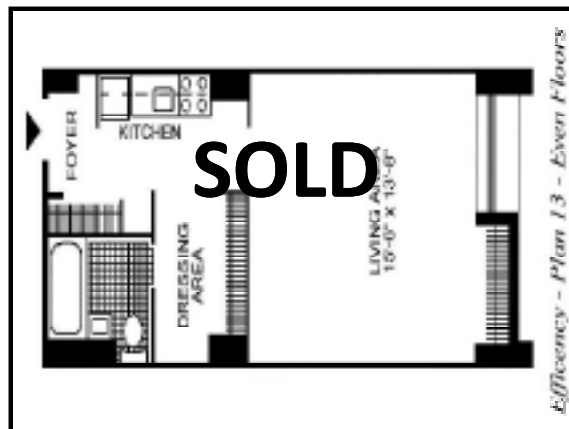


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Ray Kroc

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Periodically, we have to update our list of residents with physical problems who require assistance in an emergency, such as a fire, when the building has to be evacuated. If you require assistance and are not on our list, please contact Cathy Kavalkovich, the Office Manager, and give her the necessary information. This list is given to the fire department in the event of an evacuation emergency.

We ask that drivers who are exiting our garage do not make a short cut through the Independence Place garage to 5th Street. The Independence Place garage is privately owned and operated for their residents and their garage patrons. A number of near miss accidents have occurred by cars speeding and almost hitting cars exiting over there. From time to time, Independence Place will have a police officer on duty who will stop and ticket those cars cutting through. The Board of Independence Place has asked that we respect their property.

From Council, Management and staff at Hopkinson House, have a safe and wonderful summer. ■

Our festive 50th birthday

by Lynn Miller

The 50th anniversary in the life of Hopkinson House began last September when we celebrated to the music of the Big Band from the Valley and dined on delicacies from Ristorante La Buca. On Sunday, April 28, we closed our long birthday party with a joyful noise. What could be more joyful to the ears of

Philadelphians than the sound of Mummies making music? The Quaker City String Band saluted residents in our garden on a perfect afternoon. In the spirit of mummery, refreshments included soft pretzels with mustard and outstanding local brews to accompany the music.

This Quaker City band of 50 musicians takes pride in producing multiple generations of players from the same family; we were introduced to several such fathers and sons. This club has long been one of the top contenders on New Years day. They won second prize this year, and have been first or second 26 times. But they were especially impressive in their music-making for us, thanks to the fact that (a) they faced us directly and stood in place instead of marching past us, and (b) neither they nor we were freezing on Broad Street. Remarkably, the club had only two captains in its first 73 years, from 1931 to 2008. The second of those, Bob Shannon, Jr., was present and helped lead us in a sing-along as well as the Two-Street Strut.

Philadelphia's New Year's Shooters and Mummies Association is regarded as the oldest folk festival in the United States. We learned, between songs, a bit of its history, which goes back to the late 17th century, when Swedish settlers here first celebrated "Second Day Christmas" on December 26. That soon got extended to welcoming in the new year with shooting and other noise-making, along with dressing up and making visits to neighbors. This bit of doggerel apparently once did the trick: "Give us whiskey, give us gin / Open the door and let us in!"



Top and middle: Sections of the Quaker City String Band performing during the closing party for Hopkinson House's 50th anniversary. Bottom: Residents join in dancing the Two-Street Strut.

Whistles, guns, and bells eventually gave way to the strings, banjos, and saxophones that make for the unique sound of a Mummies band today. No brass instruments are permitted. What would our Mummies have done if Adolphe Sax had not invented the instrument that

bears his name in the 1840s? (A local authority and sage reports that Sax himself supposed that saxophones would only be used—just imagine—in performances of religious music.)

But I digress. In addition to ranks of saxophones and gorgeous weather, many

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banjos and lots of strings made our festivities surpassingly festive. We flashed our Golden Slippers all the way to Moonlight Bay. While the neighbors strained to see, a number of exceptionally spry residents, some at least as old as Hopkinson House, outdid each other performing the Mummer's Strut.

Even the tulips danced. ■

Ancel Keys and the Mediterranean diet

by **David Roberts**

The phrase *Mediterranean diet* makes one dream of sipping wine and sampling the local catch in a café overlooking the sea. Ancel Keys, Ph.D. had a different vision. For most of his life the influential physiologist was obsessed with the belief that the eating of animal fat is the main cause of elevated cholesterol and cardiovascular disease. Instead, however, of designing rigorous experiments to test his idea, as science requires, Keys always looked for evidence that supported his idea and ignored evidence that did not.

