

Alfred Bodur

Personal

Personal Correspondence

[Personal Correspondence of
Isabel Bodur]
[1980-2019]

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Linnich
Nov. 3/73.

Dear Mom & Marion,

We've been on our journeyings for over a week and the time is flying. I expect your visit is whizzing by too.

Our flight from Chicago was pretty well on time & not crowded. Alfred got quite a good sleep, but my legs always feel cramped & I didn't do too well - However we both managed very well - didn't really suffer any jet lag despite doing quite a lot when we arrived.

We went down to Neville Orzel's - unloaded a couple of pictures out of our cases, so they were then lighter. Neville wasn't there, he'd gone to an auction in Oxford, but we always leave our cases there - then can wander around much easier.

We went to Christie's to see what there was, & Alfred bid on a diamond ~~necklet~~ which went high - we let it go - very lovely but not to worry.

where we went to The Trafalgar Gallery - across to an exhibition of several - perhaps 20 or 30 really good firms set up stalls & after their goods for sale - high class of course, not a junky thing at all.

Alfred tried to buy a picture last year but the Gallery wouldn't sell at his price - this year they accepted, so he had bought his first painting within a couple of hours of our arrival.

We got to Sarah & Phil by 3.30, had tea (cup of) & went to bed. Had a good sleep till 6 then went to Ralph & Muriel for a 1/2 supper - we left before the fruit salad so we had to be at Neville Orzel's at 8. There we had cake & tea & talked & Alfred arranged to buy or swap another painting with Neville - so that was 2 paintings the first days he was very pleased.

We had a good sleep & were up & on our way to Cambridge Bus morning by 11, arrived just after 11 & visiting professors before lunch. [Bob Smith from Gillingham (Bristol) met us ~~at~~ but Friday morning]

Thurs. Alfred & I called on Prof. Saff² of the Fitzwilliam Museum for a short while. He had sent information about how they had the walls of the museum lined covered with material & asked how I had got on.

Alfred gave his first lecture at 5 in the Museum Bible Arch Dutch Eggs. There was a 30-40 turnout. The room was just about full.

In the evening we were invited to Prof. Raphael's home for supper. He's chairman of the Organic Chem. Dept. - a very nice evening. Lots of vegetables, easy & relaxed & we then got a ride back to our room in St. John's College. Last year we stayed in Clare - the College of The Prof. whom we had gone specifically to see. This time we were staying in the College of The student (post graduate) who had invited Alfred to give the lecture in the Chemistry Dept. on the Friday. Thurs. afternoon we had begun to pack chemicals & Friday morning, when Bob Smith joined us, we continued to do that. 5 large boxes full of old samples from 2 major professors. Alfred was very pleased with the day. Last year we collected about a quarter of the number & it was a good visit.

Alfred gave the Friday talk at 5 & that was well received, we went to supper in St. John's Hall with Andrew (the student) and his girlfriend. They came round to our room for an hour or so to talk. It was a very pleasant evening. We had decided to stay the 2nd night in Cambridge rather than try & get back to Bethel - probably arrive about 2 am coming from London on the midnight train.

3.
We had a good sleep. breakfast with one of the fellows whom we had met Thurs. & had breakfast with Fri am too. He had a small collection of Dutch & Flemish paintings of the 17th, so that was a bonus & unexpected.

Sat. morning we caught the 10 o'clock train to London & reached Bushill about 3 - 2 long holdups on the train - signal & point trouble.

We had a little snooze. I picked the spinach, enough for 4 good meals, & also some Tomatoes.

I picked them all off before we left England because I think they would be caught by the frost. I've left them in the grip & hope that they will hold on until we get back. They were still green, but I left them out on the counter one night - could see they would ripen in too quickly - so bad before we got back from Europe - we'll see what happens.

We're in Munich this morning, at signa Munich, so I'll hope to get an envelope & get this off to you. You'll receive it before you leave for England, I hope, but it's getting close in time, so maybe Marion will just hold it so you can read it when you get back there again.

It's a beautiful morning here - the first frost we've seen. Last year it came earlier in the

month while we were in ⁴ Lichtenstein, but
of course we were way up in the mountains
then.

We've been so lucky with the weather. The
dullest days actually were in Prague, but
it wasn't too important, it didn't rain &
the fog out in the countryside cleared as
we got nearer the city
so that we could see everything except long
views, & those we saw on the last morning
when it was brighter.

Back to England, we drove to Rye about 4.30
on the Sat. evening to see a dealer in Playton.
He had some pictures of interest, nothing great & we'll
go back when we're there at the end of Nov to see them
in the daylight & we didn't get there till round 6 & it
was dark.

We called in to Murphy in Hastings on the way back
& then on home for an early night.

Sunday morning Janice came in for coffee & to
get me up to date on rates & water & so on, &
Clorisa came round for egg & spinach lunch, then
we walked to the station & off to London for
Alfred's lecture then after tea at Sarah & Phil's.
Went very well though arrangements for slides were
poor. I'll hope to carry on - bring you a little
more up to date in my next letter. All going
well so far - Bye & love - hope you are having
a good time - sleep soon. Love
Doreen & Phil

Muenich

Nov. 9, 1983.

Dear Mom & Marvin,

We are visiting a company here so I'll start again. Hopefully my last letter will be posted from Digne Muenich where we started the day.

I had got as far in my saga as the first Tuesday we arrived in England. We slept in London after the talk & were picked up by Bob Smith from Gillingham he drove us to one company in London - then drove to Brighton to Sussex University where we visited professors & Alped gave a talk on Allich.

We were taken to a supper in the Univ. with 3 professors & then drove to Beckhill. Bob stayed overnight & he & Alped left about 9 for Reading. I stayed in Beckhill - was able to get to the Bank & Bldg Society to get business in order.

I went ahead to see Juana & got our washings done. Tried to get an appointment to have my hair done, but they had no time, so I bought some extra curlers & did my own round at Chris's. We had a pleasant visit. I got my hair done & Chris made lunch & chatted till she had to go to school at 4.

I got a few more jobs done in the town & went for tea to Juana, then back home about 6 to get the ironing done & packing for our trip to the continent.

Alped got back about 9 & we got to bed in good time for an early rise. Janice drove into Bainton 6:30 to arrive at 8 for a 9 o'clock flight to Zurich.

A good flight arriving about 11:20. Alped made a number of phone calls & we took the train -

after a quick visit to a gallery in Lucerne & off to
Lucerne. Then the Fischer Gallery had 5 or 6 pictures
which Alfred is interested in, so we spend an hour
or so there, then walked around the city a little.
Slept in Lucerne & off early in the morning back to Zurich.

Visited the University there - the best in Switzerland for
chemistry the E.T.H. Saw only 1 prof. as others were either
in important meetings or absent, but this one is very
friendly to Aldrich & suggests good compounds to make.
The other chief prof. advises the Chem. Co. Fluka & therefore
buys most of his things from them. However the E.T.H.
has recently made an arrangement for getting things
through the customs quickly, so all are pleased with
the improvement in delivery time from usually 3
weeks to a few days.

This is the problem in most countries - Canada
has the same trouble. Aldrich has the guy in
Montreal who collects each day & gets the parcels through
the customs so the Montreal area is quickly
served, but there's no one in Toronto or Vancouver
etc. to do that, & the stuff is delayed for weeks -
very poor for chemists who often need the products
at once, if not 'yesterday'.

We went back down into the city to a bank to take
out some money - worked very smoothly. Then we
went to a jeweller - bought a little alarm watch,
Alfred can't hear us, but I can & it has been very
useful. We have an alarm clock, but occasionally
in our travels we check one case in the station, find
the clock is in it, so it's good to have this back up.

Took the night train to Vienna - fell asleep about
11 - had a really good sleep. Fell just before 6 a.m. then

reached Vienna by 8.²40 - were picked up by Dr. Prosser.

Unfortunately a very good friend of Paul & Alta had died suddenly & the funeral was that morning. They had picked up a son-in-law family from England - so we didn't go straight there as planned, but spent the morning with De Noe a young chemist who has some very good ideas - has been helping Loba which is doing better.

He is a very nice fellow, interested in paintings - has photocopied pages of Dutch pictures from the catalogues of the Dorotheum when they have an auction in Vienna, & has helped by bidding for Alfred. We like him very much & enjoyed the morning.

To Paul & Alta's about 2, reorganized cases so we took just a few things to Prague in 1 case. Paul & Alta have a very comfortable car & we had a good drive to Prague.

The hotel already booked was 15 K. from Prague & we wondered if we would stay just the first night & then get a hotel in the city, but it was very quiet, new, clean, lots of hot water & so pleasant we decided to stay there & it worked very well. We had thought we might prefer to be able to walk round & sight-see then just walk back to the hotel, but we found that by the time we'd walked round most of the day, & by 9 o'clock we were glad to drive back & have an early turn-in.

Everyone had told us Prague was a beautiful city but neglected & the people poor, sad, rather suspicious. Neither Alfred, nor Paul & Alta had been there for 8-10 years, & all agreed that things were very much improved.

They have repaired some of the buildings and are working on others. Many buildings are certainly very beautiful. There's not a great deal in the shops & everything, I gather, is nationalized - that is, there are no private businesses, but all the people were well dressed - not expensive or very stylish clothes as many were in Vienna, but no-one really poorly dressed. The clothes in the shops were modern looking & necessities were cheap, clearly anything in the way of luxury was very expensive.

Food was edible - not many vegetables & the meat measured, so we could see on the scales how many grams we'd get, but no one is starving. Anyone we spoke to seemed to feel life is very bearable. Many people have 1 job which they do & get paid for providing a basic living, then a second job which they enjoy more & from which they are able to provide some extra money.

We visited a couple³ of homes - one the flat of the
artist chemist in Prague - certainly dingy, I saw
no reason why it couldn't at least have been clean.
Whether there is any danger in washing the walls -
having the whole thing look a great deal smarter, I
don't know. Perhaps it might not be politically good
for a person to have clean, shiny, freshly painted flat
maybe they can't buy paint - At least they could
clean, so I presumed the wife was in much of a
house-keeper.

The other flat we visited was dingy too, but
bathroom & toilet cleaner. Paul & Alva visited a
friend whom they have known for some years &
I imagine that was rather better. Alfred went to the
old part of the city, but we met the lady & her
daughter - an art historian - very devoted & interesting,
& when we go to Prague next time, we'll probably
visit them too.

The picture on 1 of the 1/2 price in Oldrich with
all the skulls - do you remember the picture? - is a
Prague artist, & Alfred was glad to meet the girl
because he hoped it might be possible to make an
exchange with the Museum. His picture is by
M. Alas a very famous artist here who did very
few oil paintings. The painting would be worth much
more & of course of much greater interest in Prague.

the girl seemed very excited when he suggested that she might like to publish a paper on Alas and write on this particular painting. It would be an important paper for her. She has just obtained her PhD, & this would be a picture completely unknown in Czechoslovakia. He will send her a colour photo - he's already given her the black & white photo, & he'll send the painting itself to Vienna. He father lives there, & she has had permission to visit him once, & it may be possible for her to get permission again & see the painting at Paul & Alas.

We all hope something will come of it. It could be quite a coup for the girl, & Alfred would be happy to have helped her & also to be able to exchange the painting if possible for a Dutch picture which the Museum has in store doesn't usually show. We'll see how things go.

We visited the Dorotheum & were able to get in to see the pictures in the next auction though they weren't yet really on view. The one picture that Alfred wanted to see was the only one not yet there. The frame was there, but not the picture.

We had three very pleasant days holiday. Paul & Alas were very good to be with. Easy - our speed & we all enjoyed it very much. Hopefully we'll

make other trip together. It gives a chance to take a night-sleep holiday in Europe and feel of working week - and we have the fun of being with Paul & the - also the pleasure of having the car and Paul to drive it. It is a really good arrangement. Alfred pays petrol & money for the meals, & we look forward to next time.

We drove back on the Monday afternoon, the only really sunny day we had so the countryside was beautiful - not had a really good view of it.

We drove to Miroslav, a village which used to have quite a large Jewish community & where the Herzog family lived. Alfred had travelled in the truck with the brothers - Robert & Hans - for several summers as they travelled round the country buying the hides & exchanging for leather etc. The usual cook/housemaid/companion with Alfred's mother from the time she took Alfred until & after he left for England, was the sister, and Ruth and I visited Hanschi, another sister in Lyons when we first went to France.

Alfred hadn't called on the brother (Robert other dead) for 8 years or so, so wasn't really sure if he was still alive. We drove to the village & stopped to ask an elderly lady if she knew of the family. She was with the daughter who came with us to the house they weren't in, but the milk door neighbour said they

had gone for a walk & went with me in the car
to call on a ^{friend} neighbour they then called in on. No
one was home there, but by the time we drove
back Edith, wife & little grandson, were there.

You can imagine how surprised & pleased they
were with the visit. Robert is 78/9, his
wife made 60's and the daughter Sybil 36 has
just had this little boy Thomas - 14 months.

Sybil has gone back to her job in Prague & Thomas
lives with his grand parents. Sybil comes each
week-end but Brian & has 2 days with them.

They are thrilled to have the grandson & happy
to look after him as long as they can - you can
imagine it's probably quite a hand full, but they
are happy to help & Sybil is still the best daughter
in the world.

She married ^{some} 10 years ^{ago} ~~ago~~, not knowing that
her husband couldn't have children. Edith seemed
to feel ~~he~~ know but didn't say. They were married
for 9-10 years & finally divorced. She lived with
another man - had the baby, decided she preferred her
ex husband, & is with him again. He is thrilled
with the son & all seem to be going on well though
they haven't remarried.

Robert came in after we'd been there about 20
minutes & we had a good half hour together. They

are the only Jewish family in the village. The
whole Jewish section with other areas as well,
of course, went in the war. The synagogue is
not used as a cultural centre - you can imagine
what a simple affair that is. The building is
quite large, but the 'culture' in the village is
pretty basic, I imagine.

We got to Vienna about 9 pm & were in bed before 10.
Glad we got you when we called as we had said we'd
call you as soon as we got back.

Caught the 9 o'clock train to Munich - a beautiful day &
had no forgotten passport problem as last year, so were
in Munich by 2. Took a hotel room ^(already booked) & were able to clear our
things, some tax, & the bank in 3 hours, talking about
interest. It was always a very pleasant visit. Alfred had
arranged for Prof. Hasenauer from the Fogg (Harvard) to
visit her to see the collection of plates, if possible. ^{at all possible}
She & her husband have worked as an art historian, for years
in St. Gallen, to still a part-time in Germany unless it
has a Berlin expertise - in which case it is on the
pending. It's wonderful to see the doctor. Walter, that was a
couple years ago - the wife Ellen still lives in, but
she wondered what to do with the collection of plates
& the plates - the Betty Museum - while asking how much
she wanted for it - what there was in it. She was rather
offended by the letter when we were here in the summer.

Hept suggested it would be very useful for the Fogg -
contacted them - so Oberhuber's visit. It went well.
presumably the collection will go to the Fogg for
the use of students, when Mrs. Beurt decides she wants
to give up or no longer needs it.

We bought a couple of rolls cheese in the station & some
fruit & made our own supper. We had too much to
eat in Prague, probably because we couldn't read the menu
& had to select from suggestions made by Paul. We had
breakfast in the hotel - 2 rolls, butter, jam, hot milk &
something called coffee, then 2 meals in the city, but
the food was not so good. A lot of rice & potatoes - we
were really so full we found it a nuisance to eat less.

On evening we were picked up by Gerhard from
firm Sigma Munich & had a busy day calling first
briefly at Sigma, then to various other firms & finally
back to the station which was not signposted & with a great many
one-way streets was very difficult to find. Fortunately we
had left over an hour to get there, so we were OK.

Reached Lund just before 11 pm - had the hotel room booked &
it was 3 minutes from the station so we were in bed.

I've been using the train journey to read through the Remusat
translation which I've managed to finish - Thurs.
(^{day before} yesterday) before reaching Hamburg Friday yesterday
- very pleased to have got right through it & recently, so that

so that I have the whole thing clear as it is & can deal with all problems quickly.

To return to our travels, we caught an 8⁺ train for Lucerne & reached the auction at The Fisher Gallery - good time - Few pictures actually sold. Alfred bought 3 which he really wanted - made offer on 4 more which didn't sell, & his bids are somewhat under the reserves. They have but not unrealistic. He may well get some of them - we'll be back in Zurich next Thursday & will phone. It's only an hour by train away, so if we've got some Alfred would like to go there - take one small one (if we part) with him to England.

In the afternoon we went on to Basel - took our hotel room, then on to Freiburg for a visit with a Prof. whom we met last year - working on a very interesting pigment which in plastic collects diffused light & concentrates it along the edge. - could be very important because we will have to learn eventually how to keep the energy from the sun more efficiently than the present solar panels do, & he may be on a very important track to success.

We took him & his wife out for supper then caught the train back to Basel. Next morning we began a busy day with visits in Pratteln about 30 mins. away.

to a firm we visited last year for the first time. They have developed one important product & seem eager to do more business, but will take time to learn how to take care with what they do & really get down to producing the goods they say they can produce.

We took 2 ^{of them} men to lunch & they then drove us back to Basel for our next visit at 2 with Roche. They sent us by rail to our next room to ^{Leng} ~~Basel~~. From there we walked to the station, caught the train back to ~~Basel~~ (Zürich) where we spent a half hour or so at Camag's office then drove back to Basel. * We had intended to spend an hour or so writing, but chance to meet a man who Alfred likes very much who also attends Camag meetings (is a shareholder), & Alfred was particularly glad to have a chance to talk to him about Camag.

* We had an hour to work on our own before we were picked up by a man from Roche & taken to his home for a pleasant hour or so then back to the station.

We caught the 10:30 train to Humberg & had a good sleep overnight arriving about 7 o'clock ^{Saturday} ~~Friday~~ morning. Since then we've been working on the polishing of the translation. Alfred has been

working with Christian myself which has made
 The whole thing go along more easily. We've ironed
 out a lot of problems, have got almost half way,
 & I hope we'll get nearly finished by tonight since
 Alfred will have to work Monday. It's absolutely
 certain that things will go more slowly then.

We did well this morning (Sunday) but then
 took some 3 hours off to visit a friend in
 Lüneburg about an hours journey from Hamburg. It
 was a pleasant break from the translation - it's a
 beautiful crisp sunny day - & we're now on our
 way back to get on with the job. I just hope Christian
 doesn't get tired too quickly so that we don't have
 to pack up before we're well on towards the end.
 It's understandable that he finds it tiring & he
 hasn't been feeling too good recently. Perhaps
 Astrid will stick at it if he has to have a rest.

Monday morning.

We're just going up to breakfast. Alfred will be
 off to work in half an hour & will take his letter
 to post. Hope it reaches you safely. Find you
 all well

over

Lots of love

Sibel & Alfred

Life is so much fun
with Isabel.

Love

Appa.

Friday, Jan. 8 '81

Hi, my love:

You sounded cheerful when I called you at 2 am - I couldn't call last night, because it took David and me over an hour to drive home - usually it takes just 15 minutes. I really missed the worst snow in several years while I was in court on Monday. Now it has turned very cold - all his familiar to make - but how will it affect you? We have a mammoth problem - while I haven't learned yet how to use - our heating system is good, gas, but right now it's so cold that the lock to our back door is frozen! David will get the lock out next week.

Charlie, our friendly mutt is home right now, and I wonder what mother's reaction will be. If she really doesn't like him, David might take him to Madison. Not the most serious problem.

Saturday noon.

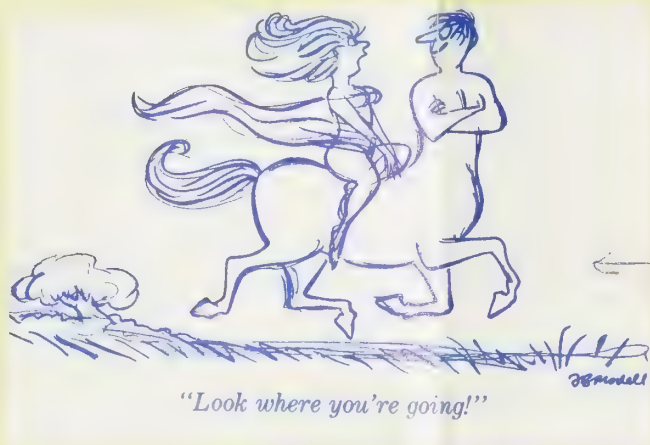
A real lazy morning. Slept till 9 after talking to you at 5:15 am, hot bath, just putting around the house, drinking lots of coffee, so lazy I haven't even shaved. Will you mind occasionally living with a tramp?

Last week was very difficult, and I am glad it is over. The Bishops invited David & me to a Chinese dinner last night, home by 9 and fast sleep by 9:30.

