

House Music at the Fuglisters

and How it has Influenced Music Making in Woods Hole since 1942

William Simmons and
Cecelia Bowerman Fuglister

What is House Music?

There is no delimiting definition of "house music", but it is usually a gathering of musicians to play or sing in a private setting for their own entertainment or edification. The number and types of instruments for playing can vary, but it is most often a string quartet (two violins, viola and cello), for which there is an abundance of literature. Consorts of recorders or viols are common, but original literature for them is primarily early music. Groups of vocalists are possible, again often a foursome, but they are rarer as sight-reading skills can be a limitation. The total number of musicians can range from two to twenty-five, and the instruments can include keyboard, double bass, woodwinds, guitar or mandolin, and occasionally brasses, in addition to strings. The possible combinations are enormous, and there is rarely a conductor. Age, gender, color, creed, nationality, ethnic origin, native tongue, wealth, station, politics, profession, or educational level are irrelevant.

There are many names for such musical gatherings. At the Fuglisters, playing sessions were generally referred to as "musicales", or as "chamber music". "Chamber music" was also used to mean the music itself, recordings of it, and its public or private performances by professionals for profit. Players often referred to sessions as "quartets", even when the number of musicians present was not four. Larger instrumental ensembles are often called "Brandenburgs" or "Brandenburg parties", regardless of the music actually played. Singers use the term "madrigals", regardless of the type of music to be sung. Viol players use "consorts", and even "toot toot" has been heard in usage by local groups of recorder players. We have adopted the unique term introduced by the Austrians and Germans, whose composers elevated Hausmusik from a simple home entertainment to a high and supremely satisfying art form.

We will focus on house music for violin family, keyboard, and woodwind instruments. Ideally, there should be only one player per part. Thus, strictly speaking, orchestral music cannot be house music. The players' overall level of instrumental skill is unimportant, as long as all are roughly equal. Occasionally one player, often the first violinist, is more advanced or experienced than the others and acts as leader when required. The players must be proficient sight readers, which means they must be able to get through virtually any music that is put before them, without having practiced it or possibly even seen it beforehand. Clearly, no one can do that perfectly. Therefore, an important aspect of normal sight-reading skill is knowing how and when to omit certain particularly difficult notes or passages, but without losing one's place. Occasionally, the place is lost, and printed music normally includes measure markers so players can regroup and restart as required.

Above all, house music is a participatory activity. As it is normally played without benefit of prior rehearsal, it can, at least in parts, sound rough compared to accepted performance standards. Thus, by mutual agreement, listeners are usually few in number and are generally limited to family members or devoted and forgiving friends, which brings us to the most magical and best-kept secret of house musicians.

A music stand is a mystical kind of barrier, a magic looking glass of sorts. The way music affects us depends crucially on which side of the stand we sit. Listeners hear pretty much what players hear, although perhaps less keenly. Players are at the source; they hear every shading, every nuance, no matter how small. Many know all the individual parts in the group, so they know what to listen for. Having the music before them, they can anticipate precisely what is coming next, and perceive the entire structure of a piece at a glance. But proximity and familiarity are only part of the magic. Chamber playing may seem to be serene and relaxing for the players, but that is a facade and must be learned. In fact, playing is quite complicated and demanding. It can be disquieting and nerve rattling. Players must rapidly process enormous quantities of detailed information and make myriad split-second decisions about finger, hand and bow placement, all the while endeavoring to execute each complex figure correctly and gracefully or as otherwise required. They must immerse themselves wholly in their music, in their instruments, in one another, and in the ensemble as a whole. While playing, their minds are racing full tilt. Their physical, emotional, and cerebral involvement is total. They are unaware of their surroundings, even their own existence, so intense is the concentration. Cerebrally, they are experiencing quite different sensations from those who passively listen, and all the while concentrating frantically on appearing to be at peace. The differences may be likened to those between passengers and drivers in an automobile. Passengers certainly enjoy the ride and feel the road, but not the way drivers do, and one would hope a driver's concentration would be more intense. Moreover, driving at high speed in heavy traffic (i.e., responding quickly to others) is vastly different from the peaceful serenity of ambling along untraveled country roads.

Feelings differ as well. What players feel is affected by their responsibility to shape the music, to respond instantaneously to it and to one another. Often, players don't know exactly what they will do with their lines until they hear what the others have done to whatever comes before. What they hear engenders a feeling, and conditions their response. Players are acutely aware of their musical individuality and struggle to keep it intact while simultaneously endeavoring to shape their lines to fit aesthetically with the musical individualities of the others in the group. Musical personalities inevitably differ, often drastically. In the best chamber groups, feelings do not. It is unity of feeling that makes the individual lines come together magically to form a coherent musical whole that exceeds, when things are right, the sum of its individual parts. Musical individualism is inextinguishable, as is individual instrumental sound. Both are ever present in group playing. If they are allowed unfettered expression, they destroy the music for players and listeners alike. But when there is a common feeling and a common purpose, individual differences become subordinate to an intense and mystical oneness each player feels with the music, the other players, the instrument, and the composer. It is as difficult to characterize as the taste of ripe strawberries, and we will not try to describe it further. However, players who have experienced it generally agree it is the only known form of ecstasy that is inexpensive, available, socially acceptable, legal, safe, and comes with no strings (or puns) attached. It is intensely personal and deeply rewarding.