After World War 2 ended, Keys spent time on the Greek islands, Crete and Corfu, and later he bought a house with gardens outside the southern Italian fishing village of Pioppi (*poplars* in English.) There he grew his own vegetables and fruit including olives that he used to make olive oil. In all three places Keys was struck by the healthy hearts and longevity

of the local residents. Many lived to be 100.

Their good health and longevity could reasonably have been attributed to various aspects of the Mediterranean coastal way of life. For example, it could have been due to what the people ate or drank, how much physical labor they performed, or the peaceful unhurried life in the region. Keys, however, simply seized on those aspects of

the local diet that supported his belief.

What is the Mediterranean diet?

Keys observed that the people of Crete and Corfu obtained their protein and fat mainly from wild-caught seafood and from chicken. They were too poor to afford much animal meat. They also consumed nuts, fruits, vegetables, and salads, and relatively large amounts of olive oil. Reports from Keys and

from the Rockefeller Foundation stated that the people of Crete and Corfu ate very little sugar and no white flour. Keys disregarded this extremely low consumption of refined carbohydrates and instead attributed the excellent health of the inhabitants to the fact that they ate very little animal fat.

The Seven Countries Study

Apart from the Mediterranean diet and his

Meet the 2013–14 Council

As is required by our condominium papers, the Hopkinson House Owners' Association held its annual meeting (1) to give the previous year's audited financial report and (2) to announce the results of Council members' election.

On behalf of the Hopkinson House Community we thank the candidates: Paul Coyne, Millie Korn, Diane Molas and Edwin Rothong

for their dedication to our collective welfare and for their willingness to give of their time and talent to this most important function. We welcome Lisa Schwab, appointed by Council, to complete the term vacated by Council member Lisette Tarragano's resignation earlier this year. We deeply regret Lisette's resignation and are most grateful for the many hours if not years spent on our behalf.

—Nelly Childress

Top: Paul Coyne, President.
Middle row [left to right]: Larry

Meehan, Vice President; Millie Korn, Secretary; Lisa Schwab, Assistant Secretary. Bottom row: Edwin Rothong, Treasurer; Edward Kurilla, Assistant Treasurer; Howard Zakheim.



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World War 2 "K Ration," Keys is best known for his Seven Countries Study. Keys and his colleagues examined the consumption of animal fat and the incidence of cardiovascular disease (CVD) in 22 countries and identified seven where there was either high fat consumption and a high incidence of CVD, or low fat consumption and little CVD. They set up studies in those seven countries and recorded the fat consumption and health of groups of people over many years. Surprise! They found a strong correlation between the consumption of animal fat and the incidence of CVD. They probably could have produced the opposite result simply by choosing a different group of countries—some of those where high fat consumption was associated with very good cardiovascular health, such as France and Holland, and other countries where low fat consumption was associated with lots of CVD, such as Finland.

Later reviews of the data from all 22 countries showed a poor correlation from country to country between the eating of animal fat and the incidence of CVD. The results were almost a random scatter. A weak trend that is discernible could have resulted from some people who ate a lot of fat while also eating a lot of sugar, e.g. Americans and Canadians, while others ate little of either, e.g., the Japanese. Data from several countries suggest that, whether fat consumption is high or low, CVD is more common in those who eat a lot of sugar. If CVD in the 22 countries had been plotted against the intake of sugar instead of fat, the graph probably would have

Meet new staff



We welcome Bruce Wylie who has been with Housekeeping for the past few months.

Consequences

When the Seven Countries Study was shown to be flawed Dr. Keys was publicly accused of selecting the evidence to suit his case, and of fraud. I would not use the word, fraud; I think Keys sincerely believed that his work was valid. In Key's defense it should be noted that such a large study of a public-health issue had never previously been attempted; it was a pioneering effort. Also the study provided useful information about other matters such as the effects of hypertension on heart attacks and strokes.

Nonetheless we are left with serious consequences and misunderstandings including the Dept. of Agriculture's ill-conceived food pyramid, with its large excess of cereal-grain products and its dangerous lack of fat, and the continuing adherence of many physicians to Key's discredited ideas about fat and cholesterol. Key's anti-fat campaign is also largely to blame for today's dry, tasteless, lean beef and pork but he shares the blame for this with the federal corn-ethanol program, which has driven up the price of corn and made it too expensive for fattening cattle and pigs.

