



NOTICE

P.O. Box 4400 / Fredericton, NB / E3B 5A3 • 453-3536

November 15, 1990

On October 26, 1990, the UNB Student Union published in *The Brunswickan* an announcement of a public meeting, on November 6, 1990, with respect to "...acquiring a controlling interest in the College Hill Social Club" (CHSC).

On November 5, 1990, the Student Union formally invited representation from the Board of Directors of the CHSC to attend this important meeting.

At the November 6, 1990, meeting, the President of the Student Union, Kevin Bourque, and Marc Braithwaite, who holds no known elective position, stated for the first time that it was their intention to "restructure" the Board of directors of the CHSC.

Since the Student Union has not ratified the minutes of their meetings since June, 1990, the CHSC Board has no idea if the original plan, and/or revised plan coming from Messrs. Bourque and Braithwaite, has the official approval of the students, or if these two individuals are on a frolic of their own.

In spite of the fact that we cannot figure out how the Student Union will "restructure" us without taking over, the Board of Directors of the CHSC would like to re-focus their interest and attention to running what is probably the best student bar in Canada.

It now appears that we are the target of an expensive education (propaganda?) campaign wherein our personal integrity is being brought into question, and our operation is being criticized. Although we have heard no such complaints from our members, we are being criticized by the Student Union for not being responsive to our members.

In order to save everyone's valuable time and money, the CHSC Board of Directors hereby announces the creation of a Special Advisory Committee which will consist of appointees from the Graduate Students Association, the UNB Student Union, the STU SRC and the UNB Administration. Each one of these bodies will appoint one representative to sit on this committee which will report directly to the President of the CHSC.

The mandate of this Committee will be to investigate the various allegations respecting the CHSC which have been recently made by the Student Union in their ad in *The Brunswickan* of November 9, 1990. It is envisioned that this Special Advisory Committee will remain in tact and act as an information link between the CHSC and the respective organizations. The Board of Directors of the CHSC hereby undertakes to seriously consider to ensure that it continues to not only act in the best interests of its members, but also that it acts as a good corporate citizen within the University community as a whole.

We trust that the Student Union will agree with us that we both should stop spending money on lawyers and education campaigns and place the interests of the CHSC members and the University community ahead of our respective differences.

If anyone would like to address any issues or concerns which they might have respective the operation of the CHSC, please drop by the Club on Tuesdays between 2:30 and 4:00pm, and a Board member will be available to listen and respond to your questions or concerns.

Yours very truly,



Beth Galley
Vice-Chair

Paul Murray
Director

Randy Hickey
Chairman

Eric Drummie
Secretary

Chris Dalgle
Director

paid for by the CHSC

Get Classical

GOING FOR BAROQUE

by Paul Campbell

Today in almost any large city, if you want to go to a concert of baroque music, you will find it best to get your tickets early, because they, and surprisingly the really avant-garde concerts, are usually sold out. The avant-garde concerts are filled with heavy metal rockers, who see the way-out 'classical' works as logical extensions of what their music does. The baroque music concert audiences also are young; college age and a bit older, largely. To a certain extent, baroque has become "in", but also these audiences, liking music but seeing 'classical' as part of the establishment (represented by parents), have discovered that baroque is delightful, and in a sense, safe. When you go out into the wide world it will be well for you to be at least prepared to be a bit conversant with the Baroque, and it is to this end that I address my column this week.

The Renaissance, which preceded the Baroque period, saw a reawakening of the rational, enquiring mind, and for the first time in centuries, substantive changes in the forms of artistic expression. Music was perhaps not as well developed during this period as, say, the paintings of da Vinci or Michelangelo, or the writings of Shakespeare and Cervantes, but nevertheless I find it more than charming, and there are lots of Renaissance music freaks around. The climate of discovery (of self in the Renaissance, of the world in the Baroque,) led to a style which, in the Baroque, emphasized the grand, the magnificent and the theatrical. The period is generally agreed to extend from about 1600 (just before Champlain led that first group of hapless settlers to St. Croix island near St. Stephen for an unpleasant taste of our NB winters in 1604), to about 1750 - the year after the founding of Halifax. It was a period of expansion, both geographical and intellectual. Newton, Bacon and Galileo made their seminal scientific observations. Descartes, and Spinoza, expanded philosophy beyond the realm of religious dogma. Milton, Swift and Moliere broadened the uses of literature while Rembrandt, Rubens and El Greco left their treasures for the world to enjoy and marvel over. Bach, Vivaldi and Handel and others wrote works which still speak to us with force, and serve as models for composers to this day. People thought big: they wore enormous wigs and bulky clothing to make

themselves more imposing. They financed voyages of discovery to the New World, and around the world. They flocked to see enormous paintings and attend extravaganza proportioned musical events. The world was their oyster, and it was opening up.

In the south of Europe, the baroque musical style was lighter than it was in the north. The sunniness of the climate suffused the music, and composers were not tempted to write the three hour plus works which left the listeners elated but emotionally drained. The violin had recently been invented, and it's singing sound took Italy by storm. Italy became the centre of violin making, and Corelli, Locatelli, Tartini and Vivaldi wrote works for the instrument which charm as few others do. The violin concertos called the "Four Seasons" by Vivaldi is probably the best known of these works, but there are literally hundreds of others which are similar and similarly charming. Farther north the preoccupation with polyphonic (meaning having many musical lines occurring simultaneously) music, and the greater consciousness of grandeur in the music led to denser, more demanding pieces. Bach's Brandenburg Concertos are good examples, as are his BIG pieces, such as the B minor Mass, and the Saint Matthew Passion. Handel, who studied in Italy, retained some of the lightness of the south, but was most successful writing large works: operas and oratorios. His most famous and beloved work, the Messiah, will be performed here by the NB Chamber Orchestra and a chorus of local choirs near the end of the month. Plan on going; the Hallelujah Chorus is stirring in its own right; it is much more so in context.

So what concert is coming up that makes me write all this stuff about baroque? Well, this week Penny Mark from Mt. A is going to load a harpsichord onto a truck to bring it up here so we can give you some pretty authentic baroque sounds. The program will open with the sometimes haunting and sometimes complex and joyful C minor Violin and Harpsichord Sonata of Bach, and will close with the more southern (and virtuosic) Leclair Sonata in D. In between Penny, who majored in harpsichord in England, will play a bit of harpsichord solo, to give us a taste of the potential of the instrument on its own. Do come, it will be an enjoyable and satisfying concert. Wednesday, November 21, 12:30 at Mem. Hall.

FREE DELIVERY AFTER 4 PM