

UNB Musicians to give concert

The UNB Resident Musicians present their first concert of the year on Sunday, October 31 at 8:15 in Memorial Hall. This is the first of four scheduled concerts for this academic year.

The Program for Sunday, October 21 is:

MOZART String Quartet K.499

SHOSTAKOVICH String Quartet Opus 49

BRAHMS Quintet for Piano and Strings, Opus 34

The UNB Resident Musicians are Ifan Williams, Arlene Nimmons Pach, Andrew Benac, Joseph Pach and James Pataki.

IFAN WILLIAMS is the youngest member of the quartet. A native Maritimer, he grew up in Halifax where his father was the director of the Maritime Conservatory of Music. At 18, he enrolled in the Manhattan School of Music. Two years later he returned to Halifax and played with the Halifax Symphony Orchestra. Later, in England, Mr. Williams played with the provincial orchestra in Bournemouth, the London Philharmonia and the London Symphony Orchestra. He returned to Canada to become prin-

cipal cellist with the Atlantic Symphony Orchestra, a position he held until coming to UNB as a resident musician.

ARLENE NIMMONS PACH was born in Kamloops, B.C. She began her piano studies at Vancouver and made her debut eight years later with the Vancouver Junior Symphony Orchestra. In 1949 she graduated from the University of British Columbia with an Arts degree in Philosophy and obtained her ARCT from Toronto the same year. Upon winning the Hazel Ireland Eaton Scholarship, Mrs. Pach continued her piano studies with Boris Roubakine at the Royal Conservatory. During this time she participated in chamber music concerts with the Summerhill Woodwind Quintet and gave frequent performances of Canadian compositions. Well known as a performer of contemporary works, she has given many first performances in Canada, including the CBC premiere of the Eight Preludes for Piano by Frank Martin.

ANDREW BENAC is the Canadian-born son of Yugoslavian parents. He lived in Toronto most of his life and there he graduated from the University of Toronto School of Music with the Royal Conservatory Artist's Diploma in 1950. He has worked with the Toronto Symphony Orchestra, the CBC Symphony and the

Hart House Orchestra. Mr. Benac's aim as a member of the UNB String Quartet is "making chamber music part of everyday life in the Maritimes."

JOSEPH PACH was born in Toronto. His career as a violinist had developed steadily since his public debut at the age of six, when a critic referred to his performance as "masterful". He has won numerous awards and scholarships, the last of which brought him to graduation from the Royal Conservatory Senior School as a student of the late Kathleen Parlow. His performances with his wife, pianist Arlene Nimmons, as the Duo Pach, have earned a series of accolades from the press at home and abroad.

JAMES PATAKI was born in Rumania and grew up in Toronto. He attended the Senior School of Music at the Royal Conservatory in Toronto for two years and then studied at the Franz Liszt Academy in Budapest. When the Hungarian revolution broke out he was stranded in Moscow while on tour with a quartet. After a number of adventures in Europe spanning a nine year period, Mr. Pataki came back to Canada. He worked for three years in Canada and then returned to Germany to join the Philharmonia Hungarian. From there he came to UNB.

UNB Art Centre shows Fritz Brandtner

by Anne Hodgson

Sixty-three paintings by Fritz Brandtner will comprise the most important exhibition of the fall term at Memorial Hall. The exhibition, opening on November 5, is organized by Sir George Williams University and is circulated in the Atlantic region by Mount Allison University.

The paintings are on loan from private and public collections and from the personal collection of Mrs. Brandtner, and present an interesting and varied selection of the work of Fritz Brandtner.

The paintings in this exhibition will show the artistic message Fritz Brandtner tried to give Canada for forty-two years. He introduced German expressionism to Canadians. His paintings, like those of his predecessors of the expressionistic trend, incorporate the mechanistic, impersonal and functional with the beautiful and the human. We also see in his art, aspects of the Bauhaus involving geometric transformations. Yet Brandtner had a vibrant way of his own in creating a picture, which had meaning in terms of tension, lines, shapes and radiant colours, out of the nature and beauty he saw around him.

Two aspects he believed to be important in art are revealed in the paintings on exhibition. He had a strong feeling towards colour. He felt it must be radiant enough to bring out an internal life. Brandtner's work shows brilliant colour mosaics using reds, greens, yellows, and blues; setting hue against hue. He tried using oils and water colours to do this, but found that colour inks brought the startling effects he desired most.