Coming Together

We have several reasons for introducing this essay with a primer on house music. First, few people are familiar with it, even though it is widely practiced in and around Falmouth, other parts of the Cape, and the western world. But even more, we want the reader to understand how very intensely attractive, almost addictive house music can be to certain kinds of personalities. Some players devote enormous time and energy to it, and it becomes a driving force in their

lives. Others are uninterested. It is very rare to find players who are ambivalent.

Within the devoted group, there can be enormous variability in objectives, methods, levels, skills, attitudes, ambitions, practice habits, schools of musical thought, behaviors, etc. However, all players are able to reap joyous musical benefits and satisfactions in like measure, provided they can find a like-minded group possessing approximately equal musical skills. Unfortunately, it isn't easy to form



Fritz and Cecelia Fuglister, ca. 1945. Courtesy Cecelia Fuglister.

successful groups, and once formed, compatible groups tend to become stable, fiercely loyal, strongly self-protective, and resistant to infiltration. Thus, it is crucial that amateurs be able to meet lots of other players of comparable ability and intentions so they may experiment with a view toward forming a stable group of their own, one that provides collective musical satisfaction. But, how to do it? Desperate players advertise, but it's risky. A well meaning reader might think your ad means you'd be willing to play a little solo in church from time to time. Nothing could be further from the truth. House musicians are notoriously performance shy. And even if an ad leads to the formation of a new group, it often happens that some of the group have a wonderful time and want to meet again in a week, while others are less enthusiastic and opt to postpone an indefinite while. It is a delicate issue, especially in a small and sparsely populated area. Fortunately, there is an etiquette, which dates back to the 17th century, but it is never easy.

Normally, players rely on exploratory gossip, what nowadays is called networking. It helps, but playing is a terribly personal thing, and even the best of

opinions cannot be trusted. Words are simply inadequate to describe playing and personality. Successful matchmaking is a critically important aspect of successful house music. It is a highly specialized and extremely rare talent. However, there occasionally appears on the scene an individual or family who have all the special talents and wherewithal to function as musical focal points, as effective quartet matchmakers, as house musical activists who are able to steer deftly around the pitfalls of personality and playing style. Such a family appeared on Juniper Point in Woods Hole in 1942, that of Fritz and Cecelia Fuglister.

Fritz, or Frederick C. to be formal, was raised in Washington D. C. and began his studies in piano and violin at age six. He graduated from St. John's High School and pursued formal training in painting at the Corcoran Art School and in violin at the Washington College of Music. Undecided between the two career choices, but favoring art, he came to Provincetown during the Depression. It was well known as one of the principal focal points for artistic activities at the time, and not without considerable opportunities for

Falmouth Community Orchestra

35th CONCERT

MONDAY, MARCH 10, 1947

at 8:15 P. M.

HALL SCHOOL AUDITORIUM

Mr. Gustaf Husberg, Conductor

PROGRAM

North Wind, march	<i>Chambers</i>
The White Queen, overture	<i>Metra</i>
Remembrances of Waldteufel	<i>Seredy</i>
Souvenir de Krakow	<i>Seredy</i>
Selections by Mrs. George West, Soprano	

INTERMISSION

American Youths, march	<i>Cauer</i>
Viennese Melody	<i>arr. Kreidler</i>
Love's Old Sweet Song	<i>Molloy</i>
Soloist, Mr. Eastman	
Gloriana, overture	<i>Weidt</i>
God Bless America	<i>Berlin</i>

Mrs. West assisting

MEMBERS

Piano	Flute
Mrs. Barbara Roncetti	Miss Carol Lusk
	Miss Mary Gifford
	Dr. Donald Wilson
Violin	Alto Horn
Mr. Fritz Fuglister	Mr. Eugene Chamberlain
Mrs. Fritz Fuglister	Mr. Rodney Wiggins
Miss Helen McKenzie	Mr. Robert Kendall
Mrs. Eugene Chamberlain	
Miss Arlene Handy	Saxophone
Miss Mary Tsiknas	Dr. A. Goldberg
Miss Olive Cahoon	Trumpet
Miss Kaleroy Hatzikon	Mr. Arthur Eastman
Miss Barbara Allen	Mr. Phil Stewart
Mr. Gerald Slavin	Tuba
Viola	Mr. Nicholas Fortes
Mrs. William von Arx	Drums
Mr. R. E. Bosworth	Mr. J. Franklin Leach
Cello	Mr. L. M. Severance
Mr. William von Arx	Baritone
Mr. Gussie Tollios	Mr. John Justason
Mr. F. N. Sherman	
Oboe	Clarinet
Miss Bette MacDougall	Mr. James Santos
	Miss Elizabeth Tsiknas

Program for Falmouth Community Orchestra Concert in 1947. Courtesy Cecelia Fuglister.

music making. Fritz worked on various WPA projects during the thirties, including a mural for the Falmouth police station, which was situated just behind the old Town Hall, near the Falmouth Public Library. Regrettably, the old station and its attached mural are gone, but another of Fritz's wall creations depicting the history of book printing is well preserved and prominent in the main hall of the Brockton Public Library. Being but a visitor in Falmouth, Fritz spent his leisure hours in the library where he met and became interested in Cecelia Bowerman, the town librarian. One evening, when she declined an invitation to socialize, Fritz became concerned, and daringly asked her why. "I've promised to play string quartets," was her reply. His response was typical of the terse, but incisive comments that would come to be his trademark: "String quartets? . . . Can I come? I've got a violin."