Your positive, almost paid 1981 letter of 1981 - written largely while I was in London arrived yesterday. To you, my love, the world of fears and fancies is indeed so very real - because you are so perceptive. Both of us have made serious mistakes by taking the 'easier' path - you by remaining in Bexhill, I by not returning to you in August of 81. Our getting married now will not make life 'easier' - just so much

more wonderful. I love you so very much.

No questions in his letter, except is it 4x2? Is 4x1 still on the way?
"There is something to be paid for being a 2 suits, 3 pairs of socks post of paper". Sure who needs 3 pair of socks?



Hope the weather won't be too bad when you & mother fly - like at Spearhead in Chicago. I plan to drive to Chicago with James to get you up - alone might be hazardous!

9 pm Sat. evening

Cold has gotten worse despite

lots of liquids. John bench came

over at 2 to discuss frames, Edward Grohmann at 7 to bring me some hot soup and cold pills. Enjoyed talking to you two today - you pounded strong. Worked on my desks, but my runny nose and eyes make concentration difficult.

10 am Sunday

The lake cold - a max. -15°F with my winds. Many of the high winds in the area. Jimmy just called to tell me that she has rented a friend's flat in Milwaukee, near her work until April 1. Would I please look after cat and dog until then - the apartment doesn't allow pets. She didn't really give me a choice - and Felix, the he-cat isn't much bother - though I worry about mother's reaction during the 2 months. Felix doesn't claw the furniture, just needs food and water, disdains everybody. Charlie needs love, besides food & water. Both, of course, are housebroken.

Thank you for thinking of calling me this morning - I'm glad I got ahead of you, to remind you that I love you.

Always

J. Small

Good. You are truly good. So is Martin. You have goodness and intelligence in common. When I am with you - each of you - I truly want to be a good person. But a truly good person - like you - is good because good is good. I am afraid that so often I want to do what is good in order to appear good to others - can you understand how scary that is when I catch myself in that? Please help me, my love, to be a truly good person.

A while back you wrote "could you use the word 'wayward' for me?". Actually, I've been very difficult always, I suppose, & very mixed up for a long, long time - still am, I reckon". For the benefit of future historians, that's on p. 4 of # 411 mailed on Nov. 16 1981. 'Wayward' is all wrong. Very difficult - yes. Mixed up - a bit. Your handwriting analysis has helped me enormously to understand you - and purely it has helped you to understand yourself. It is that difficult juxtaposition of great goodness alongside an iron will.

Since you have come back into my life, I read so differently. Every time I see something happy or interesting, I crave to share it with you.

Alfred Lord Tennyson: "Hope smiles on the threshold of the year to come, whispering that it will be happier". It will be - with you.

I catch myself already talking you for granted. "Being taken for granted can be a compliment. It means that you have become a comfortable, trusted element in another person's life" (Joyce Brothers). My Isabel: I can no longer think of my life without you.

I will love you, always

Diana

Monday, January 25 1982.

Gala Scenes at First Post-War Charity Ball



—A.B.C. News Picture

Members of the committee for the Charity Ball, held at the Mount Royal Hotel last night, by the Auxiliary Board of Governors of the Royal Victoria Montreal Maternity Hospital, in aid of the Social Service Department and its out-door clinics, and given under the distinguished patronage of His Excellency the Earl of Athlone, Governor-General of Canada, and Her Royal Highness the Princess Alice. Left to right, front row, are: **MRS. H. M.**

PASSMORE, MRS. BLAIR GORDON, MRS. W. C. J. MEREDITH, MR. J. W. McCONNELL, chairman; **MRS. EARLE SPAFFORD, MRS. W. STEWART,** and **MRS. N. L. C. MATHER.** Standing back row: **MRS. GEORGE HUBAND, MRS. H. C. MacDOUGALL, MRS. F. R. PFVERLEY, MRS. GARNET STRONG, MRS. JOHN TAYLOR, MRS. A. F. CULVER, MRS. T. B. HENEY, MRS. G. R. CAVERHILL,** and **MRS. T. H. P. MOLSON.**



A panoramic view of the ball, showing the brilliant kaleidoscopic effect as crowds of the sixteen hundred guests present, participated in one of the dances. The event, revived after a lapse of

several years, necessitated by the exigencies of war, is one of the oldest and most largely attended social affairs of the metropolis.

Takes Office



President Dura

PLAN LAND AUCTION

QUEBEC, Feb. 1—(C. P.)—The Administrative Committee has voted to sell at public auction 100,000 feet of vacant land at the foot of Monseigneur Gauvreau Street in lowertown Quebec, it was learned yesterday.

New Procedure To Aid Vets

Regulations Amended On Furniture Deals

OTTAWA, Feb. 1—(C.P.)—A new procedure to assist veterans urgently in need of furniture and household equipment was announced yesterday by the Veterans' Affairs Department.

Prices Board regulations now necessitate a carrying charge if payment for such goods is not made within a 30-day period, but this period is to be extended to 90 days for veterans who intend to use their re-establishment credit to purchase furniture and household equipment in any case authorized by the department.

"Due to the time lag between the date of discharge and the date re-establishment credit becomes available, many veterans must purchase their furniture under regulations involving carrying charges," the department explained. "The new arrangement is designed to save them, such charges."

The procedure to be followed in

assisting any veteran wishing to purchase furniture under the new arrangement follows:—

After being counselled at his District D.V.A. office, the veteran, if he wishes to use his credit in this way, is issued an authorization form. The provisions is that he must have a discharge certificate showing an honorable discharge, and giving sufficient information to make a reasonable estimate of the amount of re-establishment credit due. A reduction of at least 10 per cent from the total estimate is made to allow for error.

"This service depends on the veteran's co-operation in supplying all information regarding ineligible days, such as leave of absence without pay, in calculating the amount of his credit," it was said.

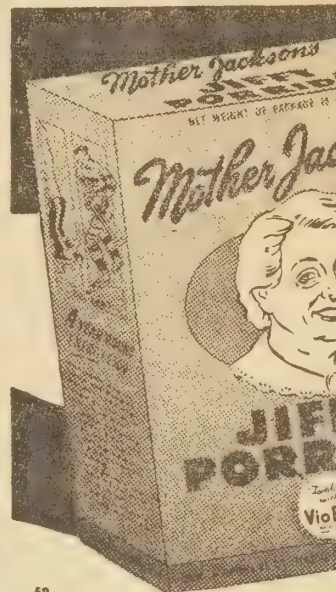
The veteran will give original and duplicate copies of the certificate of authorization to the merchant at the time of purchase, and the merchant is to return the original to the District Office of D.V.A., along with copies of his sales document carrying the vet-

eran's signature. The veteran will, according to regulation, pay 10 per cent of the total amount purchased, and when his credit becomes available, he will complete his application in the usual way.

SKIN "OUCHES" CHAFING CHAPPING LIP CRACKS CUTS

For prompt, almost immediate relief, use fragrant, mildly medicated Cuticura Ointment. Highly successful over 65 years. Buy at your druggist's today!

CUTICURA OINTMENT



ONTARIO'S *George Drew*

- glamor boy of Canadian politics

George Drew, Premier of Ontario, is the centre of more controversies than anyone else in public life today. Remember his ill-timed crack about Canada's tin-pot Navy early in the war? Remember the Bren Gun Inquiry? Yet, despite his setbacks, George Drew always manages to bounce right back, more successful than ever. This week, in *The Standard*, ace Canadian Writer Leslie Roberts tells something of the personal background and life of this glamor boy of Canadian politics, with highlights of his political fights. Read about Ontario's fiery premier, this week in *The Standard's Magazine*.

The Exotic Dance

A feature story in this week's Magazine by Ken Johnstone on past and present performers.

IN THE ROTO SECTION





INTERNATIONAL STUDY CENTRE
Queen's University (Canada)

HERSTMONCEUX CASTLE TEL: 01323 834444
HAILSHAM FAX: 01323 834499
EAST SUSSEX BN27 1RP
UNITED KINGDOM

February 7, 1995

Mrs. Isabel Bader
52 Wickham Avenue
Bexhill, East Sussex
TN39 3ER

Dear Mrs. Bader,


I know how rushed you must be at the moment (as always?) but I thought that I might deliver this to you personally rather than send it on to Milwaukee. As you will see, the two documents enclosed outline two continuing programs that we undertake at the Playhouse. As neither program has great cachet with corporate donors (neither being as flashy or as high profile as our mainstage productions) we turn to private individuals and foundations whose interests lie in the creative process of the art form and less so in the social aspects of the theatre.

We are also hoping to interest our supporters in a three year commitment for both of these programs; The Canada Council has recently organised our funding in this fashion and it does make quite a difference to be able to plan over the medium rather than the short term.

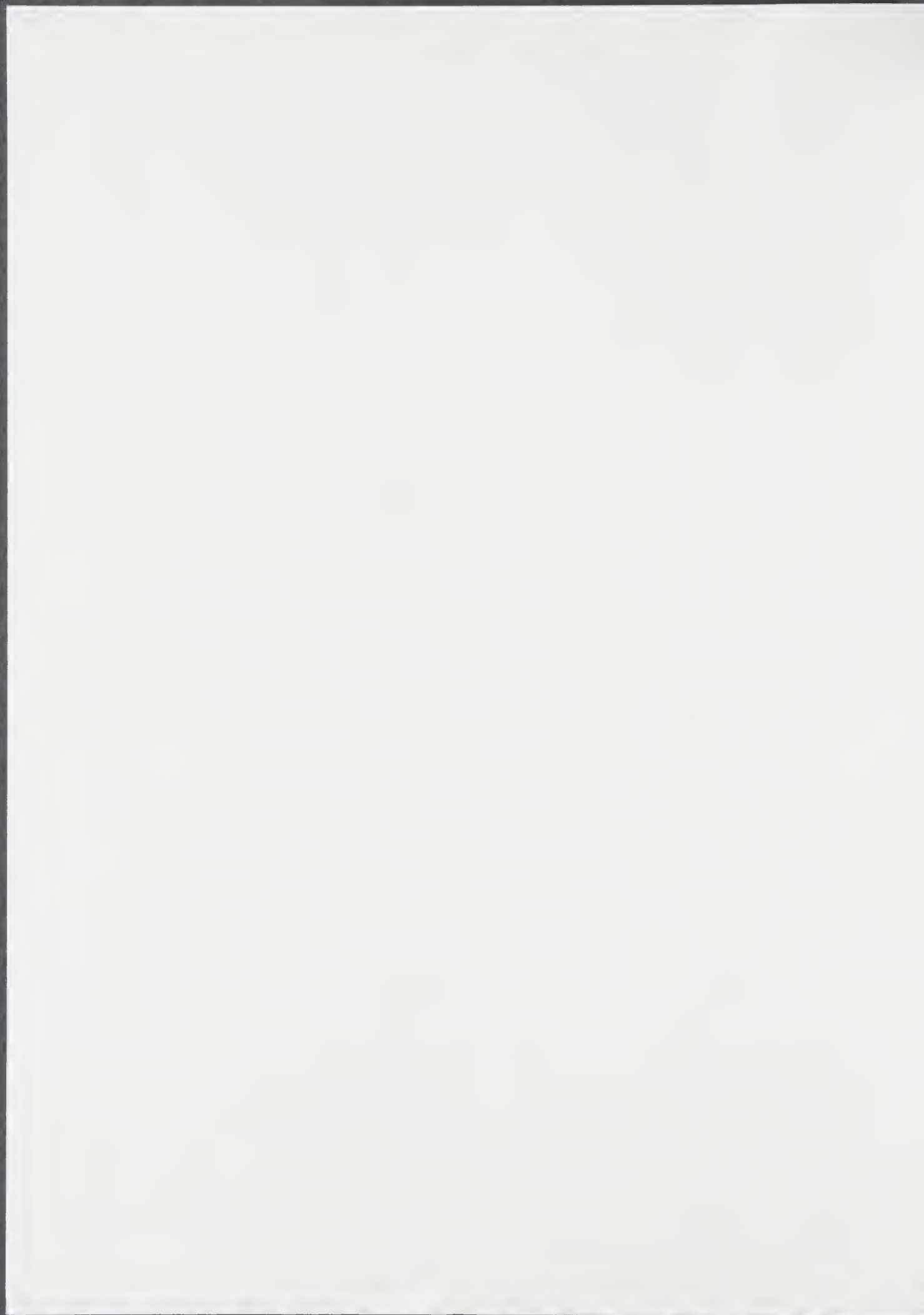
I hope that you will have an opportunity to consider supporting the Playhouse. We have a long and happy relationship with Queen's; the Playhouse was originally created by myself and fifteen of my students and continues to offer opportunities for faculty, staff and students in a professional milieu.

Should you have any questions, I will be here at Herstmonceux until April 10, 1995 and then back at the Playhouse shortly thereafter.

Yours truly,



Greg Wanless





**THOUSAND ISLANDS PLAYHOUSE
YOUNG COMPANY**

Created in 1993, the Thousand Islands Playhouse Young Company provides a training program for emerging theatre artists in a professional milieu. The Young Company members undergo five weeks of intensive preparation in performance, voice, movement and text analysis which culminates in a four week tour of regional parks and playgrounds performing a play chosen especially for ages four to nine. During the past two summers thousands of area children have been introduced to live theatre; in 1993 with **ANDROCLES AND THE LION** and last season's premier of **THE JIRIKKI tree**. This last piece was an original work commissioned by the Playhouse for the Young Company.

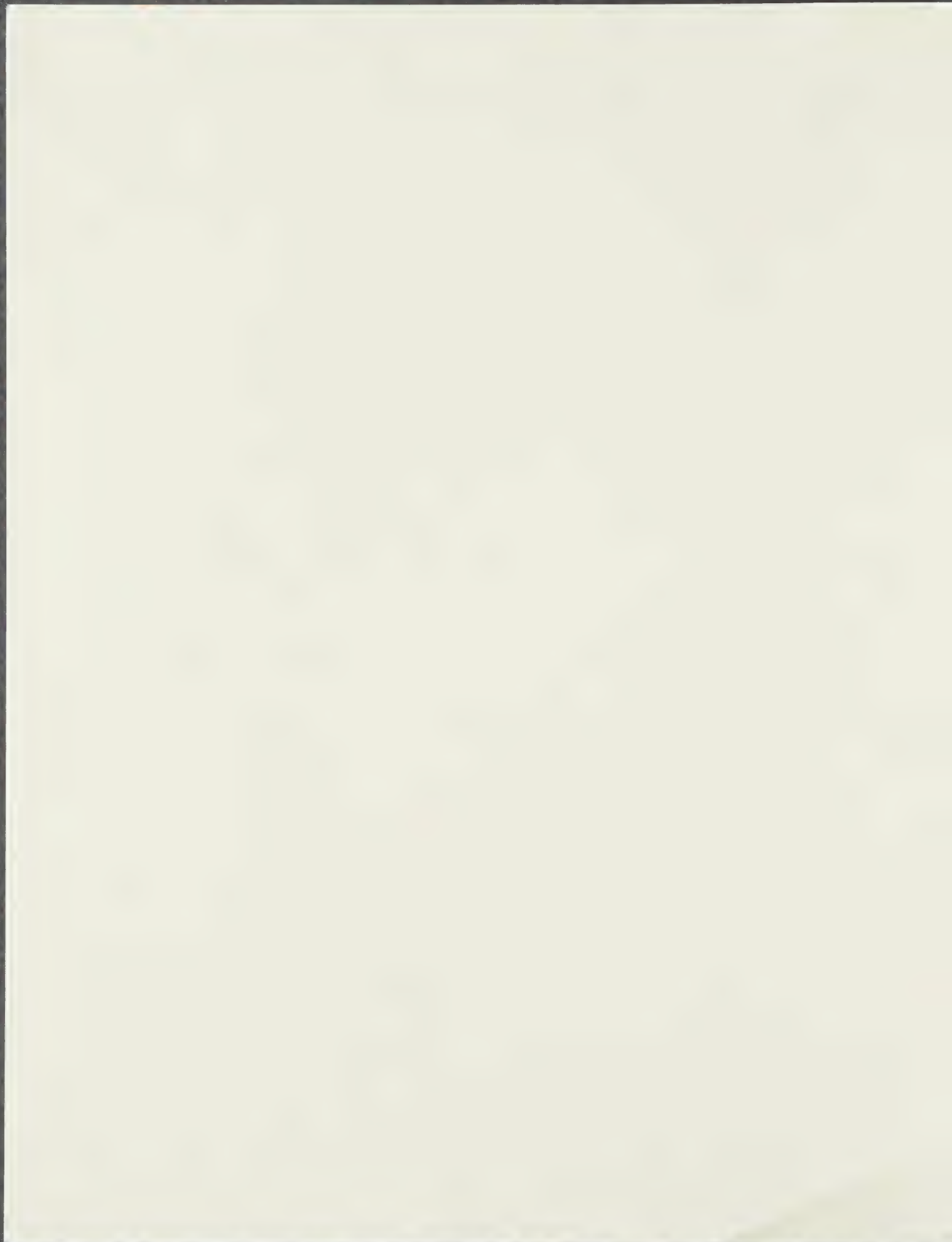
The Young Company performs without charge and so funds to operate the company must be found from enthusiastic patrons who acknowledge the importance of training young professionals and of developing new audiences for the theatre. We are also hoping to attract three year commitments so that our planning for the future may take place today.

Our target total in each of the next three years is \$16,000 and all support will be gratefully acknowledged in our programs. A tax receipt will also be issued.

We hope that you will be able to help us in our endeavour to develop an appreciation for the theatre in this very worthwhile training program, the Thousand Islands Playhouse Young Company

Yours truly,

Greg Wanless
Artistic Director





**THOUSAND ISLANDS PLAYHOUSE
PLAYWRIGHT'S WORKSHOP**

During the past fourteen seasons the Playhouse has produced a number of new works by Canadian authors. To bring these plays from first draft to opening night often required many months of consultation often at long distance. In part to provide a creative atmosphere in which the playwright felt integrated within the company, the Playhouse created an annual Playwright's Workshop.

The Playwright's Workshop is comprised of one director, three playwrights and approximately eight members of the mainstage company. Over three weeks, the playwrights are introduced to the rehearsal process in order to evaluate which parts of their plays work successfully or not. Because three plays are being rehearsed during the same period, there is time for the playwrights to rewrite sections of their plays and to receive further comment.

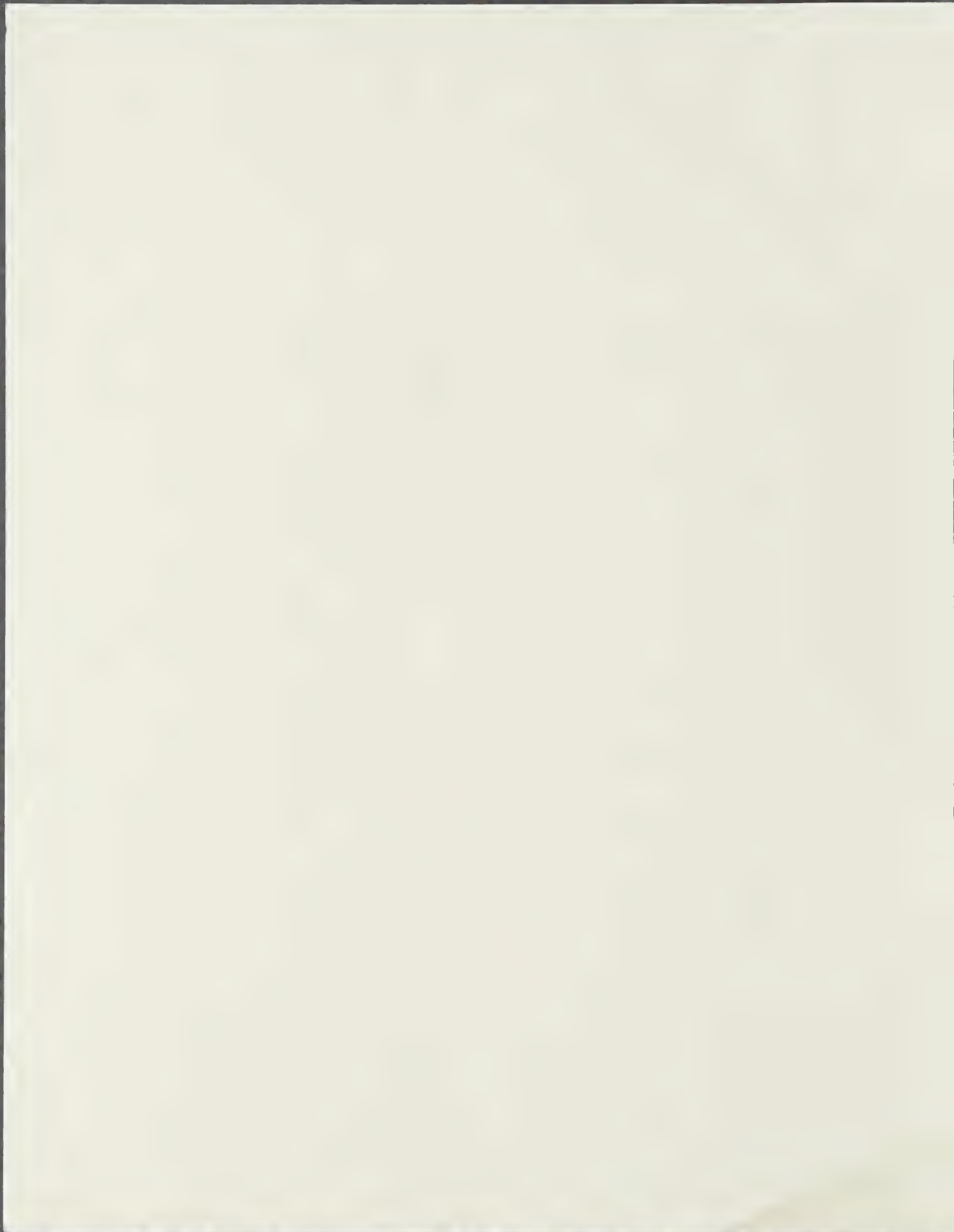
Although the Playwright's Workshop culminates in a public reading and discussion of the plays, there is no revenue created by this project and thus all operating funds must be solicited from theatre patrons who are interested in the development of new playwrights. We are also hoping to attract three year commitments so that our planning for the future may take place today.