Keys became known in France as Monsieur Cholesterol although in 1987 he conceded to the NY Times that he had overstated the importance of cholesterol in the blood. To his credit Keys understood and advised that the *eating* of cholesterol is harmless. In 2004, when he reached the age of 100, Dr. Keys was asked whether he attributed this achievement to his diet. He had the grace to say that it was not proven. It would be interesting to know how much sugar he ate. I suspect very little.

When ambitious scientists consort with politicians, as Keys did in launching his anti-fat campaign, both parties tend to gain fame and influence at the expense of scientific truth, which is obscured by the rising dust. Restoring the truth can take a lifetime. For diet and cardiovascular health the dust has at last begun to clear.

Those scientists who by the early 1970s had correctly elucidated the role of sugar in causing cardiovascular disease, were denounced and had their work effectively ridiculed by Keys. How ironic that his own Mediterranean diet is now known to depend on low sugar for its main benefit!

Is a Mediterranean diet for you?

If the idea of a Mediterranean diet appeals to you, try it. There is really no such thing as *the* Mediterranean diet. There are roughly two dozen countries bordering the Mediterranean Sea and their citizens do not all eat the same food. The term originally referred to the diet observed by Dr. Keys on those two Greek islands about 50 years ago but you may design your own version. Amazon.

com lists several books on the subject, including the two original ones by Ancel Keys and his wife Margaret. On line you can find the Mayo Clinic's Mediterranean diet and even a Mediterranean food pyramid.

If you decide to try a Mediterranean diet I suggest you do it mainly for fun and pleasure. For a healthy heart and a long life the essentials are the same whatever diet you follow: First, include plenty of good protein and fat, and foods rich in omega 3 fatty acids, as discussed in earlier articles of this series on diet and health.

Wild-caught fresh seafood, with its high ratio of omega 3 to omega 6 fatty acids, is the foundation of a typical Mediterranean diet but, in our local stores, any wild-caught choice is usually very limited. You could, instead, buy the farm-raised fish that are so readily available, especially the delicious Atlantic salmon (*Atlantic* describes its ancestry not its habitat), and supplement your diet with omega 3 fatty acids from fish-oil capsules, walnuts, or both.

Second, and especially if you wish to live to 100 with a healthy heart, eat very little sugar, preferably less than an ounce (29 grams) per day from all sources. If you have a sweet tooth, try very dark chocolate (at least 70% cocoa), which usually has only 1 or 2 grams of sugar per square. A fresh strawberry has almost none.

Third, to avoid obesity and diabetes, cut the starch. Switch to brown rice, and cook rice and pasta *al dente* (firm and chewy) to retard and limit the digestion of starch to glucose.

Complete your diet with selections from the orchard and the garden. *Buon appetito!* ■

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SHCA House and Garden Tour participants in the courtyard [left] and at the historical display in the lobby [right].

Welcome to our garden

by Susan Tomita

While protective of their privacy, city dwellers sometimes open their doors to strangers. May 19 was one such occasion—the Society Hill Civic Association's 35th Annual Open House and Garden Tour, a major fundraiser. This year's self-guided walking tour featured more than ten exceptional homes and gardens, including the garden terrace on the south side of Hopkinson House.

It was a cool, misty afternoon. Because of the weather, visitors entered the courtyard from the lobby, rather than through the west gate as had been planned. About 125 came, which organizer Paul Coyne said was a good number. Visitors hailed from as far away as Australia and New Zealand and as close as a block away, but mostly from the Philadelphia suburbs and city neighborhoods.

Hopkinson House residents volunteered as guides in two shifts of two hours. They adroitly handled the sudden rush of visitors after a slow start. Their "Ask Me" buttons encouraged a wide range of questions, from "Do you like living here?" and "What do you know about the garden and building?" to "How much does it cost to live here?"

and even "Can you comment on the theory of relativity?" The guides handled questions with aplomb, aided by handouts on the building's history, architecture, courtyard design, and plantings.