Cecelia was born in West Falmouth, where her family settled and has lived continuously since 1688. Her musical activities had their roots in early childhood. She began piano instruction at home with her mother, Lois Belle Henderson Bowerman, but she soon mastered the basics and graduated to a succession of local professional piano teachers. Interest in the violin developed when Miss Josephine Bates, a Cambridge violinist and teacher who summered in West Falmouth, began to give occasional recitals at the West Falmouth Library. Cecelia attended them and became enthralled with the sights and sounds of the violin and the idea of playing one. She got up the courage to ask her parents if she could switch her lessons from piano to violin, and they approved, providing she could raise the money to buy her own instrument. Determination has long been recognized as one of Cecelia's strong characteristics and from that day, all her chore moneys went directly into her piggy bank. In almost no time, Miss Bates was able to locate a low-priced instrument that was suitable and the lessons commenced. During the school year, Cecelia studied with Gladys Howard,

a well-established Falmouth teacher, and later with Noah Gediman, a Falmouth lawyer who was an excellent violinist and had taken on a number of advanced pupils. She also played in the high school orchestra and in the Falmouth Community Orchestra.

There were ample opportunities to play chamber music in school and in the more traditional setting of private homes with teachers and friends. As is usual in quartet playing, Cecelia started by playing the middle voice, or second violin, which normally harmonizes and supports the melody, usually played by the first violin. However, she eventually discovered she preferred that voice. In later years, second violin became her position of choice within the string quartet. By the time she met Fritz, she already had considerable experience in both orchestral and chamber music, and was participating actively in the many musical gatherings on the Lower Cape. It was thus natural and exciting for each of them to expand their horizons by joining the groups in which the other was actively involved.

Versatility is critical in house music, especially in a small town. It is not enough to have three enthusiastic and compatible players if they play the wrong combination of instruments. For example, there is lots of good music for two violins and one cello, but it is almost exclusively baroque; there are very few pieces for one violin and two cellos, and they are also primarily baroque. However, there is a fair sized literature for one violin, one viola, and one cello; it is more challenging and more representative of the entire spectrum of musical eras. When the pool of potential players is as small as it was in Falmouth at that time, finding the right combination of instruments and music to suit is challenging. As luck would have it, Fritz was a naturally versatile player. While playing with musical friends in Provincetown (Jack Beauchamp, Jack Foster, Bee Brown, Coulton Waugh, Jo Hawthorne, Marcia Horner, Ed Dickinson, and others, who, in various combinations, were known as the Provincetown String Quartet), he had acquired a viola and a cello, which he practiced diligently, but without formal instruction. It is not

uncommon for violinists to play viola. In fact, until recently, violists learned to play their instrument by first mastering violin technique. It is most uncommon for violinist/violists to play cello, and even rarer to be self-taught. Fritz's cello playing was never as good as his violin or viola playing, but he could readily work through early Haydn and Mozart quartets, which was no mean feat and set him apart. During one exciting waterfront stroll in Woods Hole, after a fierce storm, Fritz was amazed to spot a cello case protruding from the tangled wall of seaweed at water's edge. It contained a small-sized cello, relatively dry and undamaged except for a missing eye on one side of the scroll. It made a



Fuglister house on Juniper Point in 1946.
Courtesy Cecelia Fuglister.

perfect student instrument and served several student cellists from this area, including Fritz's elder son, Eric, who grew up to become a dedicated house musician. Some wondered if its previous owner might also have been a student, but a younger and less enthusiastic one, who had intentionally launched his instrument to leeward when his parents weren't looking. Musical grapevines are surprisingly effective, and the astonishing story of Fritz's floating cello was soon carried far and wide. Eventually, the cello's rightful owner appeared and gratefully reclaimed it.

Fritz's piano playing was also quite good, although he preferred to play the solo literature. There was one early period of intense focus on piano playing. He and some of his artist friends opened a night club in Washington D. C. and they set out to provide the entertainment. He especially enjoyed impressing patrons with impassioned renditions of Beethoven's "Appassionata Sonata." His preference for solo pieces is understandable. Chamber piano is several levels more difficult than piano alone. Only the most advanced and experienced pianists can do it, and few do it well.

Fritz acquired orchestral experience in his youth, in Washington, and later with the original Cape Cod Symphony and some of its later reincarnations. But orchestral playing wasn't readily compatible with his strong sense of individuality, which is relatively common in dedicated chamber players. Besides, it was a long drive to rehearsals, and he lost interest in it.