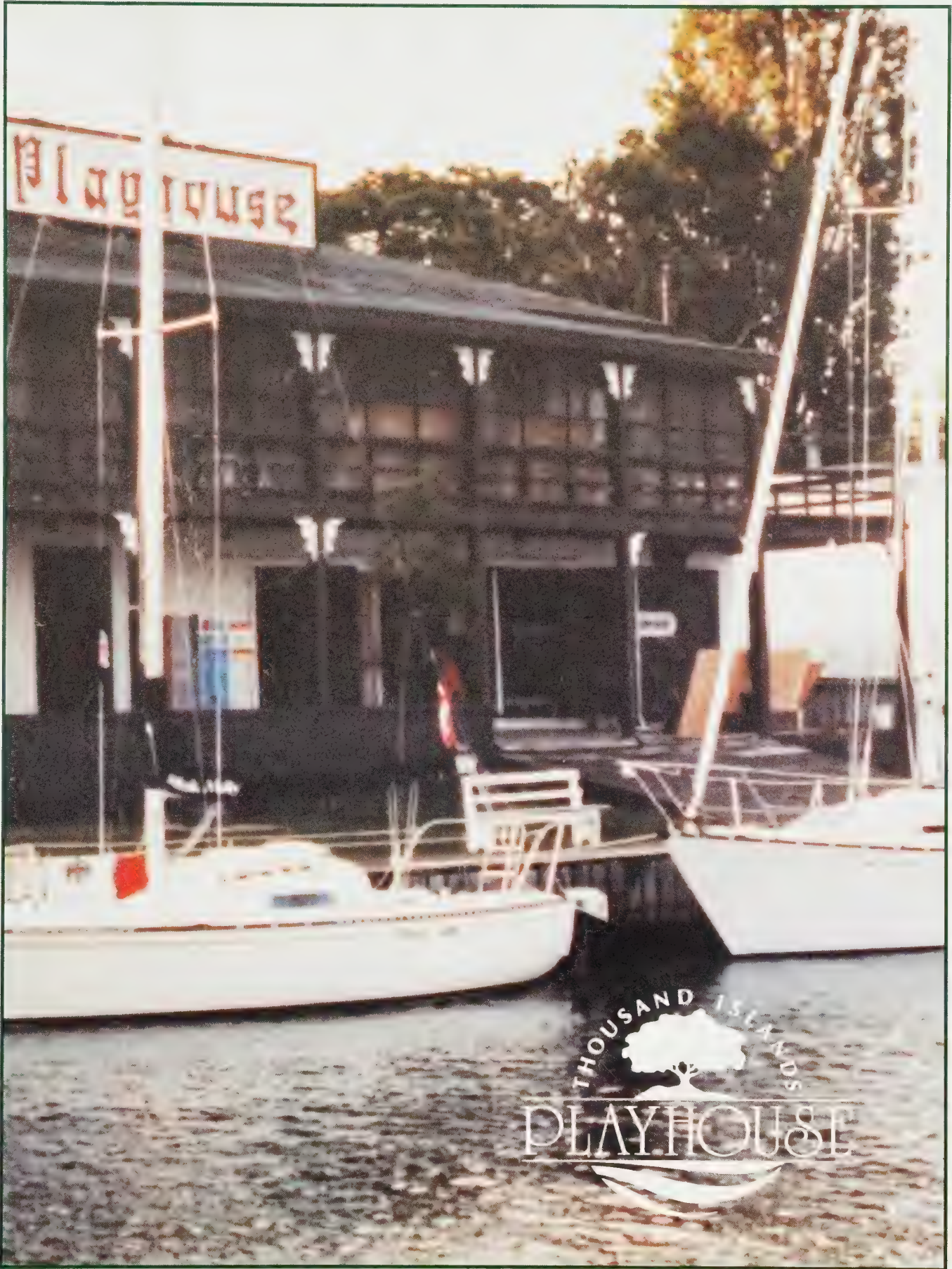
Our target total in each of the next three years is \$12,000 and all support will be gratefully acknowledged in our programs. A tax receipt will also be issued.

We hope that you will be able to help us in our endeavour to develop new Canadian voices for the stage.

Yours truly,

Greg Wanless
Artistic Director





THOUSAND ISLANDS
PLAYHOUSE



Man of La Manche



*The Importance of
Being Earnest*



Servant of Two Masters

The Thousand Islands Playhouse



A Brief History Of The Playhouse...

The Thousand Islands Playhouse was founded in 1982 by a group of area business people and theatre patrons who were convinced that Gananoque, in the heart of the Thousand Islands, was an ideal place for a successful summer theatre. And this has certainly proven to be true. Since 1982, the Playhouse has grown by leaps and bounds. In the first season 6000 people saw a modest 10 week season. By the end of the first decade, the season had been expanded to 23 weeks and the audience had increased to over 36,000 people.

The history of the Gananoque Canoe and Motor Boat Club, the turn-of-the century building which houses the theatre, is also quite remarkable. In 1909 a group of young men who loved the river and canoeing joined forces with local motorboat owners to build one of the most admired historical buildings in the Thousand Islands, right at the edge of the St. Lawrence River. All summer long you can still witness canoe paddlers cutting through the shimmering waters directly in front of the Playhouse.

In 1982 the Playhouse took over ownership of the building and installed a 273 seat theatre on the second floor which had been, for many years, a community dance hall. In 1986, after four hit seasons, the Playhouse carried out a further renovation and expansion of the facility to 336 seats (comfortably cushioned of course), extra backstage space and air conditioning! Ottawa theatre critic Charles Haines calls the Playhouse "the most charming theatre in Canada".

In its brief history, the Playhouse theatre company has established an enviable reputation for the excellence of its productions. This, combined with the intimate and cosy ambiance of the theatre and its location overlooking the splendour of the beautiful Thousand Islands, makes a visit to the Playhouse an experience not to be missed!

"The most charming Theatre in Canada"



Thousand Islands Playhouse, Gananoque, Ontario, Canada K7G 2T8

613-545-3158



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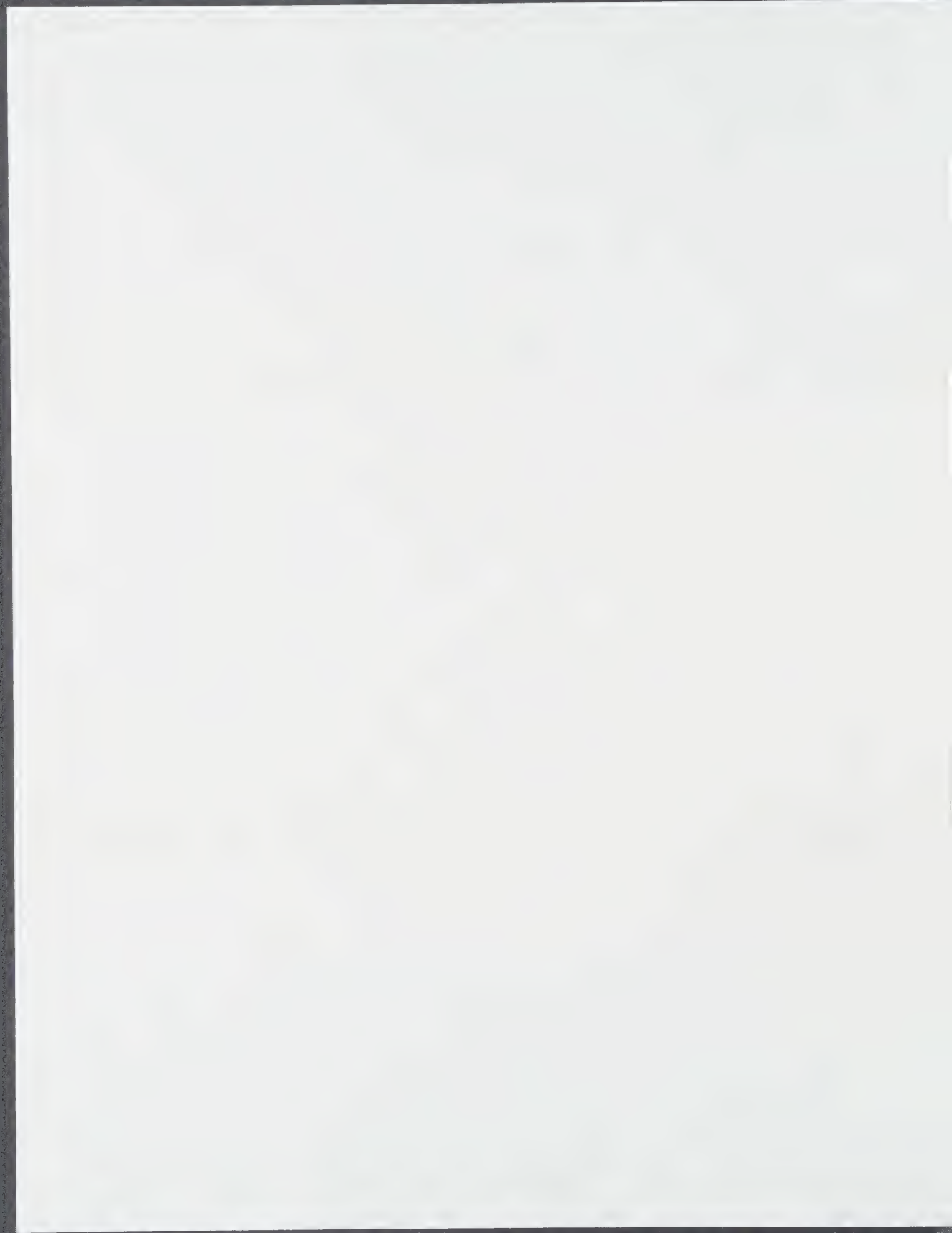
The following items will be auctioned during the sale beginning 4/17/94

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| 1158 | 1 | SILVER AND GOLD PLATED BROOCH, worn by "Buna Deutscher Madchen |

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HAPPY BIRTHDAY AUNT ISABEL!!!

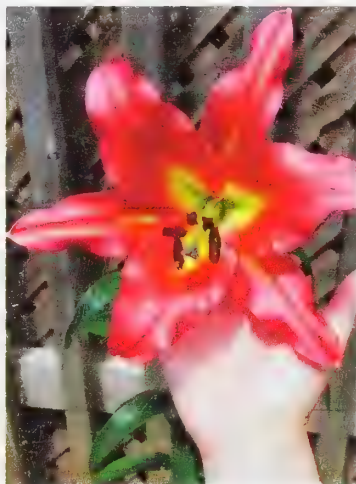
Well, 90-years old - that's pretty impressive and amazing!! You've definitely led a pretty adventurous, active and inspiring life.

I wish I wasn't stuck writing an exam Friday night (psychology and neuroscience - Yuck!) - I would have loved to have joined you all in Kingston for the violin festival. Mom mentioned the final is in April, and I am hopeful I may be able to come then. I am picking away at the list of prerequisite courses for the MSc in Physiotherapy and am happy to say I have just a few left to complete, and so far I have straight A's. Other than being very busy with work and school, all is going well, though the garden is still a work in progress.

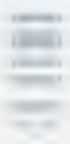
Hope your special day is filled with lots of love and make sure mom gives you some hugs and kisses from me.

Just remember, turning 90 is like turning 32 in Celsius :)

Love Katherine



1000



1000



HAPPY BIRTHDAY AUNT ISABEL!!!

Well. 90-years old - that's pretty impressive and amazing!! You've definitely led a pretty adventurous, active and inspiring life.

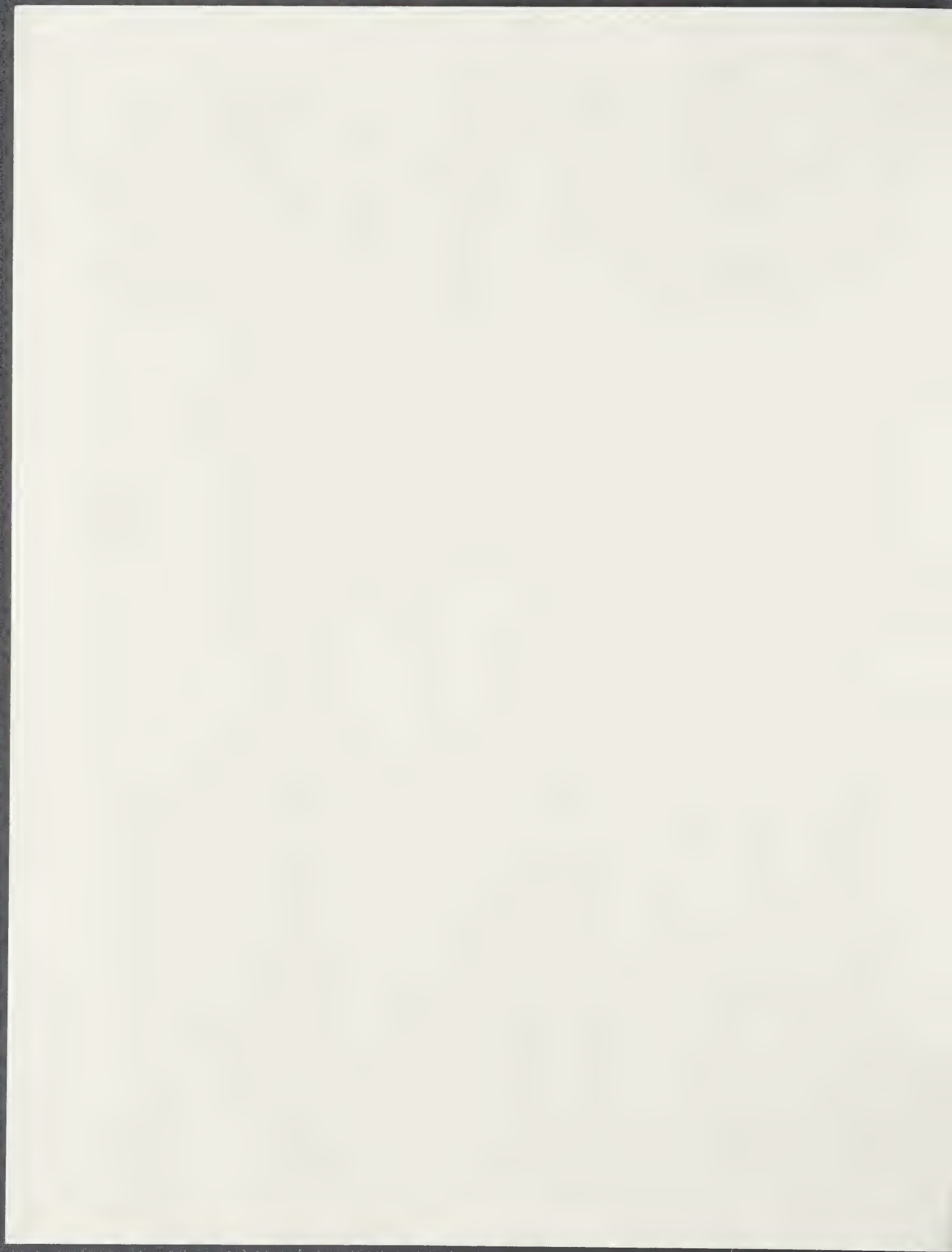
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Just remember, turning 90 is like turning 32 in Celsius :)

Love Katherine





wrote Jan 16 but didn't

take labels - really have the letter.

Thank you so much for
the call on May in Nancy's
passing. It was so thoughtful of
you. & it looks like she was
as she was, so healthy & young
looking, however I do remember
her rather in passing of her age.
We are getting on.

I was like hearing from
Marie Her voice sounds the
same as years ago. No doubt she
told you about Boris Michaloff's
passing. Unfortunately - July 4
I went back down the lake
from her Cottage & got way-
laid down the Country Road
I am sorry we didn't see him.

The Baker's museum was
most interesting. July brought me

the back in K.L. for Xmas. I especially enjoyed all the first part - as I was born in the first trip.

I took my mother's books back, & was astounded that the town population had shrunk to that extent. I hardly recognized many parts. I was not & learned, the likes we had never experienced. Fortunately we stayed at Jay's cottage which was more comfortable.

Shirley (Valentine) my next door neighbour in K.L. on Taylor - is in line for a heart transplant. She had a major heart attack before I got up there & is worse now. — younger than we are. *!!* She seemed

in some respects like I. Saw
 her in the summer. She is
 a great artist. I have a lot of work
 she shows to attest to that. She
 had been depressed & encouraged
 by her doctor to return to painting.
 Her first piece was a view
 of the cemetery - good - but
 not with optimistic feeling.

I cancelled my trip to the Hill
 in the fall due to ill. ness.

After a month of misery - finally
 diagnosed as having DIVERTICULOSIS.
 I am so rigid that - 70 years
 old I must say that in
 modern cooking is incapable
 of making J. M. J. used these
 ingredients frequently. - 40
 Strawberries, Tomatoes etc. I had
 been larger in that area.

IV

Don's brother (also) & wife
along with 2 friends stayed a
week. We had a great family
reunion. Jan & Kathy drove
down in their camper (no room
at the inn). I hope to go to
the Bv in the Spring - if all goes
well. They loved West Canada.

Will Exalt - this is all
for now. Hope to hear from you
soon. Have a Happy Xmas.

Love
Mama



1945

Tender Thoughts



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1460 THE QUEENSWAY TORONTO, ONTARIO M8Z 1S7
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Warmest
Congratulations
on Your
80th
Birthday


For all the thoughtful
things you've done
and all the happiness
you've given,
it's a joy to honor you
on this very special day.

