### Muriel Bell Exhibition Opens Sunday

For the past year and a half Fredericton Artist Muriel Bell has focused ill her artistic energies on the elderly. The resulting large exhibition fills both galleries at the UNB Art Centre and opens Sunday, February 10th, from 2 to 4 pm; it runs until March 4th.

Honest and at the same time affirmative, it is a wide-ranging investigation of the issues of aging. The artist hopes it will help to break down stereotypes.

To research this topic Bell sketched and interviewed seniors in their nomes, at their recreation, sometimes in nursing homes. She talked to health care professionals and took a course in geroniology from Dr. Gary Kenyon at St. Thomas University. (Dr. Kenyon will, in fact, open the exhibition on Sunday.)

No one medium seemed adequate to express the complexity of the subject, so she ranges through approaches from the very literal to the abstract - in drawings, paintings, collages, and composites of all three. The list of her media takes half a page.

Never before has one subject so preoccupied this artist. Nothing before has aretched her means of expression so completely. It is surely he most significant body of work of her career.

Born in Kenora, Oniario, Muriel Bell has lived near Predericton for may years. She came here in the mid-60s following graduation from the Ontario College of Art, and worked in interior design. Since 1979 she has devoted herself entirely to her art. She has had solo shows at the New Brunswick Museum, Atlantic Galleries, the Playhouse, and the University Club, and has participated in numerous group exhibitions. She is a nember of the Gallery Connexion Artists' Cooperative.

The Art Centre in Memorial Hall is open from 10 am to 5 pm Monday to Friday, and from 2 to 4 on Sundays.

# Mares to Perform at Mem. Hall

One of Canada's brightest young stars, nineteen year old planisi Michelle Marcs, performs at UNB's Memorial Hall this Sunday, February 10, at 8 p.m. as part of the current UNB/STU Creative Arts season. A remarkably gifted planist, Michelle Mares has won top prizes in several major competitions, including the Montreal Symphony Competition, the CBC Young Performers Competition, and the 1988 Geneva International Competition. The youngest planist to perform as soloist with the Mozaricam Orchestra, Miss Mares won the Steinway Plane Competition in Germany at the age of 12.

Having studied with Karl Heinz Kammerling in Germany and Gyorgy Sebok in Banff, Miss Mares returned to Vancouver and studies with Jane Coop. Since graduating from high achool in the spring of 1989, Michelle Mares has been studying with Leon Fleisher at the Peabody Conservatory of Music in Baltimore.

An active professional musician, Michelle Mares has given concerts, both solo and with orchestra, in Norway, Germany, Anstria, France, the United States and Switzerland. In Canada, Miss Mares has appeared with the CBC Vancouver Orchestra and the symphonics of Montreal and

Debut Atlantic's 1990-91 touring season is generously supported

# Get Classical: Music & Nationalism

by Paul Campbell

We are into the third week of the Gulf War, and the forces of patriotism and national self interest have been quick to alter public opinion. In the US the Congress and Senate, nearly equally divided on whether or not the country should go to war with Iraq to force it out of Kuwait, closed ranks behind their President the moment the war was declared. Citizens of the US were almost as divided as the Congress on the issue, yet today if a group of people makes an active protest of the war, it is likely to be confronted by a hastily arranged group protesting their protest. President Bush's popularity has never been higher. A fit of flag waving has seized the nation with such intensity that American flag manufacturers have run out of stock, and have had to place orders for their own product from Canadian flag manufacturers! Nationalism is certainly not new (the term "chauvinism" which originally meant "a fierce national pride" was coined from the name of a M. Chauvin who counted it a privilege to have lost a limb for his country in the Napoleonic Wars, and wanted no compensation for it, even though he was dirt poor!), in fact Nationalism has been around as long as people have perceived that the group with which they lived was different from another group in some way. As with most 'isms' nationalism has its bad (war, belittling of other nations) and good (pride, knowledge of self and others) sides. Since it is topical, and fits in with the concerts which will take place next week, I will write a bit about Nationalism in music.

Different cultures have always created different music. There is no mistaking the sound of Chinese music, or of Indian, when you have heard a bit of it. Western composers have long used particular national styles or tunes to add flavor to their music. Mozart wrote fake Turkish sections in some of his works because there was a Turkish fad in Vienna when he was living there. Beethoven used some Russian

tunes in two of his String Quartets at the request of the Count who commissioned the works; but he so mistreated them that the Count was enraged. Both Brahms and Liszt fell under the spell of the rich gipsy heritage of Hungary and wrote, respectively, their Hungarian Dances and Rhapsodies.