Fritz's playing level on both the violin and viola was quite advanced, but he preferred violin. In fact, he preferred first violin. It is difficult to explain the differences, but it has to do with personality, self confidence, a willingness to accept responsibility, and the ability to recognize the needs of the group and demonstrate the necessary leadership, as well as solid technique and musicianship. The first violin part is often more prominent, more varied, more difficult and

flashier. The first tends to be the focal point in the quartet, unlike the harmonizing middle voices played by the second violin and viola, and the supportive foundational voice provided by the cello. As Celia preferred the second violin part, she and Fritz comprised a perfectly compatible musical team.

Fritz had an uncanny musical sense, almost akin to balance. He could trip over the notes as readily as the next player, but like as not he'd land on his feet. It is a very rare and enormously helpful skill for a chamber musician, and we suspect he was sometimes dismayed that everyone didn't have a touch more of it. He was a daring player and often chose brisk tempi, knowing full well his companions wouldn't be able to negotiate all the notes successfully. He preferred to capture the spirit of a piece and often did. Occasionally, his sound could become a little rough, but, like Beethoven (it is said), he put greater weight on the rhythm and the dynamics than on the languid sweetness of the sound



Fritz Fuglister, left, and Bill von Arx playing their cellos at the Fuglister house in 1955. Courtesy Cape Cod Standard Times.

or the strict correctness of a fast string of notes. He didn't like to stop. If a player got lost, Fritz expected that player to find his own way back in, which is a talent that must be developed. Thus, younger players sometimes found him a little intimidating. In fact, he was simply forcing them to develop good habits, which is one of the responsibilities that falls to advanced players. Older players forced him, and us, to adopt good habits when we were first learning, and he in turn did the same for the newcomers. It is one of the most wonderful aspects of the house music tradition. House musical skills are rarely learned through formal lessons. Instead, one picks them up, apprentice style, by playing with other more experienced house musicians. In a way, therefore, all modern house musicians are first apprentices and then journeymen in a long and intricate web of players that included master musicians with the names Bach, Haydn, Mozart, Beethoven, Schubert, Mendelssohn, Brahms, and Dvorak.

The Foundations of House Music at the Fuglisters

Two players do not a chamber group make, at least not for very long. The duet literature is quite good, but small, and it is demanding. Three players comprise a working minimum, and four are even better. Fortunately, Ruth and Bill von Arx came to Woods Hole in 1945. During their first year, they roomed at the Fuglister home at 29 Little Harbor Road on Juniper Point, a convenient arrangement. Bill had taken up the flute while a student at Brown in 1938, and Ruth had studied both violin and piano as a school girl. They met at Yale, in 1943, where they were attending graduate school, and both became interested in chamber music. Bill, who developed a preference for deeper tones, took up the cello, and Ruth switched to viola. Though both were adult beginners, both had substantial musical backgrounds, and with diligent practice they came to comprise the perfect musical complement to the Fuglisters. The two

couples began playing string quartets on Friday evenings at the house on Juniper Point. They met regularly for more than twenty-five years, eventually alternating between houses after the von Arxes established their own home on Gardiner Road and later on Bowditch Road. They could be assembled with a single telephone call, and during the first year, not even that. The quartet might have endured even longer, but Ruth succumbed to cancer in 1971, and replacing a member of a long-standing group is always trying. Those four players constituted the original center of house music on Juniper Point. But we are getting ahead of our story.

In addition to players, other important peripherals are required for good house music. One needs a place to play, preferably a large room that is neither too dead acoustically (over furnished) nor too live (bare floors and walls). One needs at least four comfortable straight-backed chairs, four music stands, several good floor lamps, and a suitable collection of chamber music. Chamber players who set up housekeeping often have different priorities in furniture acquisition than ordinary people. Thus, the playing hardware was soon in place in the Fuglisters' large, long living room. The Fuglister family's grand piano had been padded, crated, and shipped from Washington to their first homestead on Depot Avenue at the earliest opportunity. It was reshipped to Juniper Point and took up its present position at the far end of their living room. They collected a number of spare stringed instruments and bows for unequipped visitors. Celia's skills as a professional librarian soon led to the creation of a first-class private chamber music library on Juniper Point, rivaled only by the von Arxes' personal collection.

A reliable quartet group plus a good place to play are fundamental for good house music, but a quartet is only one of many possible variations. There is a great tradition of mixing and matching and of hospitality

among house musicians. Thus, a player who plans to visit a new town for any length of time always tries to learn the names of players who might live nearby. Experience has taught that a bad night of house music with locals in a strange town is better than a good night of anything else that might be available to a transient visitor. House musicians are good about sharing information on other players and places to play. The Amateur Chamber Music Players, Inc., an international organization, has for half a century published a regularly updated directory of its members, including information on the instruments they play and own, and how well they think they play them. People who are listed in the directory (the Fuglisters and von Arxes were) are tacitly inviting phone calls from visiting players and agreeing to try to make arrangements to set up a playing session, often on short notice and often with a home-cooked meal or even lodgings included. The Fuglister house became a center for visiting and resident players alike. Before long, there were quite a number of them. It is well known that there is a high correlation between house music as an avocation and physics, mathematics and the biological sciences as professions. Thus, the Fuglisters could not have been better located. By chance, Fritz assisted Columbus Iselin, the director of the Woods Hole Oceanographic Institution (WHOI), on several cruises aboard the research ketch *Atlantis*. Fritz proved to be a good shipmate, demonstrating considerable skill with scientific instruments, and scrupulous care in taking data. It landed him a steady position as an assistant at WHOI, where his artistic skills came into play in representing and summarizing ocean data in readily understandable graphic ways. His principal scientific interest was the Gulf Stream. He wrote many papers about it, and published the definitive atlas of temperature and salinity sections of the Atlantic Ocean. He became department chairman of Physical Oceanography at WHOI and was an internationally known and highly respected physical