Happy
80th Birthday

May you have
many more

Sincerely

Ernie
& Ruth



Warmest
Congratulations
on Your

80th
Birthday

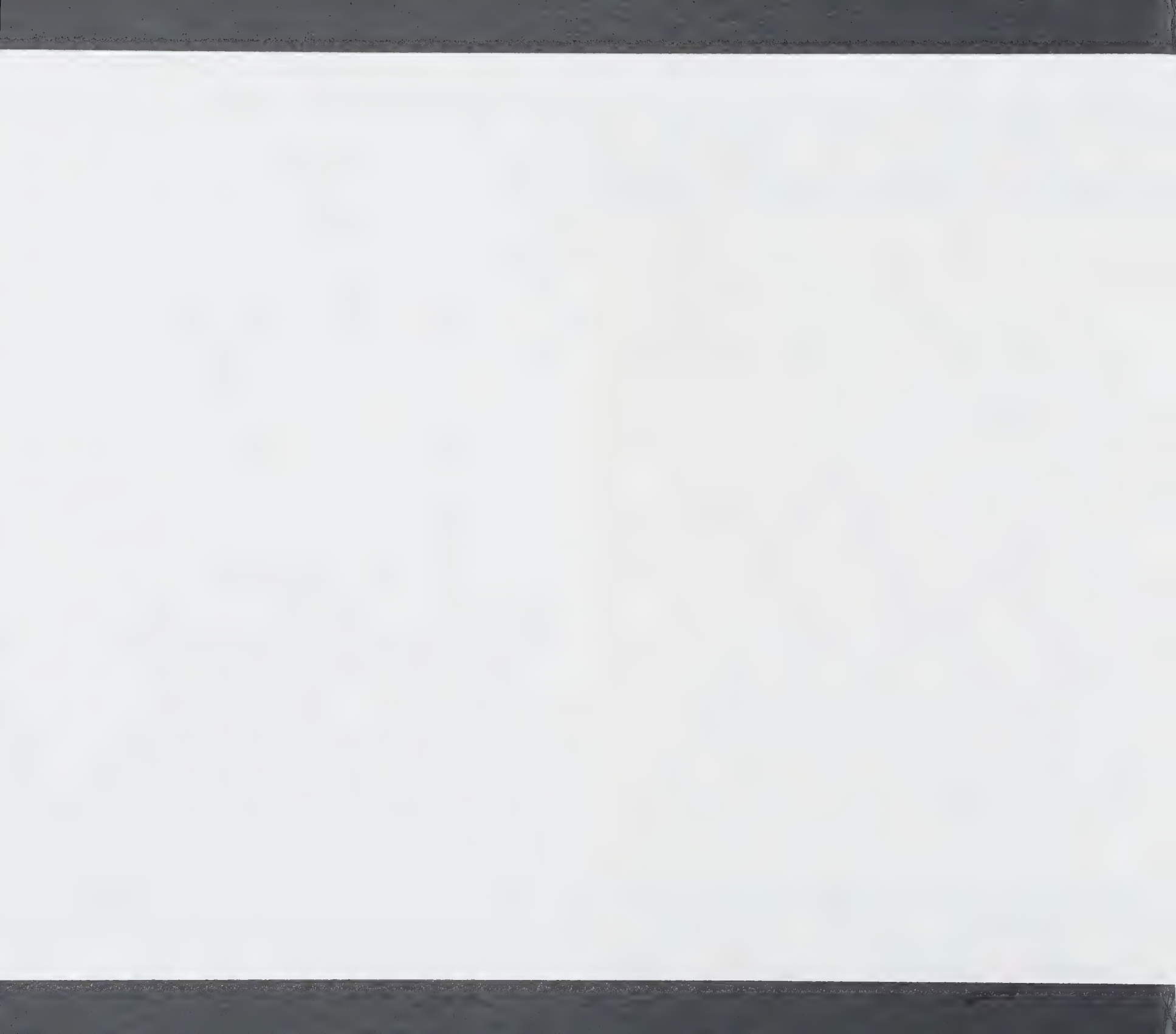
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Happy
80th Birthday

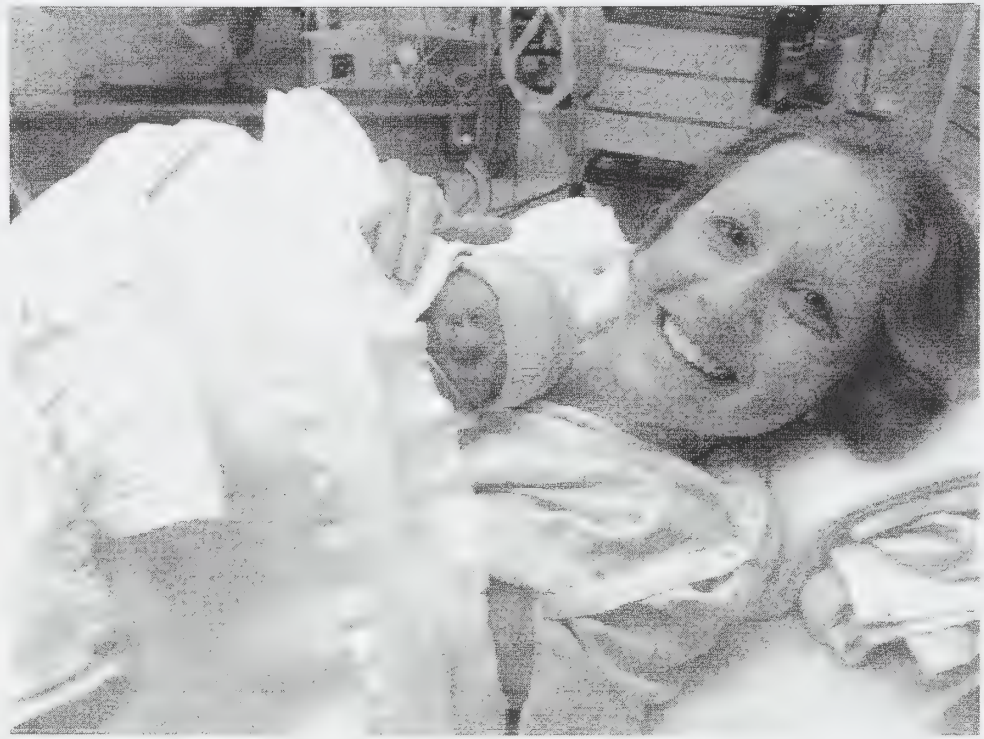
may you have
many more

Sincerely

Orville
Ruth



m > > > On Saturday, raspberryknob@hotmail.co
December 15, 2012 clifford m;
overton wrote: > > Just in natalie.meo@gmail.com;
from Sue.4th great dana.rich@rocketmail.com;
grandchild.Sunny but cool mdomeara@hotmail.com;
here.Night before last there karenevans08@gmail.com;
was snow on the watsonbrad@shaw.ca;
surrounding hillsLooks jeremy@allcomelectric.ca;
more like Comox that jelevans@gmail.com;
way.Love cliff > Subject: julieduds@shaw.ca;
She's here! > From: bosmajeff@gmail.com > >
wayneandsueoverton@hot A little early actually a
mail.com > Date: Sat, 15 month early. Little
Dec 2012 13:51:19 -0800 > Rosemary Katherine cape.
To: joallt53@gmail.com; She'll be called Rosie. Isn't
jkrich@uci.edu; she gorgeous? Love from
overton@telus.net; Sue and Wayne > > Sent
amt.lavoie@gmail.com; from my iPhone > Begin
alaina85@hotmail.com; forwarded message: > >
brianneoverton@live.com; From: "Tony Cape"
lyleevans08@gmail.com; <tony.d.cape@gmail.com>
louiseawaters@hotmail.co > To: "Ann Dillon"
m; <dilloncape@gmail.com>,
laurieoverton@telus.net; "Sue Overton"
theknitter@shaw.ca; <wayneandsueoverton@ho



CLIFFORDS Anecdotes

My FOND MEMORIES OF CLIFFORD.

We moved to 50 Mc Lamus Ave. in 1944. The Courton family resided at #47 and Jo Jones lived next door at #45 Mc Lamus.

We became real good friends & we were always hanging out together.

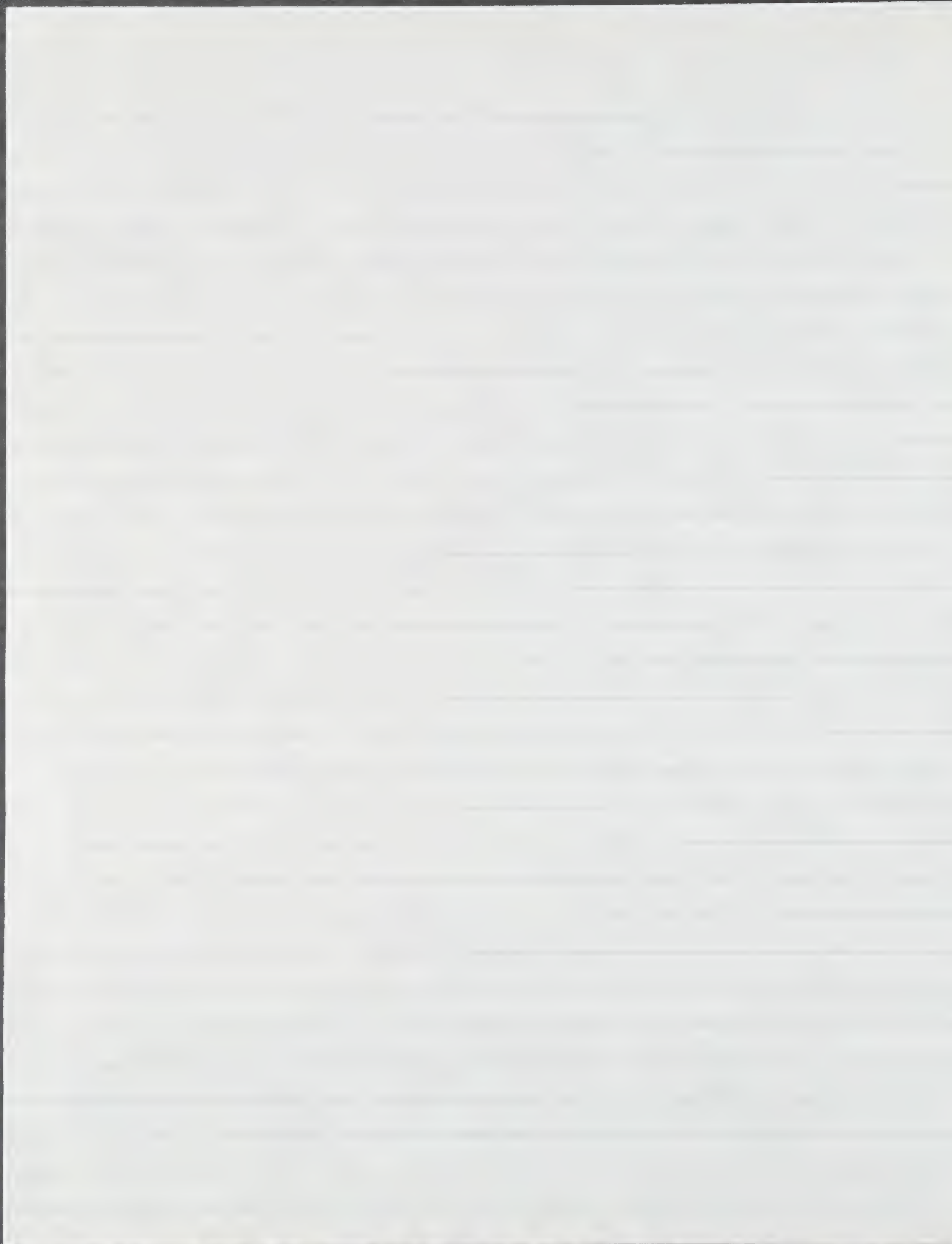
We were all born in 1930. Clifford March 8th, Joe March 17th, & me Dec. 17th. 1930.

We always smoked Black Cat cigarettes & white Owl cigars on Sunday.

Cliff & I wore Black-doubled breasted overcoats & grey Fedoras. That was the "Zoot Suit" era. Also we had a small drape in our trousers. We got the style from Bradley Horcogski. He resembled a member of the "Al Capone" gang. We ordered the black overcoats from the Eatons Catalogue. The cost was \$35.00 each. We looked like twins.

The 3 of us, Cliff, Joe & myself wore the Fedoras to the High School dances, also when we "played" "Poker" at Lon McBeth's House on Comfort Ave. He lived directly across the street from "FRANK Washington" who was the "Manual Training Teacher" at Queen Elizabeth Public School.

In 1946 we attempted to make a "Home Made Red Wine". We stored it in a locker in the basement of the Queens Hotel. It tasted terrible. We never tried that again.



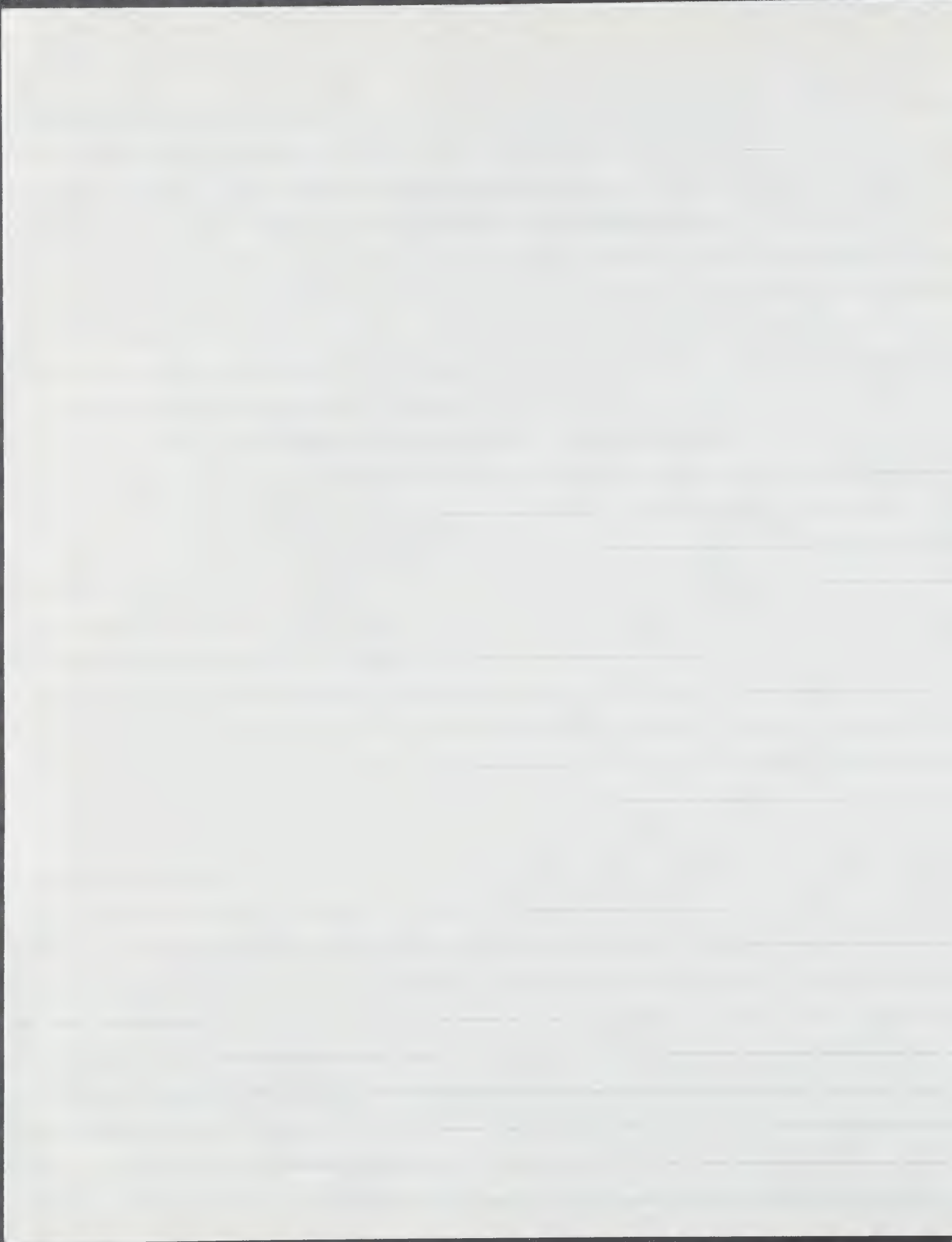
The enclosed picture was taken in 1945 of Clifford, Millie Hanyk & myself. The location was on the Boardway between the Lakeshore Bunkhouse & the Teck Hughes, Gold mine. I do not recall the photographer.

Ruth & I wish Clifford a very happy 80th Birthday & may he have many more.

Also enclosed is the obituary of Len Brick & a Birthday Card for Clifford.

Your Boyhood Friend.
Danie

The Kirkland Lake Connection.



"Hand Grenade Story"

In the living-room at the Overtons, they used the "hand grenades" as book ends, at the end of a coffee table.

Cliff & I took the "hand grenades" to the rear of the house and attempted to detonate them by throwing them into the ground. I am very thankful that they didn't explode, as I would not be here today.

Clifford & I were very adventurous. I remember Cliff was working on a project near Larder Lake. He had in his possession, several blasting caps. We used them as "fire crackers".

Where "Millie Honyk" resided, we planted the blasting caps in the garden soil. We then lit the fuses & ran away. As a result, the blast left small holes in the garden.

The 3 of us, Cliff, Joe & I use to play pool in the "Goldland Pool Hall" on the corner of Lebel Ave & Hudson Bay Ave. We were all under-age.

We enjoyed Clifford playing the piano, especially "Tommy Dorsey" Boogie Woogie. We played lots of 78 R.P.M records and listened to J.P. S. Master. Albert Ammons play "Boogie Woogie" on twin pianos. It was awesome.



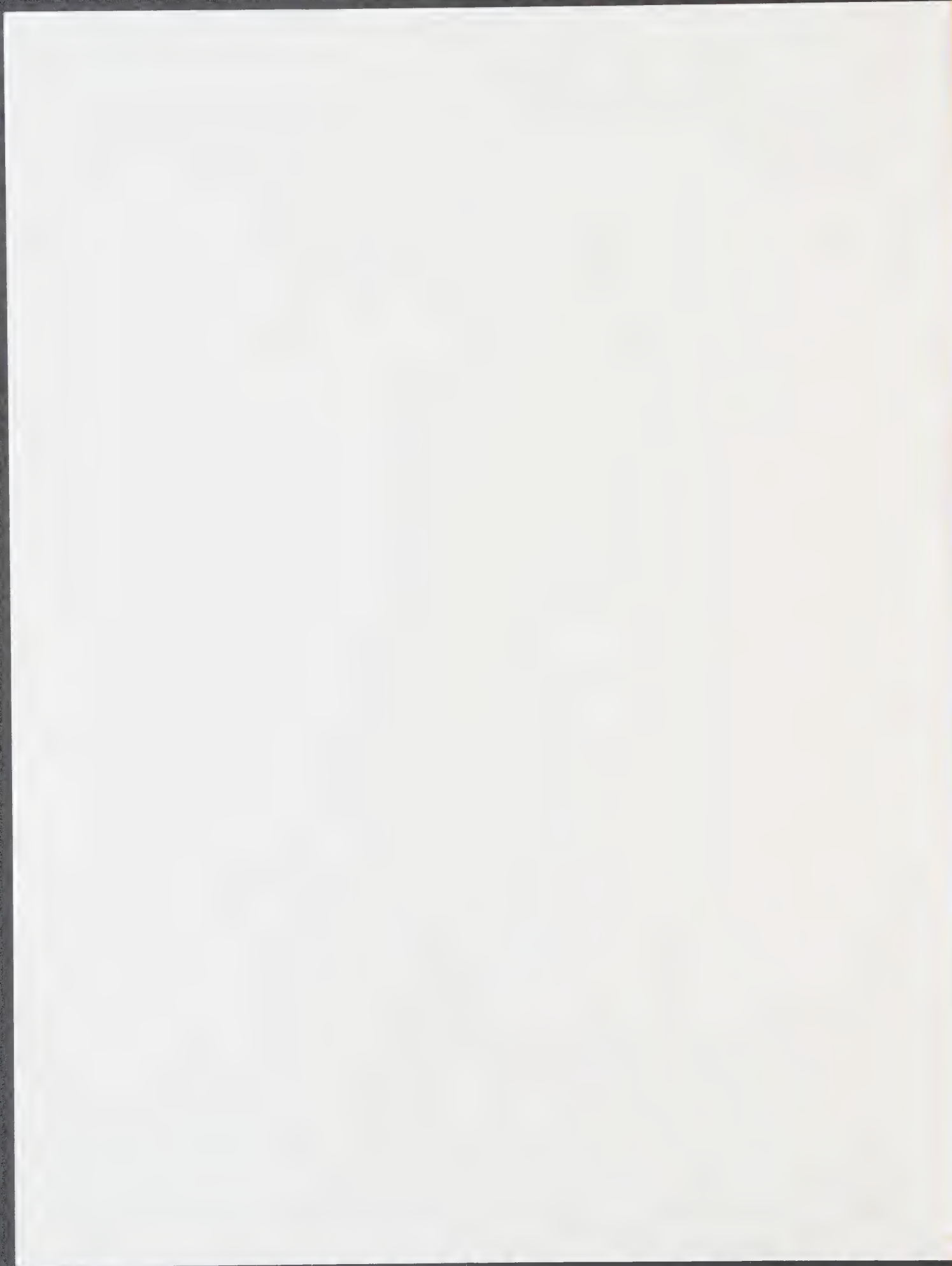
your moments.ca

BRICK, Leonard (Len) James - In loving memory of Leonard ?Len? James Brick who passed away suddenly in Sudbury on December 7th, 2009 after a courageous battle with cancer, at the age of 81 years. Beloved husband of Mildred (?Pete?) Florence Brick predeceased in 2006, who met and married in Kirkland Lake in 1951. Son of William James Brick and Barbara Jane Brick (both predeceased). Survived by his sister Barbara Joan Graham of Maple, Ontario and sister-in-law Mayva McPhee of Guelph, Ontario. Loving father of James (wife Carole) of Lively, Marilyn (husband Paul Hughes) of Calgary, Peter (wife Charlotte) of Mississauga and Elizabeth (husband Bruce Hutton) of Sudbury. Cherished grandfather of Torrie, Denis and Devon of Mississauga. Len was born in Merthry Tydfil, Wales and immigrated to Kirkland Lake at the age of three months old. Leonard had a career in drilling and heavy equipment sales and services that spanned many miles having lived in Toronto, Sept Illes, Montreal, Winnipeg, Kirkland Lake and Sudbury prior to starting his own drilling firm in Sudbury in the mid 80's. During those years, he never did leave his roots from Kirkland Lake behind, visiting family and friends there often and eventually Len and ?Pete? made it their summer home with winters in Avon Park, Florida and visiting family and grandchildren en route. Leonard was an avid curler, golfer and loved hockey and football. He was an avid reader and enjoyed newspapers and staying current on ?what was going on? and was a great conversationalist. Memorial visitation at the Jackson & Barnard Funeral Home, 233 Larch St., Sudbury Monday, December 14th, 2009 from 7-9 pm. Memorial Service in the R.J. Barnard Chapel on Tuesday, December 15th, 2009 at 1 p.m. Memorial Service to be held in Kirkland Lake in summer of 2010. In lieu of flowers, donations to the Sudbury Regional Cancer Centre Foundation or the Sudbury Regional Hospital Foundation would be appreciated.