On easels in the lobby stood pictorial displays created for the building's 45th anniversary. They depict a good story worth repeating: Washington Square as a Revolutionary War burial ground followed by its rise as a prestigious commercial and residential address, the neighborhood decline by the 1950s and Hopkinson House's emergence in 1962–1963 as "a model historic monument to the success of the vision that converted Philadelphia's Society Hill district from a slum to a showcase."¹

It took a visionary architect and city planner, Edmund N. Bacon, and the support of two successive mayors, Joseph Clark and Richardson C. Dilworth, to begin the rehabilitation of Society Hill—and Philadelphia's urban future, no less. The guides

¹ Neal Zorn, Hopkinson House—Living Monument to Modern History (1998), p. 3. Created by the Hopkinson House 25th Anniversary Committee, this booklet is available from www.thehopkinsonhouse.com.

² Ibid., p. 15.

explained why architect/sculptor Oskar Stonorov was selected to design Hopkinson House on Washington Square and how his "totally environmental approach"² to projects distinguished the results. Stonorov's artistic achievement is described in detail by resident Victoria Kirkham's article in this newsletter.

Visitors spent more time browsing the informational exhibit than they did for the tour two years ago. They were "really very, very interested in the history," observed Ann Artz, one of the guides. They also admired the lobby artwork. Stepping out onto our Italianate plaza, some from the neighborhood expressed surprise at the courtyard's existence, size, and beauty.

The *Adam and Eve* bronze sculpture designed by Stonorov drew visitors' attention as the centerpiece of the plaza garden. Many strolled around the plantings and the pool, which was originally part of a moat. "Others welcomed the opportunity to sit on the garden chairs," noted another guide, Jim Siegel.

Having organized the tour the arrangements for the second time, Hopkinson House Council President Paul Coyne characterized the event as "very sociable and positive" for the guests and volunteers alike.

General Manager Judi Forte coordinated the groundskeeping and readying of the pool. Chief Building Engineer Tony Kelly's team set up the easel displays. The Washington Square Citizens' League again helped recruit guides. Visitors "were pleased to see building residents leading the tours." And the volunteers enjoyed the experience. Thanks go to the guides for their friendly participation and comments—Ann Artz, Janet Burnham, Scott and Nelly Childress, Charlene and Vic Compher, Enny Cramer, George Koch, Bari Shor, Jim Siegel, Andrew Thompson, Margie Weinstein, and Roger Moss and Gail Winkler. Special mention goes to Scott Childress, who redirected traffic from the west courtyard gate all afternoon. Also owed thanks are Victoria Kirkham and Jim McClelland who wrote special background material. ■

Local opera rebranded

by Dan Rothermel

In time for its thirty-ninth season the Opera Company of Philadelphia has been rebranded Opera Philadelphia. David B. Devan,



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the local company's general director and president, calls the name change "the next step in a creative journey" in which the organization "has moved quickly to diversify our repertoire, identify and cultivate rising new talent, and present innovative programs, all in an effort to connect with people in powerful ways [representing] a thriving present and a bold future for opera in our city."

As with the season now concluding, the 2013–14 schedule will only include two works which may truly be classified as standard repertoire, the other three offerings being 20th and 21st century works which are either relatively recent and unfamiliar or in one case, an East Coast premiere.

In commemoration of the bicentennial of Giuseppe Verdi's birth the season will open with a lavish mounting of *Nabucco*, his third opera and first major success, an initial production for the local company and a co-

production with Washington National Opera and The Minnesota Opera. For Italians in 1842 the Old Testament story of the Jews enslaved by the Babylonian king, Nabuchadnezzar, resonated as their own suppression by the Austro-Hungarian Empire. *Va pensiero*, the moving chorus of the Hebrew slaves in captivity, evolved into a second national anthem during the Risorgimento, this period in which the Italian city states moved toward unification as a nation. The innovative production by Thaddeus Strassberger turns the work into an "opera-within-an-opera" as our Academy of Music becomes the La Scala of the opera's Milan premiere. The cast includes Sebastian Catana, Csilla Boross, the Academy of Vocal Arts' Margaret Mezzacappa and the astonishing bass, Morris Robinson, whose matchless Joe helped galvanize the Washington National Opera's recent *Show Boat*. Despite its fame, *Nabucco*

has had relatively limited local exposure, although the Metropolitan Opera performed it at the Academy in 1960 as did Opera Ebony in the 1980s. On September 28 *Nabucco* will reach its largest local audience ever in a high-definition outdoor telecast on Independence Mall. *La Bohème* and *Carmen* have been so presented in past seasons.