oceanographer. His post, and Celia's as Document Librarian at the Oceanographic, brought them into direct contact with most of the scientists at the WHOI lab. The Marine Biological, US Fisheries, and US Geological Survey Labs, provided an additional number of musically talented scientists. They had the town pretty much covered.

Because of the seasonal variability of the local population, music at the Fuglister house, indeed, everything in Woods Hole, underwent an annual cycle that included regulars and part-timers. Regulars were players who lived in town or were visiting one of the labs for an extended time. There were regular summer players too, players who came only two or three months in summer but who tended to return year after year. Part timers were those who came for only one summer, or who came from afar to give a winter seminar or attend a spring meeting, or who came for the summer but could only play once or twice because they had to make best scientific use of their time here. The list is considerable and varied.

The Early Years

Fritz and Celia developed an extensive line of friendships based on their mutual interest in amateur chamber playing. It evolved serendipitously through an open-door policy. Among the earliest players, during the war years was Vernon Smith (viola), who was from Orleans and was also an artist. He was a good friend of the Fuglisters and roomed with them while working as a draftsman at WHOI. David Todd (cello) was a WHOI chemist, and Don Wilson (flute) also worked at the lab. Mary Lou Smith (cello), who then summered in Woods Hole, played occasionally, but developed an interest in recorder playing and decided to devote her efforts to that group, which was also active at the time. Towne Conover (cello) soon joined the WHOI biology department. He and his wife Mary (flute), a gifted musician, participated

enthusiastically. Mary had the uncanny ability to form workable groups from a wide variety of musicians. Elizabeth Orr (violin) was a long-time musical friend of Cecelia's from early Cape Cod Symphony days. Her husband was also an artist, one who worked temporarily at WHOI during the war years. Ralph Bosworth was a violist with the early Symphony, who regularly travelled from Pocasset to join the group.

After the war, Woods Hole's scientific sector boomed and the musical community flourished correspondingly. Max Pepper (piano), who visited the Marine Biological Laboratory every summer for a number of years, was a regular at the Fuglisters' Friday evening musicales and a great supporter. He brought with him each season all the new players he could unearth from amongst that year's summer scientists at the MBL. Max was an amazing sight reader and seemed to comprehend whole pages at a time. He was adventurous as well and a goodly portion of the classical piano trio, quartet and quintet literature was read on Juniper Point during his days there. Max also gave numerous Sunday evening concerts at the Community Hall in Woods Hole, often serving as accompanist for Ruth Kisch-Arndt (voice). Ruth founded and directed the Early Music Society of New York and had a career as a soloist in New York and her native Germany. Max also organized and conducted an amateur chorus that gave a public concert each summer at the MBL Club. It was the forerunner of the Woods Hole Cantata Consort, which continues to this day under the baton of Mary Greer. Max, Marianne Potter (violin), and Bob Allen



Ruth von Arx, left, Florence McNair, and Payson Little tuning up for some house music at the Fuglisters. Courtesy Cape Cod Standard Times.

(cello) were frequent performers at the club's informal Sunday evening concerts. Marianne was a talented player who visited in summer with her father, Emil Witschi, a regular MBL summer scientist. She later retired in Sippewissett. Bob was an infrequent visitor at Juniper Point, but his cello playing, mostly at MBL concerts, was something of a legend in Woods Hole, as was his patience with Nobska Point's fog horn, which often plagued his early season performances. Bob might have pursued cello as a career had he not seriously injured his left hand during his youth. It healed completely, but slowly, giving him time to focus on biology. He returned to MBL regularly in summer, teaching and conducting research in cell biology, motility and advanced optical microscopy.

Constancy is important in chamber music playing. Since Fritz was often away at sea, once for an entire summer, Miss Olga Scheuerman (piano), an MBL scientist, became a surrogate leader for the Friday night chamber music gatherings, collecting musicians



Seven players concentrate on a Bach Brandenburg concerto at the Gabriel house in Woods Hole. From left, Ruth von Arx, Mordecai Gabriel, Florence McNair, Payson Little, Roy Lisker, William Rosenblum, and Fritz Fuglister. Cecelia Fuglister, fourth from left, is sitting this one out.

and assuring the necessary instruments were on hand. The summer Fritz was away, Bert Jacobs, a medical student from the MBL, served as lead violinist.