Presented By

Close

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SP8M

D. BOON

611-20 ELMST E.

Kitchener On.

N2H 6R7.

To Mrs Isabel Bader.

2961 N. Shepard

Milwaukee, Wisconsin

53211

U.S.A.

Open please & mail to

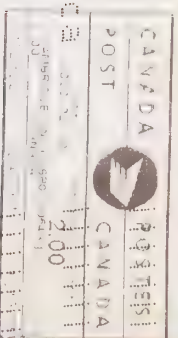
Mrs Isabel Bader 2961 N. Shepard

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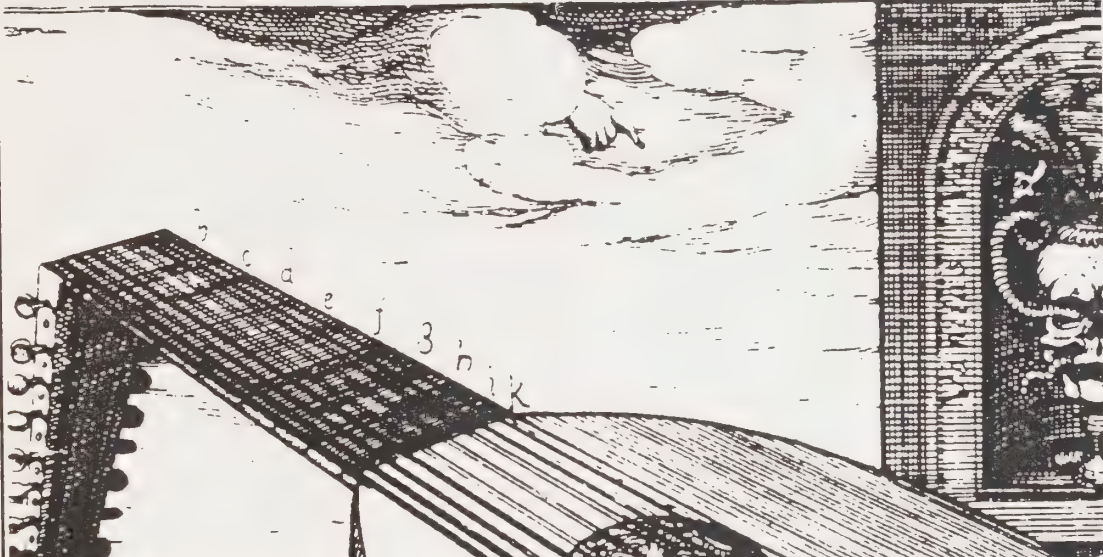
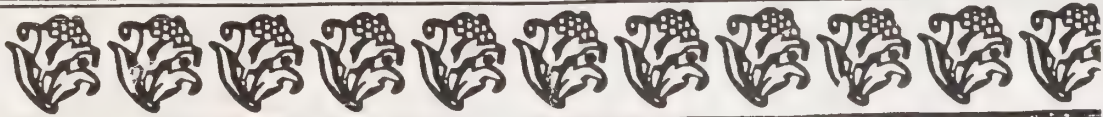


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CLIFFORD

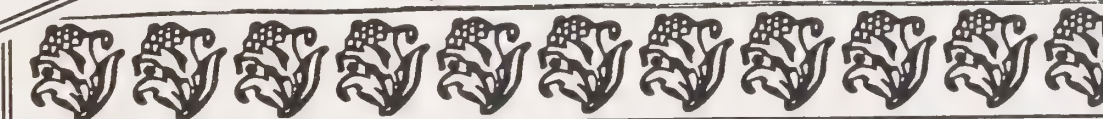
E·M·F·S

THE EARLY MUSIC FORUM OF SCOTLAND



EMFS ANNUAL GENERAL MEETING 1996!

full details inside - see p2



newsletter

number 12 / february 1996

1996 ANNUAL GENERAL MEETING
1-4 pm, Saturday 27 April 1996
Talbot Rice Gallery, Old College, Edinburgh University

The Annual General Meeting of EMFS for 1996 will be held on 27 April, from 1 to 4 pm, in the Talbot Rice Gallery. The map opposite indicates the location of the Gallery. All EMFS members are urged to attend.

This notice constitutes a formal intimation of the holding of the AGM, according to the Forum's Constitution.

Notice is also given hereby that the Chair of EMFS, Richard Jones, will be standing down at the AGM. Richard has occupied the post of Chair with dedication for several years, and, although he will continue to be closely involved with the Forum and its activities, his leadership and commitment will be much missed.

Proposals for a new Chair should be sent in writing, with the signatures of the proposer and seconder and indication of the nominee's agreement with her/his nomination, to:

Patsy Campbell, EMFS Secretary
The Latch
Carlops, by Penicuik
Midlothian
EH26 9NH

not later than **Saturday 20 April**. Any other motions which members wish to put to the AGM should also be sent in writing to Patsy by the same date.

As well as a formal notification, this is also a warm invitation to all EMFS members to attend the AGM. It should be a good opportunity for members to meet up and do some networking. We hope to see as many of you as possible on 27 April!

***** ✦ ✦ ✦ *****

NAMELESS BUREAUCRATS?

When we say 'we', whom do we mean, anyway? Here is a list of the current committee members of EMFS and their responsibilities. Addresses and phone numbers appear in your current EMFS membership list.

Richard Jones, chairman (until AGM)

Patsy Campbell, secretary (responsible for general correspondence, meetings, contact between EMFS and Scottish Early Music Association)

Sandy Howie, minutes secretary, membership, treasurer

Charles Foster, newsletter publisher, responsible for newsletter distribution

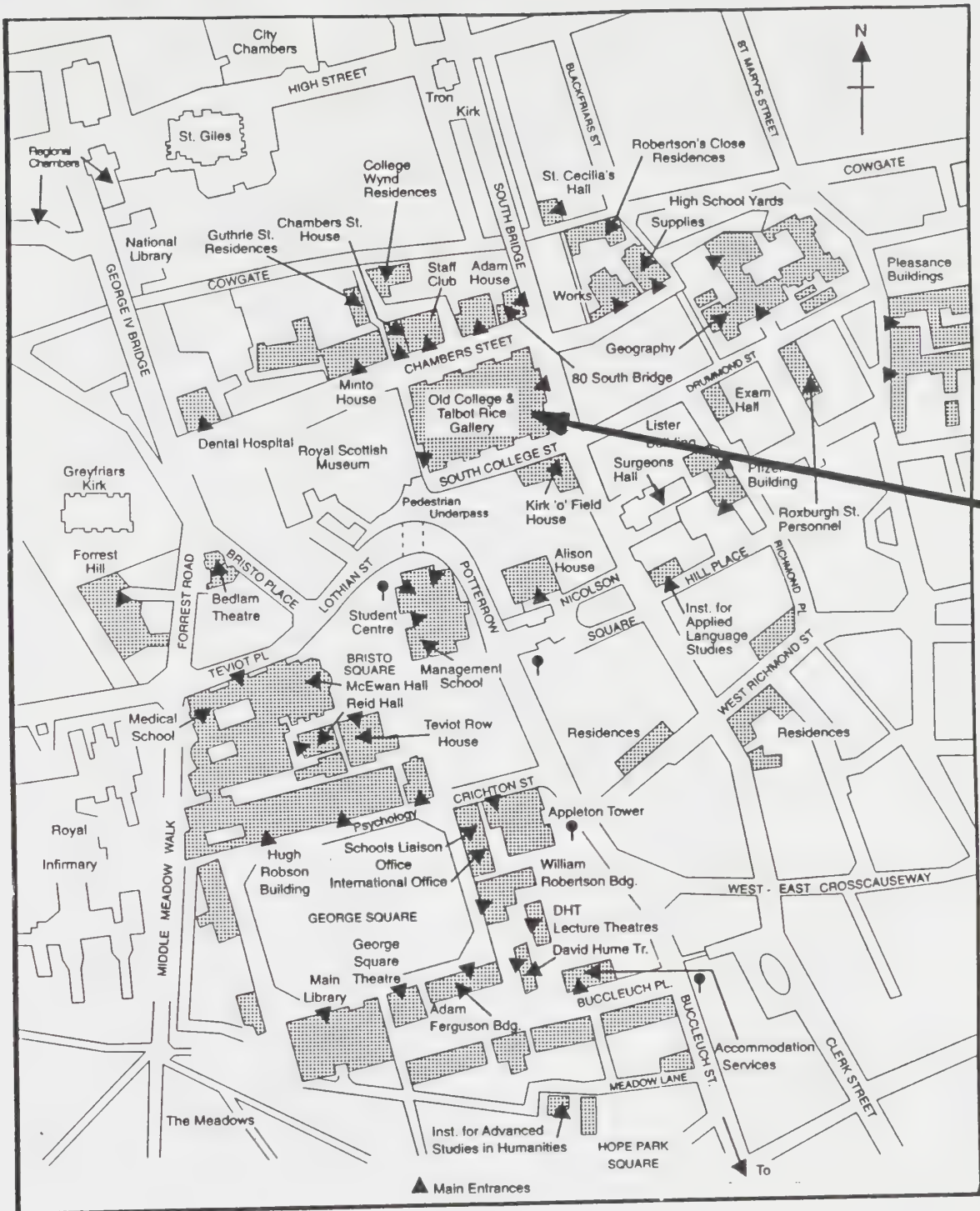
Mandy Macdonald, newsletter editor (coopted member)

Pat McIntosh-Spinnler, Interfora responsible

Simon Carlyle, committee member

John Fifer, committee member

Vivien Jones, committee member



FESTIVAL OF EARLY MUSIC
ON ORIGINAL INSTRUMENTS

UNIVERSITY OF ABERDEEN

24 - 30 October 1995

Last October, in the year of the 500th anniversary of King's College, Aberdeen University Music promoted a most stimulating Festival, consisting of six concerts by outstanding early musicians, encompassing most periods between the 12th and the 18th centuries. Use was made of four different venues; much thought had obviously been given to finding the ideal building for each concert.

King's College was Aberdeen's first University. Since even after the Reformation, it was suspected of maintaining Catholic sympathies, a second one, Marischal College, was established around a century later by the Protestant Earl Marischal. The two universities were later amalgamated as the University of Aberdeen. Until quite recently the University possessed a flourishing Department of Music, offering a variety of courses leading both to M.A. and B.Mus.; many of its former lecturers are noted Early Music scholars, who are regular contributors to OUP's "Early Music". Sadly, in a time of swingeing cuts, it was decided to scrap all degree courses, and maintain only an extra-mural department, with responsibility for University orchestras and choral groups. The present Director of Music, Dr Roger B. Williams is a distinguished organist and harpsichord player. This Festival, organised by him, was sponsored by the oil company, Enterprise.

As a prelude to the main body of concerts, the eminent cornett player Jeremy West, accompanied by Roger Williams on the King's College organ, gave a superb performance of virtuoso pieces, mainly by Italian composers, including Frescobaldi, Bassano and Fontana. The exactness in ensemble between the cornett and the organ, sounding a very long distance from its console at the other extremity of the Chapel, was truly remarkable. Perhaps

*Edinburgh
Renaissance
Band*

CHRISTMAS CONCERT

EDINBURGH CASTLE

GREAT HALL

SUNDAY 8TH DECEMBER 1996

2.30 pm

Admission to Castle £5.50/£3.50

An afternoon of Christmas music for
instruments and voices, with audience
participation

EDINBURGH RENAISSANCE BAND

23 Queens Crescent Edinburgh EH9 2BB

Dear Everyone,

Our Christmas concert will take place this year, but the arrangements are rather different from those of previous years.

Historic Scotland have invited us to present a programme of medieval and renaissance Christmas music in the **Great Hall of Edinburgh Castle on Sunday 8th December at 2.30 pm (finish 3.30)**, and this will replace the St Cecilia's Hall event.

Admission is free once admission to the whole Castle has been paid for (£5.50, Children £3.50). The Edinburgh Early Dancers will not be with us, but we can promise you a full and enjoyable afternoon of instrumental and vocal music - with audience participation.

Advance booking is obviously impossible, and the Great Hall - despite its name - is not very big, so turn up in plenty of time! We look forward to your company.

Peter Jones
Secretary

even more thrilling than these Italian pieces were the arrangements by Jeremy West of Spanish organ works of the late 16th and early 17th centuries, by Francisco Peraza, Pablo Bruna and Francisco Correa de Arauxo. These pieces originally specified the use of the solo organ stop called "corneta" playing divisions, soaring above a strictly contrapuntal accompaniment from 8' stopped pipes.

The intimate atmosphere of King's College Chapel was also an ideal background for the concert of music by J.S. Bach given by the distinguished harpsichordist Joshua Rifkin directing his "Bach Ensemble" from Boston. The lucidity of Bach's celebrated "Overture in B minor", in this performance by only six musicians, demonstrating the clarity of Christopher Krueger's Baroque flute and the dexterity of Joshua Rifkin's harpsichord playing, was in sharp contrast with the first live performance of this heard by me some 35 years ago. In that performance, by the Berlin Philharmonic Orchestra, the solo flute was, for most of the time, completely inaudible, as also was the harpsichord, used as a kind of dramatic prop by the director, Herbert von Karajan. Stephen Hammer, an extremely fine player on the Baroque oboe joined the superb leader Linda Quan in the Concerto in C minor reconstructed from that for Two Harpsichords, BWV 1060. Roger Williams was guest soloist along with Joshua Rifkin in an electrifying performance of the Concerto in C for Two Harpsichords.

The Scottish group "Scaramuccia", directed by Gregory Squire, also made use of King's College Chapel, in a programme entitled "Purcell and the fam'd Italian Masters". A selection that at first sight seemed to consist mainly of pieces for three violins interspersed with Trio Sonatas, turned out to be extremely varied and enjoyable. It is interesting to compare different nationalistic styles in Early Music playing. While the Bach Ensemble produced a string sound with much warmth and even a modicum of vibrato, the Scottish players produced a sound nearer to that favoured by most English Baroque specialists, but nevertheless with rather more character than appears to be favoured South of the border. Particularly

delightful was the "Sonata in ecco con tre violini", by Biagio Marini, which lived up to its name with two violins hidden in the gallery beautifully echoing Gregory Squire's solo. In the charming "Ground upon a Scotch Humour" by Nicola Matteis, cellist Katrin Eikhorst-Squire joined her violinist husband and virtuoso lute player Robert McKillop in a most memorable performance. Robert McKillop's crunching chords on Baroque guitar sounded magnificent in Vivaldi's "La Folia".

The 18th Century harpsichord by Kirckman, of which the University is justly extremely proud, featured in a recital by Helena Brown in the appropriate acoustics of the Picture Gallery at Marischal College. Her virtuoso playing shone in pieces by Handel, J.S.Bach, C.P.E Bach and Haydn.

Joshua Rifkin and the Bach Ensemble were intending to perform three Bach Cantatas in the resonant acoustic of St Andrew's Episcopal Cathedral, using a group of English soloists. As the soprano had caught an infection, which left her without any voice, a certain amount of programme reorganisation had to be undertaken. A concerto was repeated from the previous concert, and some numbers were omitted from one Cantata. Most significantly, in the vocal quartets, the soprano parts were taken by countertenor Robin Tyson producing a most remarkable and memorable sonority. John Elwes, tenor, and James Weaver, bass, were the excellent soloists in the Cantata "Ich lasse dich nicht".

The final concert was by the renowned vocal group, "Gothic Voices", directed by Christopher Page, in the appropriate setting of the ancient St Machar's Cathedral. Their programme of Music of the Crusades of the 12th and 13th Centuries was put together in an amazing variety of combinations from a group consisting of only four voices.

Dr Roger Williams, the University of Aberdeen, and Elf Enterprise, are to be congratulated on bringing artists of such high calibre to their "Festival of Early Music on Original Instruments".

Charles Foster

SCOTTISH GABRIELI ENSEMBLE

1995 Workshop Series

The Scottish Gabrieli Ensemble organised a series of workshops and performances in 1995. A grant of £1650 from the Scottish Arts Council enabled us to invite Jeremy West, Susan Addison and Paul McCreesh to conduct these workshops; the opportunity to learn from such internationally renowned performers was greatly appreciated by all the musicians, professional and amateur, who took part.

The series started with a workshop on the weekend of the 16th-18th June. On the Friday and Saturday around 20 instrumentalists were involved in a series of intensive rehearsals in Carlops. The major work being prepared for performance was the majestic fourteen-part sonata by Giovanni Gabrieli, although several smaller scale works by Gabrieli and his contemporaries were also studied. After a final session in Carlops on the Sunday morning, the group decamped to the splendid entrance hall of the Royal Museum of Scotland, scene of several previous early music spectaculars. Jeremy West and Susan Addison conducted a lunchtime concert of the pieces prepared in the workshop. The programme included a contribution from the string section of the SGE (baroque violins and viols) which had been rehearsed by Naomi West.



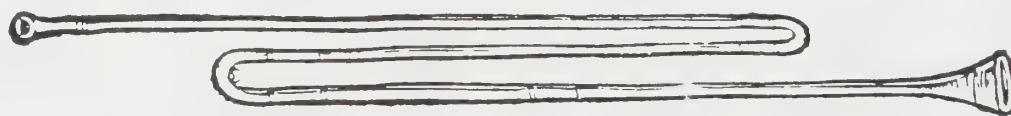
By this stage we had been joined by Paul McCreesh and singers from Ludus Instrumentalis, Edinburgh University Singers and the Linton Singers. The rest of the afternoon took the form of an open rehearsal and run-through of Hugh Keyte's new reconstruction of the Gabrieli 33 part Magnificat. This was the first time that this edition had been played - Brian Clark had been burning the midnight oil to get the parts printed in time - and it was a special thrill to be involved in such an important development in the field of Gabrieli studies. It was well worth the effort involved in assembling the requisite forces, including 6 cornetts, 12 sackbuts and two curtals (one flown in from Munich!). The Magnificat was recorded by Paul McCreesh later in the summer with his own group, the London-based Gabrieli Consort and Players.

Several of the items prepared in the June workshop were given a second airing during the EMFS weekend in September, in the Royal Museum of Scotland and in the closing choral evensong in St Johns Church, Princes Street, conducted by Richard Neville-Towle.

The culmination of the workshop series was the workshop and concert directed by Paul McCreesh on 10th-12th November. On this occasion the SGE was again joined by Ludus Instrumentalis and Edinburgh University Renaissance Singers, who had been prepared by their respective conductors, Richard Neville-Towle and Noel O'Regan. The weekend started with an instrumental rehearsal in Carlops on the Friday evening, conducted by Jeremy West. The remaining rehearsals, and the final concert on the Sunday evening, took place in St John's Church in Edinburgh. The programme consisted of Italian music suitable for a Marian vespers, including several settings by Monteverdi from around 1640. Monteverdi's Vespers of 1610 has become one of the most popular items in the early music repertoire; the programme offered a fascinating view of how the composer approached the same liturgical requirements some thirty years later. The final concert, conducted by Paul McCreesh, attracted a large and enthusiastic audience.

Patsy & Murray Campbell

Thurner Horn



- ◆ There *is* some good news! The Banquet of Musick has been awarded a grant from the Arts Council Lottery Fund. This has enabled them to purchase a chamber organ, by Lammermuir Pipe Organs, which will be featuring in the consort's forthcoming performances.

SPEAK UP FOR EARLY MUSIC! LOBBY FOR THE GLASGOW INTERNATIONAL EARLY MUSIC FESTIVAL!

EMFS members will be dismayed to learn that funding constraints have made it impossible to hold the biennial Glasgow International Early Music Festival in 1996. The Festival will now be postponed until 1997. Below, Warwick Edwards of the Scottish Early Music Consort, which plays a leading role in organizing the Festival, explains the situation and asks for the strong support of EMFS members.

This issue reaches beyond the Glasgow Festival itself to affect potential funding for early music activities in Scotland more generally. You are urged to contact your MP or MEP and express your alarm at the insecurity of funding for the Glasgow International Early Music Festival. Let him or her know that you consider early music an important element in the diversity of Scotland's musical interests, expertise and experience, and voice your concern that the SAC will not relegate early music in Scotland as a whole to a low priority.