The roots of Nationalism in music are not only political in nature (the violent political upheavals of the 1848 sparked the first outflowings of explicitly national works), but they are also reactive: Romantic music was becoming increasingly complex and heavy. Composers feared that they were getting out of touch with their audiences, and wanted a way to simplify their music, yet for it to still have the strength of impact of the large complex works. And for those composers not of German origin, it seemed somewhat demeaning to write in the accepted style, which was very much German in origin and continued to be identified with Germany. So composers started writing at first music which emphasized their national spirit or temperment, such as Tchaikovsky in Russia, and Greig in Norway, or to produce music so close to the popular music of the time that it was often practically interchangeable, such as Dvorak in Czechoslovakia, or Gershwin in the USA. But with this 'national self-consciousness that many composers exhibited in the latter part of the last century came a deeper cultural awareness of the characteristics of the individual nations spirit and soul. Composers came not only to reflect their nation's characteristics, but almost to define them. One nice side-effect of this was that this music played an ambassadorial role. People were, and continue to be charmed by the more or less exotic flavor of this 'national' music.

success. But the genuine movement has continued with a slightly altered purpose. There has been a definite attempt to preserve folk music in the more formal guise of 'classical' music such as Jones' "Miramachi Suite" made up of folk tunes from the Mirmachi. And, contemporary music has become so complex that it often leaves the listener awash and uncomfortable. The use of musical material indigenous to his culture often provides the peg which he can hold on to, and feel comfortable and enjoy what he is hearing.

Bartok and Kodaly were two Hungarian composers who took this aspect of nationalism in music perhaps farther than any others. The two of them spent years researching folk music in the field, and most of the music they write is derived from it. The results for the two composers was quite different: Kodaly's music is usually lyrical and spirited. Bartok's is sometimes even cruel, and often brooding. But they share the accessibility that their national preoccupations have earned them.

My weekly series, the Wednesday Noon Recital Series, will start again next Wednesday at Mem Hall at 12:30. My guest will be Katalin Decsenyi, the Hungarian 'cellist of the Quatuor Arthur Leblanc in Moncton. We will play the Duo for violin and 'Cello by Kodaly, and Katalin will play some unaccompanied Bach, something she does exquisitely.

The other concert of the week will be Sunday evening, 8:00 PM, Mem Hall, when the Creative Arts Series will present pianist Michelle Mares in a program of the music of Beethoven, Haydn, Liszt and Cadzow. Why not treat yourself to a concert this week?

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#### UNE ART CENTRE Tentative Schedule of Exhibitions

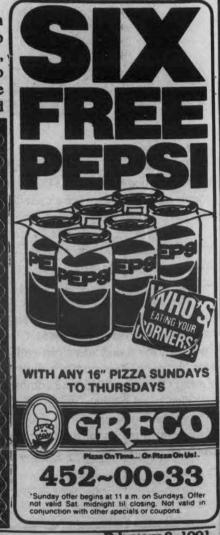
Peb 10 - Mar 4	Muriel Bell: A Time of Our Lives (2 Galleries) (UNB5J - Mar 10 - 24)
Mar 4 - 8 Mar 6 - 28	Mid Term Break A Birdwatcher's Diary - wildlife paintings and drawings by Norman Ryali of St. Stephen from the New Brunswick Minsourn
Mar 12	Deadline for entries to New Talent '91- categories: Visual Arts, Poery, Music Composition
Mar 17, 2 - 4 p.m. Mar 17 - 24 Apr 7 - 26	Opening & prize announcements for New Talent '91 Easter weekend Michael Lawior's New Art Brunswick
May 5 - July 1	Both galleries; also Gallery Connexion A.G. Holl (1809-1856); The Canadian Paintings portraits painted in Productors, Saint John & the Minnichi 1836 - 1849, curated by Realyn Resenfeld
May 23 July 7 - 31	- both galleries Encaenia Barbara McQueen: realist watercolours of New Brunswick coinciding with July 27 - 31
August Sept. 1991	Conference of Agricultural Institute of Canada Acquisitions 90-91 St. Michael's Princips Bestlary, 20 mints from Newfoundland; 4 portfolios of 5 prints each
September Ostober November December	Student Print Loan William Forestall (New paintings oils?) Rick Burns & Lucille Robichaud Les deux. differents Christmas Choice '91

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eir The spirit of Nationalism in

music has continued strongly into the 20th Century. Some nations, such as Russia, have tried to legislate that music should serve nationalistic purposes, with limited





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