Outstanding in memory is Sidney Smith (piano) who visited Woods Hole from England. He loved Bach's 5th Brandenburg Concerto and came often to play it. It was an infallible arrangement. When Sidney was in town, a Brandenburg party was arranged, and the climax of the evening was always his wonderfully brisk and flawless treatment of its well known keyboard cadenza. We should add that Brandenburg parties are a popular tradition among house musicians and comprise an exception to the one-on-a-part rule. They usually involve larger, more diverse collections of instruments and tend to focus on baroque music, often including one or more of the Brandenburg concertos. Bernard van der Hoven (violin) of Dennis

held open-house Brandenburg parties on the third Sunday of each month from the late fifties through the early seventies. Willem Valkenier, a retired French horn player from the Boston Symphony Orchestra, and a fellow Hollander, often conducted. Emile Kornsand, also retired from the Boston Symphony, was usually concertmaster, and Bill von Arx participated often, as did Bill Simmons. Fritz occasionally joined in. The parties continued at the van der Hoven's home for a few years after Bernard passed away, and then moved to Frank (viola) Varga's house in Brewster. They continue there to this day.

Gottfried Fraenkel was another special musical friend who contributed greatly to the Juniper Point musical evenings. He came as a talented cellist, but it became evident that his piano playing was excellent and gentle. As those are

ideal characteristics for chamber piano, Gottfried became the regular chamber pianist. His wife Rachel, a sculptor, usually came with him, and his son Danny often joined in on the violin. One of Gottfried's hobbies was collecting especially beautiful title pages of antique musical editions he found and photographed while visiting European libraries. Eventually he published them in a book, a copy of which the Fuglister were delighted to receive. It was inscribed "To Fritz and Cecelia Fuglister in memory of many happy hours of music making." Stefen Machlup, another cellist and ocean physicist, presented a complete contrast from Gottfried. He bounced with enthusiasm, beamed with pleasure, and indulged in soulful sighs during our sessions. His high spirits and good musicianship added greatly to Juniper Point's chamber music.



Concentrating on Bach at the Gabriel house, Florence McNair, Payson Little, Roy Lisker and William Rosenblum. Courtesy Cape Cod Standard Times.

Mordecai Gabriel, accompanied by his oboe and two clarinets, was a frequent visitor at summertime Friday evening musicales. He wisely provided his own supply of music suitable for various combinations of strings with a woodwind. Mordy and his wife, Ellie, also hosted music parties at their summer home on Carrot Hill Road in Woods Hole, and Mordy eventually assumed much of the responsibility for the musical programs at the MBL Club. Stanley Benson occasionally drove down from Brockton to join us. He had played in the second violin section of the Boston Symphony Orchestra, and kept us on our toes.

The list of players is too extensive to be included in its entirety, but we should add William Rushton (piano) and his wife (oboe), who was well known for her studies of puffins, Florence McNair (violin), who summered in Vineyard Haven and had heard of the group through a friend from Kentucky who had known Bill von Arx at MIT, Donn Kushner (violin), a Canadian who visited MBL in summers, Frank Hubbard (keyboard),

the well known harpsichord maker from Cambridge and then Waltham, Liz Davis (violin and viola), who conducted the Woods Hole Cantata Consort for some ten years mostly in the eighties, Clara Lindner (violin), Byron Waksman (viola), a Juniper Point neighbor, Herman and Marjorie Ward (viola and cello), Dr. Gross (violin) from Edinburgh, Dr. Samuel Hayes and his daughter Betsy (cellos), Marion Seaver (viola), whose brother George attended the Geophysical Fluid Dynamics Summer Program at WHOI, Ellie Prosser (violin), and Payson Little (flute), a Newton High School student in winter, who at age 14 was one of the youngest players. All contributed memorably to the wondrous Juniper Point Friday evening musicales.

The Middle Years

In 1967, Bill Simmons (cello) appeared in Woods Hole, and soon became a regular at the Fuglisters house, often on evenings other than Friday. He sat in for Bill von Arx when Bill was at MIT, and converted the regular Friday evening string quartet to a cello quintet when von Arx was in town, or to a sextet when another violist could be found. The latter was often Rudy Weertman, Falmouth's best known luthier, or Fred Nichy, a Fisheries scientist and avocational violin repairman/maker. Marv Grosslein, a Fisheries scientist, was also an occasional and talented violinist at the Fuglisters, when his schedule allowed him time to play. The seventies were especially rich years for chamber music at the Fuglisters. Like Fritz and von Arx, Simmons was a member of the physics department at the Oceanographic. Being responsible for scheduling the weekly departmental seminars, he kept abreast of who would be visiting the lab and kept

a watchful eye for potential players. He participated actively in the joint WHOI/MIT Ph.D. program and thereby came to know the students and post doctoral investigators, making a point to notice which of them could play instruments. It was inevitable that two of Simmons's MIT ex-roommates, both theoretical physicists from Cambridge University, would join in the music at Fuglisters. Michael McIntyre (violin) was an exquisite player, and Peter Rhines (guitar and trumpet) was a great enthusiast. After his post-doctoral appointment, Peter joined the faculty at MIT but spent summers at Woods Hole. He liked the area and the stimulation of measurement-oriented scientists like Fritz, and joined the WHOI staff soon after. Peter had married a talented professional classical violinist and folk fiddler, Marie, and it was always a special treat when she joined in.