The second Academy of Music production will be, surprisingly, Osvaldo Golijov's *Ainadamar*, a work with which the opera company scored a major success in a co-production with the young artists of the Curtis Opera in 2008 at their smaller venue, the Kimmel Center's Perelman Theater. This richly colorful opera with its "flamenco and rumba-infused score" tells the tragic story of a Spanish poet and victim of the Spanish Civil War martyred for his political beliefs and homosexual life style. Opera Philadelphia's music director, Corrado Rovaris, a former Hopkinson House resident, has made

Ainadamar a personal and international specialty: he, in fact, conducted the first full-scale production in Spain. Rovaris will, of course, preside over its transfer to the larger venue, bringing this compelling and richly varied Argentinean work to a greatly expanded local audience.

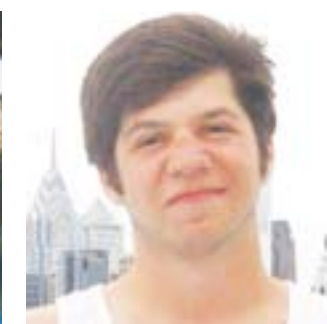
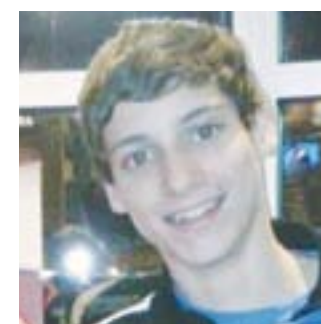
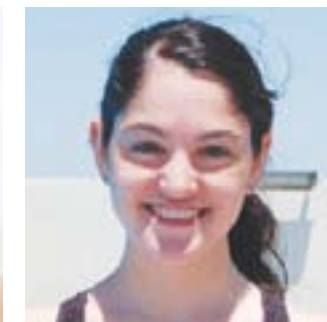
The final Academy production, Mozart's *Don Giovanni*, will feature a cast of rising stars mostly trained right here in Philadelphia. The Academy of Vocal Art's Michelle Johnson, who had a stunning success last year stepping into the title role of Puccini's *Manon Lescaut* on very short notice, will return as Donna Anna, who is both attracted to and repelled by the compulsively womanizing rake. In this, the title role will be Curtis Institute graduate, Elliot Madore. Wes Mason and Nicholas Masters, two other young AVA artists, join Amanda Majeski, David Portillo, Cecelia Hall and Joseph Barron in Mozart's tragic-comic masterpiece about

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—Nelly Childress

Top row [left to right]: head lifeguard Louis DiDomenic, Tylar Colleluori, Elizabeth Cooper. Bottom row: Lief Uhlman, Tim Flood, Andrew Riddick.



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The first offering in Opera Philadelphia’s Aurora series at the Perelman Theater will once again be a collaboration with the young artists of the Curtis Institute of Music, Francis Poulenc’s 1957 masterpiece, *Dialogues of the Carmelites*. Long overdue for a full-scale Philadelphia production, this powerful, riveting, deeply spiritual work tells the true story of an order of nuns martyred for their faith during the French Revolution’s Reign of Terror and focusing on the personal story of Blanche de la Force, a young nun who struggles to overcome personal doubt and terror, eventually finding the courage to join her sisters as they, one by one, face the guillotine in the opera’s unforgettable final pages.

The second and final Aurora production at the Perelman will be an East Coast premiere, Ricky Ian Gordon’s *A Coffin in Egypt*. Adapted from a 1998 Horton Foote play by librettist-director Leonard Foglia, *A Coffin in Egypt* was conceived as a monodrama for the beloved American mezzo-soprano, Frederica von Stade. Lured from retirement, von Stade makes her Opera Philadelphia debut as Myrtle Bledsoe, a nonagenarian grande dame who returns home penniless to Egypt, Texas, and confronts at last her past life, “a haunting tale of the most exciting and successful young composers in contemporary opera/music theater. *A Coffin in Egypt* is a co-commission and co-production with Houston Grand Opera.