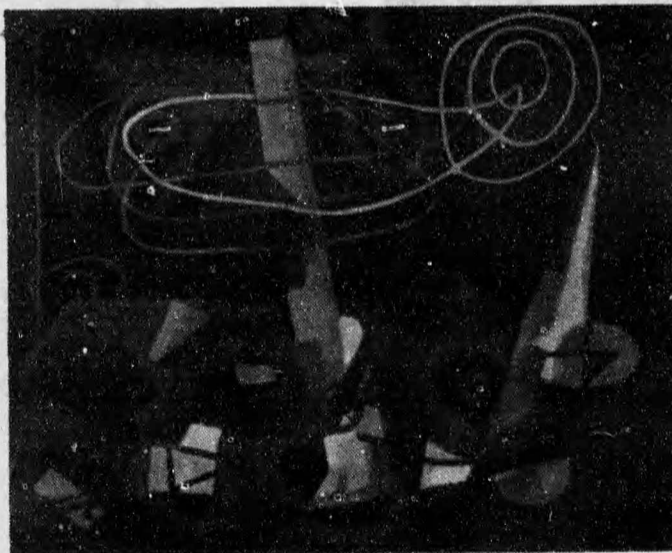
Nature was the second aspect he considered to be so important. Like his expressionistic predecessors, he always looked first to nature for inspiration. In a 300 page manuscript, Brandtner has written, "Nature I loved, and after nature art." His love of nature shows through in his work to him, like was art and art was life.

Fritz Brandtner was ahead of his time in many respects. He was always searching for new and original ideas in order to make a greater picture; and this he did do. His style was experimental and avant-garde. When he first came to Canada he was looked down on by many critics. His art shows abstraction and non-objectivity.

Brandtner loved people and was a humanist in every sense of the word. Professor Edwy F. Cooke, Dept. of Fine Arts at Sir George Williams says "Always Brandtner retained a youthful mind; he was a wise man in whom embodied a young man's spirit for artistic ex-

perimentation and philosophic contemplation." "Brandtner spread his ideas to many around him. Art being his life and a life he wanted to share with others. He exhibited his work "to give people pleasure", as he said and not just for popular appeal, and taught art to all people; from young slum area children, to elementary and high school children, to university students.

For three years, Fritz Brandtner was my art teacher at a school I attended in Montreal. He had been teaching there since 1944. At school, in grades 6, 7, and 8, I did not fully realize all the things Fritz Brandtner had done to make art alive to so many people and his theories of art, colour and nature, yet I did feel them. I



A modern painting by Fritz Brandtner, shown in the Art Centre exhibition.

can remember "Mr. B" as a man with a very alive and commanding personality. I used to look forward to his classes. He'd give us paper and instruct us to draw whatever we wanted with any media we wanted (media at that time meaning crayons or poster paints). He'd always stress, however, to THINK of what we were drawing.

Mr. Brandtner would take us out to the field behind the school and get us to observe the nature around us. Then he'd say "draw it!" I can remember having an argument with him about the growth of trees. I drew a picture of fir trees with their branches pointing downwards. Mr. B. said to look at a tree and I would find out that branches grew upwards. I didn't believe him, because I was used to the traditional way of drawing fir trees; so I went outside and looked at a tree, and sure enough, the branches were growing upwards. This is how he

got across to us his feeling of nature as being so important in art. Mr. Brandtner was one teacher we all respected. He demanded complete participating in class and anything less was received dramatically, by ripping a drawing in two. "Mr. B" took a great interest in young people. He was always telling us the importance of observing before you draw, yet he allowed us to express what we saw as we wished.

All these years I have thought of Fritz Brandtner as "my art teacher." It's strange to be writing this article and reviewing him as an artist. I can now realize what forces lay behind the powerful personality he exhibited in class. He was born in 1896 in Danzig, Germany, where he later taught in the Department of architecture at the University there. In 1928 he was allowed into Canada, to Winnipeg. His first years there were difficult, with unsuccessful exhibitions. People were shocked by his expressionistic work. He was told if he didn't stop painting like that he'd be put in a mental hospital. Brandtner moved to Montreal where his exhibitions became more successful.

He worked with Dr. Norman Bethune organizing a Children's Art Centre. In a small attic room, in a Montreal slum area he brought art alive for many underprivileged children. Brandtner helped in many organizations like this including the Montreal Children's Hospital. Murals he did there are still on the walls of wards.

In 1946, he was awarded the Jessie Dow Prize for water colour and in 1948, he was awarded 1st prize in the Canadian Olympic contest for painting. He spent his summers from 1949-1952 as director of the observatory art centre at UNB in Fredericton. Thus he's quite familiar to many people of this city. In 1968 he received the visual arts award of Canada Council in Ottawa. His last painting was done in 1969. It was titled "moonlight". He had done a small sketch of it and had hoped, for a long time, to get a large canvas to do it on. On November 7th, two days after he had signed his name to "moonlight", he died of a heart attack. His works are now in many private collections and galleries.

Fritz Brandtner was truly a fine man and I am looking forward to seeing his exhibition, in order to see the ideas and theories of colour, life, nature and art, that he tried to teach us come alive in his paintings. Paul Kastel, Brandtner's Montreal agent will be opening the exhibition, and it is expected Mrs. Brandtner will be present. The exhibition opens on November 5th from 8:00-10:00 and the public is welcome to come.

Photo by DeFreitas