Lou Howard (viola), an MIT mathematician, was a pillar of the regular summer crowd. He could always be counted on, and with Fritz, Celia and Bill Simmons formed a core of solid players that could be built on readily in summer. Lou's wife Gaye (oboe)

occasionally joined in. As with most woodwind instruments, the post-baroque literature for oboe and strings is small, so Gaye's role was limited. Lou had lots of good musical connections from MIT and the greater Cambridge area, and that often led to riches for us, especially through the mathematician Martha Jaffe (violin and viola). Walter Schlesinger (violin) visited MBL regularly in summer during those years and loved to play, especially in combinations with Lou. In fact, he had a room added to his summer house on Gunning Point for the express purpose of playing house music. Unfortunately, the fingers of his left hand began to hurt and he had to give up playing.

Michael Longuet-Higgins (oboe) of Cambridge University came once or twice. Oboists always need a small cup of water in which to soak their reeds, and they're fussy about the shape of the cup. Michael always brought his own, a fine china egg cup. There was a hand-written sign inside his oboe case that read "Michael: Bring the egg cup home."

Sarah Redfield (viola), daughter-in-law of Alfred Redfield, one of Woods Hole's most distinguished

Pat Brown, organist, music teacher, choral director, and timpanist, playing her hand-made harpsichord at the Brandenburg party.
Courtesy Susan Pennington.



scientists, occasionally visited in summer. She was a graduate of Curtis Institute and loved to play, always a treat for us. She continues to visit occasionally and plays regularly at her home in Lexington. Frank Manheim (violin and viola), of the US Geological Survey, joined occasionally in the early seventies. Although modest about his own playing, he gave the community two extremely fine violinists, daughters Ose and Francesca, and often promoted performances, especially of baroque works. Leo Stone (violin) was a nail manufacturer who summered in Waquoit. His brother-in-law, Manny Rubin (violin) often visited him. They were a wonderful team and played beautifully together, usually in Waquoit with Fritz and Bill Simmons, but occasionally on Juniper Point. Richard Gregory Allen (viola), a Ph.D. student of Lou Howard's, participated sporadically, but his interest turned more toward folk fiddle. He became a regular with the Woods Hole Folk Orchestra.

An important part of an evening's house music is the tea that inevitably follows the music making. Teas can be anywhere from simple to sumptuous. Celia's were always imaginative and there was always lively conversation. Fritz was hardly a talkative man, but he managed to make his opinions known and enjoyed the festivities tremendously. His reputation as a master of the one-liner grew, and regulars waited with anticipation to see if and when he would strike. Once, when the Howards were over, conversation turned toward the virtues of yogurt, especially homemade yogurt. It was less well known then, and still fairly expensive. In their post-doctoral days at MIT, Michael McIntyre, Peter Rhines and Bill Simmons had taken to making and consuming yogurt in large quantities, and experimenting with original recipes. In fact, the yogurt served at the Oceanographic's Buttery and the recipe in WHOI's Endeavour House Cookbook is the final result of their student experiments. Yogurt seemed to dominate the conversation during most of that evening's tea, although Fritz didn't participate in

it. He enjoyed good food, but he disdained fads and especially so-called health foods. He listened intently as the others spoke, slowly stroking his beard while sipping his coffee and puffing on his unlit pipe as he often did. When the subject seemed about all talked out, Fritz took advantage of the first solid lull to say "I guess the thing that keeps me healthy is fear, . . . , fear of having to eat yogurt." The night was his.

There were, of course, occasional calms in the music-making. Research cruises and far off symposiums can be terrible dampers on regular playing schedules, as can grant proposal deadlines. Once, Fritz managed to jam an oyster knife, pointed end first, deep into the base of his left thumb, a thought that has crossed the mind of every player who has ever opened an oyster. That took him out of action for about a month. Not long after, a front car door was closed while Fritz was climbing out of the back with his left hand wrapped around the door post. It got him squarely on the tips of his middle fingers and made playing painful for several weeks. He continued to play as the new nails formed and hardened.

The Waning Years

By the eighties, Marianne Potter (violin and viola) and her husband Dwight (bassoon) had moved permanently to Falmouth, and Bob Laurell (viola) and his wife Wendy had moved to Pocasset. Marianne and Bob were dedicated, experienced, advanced players. Marianne's house, which had a large high-ceilinged living room and was centrally located in Sippewissett, became a second center for playing. At the Potters', there were fewer scientists and a greater proportion of advanced players, including regular players from down Cape. Interest in diverse conversation waned in relative importance, as did the idea of playing primarily for fun. There was greater emphasis on edification, pedagogy, advanced literature, and performance preparation. Playing purely for self indulgence continued unabated at the Fuglisters.

When they visited from Nashville, Marianne's younger son Tom (cello) and daughter-in-law Suzanne (violin and viola) would strengthen our numbers for quintets and sextets. Less frequently, Marianne's daughter Martha Kim (violin), a top-flight chamber professional, would join in and dazzle us.