Another exciting innovation of the thirty-ninth season will be the

first collaboration of Opera Philadelphia with The Philadelphia Orchestra and its new music director Yannick Nézet-Séguin. The work chosen for this auspicious first co-production is Richard Strauss’ *Salome*, the still shocking, erotically charged adaptation of Oscar Wilde’s biblical one-acter which Maestro Yannick, who will conduct, includes among “the operas I can count on one hand which I will keep on a desert island.” The production will not be a “concert performance” but an innovative multi-media production making full use of the theatrical resources of the Kimmel Center’s Verizon Hall venue for the two performances in May.

For further information, including performance dates and casting details, go to the website, operaphila.org or call Opera Philadelphia, 215-732-8400. ■

Washington Square Citizens’ League end-of- season mixer

by Nelly Childress

Many are the residents of Hopkinson House who attend the various programs and functions that Washington Square Citizens’ League offers.

For those who are not aware, WSCL as we prefer to call it, is a not-for-profit, non-partisan organization started in 1996 by Hopkinson House residents and dedicated to motivating the residents to become engaged in the political and social processes of the day. Members participate in one or several discussion series offered on selected topics, on plays in Philadelphia theaters, on movies and on selected books; the lecture series presents experts in their fields, local politicians; and of course, there is ample opportunity to meet, chat and get acquainted with neighbors at mixers.

In the late afternoon on Sunday, June 19 the last event of the 2012–2013 year took place in our beautiful courtyard. Members had the opportunity to renew their membership and non-members to join WSCL. Wine, beer and soft drinks were available, along with “munchies.” The fountain was murmuring, the weather was beautiful, the sun was shining after Friday’s downpour, and women looked “chic” with their big hats reminiscent of the TV series Downton Abbey. Guests sat around the scattered tables and had animated conversations. Indeed, a most pleasant afternoon!

Thanks go to Mauriel Holland, President of WSCL and Paul Coyne who organized the function, to Ann Artz and Amy Michael who worked at the membership table, to Janet Burnham, Charlene Camphor, Lou DelSoldo, George Koch, Larry Meehan, Connie Pearlstein for tending to the refreshments, and to Susan Tomita for being everywhere.

A reminder to those members who have not yet renewed their membership and



Relaxing [top] and renewing memberships [bottom] at the WSCL mixer in June.



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to those who intend to join WSCL, *this is the time to do it!*

For more information about WSCL contact Mauriel Holland, President, at holland314@aol.com, 215-829-1150 or Enny Cramer, Treasurer, at ennycramer@aol.com, 215-925-9809. ■

Vivarelli and Stonorov: their sculptural legacy at Hopkinson House

By Victoria Kirkham

Hopkinson House, a monument to Modernism, reflects the collaborative ideals of its cosmopolitan architect, Oskar Stonorov (1905–70). Stonorov, born in Germany of Russian descent, was also a sculptor. For this project he brought together fellow artists and artisans in multiple media, from the United States and Italy, to achieve a structure contemporary in appearance but classical in its Old World underpinnings. Upon its completion in 1963, our building won the Silver Medal Award from the Philadelphia Chapter of the American Institute of Architects.

Stonorov's connections to Italy, which go back to student days at the University of Florence in the 1920s, are immediately evident as one enters the outer lobby, its floor paved with Italianate terrazzo; its walls and support columns covered by complementary white marble lightly striated with a brushing of grey. In contrasting darkness, textured bronze sheathes the back

wall, its surface divided into decorative, trompe-l'oeil rectangular panels. Both marble and bronze continue through the passageway and into the inner lobby, colorfully dominated by *Philadelphia Panorama*, a mural by Stonorov's friend, the American painter Lucius Crowell.

As one rounds the corner into the main lobby, the dark metal sheathing becomes a framing element for the elevator bank and beyond, completing its continuum in a wrap around one final turn. Articulated by the elevators, the bronzes burst to life in an imposing cycle of bas-reliefs that represent the *Four Seasons*. Personified as women, they belong to a tradition that flourished from ancient Roman art to the Renaissance. Here, from left to right, preside Spring, Summer, Fall, and Winter. Symmetry governs the composition, pairing the two outer figures who stand—Spring surrounded by gentle breezes in a volatile dance of joy, Winter covering her ears as the wind whips around her—and the inner two who sit—Summer lazily curled up for a nap in the heat, Autumn spilling out fruits of the harvest from a cornucopia whose contents seem to pour forth from a fertile womb.