Glasgow International Early Music Festival

Many Forum members will know of the funding hoops the Scottish Early Music Consort has to go through to get the Glasgow International Early Music Festival up and running every other year. Regretfully we have now decided the Festival cannot go ahead in 1996. We need your help in trying to secure its future for 1997 (the earmarked dates are 1-10 August) and beyond.

Over the years Glasgow City Council support for the Festival has been impressive. However it would be unrealistic to expect the city to maintain its contribution at its present level without a further significant funding partner. The Scottish Arts Council is the obvious candidate for this role. There is much goodwill here too, but given the fierce competition for funds from other sectors of the arts spectrum it is essential that Festival supporters make their voice heard.

We believe that the Festival provides a unique platform for the exposure of indigenous Scottish talent within an international context, and for the enhancement of Scotland's musical profile within the UK and throughout the world. The Festival is driven by Scottish based performing artists and enthusiasts with a total commitment to the health and vigour of Scottish musical life. The Early Music Forum of Scotland plays a major and welcome part in the Festival through its management of the Fringe.

A strong expression of grass-roots support for the Festival will help secure its future and keep the cause of early music prominent on the agenda. If you would like to help keep the Festival alive and well, please express your concern to your Member of Parliament or to the Scottish Arts Council direct. Please keep in touch with us too, and let us know your views.

Warwick Edwards
Artistic Director

PS: In the meantime, EMFS will be organizing an autumn weekend of early music in Edinburgh in 1996, similar to the weekend we organized last year. Provisional dates are 21-22 September. More details in the next Newsletter!

IN PRAISE OF FOLLY

OR

FOYER MUSIC, ONE MORE TIME WITH FEELING

'Another jaunt to the big city?' quizzed a sardonic science teacher, already anticipating a stressless Saturday on the links, while I phoned the youth hostel, advising that whereas yesterday afternoon we wanted tomorrow night's accommodation for seven girls and three boys, this afternoon we'd now like beds for six girls and four boys. Fortunately, this wouldn't affect the nature of either evening meals or packed lunches - not this time, anyway, although I have often had to book a meal more or less, due to the freelance plans of John or Mary's parents. (Names have been changed out of a misplaced sense of discretion.)

Foyer Music is an incontrovertibly Good Thing. Certainly, my husband and I have mined this rich vein of opportunity for several years, and find it an ace pupil-motivator. Some of our instrumental pupils, it's true, only really participate in 'away' music-making for the thrill of a spending spree in Princes' Street or Sauchiehall Street, but the result is a satisfactory symbiosis of cupidity and artistic endeavour, which end justifies the means. The Play's the thing, after all.

In another life, I used to acknowledge the machinery of orchestral porters, which moved the musical props of some 100 players between points A & B with unobtrusive ease. Three coaches, further more, trundled our sensitive artistic temperaments from A to B, and given some time for rest and refreshment, and some financial reward now and again, that was about that.

How suld my febill body fare, the acheing dolour I endure, nowadays, packing ten kids, two adults, two viols, a family of cornamuses, two tin cases full of gemshorns and wooden recorders, the Harp that might have through Tara's Halls, a couple of drums, a plastic crate of music and 12 Renaissance-style costumes into a 14-seat mini-bus? Wo worth the tyme!

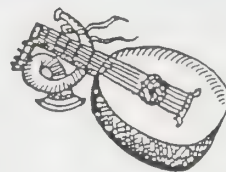
Lyk as the Dumb Solsequium, too, *with care o'ercome*, I contemplate my bank balance, plundered by purchase of the second gemshorn, and some new music. To be absolutely fair, though, with a firm like London Pro Musica around, anyone who's STILL surreptitiously photocopying needs to get their head-joint looked at. 'Thanks to Doctor Charles Foster', reads the flyer distributed at the Bute Hall Foyer, where the Scottish Early Music Consort will be heard by the large audience who may possibly be relieved to know that we're only a curtain-up act. Thanks, of course, to Warwick and Jak Edwards who've allowed us to play Charlie's essential editions here, provided flyers, juice and even footwear. Thanks to Brora SWRI who loaned us four superb costumes, only we've grown out of three, and one singer's pregnant - (an ex-pupil, of course! - Alix Goskirk) so enter Julie Tailoress of Helmsdale, and Ruth Whittaker Creations (more metalwork than the scrappie). Eventually everyone, if not quite in shining raiment, will be clad in an assortment of recycled dressing-gowns, leggings and tights, liberally be-spangled with half-pairs of almost forgotten, tarty earrings.

We arrive in Glasgow, five squashed hours from Sutherland, serenaded variously by Pearl Jam, and 'El Grillo' on the penny whistle. Somehow, we eat, change, drive to the University, set-up the mandatory video with slowly-panicking fingers, sit-down, remember the vital drum still in the mini-bus, smile, get on with it, acknowledge the applause, ENJOY THE SHOW, pack, reverse the process, go out for a pizza, late night, squashed return to Sutherland, arrive 5.00pm Sunday, and have the rest of the weekend to ourselves.

'All expenses paid, eh?' continued the science teacher, *otium cum dignitate* personified. That's right, Jimmy, all paid - by me.

Ruth Whittaker
Director, the Cattach Consort
Golspie High School

Play early music in a day, with the Galloway Consort



This was the invitation to musicians in Dumfries and Galloway to gather in the Gracefield Arts Centre in Dumfries for an experimental session with three members of The Galloway Consort, Richard & Vivien Jones and Elspeth Henderson, providing an opportunity for musicians to tackle either a fresh repertoire on modern instruments or to go for broke and play a renaissance version of their instrument. It was organised with the support of the Dumfries & Galloway Arts Association in the person of Jennifer Wilson who provided the Gracefield Arts Centre facilities and a lot of encouragement. None of us had any idea of what response to expect. We had put a limit of twenty players on the list never thinking for one moment it would have to be referred to. Our main purpose was to set in motion a strategy for raising the profile of early music in our home area by flushing out the three or four musicians we expected might materialise. Our feelings on being told two days before the day that 27 sturdy souls had signed up were a mixture of surprise, delight and panic.

Scanning the list we could see we had a good balance of flute, recorder and clarinet players, a single bassonist, two trombone players and a 'cello, and a number of the recorder players played a number of different size recorders. We knew everyone could sight-read. We knew we had access to one large room, one small room and any corners of the Gracefield premises that we could squeeze into. So, armed with all of our wind and reed instruments and three heavy drawers full of sheet music, we set up shop on the morning of November 18th and waited.

Our musicians came from Stranraer to the west and from Moffat to the east. The youngest was 11 and the oldest well into their third age but they all came ready to work so before long we had split the company into four choirs and were at work putting together a couple of 16th Century dances as a first ensemble piece. After 45 minutes a great noise erupted through the Gracefield as our 30 part band gave its first performance and a number of people who had come to view the art exhibition next door put their heads round the corner to see what was going on. It was fairly obvious that our first piece had posed no technical problems so we split again to perform double choir pieces (5 parts to a choir) who gave us roughly 3 instruments to a part. This practice made good sense providing a solid support for the less confident players since we tried to ensure that each part had one very confident player. Our ensemble this time was very quickly co-ordinated making rapid adjustments to the slight differences in tempi the two groups had adopted, but all playing the words all the way. I'm sure Praetorius would have been delighted.

We had a little trouble prising players away from the music for lunch, and then after lunch we offered the opportunity for playing the group's renaissance instruments to those who wanted it, and encouraged the others to make themselves up into chamber groups and choose music to play. The Gracefield's domestic staff were most co-operative as players set themselves up in the artists' studio, along corridors and in the dark room. (The players in the dark room had taken away two cornamusen and we nearly forgot about them when we re-assembled later, but they were so rapt in the discovery of reed harmonies I believe we could have locked them in for the night without them complaining) At this point there was a group of six very able musicians tackling the disciplines of 16th century ricecars with their intricate rhythms on their modern instruments in one corner, a group of young people with their two mothers playing 5-part Scottish dance music on renaissance recorders in another, a flute trio playing Italian frottole beside another player trying out a bass curtal, and the aforementioned cornamusen players buzzing away in the dark room. We ended the day with short performances to each other and a final grand double choir effort. Richard and Elspeth and I were dizzy with questions but fairly euphoric with what had been a successful day of music-making. All the participants filled in a evaluation form which we were interested to see mostly asked for more music, and a subsidised lunch. The main lesson we took from the experience was that more small rooms would have allowed more one-to-a-part groups to play, and this will happen when we do it again, on **Sunday 24th March 1996**, venue to be finalised but running from 10.00am-4.00pm as before. Telephone Jennifer Wilson on 01387 260445/6

Vivien Jones.

'Please, miss, can I play "Amazing Grace"?' Burgh of Barony Celebration Concert, Stranraer

At a concert last year celebrating the 400th anniversary of the granting of Stranraer's Burgh of Barony in 1595, the Galloway Consort, joined by pupils of Stranraer schools, recreated the ambience of the event with Renaissance music and song. Vivien Jones recalls the day.

First of all, The Galloway Consort were invited by The Dumfries & Galloway Arts Association to "do a concert" for the 400th Birthday of Stranraer. We said yes. Then there was a meeting and someone mentioned how nice it would be to involve the local schools. We said yes. Then there was a confusion about which schools. Not the secondary schools but how about the five primary schools? We said yes. So I wrote out the story of the beginnings of Stranraer as a burgh in five scenes and sent them to the five primary schools. They said yes. Then I contacted the music teachers in the town to see if they would like to be involved. They said yes. We asked the town library if we could use their activity room for the half-term holiday and teach dances and rehearse music with the children. They said yes. What a great bunch of people!

This is how The Galloway Consort came to work with a cast of 110 children at the Ryan Centre in Stranraer, presenting a costumed entertainment in which the primary schools of Stranraer (plus one scene from Kilquhanity School where Richard and Vivien Jones work) acted out the story of Stranraer. The music teachers provided brass fanfares for the grand moments, a very neat brass quintet from the Academy played for the dances, and a variety of young musicians played recorders, and many of the children danced 16th Century dances at the market place, at the castle and in the burgh court. With the help of Stranraer's museum and local Community Theatre's props and costumes, all 110 children were appropriately dressed in rich brocades or sackcloth according to their station. The concert was a sell-out, of course it was, that many children have that many mums and dads but the best of it was the opportunity for Stranraer's young citizens to learn their own history through enacting it, and encountering the music and dance of the time in a context that made sense of it. This was a most enjoyable event for The Galloway Consort, another part of our attempt to raise the profile of early music in our home area.

Vivien Jones.



The **BRITISH
CLAVICHORD
SOCIETY**

President: Derek Adlam

BRITISH CLAVICHORD SOCIETY Two-day meeting in Edinburgh, Saturday 31 August and Sunday 1 September 1996, with a visit to the Russell Collection, recitals and a master-class. Details will be in the next BCS Newsletter, meanwhile for information and bookings, please contact John & Sheila Barnes, 0131 229 8018.

New Early Music Recordings

Reviewed by Φ James Ross

**Robert Fayrfax : Mass 'Tecum Principium' etc.
The Cardinall's Musick : Carwood/Skinner
ASV CD Gau 145**

The second volume of the Cardinall's Musick's Fayrfax series brings further revelations on the form of the beautiful Mass 'Tecum Principium', a contemplative and flowing masterpiece of Tudor inventiveness and the Marian Antiphon 'Maria plena virtute', which confirm Fayrfax as one of the first-ranking masters of this period. I have mentioned previously how widely admired 'doctor farfax' was in Renaissance Scotland, and on this evidence it is easy to hear why. The extraordinarily visionary harmonies of the concluding 'pacem' of the mass [5 : 10'30" to end] are a feast, and an uncanny reminder of the equivalent section in Robert Carver's Mass 'fera pessima', while in the antiphon Fayrfax's remarkable musical imagination has time to unfold at leisure in an extended flight of fancy. As we have come to expect from the Cardinall's Musick, the performances are of an exemplary quality, impassioned and clearly delineated and the bonus fillers, three short recorder consorts played by the Frideswide Consort, are charming. Anyone who has resisted either the Fayrfax series or the Ludford series so far should give in now!

**Johannes Ockeghem : Missa Prolationum
The Clerks' Group : Edward Wickham
ASV CD Gau 143**

This latest release in the Clerks' Group's projected Ockeghem series has a great deal to recommend it. Ockeghem's Missa Prolationum, a complex feat of mathematical symbolism, is juxtaposed with a selection of fine pieces by his near contemporaries, all given precise and intelligent performances by the Clerks. The singers consistently bring out every detail of ornamentation, and if we occasionally crave a little more passion in the mass itself, we certainly find it in abundance in the Pullois and Josquin. I have two minor reservations - the acoustic lacks some bloom, contributing to an occasionally rather clinical impression, and Rob Wegman's programme note sacrifices the opportunity to enlighten us on the intricacies of Ockeghem's compositional technique (even if we then disregard them anyway when listening to the music!) in favour of a rather rambling diatribe on the perception of polyphonic music. With these two caveats, I have no hesitation in thoroughly recommending this fine recording.

**Music in Rudolphinian Prague : Philippe de Monte
Kühn Chamber Soloists & Symposium Musicum : Pavel Kühn
Panton 81 1401-2 231**

This recording has most of the virtues and vices of the growing stream of early music recordings issuing from the Czech Republic in recent months. The performers have unearthed some interesting and largely unperformed repertoire and give it a more than adequate performance. Phillippe de Monte's church music has been unjustifiably neglected, and the two masses and six motets recorded here show him to be an accomplished composer along the lines of Lassus. The performers seem to be aiming for a homogeneous blend of voices and instruments in the manner of Lassus' Bavarian 'orchestra', and on the whole this approach works quite well, although the instruments are rather submerged and the lack of printed details about instrumentation leaves one guessing what is actually there. I think I heard viols, crumhorns and shawms. The singing is adequate although just occasionally it sounds as if reading is a more urgent priority than interpretation.

**Tomás Victoria : Officium defunctorum
Gabrieli Consort : Paul McCreesh
Archiv 447 095 - 2**

At first this combination of performers and repertoire may seem curious, but the ever adaptable Gabrieli Consort give this music the same sort of treatment as Jordi Savall's Capella Reial recently gave to the Morales Officium defunctorum and requiem, restoring the 'heavy mysticism' identified in Savall's programme notes as being the essence of much Spanish religious music (Astrée E 8765). Savall also asserted controversially that it required 'southern voices' to breathe life into this wonderful repertoire, but the Gabrieli Consort have resoundingly proved him wrong. It is sometimes hard to believe that these performances are *a capella* (apart from the ubiquitous bajón) such is the warm sonority of the voices, and you only have to close your eyes to smell the incense. A remarkable recording, which has to be heard to be believed.

**William Lawes : Royall Consort Suites
The Greate Consort : Monica Huggett
ASV CD Gau 146**

Lawes' Royall Consort Suites are rich music in every sense. Full of melodic inventiveness and challenging harmonies, they are also richly scored for two violins, two bass viols and two theorboes, a combination which makes for some digesting. Many of the ideas seem almost symphonic in scale, and indeed much of the music seems like orchestral music scored down rather than inflated chamber music. The Greate Consort handle the music with authority, and the two theorboes of William Carter and Elizabeth Kenny make a particularly

creative contribution to proceedings. The one problem with the disc is the very richness of the music. While it is desirable to have a complete recording of this repertoire, it does constitute an over-rich diet for one sitting, and to avoid musical gout I found myself dipping in and out rather than gorging myself.

Henry Purcell : Hail Bright Cecilia (etc)
The Gabrieli Consort & Players : Paul McCreesh
Archiv 445 882-2

Purcell's most famous ode is given a robust reading here, with lively tempi and brassy trumpets pushing the singers to extremes of expression. It is an approach which on the whole pays off, although the otherwise excellent Charles Daniels is very nearly overwhelmed by unruly trumpets in 'The fife and all the harmony of war'. The obvious point of reference is Andrew Parrott's interpretation with his Taverner forces (EMI CDC 7 47490 2) and in the solo airs he has the edge with his large range of different voices, reflecting Purcell's own practice, but McCreesh's reading is much more dangerous and exciting and the choral and orchestral sections have a pleasing richness of sound which is lacking in Parrott's recording. McCreesh's recording also manages to find room for two verse anthems 'My beloved spake' and 'O sing unto the Lord', both impressively performed.

THE SCOTTISH ARTS COUNCIL

**The Scottish Arts Council welcomes applications
for support from the following music fund:**

Early Music Projects

Support for training, marketing and other initiatives which will enhance the performance and awareness of early music in Scotland.

Closing date: 12 April 1996

*Application forms and details of 1996/97
funds are available from:*

*The Music Office
Performing Arts Department
Scottish Arts Council
12 Manor Place, Edinburgh EH3 7DD.
Tel: 0131 226 6051 Fax: 0131 225 9833*

**The Scottish Arts Council exists to create a climate in
which arts of quality flourish and are enjoyed by a wide
range of people throughout Scotland**

Reviewer's Footnote

Some of you will have been as surprised as I was to see one of my reviews in the last Newsletter dwarfed by an extended commentary from a clearly aggrieved member of the Forum committee. I was surprised not so much by the immoderate and personally offensive tone of this appendix, nor indeed by the concepts (new to me) of the 'unsolicited review' or the implied need (after obtaining copyright clearance through the proper channels) to seek the personal permission of an editor to perform or record or presumably even to comment upon his editions. No, I was most surprised that the facility of instant response to criticism seems to have been extended to a member of the Forum committee in a way which, as a regular reviewer in the Forum Newsletter, I regard as an unacceptable infringement of my right to review dispassionately all material that I consider to be of interest to the Newsletter's readers. I hope that over the years I have established a reputation as a fair reviewer, praising where praise is due, and pointing out shortcomings where I detect these. I feel that this detachment is compromised if my reviews are to be subject to an instant running commentary by anyone who feels moved to write one (if this facility is indeed open to everyone). This is certainly not the case in any of the commercial publications to which I contribute reviews professionally, and I feel that the Newsletter should be aiming at the same high standard.

D. James Ross



Editor's note:

EMFS Newsletter is a publication put together entirely by volunteers and with extremely limited resources. Because it appears only quarterly, or even less frequently, it seemed justifiable to me as editor to publish both D. James Ross's review and Charles Foster's response to it in the same issue of the *Newsletter*, rather than allow three or four months to elapse between them. This is a common practice in scholarly journals, and is usually at the discretion of the editor. I feel bound to point out, also, that Charles Foster's membership of the EMFS committee had absolutely no relevance to my decision to publish his response in issue no. 11 of the *Newsletter*.

Mandy Macdonald



DIARY OF EVENTS

MARCH

- 16 HUNTLY, Aberdeenshire:
Coronach, music of Renaissance Scotland on early wind, string, keyboard instruments. Stewart Hall, Huntly, 8 pm. Proceeds to Books Abroad, educational charity for Third World. Tickets £8, including buffet supper and glass of wine. Tickets available from Kirsteen Cullingworth, Books Abroad, Unit 1, Richmond Avenue Industrial Estate, Rhynie, AB54 4HJ, tel/fax: 01464 861446, or from Eric Scott, tel: 01466 792894.
- 23 EDINBURGH: **Susan Sheppard**, baroque cellist, Bach suites for solo violoncello on an instrument made in the composer's lifetime. Georgian Concert Society, St Cecilia's Hall, The Cowgate, 7.45. Tickets and further information from Georgian Concert Society, 3 East Castle Road, Edinburgh EH10 5AP, tel: 0131 229 8018. Tickets also available from Usher Hall Box Office, 0131 228 1155/6.
- 24 EDINBURGH: **Ludus Instrumentalis** with the **Squair Mile Consort**, 'Hark How the Wild Musicians Sing'. English consort music by Purcell, Byrd, Gibbons, including Gibbons' *Cries of London*. St John's Church, West End, Princes Street, 6 pm. Tickets £5 (£3 concessions), from Queen's Hall, Usher Hall, or at the door. Credit card hotline: 0131 667 7776.
- 30 GLASGOW: Music by Guillaume de Machaut, performed by **Scottish Early Music Consort**, including *Messe de Notre Dame*. Stevenson Hall, RSAMD, 8 pm.

Plus foyer music, 7.30-7.50,
Scottish Recorder Consort.
 Tickets £10, concs. £5.50, from Ticket Centre, Candleriggs, Glasgow G1 1NQ, tel: 0141 227 5511. Further details from SEMC, tel: 0141 333 1178, fax: 0141 333 1179.

31-6 April: CASARES, Spain: Music for Holy Week in this Andalusian village, for experienced singers and players of Renaissance wind. Tallis, Palestrina, Alonso Lobo, Duarte Lôbo. Details from Andrew van der Beek, Cantax House, Lacock, Chippenham, Wiltshire SN15 2JZ; tel/fax: 01249 730468.