To celebrate the 300th anniversary of J. S. Bach's birth in a suitable fashion, Simmons put forward the idea of a great community Brandenburg party. It was held at the home of Holger (violin) and Friederun Jannasch, near Nobska Light, a huge one-room stone building that was once a carriage house. After a pot-luck supper across the road at the home of the Woodwells (piano, bassoon, clarinet, French horn, and trombone), Bach's triple harpsichord concerto (one harpsichord for each century) was played. Pat Brown, John Carajanes and Olivann Hobbie played the keyboard solos, and Jelle Atema (flute) conducted the orchestra. Two of the harpsichords were hand made locally, one by Pat Brown and one by Bill Simmons, both with the assistance of Franklin Towle. Given the unlikelihood of a similar gathering of forces in the near future, the entire concerto was played through twice. Still capitalizing on the wealth of talent, Bach's violin and harpsichord double concerto was played (twice) with Marie Rhines reading the solo violin part. The orchestra was huge, and there was much doubling of parts, especially in the flute section. By midnight, several Brandenburg concertos had been played, some twice, and the orchestra had dwindled in size as fatigue began to take its toll. Players slipped quietly away, and the festivities ended in the wee hours of the morning with the trio sonata from *The Musical Offering* played by Jelle Atema (flute), Ose Manheim (violin) and Bill Simmons (cello) to a small but appreciative and steadfast audience.

Playing requires considerable strength, speed, stamina, and especially good middle-distance vision. They all became increasingly difficult to muster with age, and both Fritz and Celia, who had always pushed others to elevate personal standards, discovered they were unable to sustain their own. Rather than lower

them, Fritz turned slowly away from music and more toward painting. He entered a new phase that combined his more recent and very successful abstract period with his earlier interest in realism and form. He introduced a new emphasis on brilliant colors, more yellows and reds and fewer blues and browns. At first glance his later works looked abstract, but, upon continued inspection, they often turned out to be representational. Celia turned her attention to various other pursuits including documenting her family's genealogy, the American phase of which played an important role in the development and history of West Falmouth. She began to spend more time with family members, which by now included another generation. There were various long standing family matters that required her attention, and, of course, she continued to deal caringly with her many responsibilities at the West Falmouth Quaker Meeting. They continued to receive invitations to play, which they declined, quietly but firmly.

Memories of those Juniper Point musicales have been cherished by many and carried to far off corners of the world. The world of house musicians is surprisingly small. We know of several instances, including some in foreign countries, where chamber players have gathered and where the chance utterance of key words, such as Woods Hole, would elicit the response "Woods Hole? . . . I used to play there on Juniper Point, with the Fuglisters."

The Legacy

Because the Fuglisters led the way, there are now several centers of amateur chamber music in and around Woods Hole. Each works in its own way, and each is successful, but none is so all inclusive, so well equipped, so perfectly situated, so well established, and so absolutely certain to delight. Those who don't play would rarely come to know about it, and few would ever have experienced it.

Sensing the end of an era, Bill Simmons thought it worthwhile to try to introduce the idea of house music to the year-round Woods Hole community at large, to endeavor to capture the informality, intensity, and congeniality of those Juniper Point evenings, to include the social aspects, and the "tea", but to cast it more in the vein of an informal performance than a wholly participatory activity. He set out to do it. In a way, he was advancing the idea of a return to eighteenth century house musical practices. The main reading room of the Woods Hole Library had long caught his ear as an acoustically attractive possibility, even though the remainder of the room was limited in various ways. He sketched a plan for music in the round that included a buffet reception with lots of time for conversation, as if the Library Board and players had invited friends over for the evening and planned to include entertainment. Informality and congeniality would be stressed, and the musicians would donate their services. Tickets would be sold at modest prices so the event would serve to raise funds for the library as well as provide a vehicle to increase the flow of townspeople through it during the quieter winter season. Sue Volkmann was chairman of the board at that time, and Mary Lou Montgomery (recorder) was an active member. Predictably, the idea was met with cautious Yankee scrutiny at the outset, but with interest and support, as well. Town tax contributions to the library are modest, and operational funds are always needed. Moreover, the Woods Hole Library is always open to new ways to

serve the community. The idea was adopted on a provisional basis, and the first evening of chamber music in January 1981 featured Marianne Potter (violin), Bob Laurell (viola) and Bill Simmons (cello). It was a huge success. Library concerts several times per year have continued regularly to the present and have enjoyed considerable popularity. With the 1990 renovations, the library's main reading room became a marvelous performance hall, and library music, which is but a natural extension of those wonderful house musical evenings on Juniper Point, has taken its place as a popular village staple during the winter and spring months up to the present.

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Dr. Simmons is a physical oceanographer and teacher. He studied music in the Philadelphia Public Schools, the Philadelphia Settlement School, and with private teachers including Joseph Durian and Madeline Foley. He is a member of the Advisory Council of the Amateur Chamber Music Players, Inc., founder and director of the annual chamber-music-players' conference known as Heaven, founder and director of the Woods Hole Library Chamber Concerts, and a member of the Board of Directors of Greenwood, the oldest summertime children's music school in America.

Cecelia Bowerman Fuglister was born in West Falmouth, the tenth generation of Bowermans to live there. She attended Falmouth schools, graduated from Earlham College and Columbia University's School of Library Science. She was the librarian at the Falmouth Public Library from 1928 to 1939, and at the W H O I Document Library from 1960 to 1977. She married Frederick C. Fuglister in 1939. They have three children, Eric, Betsy and Kurt.