The virtuoso bronze caster who could depict female figures clad with drapery of filmy transparency in a medium so dense and heavy was another of the architect's friends, the Tuscan Jorio Vivarelli (1922–2008). They met in 1951, the year Stonorov co-organized a major exhibition on Frank Lloyd Wright at Palazzo Strozzi in Florence. An intense relationship developed between them, rooted in shared artistic, social, and




Jorio Vivarelli's *Four Seasons* bas-reliefs installed near our elevators. Clockwise from top left: Spring, Summer, Winter, Fall.

humanitarian values. In the 1960s Vivarelli came to America and joined Stonorov, who had since 1930 been in Philadelphia, where he had designed housing for union laborers (the Carl Mackley houses in Juniata Park, on the National Register of Historic Places since 1998)

and developed ideas for urban planning in Pennsylvania with Louis Kahn, another in our city's illustrious genealogy of architects, from Strickland and Furness to Venturi Scott Brown and Kieran Timberlake.

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Stonorov and Vivarelli's 1966 work *Tuscan Girls*, installed along the Benjamin Franklin Parkway.

the Parkway), stands Stonorov and Vivarelli's sculpture *Tuscan Girls* (1966), with lithe figures that tumble acrobatically into the basin of a wedge-shaped fountain. For Hopkinson House, in addition to the levitating *Adam and Eve*, originally conceived as a fountain and now mounted in a planter on our south terrace. At Stephens College in Columbia, Missouri, their sculptural group *The Bathers* was dedicated in 1967, when Stonorov's daughter was enrolled as a student. Similar in style are their *Dancing Maidens*, now on the Wayne State University campus near the Reuther Library. Stonorov's career was cut short when he and Walter Reuther, for whose United Auto Workers he had designed an educational center near Detroit, died in a plane crash on the way to the building's dedication.

Vivarelli, granted longer life, entered the world in a

village near the ancient town of Pistoia. His father, a stone carver who made marble tombs, named the boy not for a saint, but a character in a play by Gabriele D'Annunzio, then Italy's most celebrated writer. Exposed from youth to his father's craft, Jorio (a variation on Giorgio pronounced "YOR-ee-oh") formally studied art in Florence, heir to a high artistic tradition of sculpture—the Pisano and Della Robbia families, Donatello, and Michelangelo.

Sent to the Balkans as a soldier in World War II, he was captured following Italy's armistice with the Allies and transported a prisoner to Bulgaria, Hungary, and Austria, coming finally to a German concentration camp, where he was forced to bury deceased fellow inmates but kept his spirit alive by "sketching" in the mud. From that period of suffering emerged the artist who became a renowned pacifist

and master of Crucifixions. The most famous are in Pistoia's Church of the Virgin, rebuilt after wartime bombing (1956), and the Church of the Autostrada del Sole (1963), a daringly modern structure at the Florence exit from Italy's pan-national north-south highway. In 1970, he established a studio in his native Pistoia at "Villa Stonorov," the architect's last project, where Vivarelli's larger pieces dotted the surrounding olive groves. Today it houses the Fondazione Pistoiese Jorio Vivarelli, established to preserve and promote the sculptor's work.

Versatile for the media in which he worked (stone, metal, wood, silver, clay, and graphics), Vivarelli's subjects range from early portrait busts to monumental abstract compositions. A 2012 exhibit

catalog shows Vivarelli and Stonorov absorbed together over our *Adam and Eve* in the Pistoian's workshop, as well as the *Tuscan Girls*, Hopkinson House, and *Rites of Spring* for the fountain at Logan Circle, a prize-winning proposal never realized. (http://www.ferrettiarte.it/pdf/Catalogo_sale_affrescate.pdf)

Countless international exhibitions have featured Vivarelli's work, from Naples to Caracas, Paris to Beirut. He represented Italy, the first country to contribute to Nagasaki's Peace Park, with a statue entitled *Hymn to Life* (1982): a battle-scarred woman lifts over her head a little child who clasps in his hands the dove of peace. Surrounded by cherry trees on the ground where the atom bomb fell, it soars as a symbol of hope for the future. ■

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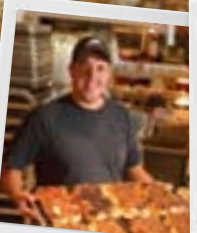
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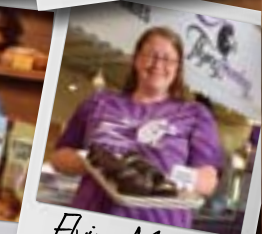
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