APRIL

- 28 EDINBURGH: **Ludus Instrumentalis**. Vivaldi's *Vespers*, in a spectacular reconstruction for double orchestra and choir. St John's Church, West End, Princes Street, 6 pm. Ticket details as for 24 March.

MAY

- 17-21 FINDHORN, Forres: **Anthony Rooley**, lutenist/director, & **Evelyn Tubb**, soprano. Two public recitals and four-day workshop, intensive yet gentle, exploring the feminine power of music to relax, heal and uplift. Singers and all lovers of music welcome. Whole course £185 residential, £100 non-residential. Tickets and further information from Minton House, Findhorn, Forres, Moray IV36 0YY; tel: 01309 690819, fax: 01309 691583.



SUMMER COURSES

Information about this year's crop of summer schools and short courses is already beginning to come in. Here we give advance notice of those received so far, for the delectation of those who may find the February snow easier to endure if they can plan for (and dream about) a glorious musical summer ...

◇ **JURMALA, Latvia, 14–21 July:** International Renaissance Music Summer School organized by Riga Early Music Centre. Choral, instrumental, dance. Tutors: Virve Kurbel, Stewart McCoy, Michael Procter, Margaret Westlake. Contact Solvita Sejane, Riga Early Music Centre, Brivibas 85, LV-1001 Riga, Latvia; tel: 00 371 2 275575, fax: 00 371 2 278060.

Four weeks organized by Andrew van der Beek (contact details as above – see **Casares**):

◇ **LACOCK, 21–26 July:** Cavalieri's *La Rappresentazione di Anima e Corpo* (1600). The first oratorio; will be given the usual dramatic treatment from Andrew Laurence-King and Duncan Druce.

◇ **LACOCK, 28 July – 2 August:** Striggio's 40-part motet *Ecce beatam lucem*, directed by Robert Hollingworth (director, I Fagiolini), plus instrumental classes.

◇ **CHAUMARD, Burgundy, 11–16 August:** Vivaldi *Vespers*, directed by Richard Dunster-Sigtermans.

◇ **CHAUMARD, 18–23 August:** A mass by Charpentier (provisionally), directed by Nigel Perrin.

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NEWSLETTER: 30 April 1996.

Please send copy to:

Mandy Macdonald, Editor
4 Mile-end Place
ABERDEEN AB2 4PZ
tel/fax: 01224 636661



*The
Colonial Williamsburg
Foundation*

Wythe House, home of George Wythe (1726-1806), lawyer, teacher, legislator and judge. Spacious, but simple in plan, the Wythe House is believed to have been designed by Colonel Richard Taliaferro who gave the house to his daughter, Elizabeth and husband George Wythe, as a wedding present.

January 12/97

Dear John,

Helped - I was in the bank for
the day - I remember last but not
least time with Peter Temple who is a
professor of Art History at Edinburgh
University in the Department of the Art.

I can't recall how we got talking about
some music, but indeed we did and she gave
me a copy of a small paper she has
written with a number of other things
from you was ready to say for me
with the manuscript, but I see you
are not I thought it best to send
it to you -

Hope all is going well and that you have
a happy new year

Yours

John Bell

Dear Isabel,

I apologize for the delay in getting this to you - as it turned out, my father went back into the hospital the day we had lunch & ended up having surgery Wednesday - quite a Mother's Coaster!

Thank you so much for meeting with us and letting us tell our story. As the surgeon under stands, our goal in developing the ultrasound, with Arts Center is to give all children an opportunity to experience the wonderful joy and life-enhancing - perhaps even life-transforming - benefits of participating in the arts. As we have seen, at-risk children are the ones who are most helped by these experiences, so we are

especially easier to reach out
to these children and families.
Whatever help you can provide
by setting up a scholarship
fund or by contributing to
outreach programs — will
be a wonderful gift to these
children. We understand
your desire to restrict
your support to such
scholarship/program assistance.
The larger the gift can
be, the more help we can
provide to disadvantaged
kids. Thank you for thinking
"as big as possible."

We look forward to having you
sell the preforms up + running
in the new building! Warmly,

CAMPAIGN OFFICE: MILWAUKEE YOUTH ARTS CENTER
929 NORTH WAJER STREET PH: (414) 273-2314 EXT. 287
MILWAUKEE, WISCONSIN 53202 FX: (414) 273-5595

FRAN RICHMAN

fran



From: Jane Klitsner
Sent: Monday, June 20, 2016 2:38 AM
To: Isabel@baderfamily.com
Subject: Re: Keeping in Touch

Dear Isabel and Alfred,

There is no way you could know of my thoughts of you unless I put them into writing ... thus this e-mail. I do not know which of your addresses are still active, therefore sending to both ".coms".

My dear, amazing Adina keeps me informed as to how you are doing. Alfred, I hope you are no longer hospitalized and whatever infection is long gone. Alfred's name (Moshe Refuel ben Sara), among others, is on my lips each morning when davening shaharit and I pray he will be well for many good years with you Isabel and the family.

The last time I was in the States Alfred was celebrating his 90th birthday Isabel, have you reached that land mark? Having reached that age last October, I feel like an elder stateswoman but with all the aches and infirmity that go with it. I often marvel about my Mother who lived over 110 years with the only complaint being an arthritic shoulder!! Her reduced vision and hearing were never a source of complaint.

Adina, frequently comes to me for Friday night Shabbat dinner but if unavailable she makes a morning stop to fill be in about her week and all the meaningful activities that take up much of her time. I know that Herzog/Fox truly appreciates her intelligence, talent and passion for those in need. And you make so much of her compassion tangibly possible. Please know I also appreciate all you do, and continue to do in many realms and especially have done for all my family.

Two years ago I downsized my home and now live closer to both Francie and Steve as well a short drive in my electric scooter to Mendel. I am pleased to see my grand piano, some paintings, antique bench, etc. in Adina's large apartment. Other children also were the recipients of a lifetime of acquisitions.

I miss my darling (almost 15 years since he died) but see in my children, grandchildren and great grand ones some of his characteristics, his goodness. For this I am truly blessed.

I hope you receive this e-mail and perhaps will send a return message saying all is well.

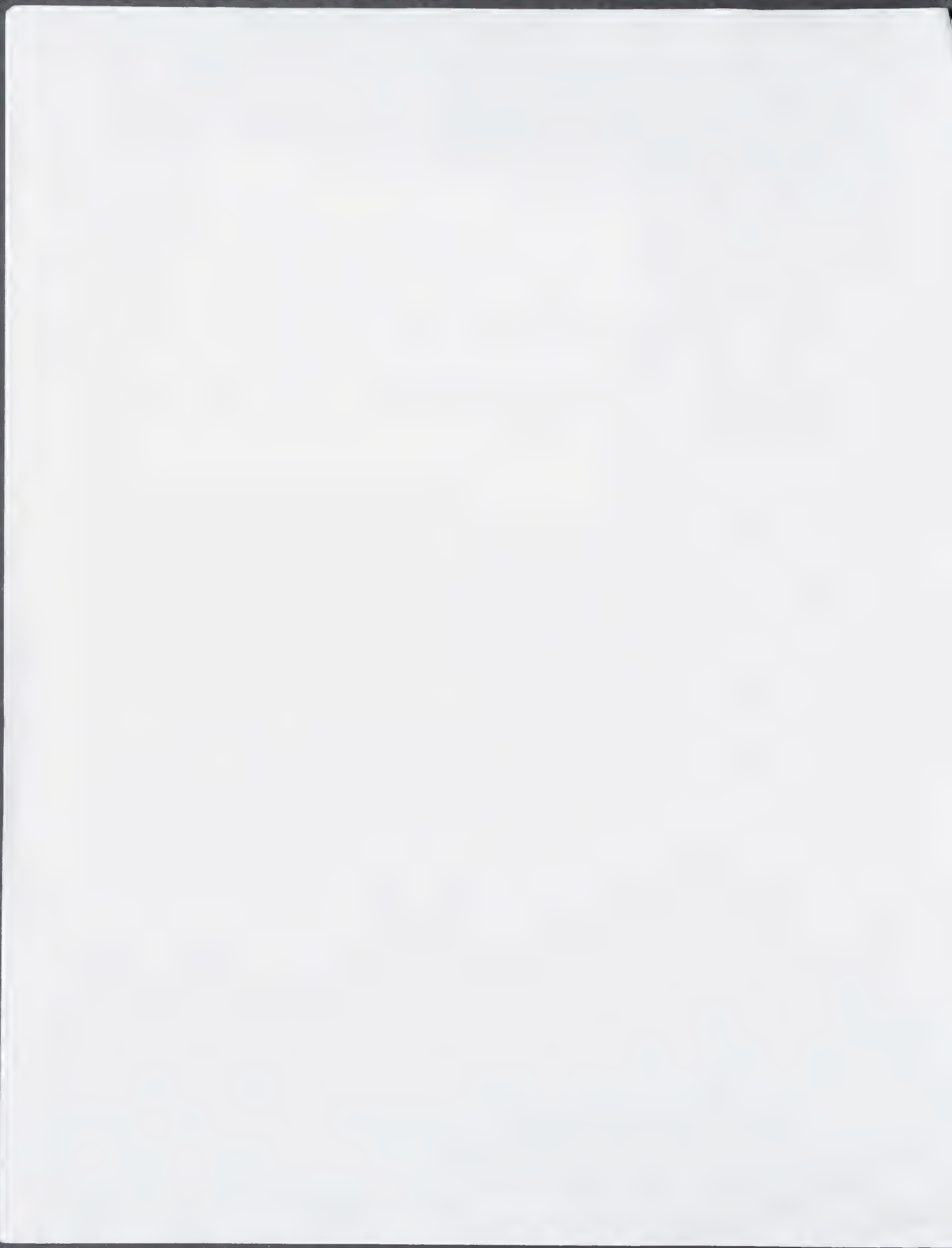
Good wishes to all the family. Love, Jane

*Seen by Alfred. Yechiel - Jan
require answers*



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christianne@camera.realtor





From: Yechiel Bar-Chaim
Sent: Friday, June 17, 2016 7:49 AM
To: Dr. Alfred Bader; Dr. Isabel Bader
Cc: Dan Bader
Subject: A new Prager

Dear Alfred and Isabel,

It's finally happening! Over the weekend I am to move to Prague.

My new address:

Chodska 1331 / 32
Vinohrady, Prague 2
12000, Prague
Czech Republic

My new telephone number:

+420 731 242 615

Before the war Vinohrady had a significant Jewish population. Now it is home to many fine buildings built then in exceptional architectural styles.
Plus a delightful open-air farmers' market, many restaurants, bars, and kavarna.

There I have rented a very pleasant, large, and indeed comfortable furnished apartment. Wanting a second bedroom for occasional guests, I had to give up any ambition to live more ascetically.

As part of this new beginning, moreover, I've been thinking that with regard to your philanthropy we should be paying attention to the much felt need to create (or at least promote) a new generation of activists who will strive for social justice and a sense of mutual responsibility.

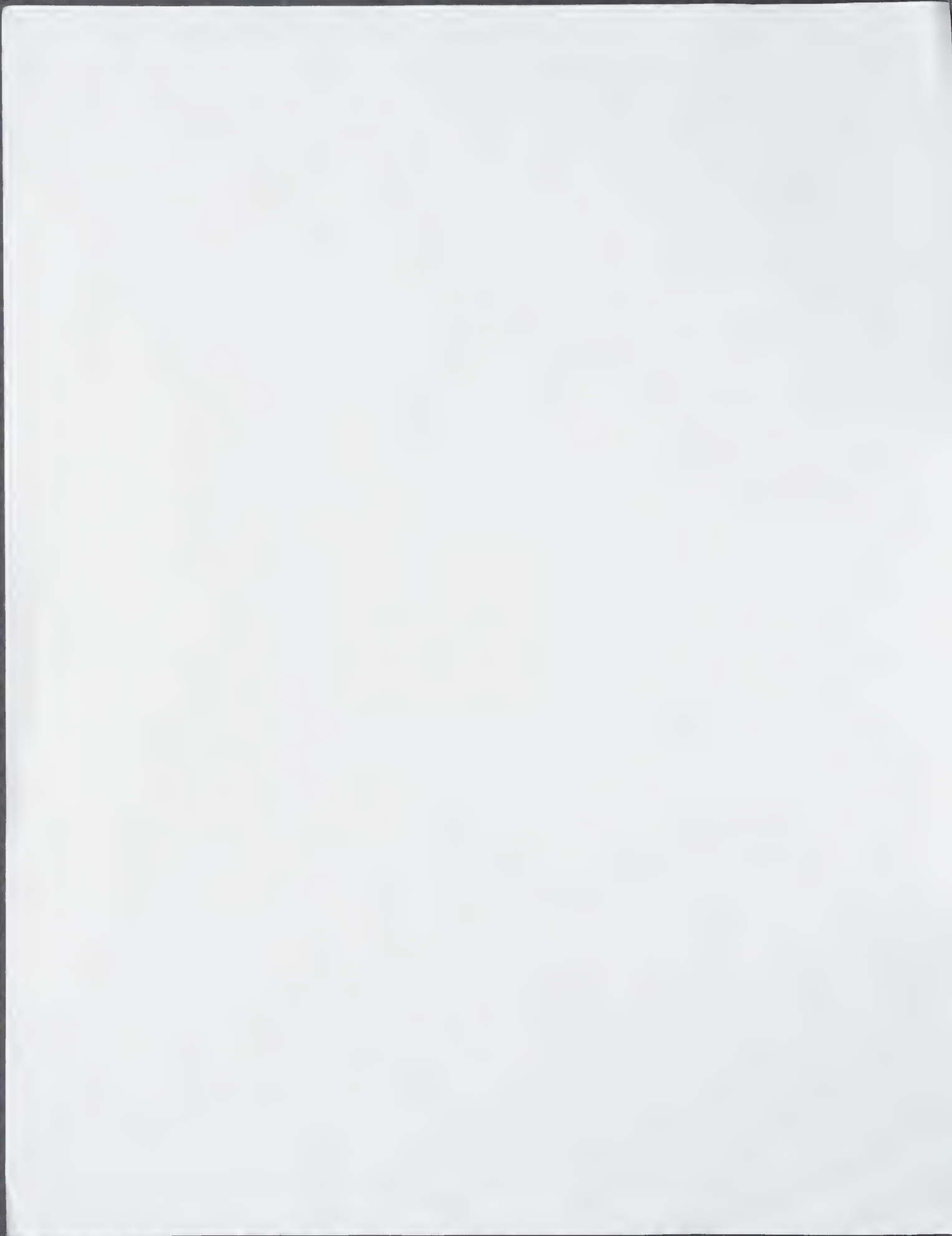
I'm convinced that your values should have inspired adherents not just now but in the future as well.

On this topic and on life in Prague in general I will be writing more soon.

Hoping the approach of summer finds you well.

Warmest regards,

Yechiel





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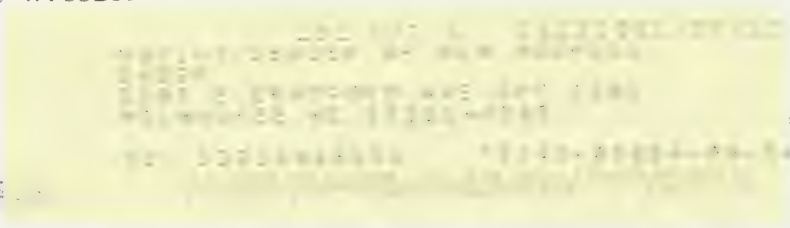


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June
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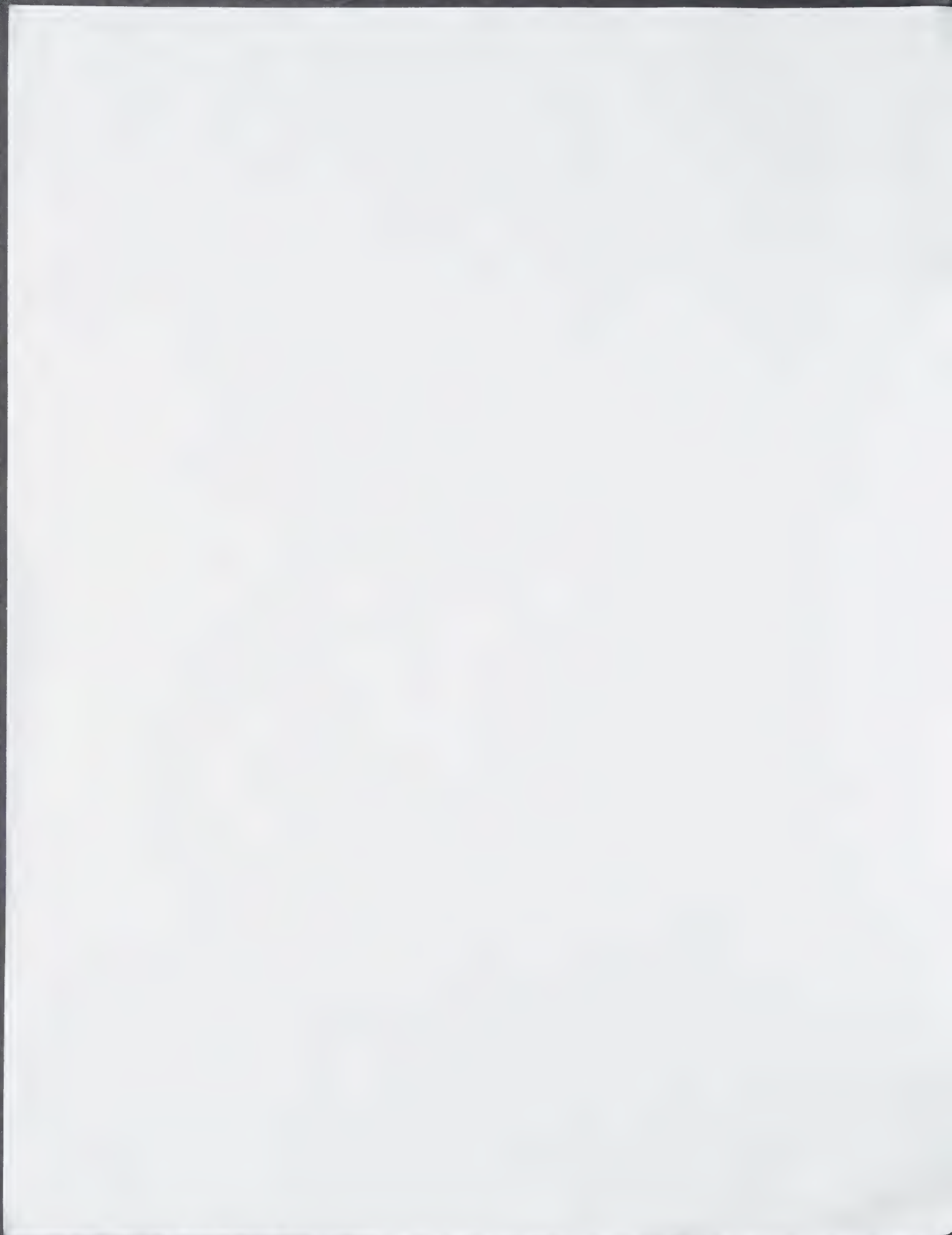
Dear Alfred and Isabel,
Below is a thank you note from
the Judith Brown Bursary student.
I thank you too from the bottom
of my heart, for the opportunity
to make a difference through
this award ~ Affectionately,
Judith

Dear Judith & Mr & Mrs Bader

I wish to express my heartfelt gratitude for your help in
supporting me. This assistance is a warm and bright ray of
light representing good and caring people who are attentive to
the plight of others. Your aid helps me greatly. May you be blessed
for your kind consideration.

Best Regards
Gelareh



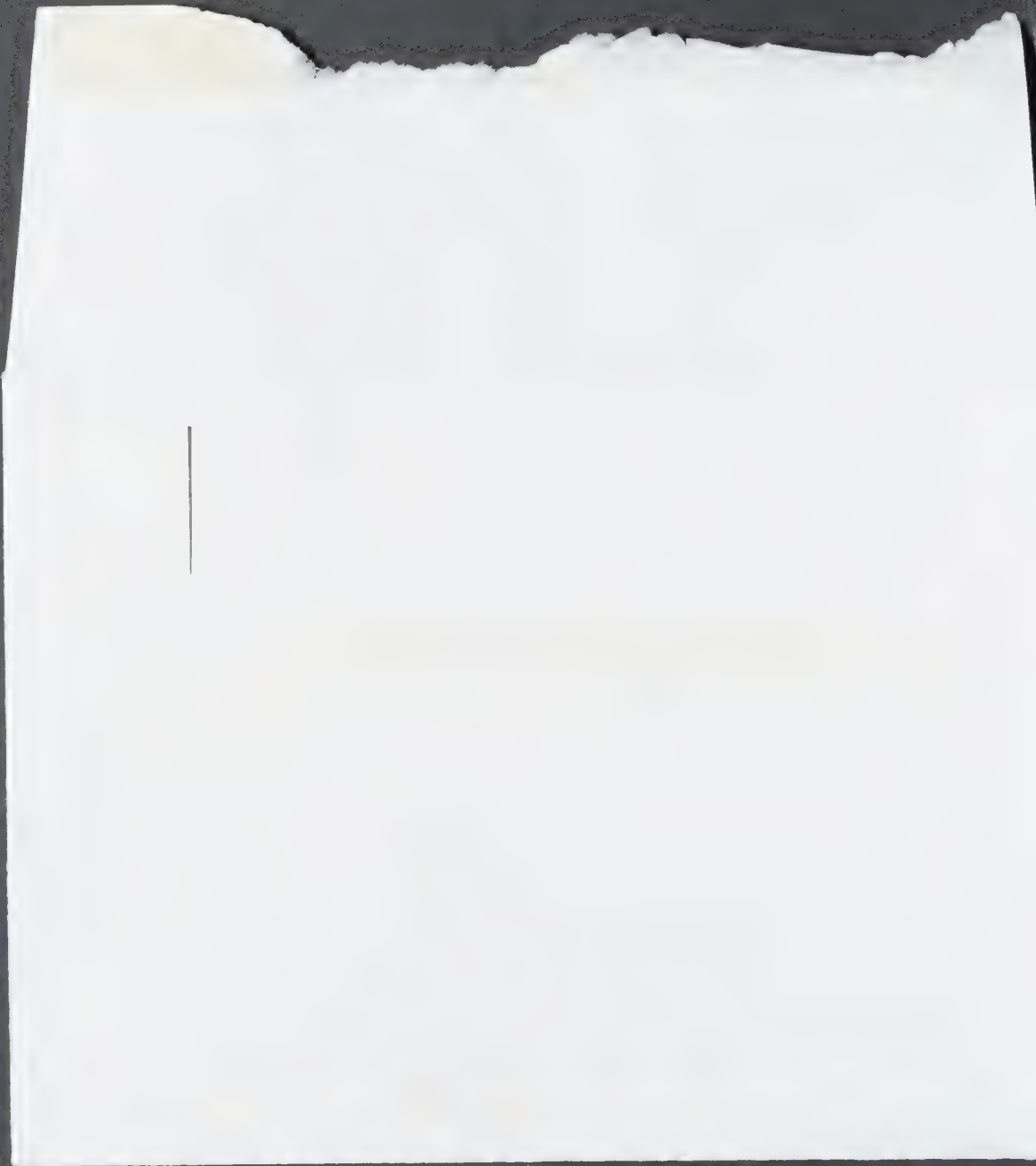


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CANADA



Ulrich Bader
Union Hotel Ste 622
424 E. Johnson Avenue
Milwaukee, WI 53202
USA







Art Gallery of
Ontario, Toronto
Dec 11, 2015

Dear Alfred,

We are all stunned and
thunderstruck at your gift of the
great Rembrandt to Queen's.

It is truly staggering and
beyond our wildest dreams.

The shock has not yet worn off.

I have long admired this
portrait and years ago had
hoped that in some way it

could not come to Philadelphia,
but this is much better.

Once again you have forever
enriched the Agnes, Rooms
and all of Canada through
your generosity, and you
have our undying gratitude.

Floyd DeWitt

THOMSON COLLECTION Art Gallery of Ontario

Christoph Dreschler, German 1594-1626, Bowl and Cover, c.1620. Partly gilded silver

BEXHILL MUSEUM OF COSTUME AND SOCIAL HISTORY ASSOCIATION

Bexhill Costume Museum ; Charity Registration no. 803557

Museum Founders:

Christine I Portch A.L.A.M.

Isabel L. Overton B.A., A.N.E.A.

Association Chairman:

Pauline Bullock

Association Secretary:

Mrs I. Bader
2A Holmesdale Road
Bexhill on Sea
East Sussex



Old Town,
Manor Gardens,
Upper Sea Road,
Bexhill-on-Sea,
East Sussex.
TN40 1RL

Tel. 01424 210045

*for onward transmission
to US of A, please.*

222223

2 June 2006

Dear Isabel

Re: Bexhill Costume Museum

We had been hoping to have our next Trustee meeting during your summer visit to Bexhill. However, we are under pressure to close our Charity and its accounts, and to pass our collection to the care of the Directors of the Society of Bexhill Museums Ltd, with whom our membership has been merged. This pressure includes a possible legal action.

So far we have maintained our independence while trying to obtain maximum possible and necessary space for our displays, and to be able to use our monies for fitting out our accommodation in the new building.

The building start date (it should be finished by now) is the end of this year; money is needed to pay substantial consultants bills, and work on the project by them has finished until their fees are met.

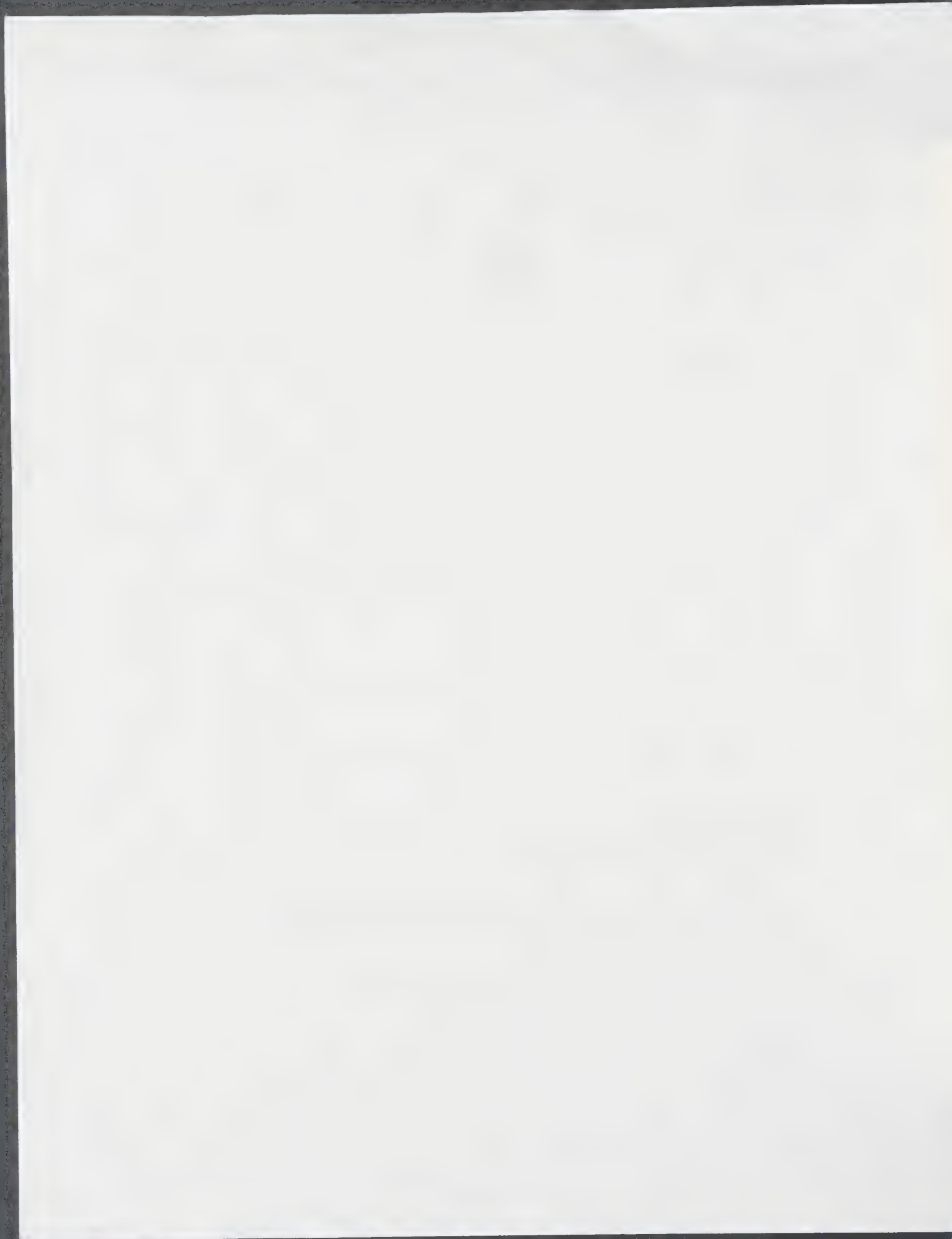
We are meeting tonight to discuss the way forward. Regrettably this may mean putting all our assets into the Bexhill Museum Society Ltd and closing the Charity. We are seeking a guarantee that at a later date, an equivalent to money spent from our funds will be made available for our requirement; as indicated above.

If you have time, please would you fax your comments to 01424 732642 or telephone me between 3.30 pm and 5.45 pm on 01424 211711; after 6 pm on 01424 732642, where we are meeting. *(UK time)*

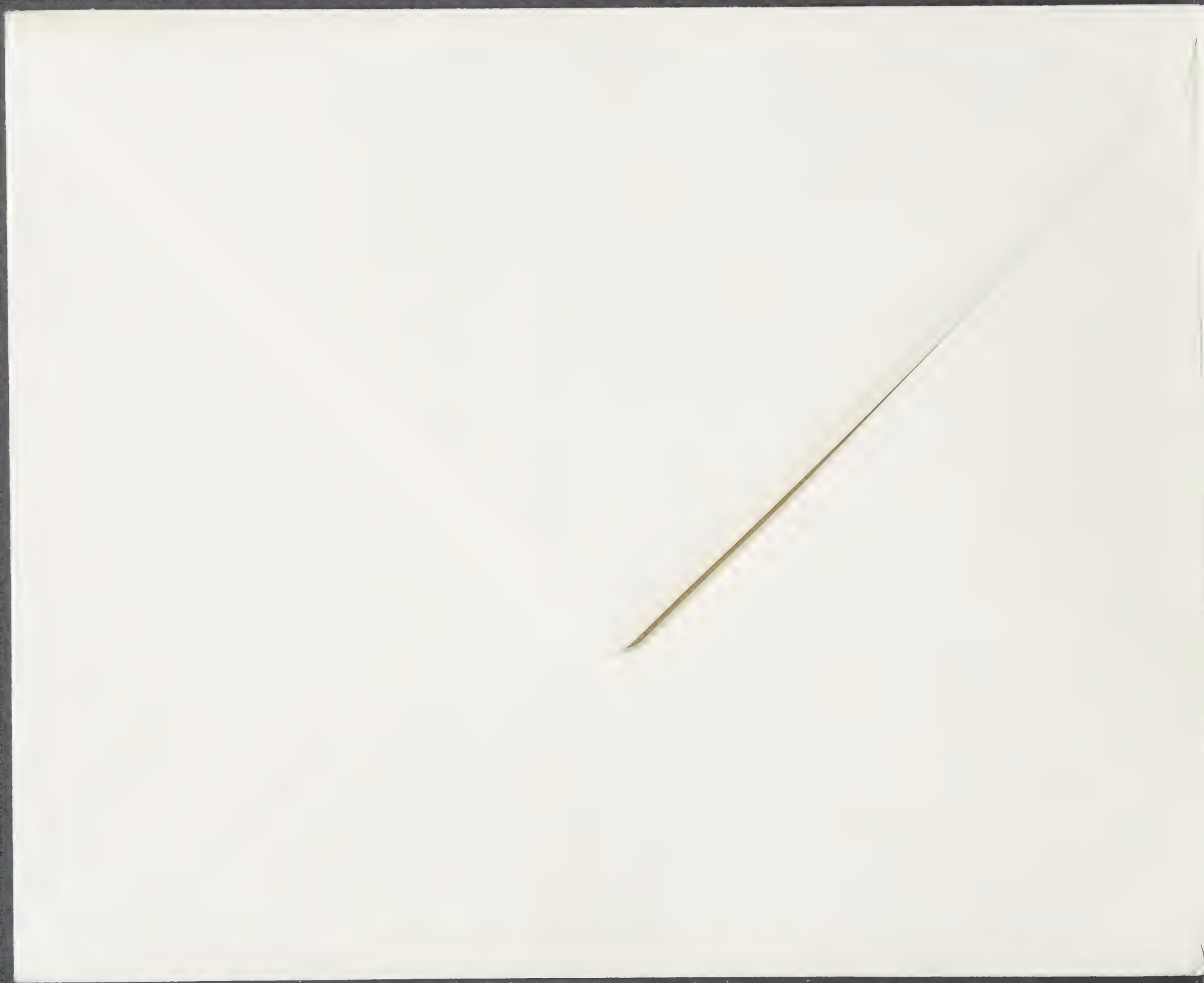
I am sorry this is short notice, but we are being pressed to take action.

Regards to you and Dr. Bader

from Pauline Bullock



Miss I. Overton,





The Wedding Morning

John Henry Frederick Bacon (1866–1913)



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John Henry Frederick Bacon was an illustrator, painter of portraits and historical subjects who studied at Westminster Art School, exhibited at the R.A. from 1889 and was elected A.R.A. in 1903. In "The Wedding Morning" he portrays a quaint, picturesque peasant scene. His use of light is particularly interesting and shows the influence of the Newlyn School, a Paris inspired Cornish artists' colony.

Reproduced by courtesy of Merseyside County Council, the Lady Lever Art Gallery Collection

My Mother
and Father

for you
Faded Memories

This brings you our love.
Please buy yourself
something that you
would like to remember
Bexhill Girls' Grammar
school, by, once Bexhill
College has faded into
the Background.

Jennie
Hanna
Rita.
Joan
Alice.
Ruth
Jean

What will happen then pm; I'm not sure, but
there will be an opportunity to write a few
letters - perhaps wash a few clothes out.

We wonder whether we got the desks from
the Travers auction. Perhaps the sale isn't
until this week. You will know that
Gary bid on 3 paintings (or 4) and got 1.
I believe he was intending to take you up
& take you to the auction, so you'd know
all about that little excitement.

Steinheim. Monday 5:30pm

I've been writing letters all day long - &
hope maybe this might reach you, though it's
unlikely. I didn't expect Alfred to ring
you today, so it was a lovely surprise for me
too. So glad to hear you are both OK, &
car working again.

Love Gerald & Alfred

I was surprised at the number of people who were out walking - in couples, in families, with & without dogs - all out walking along country roads, highways etc. I suppose it was so beautifully sunny & crisp they didn't want to be indoors.

We've now had breakfast 7:30 - Alfred says he used to eat at 6:30 & get to work at 7 - which is when they begin here in Germany. But Alfred Brünings usually goes in at 8 & works much later than most of the employees they produce over 2000 chemicals here & the production has to be kept going longer than the ordinary working day. They don't work shifts as in steel works (I think I'm right) so the things they're going longer. Anyway, it gave us an extra hour sleep, & Brünings picked Alfred up about 7:45.

Trip

The ~~train~~ to Munich went fine as far as Salzburg, but from there to Munich they were doing Sunday work on the line which delayed us for another $\frac{1}{2}$ at least, but we got to Munich by 4:30 - Alfred had 1 1/2 hour visit with Dr. Bernat instead of 3 hours. Too bad, because he so enjoys talking about pictures & she knows such a great deal. However it was better than nothing at all.

We caught the 6:30 for Ulm, it arrived 6 men after the train to Heidenheim - not late, but the Heidenheim train just goes that little bit too early so we caught a bus & were in Steinhelm by 10:15 & in bed by 10:45 having read through the many letters that were here waiting.

So yesterday we spent mainly travelling, but it was a beautiful sunny day throughout & the countryside is really beautiful too.

in by Christmas, but it seems unlikely.

Heinheim Nov. 1st

Well what a stroke of luck Alfred had yesterday. He went back to The Löw-Beis by taxi, but, as we knew, they were not here. It was a beautiful crisp sunny morning - they had intended to go for a walk. So Alfred was walking a little up & down in front of their gate trying to keep warm, wondering whether they'd ever come, or might decide to go somewhere when a man stopped & asked if he were Dr. Bader. It was their son-in-law! Alfred explained he'd come back for my tickets. He hadn't a key of the house with him but went home for it. Let Alfred in, Alfred just chanced to get a taxi (most unlikely in the middle of a residential road) and he was back at the station in time for us to catch the 10 o'clock train. As you can imagine, without such good luck, we might have waited the whole day.

and hopes they will be able to deliver before the
 gift cards to arrive on the 15th so everything can be in
 the mail before the end of February.

It is good to see how happy the 4 of them were
 working together over some of the details. Alfred
 Paul, the new chemist, is an old colleague &
 friend Robert Trueman, who has retired from school
 but still is interested & could come up with very
 useful suggestions if he weren't tied up partially
 by a dog which his wife made him promise
 to look after when she died. He seems to have
 devoted his life to this dog - goes nowhere without
 it - as a German Shepherd - so large & requires a
 great deal of exercise.

Anyway, Alfred is enjoying being with Paul
 & Robert & I'm sure he may decide to work
 more with them if he finds time. Although
 he doesn't like Vienna.

Bat's Face: the steam well. We had a full meal
for lunch - followed by those delicious
flat cookies - cakes & fruit.

At 4 we visited other friends - tea &
cake - a beck for more chatting & finally
out to eat. I was stuffed already, ordered
spinach & mushrooms. Spinach was off, so
thought I might manage chips. When it came
the plate - full of mushrooms, fried crisp in a
very light batter - was enough for 2. I
could not eat more. Alfred
had more than he needed for: he'd better not
eat for the rest of the week.

Paul & Glad had a new grandson - 2 days old.
We met their son, Stanton, in the summer. He, his
wife live in Frankfurt. He's still studying for his
Ph.D. I think it's their first child. The house
the daughter & son-in-law are base of business at the
door of the house is still going up, they hoped to be

The weather has turned. It had rained since noon, but we spent Thursday night in Schenectady & worked a part, however it is night by then to be sure. They had their 15 feet in the morning morning - Indiana, becomes all. with one evening. The morning had most of the day. but with the cold weather has begun. For Monday at 11 morning, so cold as usual. with during the day.

Paul Low-Bell & 2 from the firm met us at the station. We had a few + then went to the chemistry for an hour. For Monday a young chemistry professor has been able to produce some very interesting products, which he will sell through Loba. If they can such about with them - work on more new ideas and will help them get turned round. began making a gift.

Alfred was excited - he so wants to help if he

10 6 1956
Paris

Dear Mom - Nilla,

We are in Lunn again. Paula & I had
the love. We had just spent the night here
a way to Munich, if we can catch a
10 o'clock train. Alfred was gone back to Paris
while I was in the station. I thought
that I had my passport - but - must have
put them in the suitcase - to slip on my
coat pocket when I saw my passport, which I
had at home, then must have left the suitcase
in a stupid thing to do, he knew. Bears intended
to go for a walk after arriving us to the station, so
they may not be back home yet. Alfred tried
phoning - no reply - decided it might be quicker
to go by taxi. He then the instant they
returned. You can imagine how stupid I
feel - I asked him to go on & I'd follow but he
didn't want to do that -



2953 North Shepard Avenue
Milwaukee, Wisconsin 53211

963-1730

June 16, 1984

Dear Isabel,

Charlie and I want to thank you for making the costumes.

It was so generous of you and your mother to help us.

We will always remember your interest in the company.

The opening and other 2 performances went very well. We received good critiques and a whole page of pictures in the Journal and that should help to build the company.

We wish you a delightful summer. See you in July.

Sincerely,
Joanne Kohn



Judith Brown
to Isabel Bader

10/23/2013 11:46 AM

Your love story on CBC radio yesterday

Dear Isabel,

Yesterday afternoon, the CBC radio station repeated a broadcast of A Canadian in Love. A man and a woman read aloud passages from your letters and Alfred's.

I wasn't able to hear it yesterday, but Gordon heard it and let me know. Today, I went looking for the link.

Here it is: <http://www.cbc.ca/player/AudioMobile/Living%2BOut%2BLoud/ID/2413186210/>

Your story begins part way through the show, which is called "Living out loud"; it begins with the number "27".

Perhaps you will be able to hear it on your computer?

Affectionately,
Judith



85/11/19.

Isabel.

This Christmas, may each minute

Have a bit of magic in it!

'Twas good to talk to you in October -
sorry we couldn't get together - hope
you enjoyed your visit to W'peg. Right now,
we are experiencing an early Manitoba
BLIZZARD. Schools are all closed (and our
School Division doesn't make that decision
easily!) - so I am resending the unexpected
holiday writing cards! Even the dog doesn't



want to go out! Dog is Robert, a 9½ yr. old black labrador - staying with us for the year while his family is in France! I am getting my exercise!

Where have you been or where are you next heading to, I wonder -

Have a Merry Christmas and I hope that 1986 will be a happy - peaceful year -

Mary

