

# Get Classical

There is a fascinating physiological fact, music related, which helps explain many otherwise puzzling phenomena associated with music. The fact is this: the organization of the brain for most forms of perception is species specific, but for music it is individual specific. Let me explain. We all have speech centers in the same part of the brain (except for those whose first language is Japanese, theirs is found on the other side from ours). Similarly we have centers for understanding the spoken word, the written word, the meaning of shapes, proportions, and other things visual. The location of these centers, as far as we know, is identical for all people. So, if I were unlucky enough to have an injury in exactly the same part of the brain as someone who lost his ability to write meaningful sentences due to his injury, I would lose that same ability myself, because in this aspect our being are identically organized. But the ability to pay a musical passage, say, or for music to be meaningful for you, seems to reside in various locations in the brain. Identical injuries in two people do not yield the same impairment of musical ability: the location of music-related skills is individual specific. This helps explain why, for instance, people coming out from an art gallery will be in general agreement about how good the paintings are, while people coming from a concert often will be in wild disagreement about how good was the music they just heard. They are organized differently, and their perceptions may be very different. It also means that your reaction to music is really "your own thing". It is specific to you, and not necessarily shared by anyone else.

This fact, the individual nature of the organization of the brain for music, makes it impossible to chart any single

course for learning about music that will be universally successful. Music appreciation courses use a sort of shot-gun approach to find an aspect of classical music to which you can easily identify and build from there. One-on-one teaching is still the only successful way of teaching a musical instrument. Most people who come to love classical music later in life chance on something that speaks to them, under conditions which permit it to speak, and from there their knowledge, and delight in what they hear, grows.

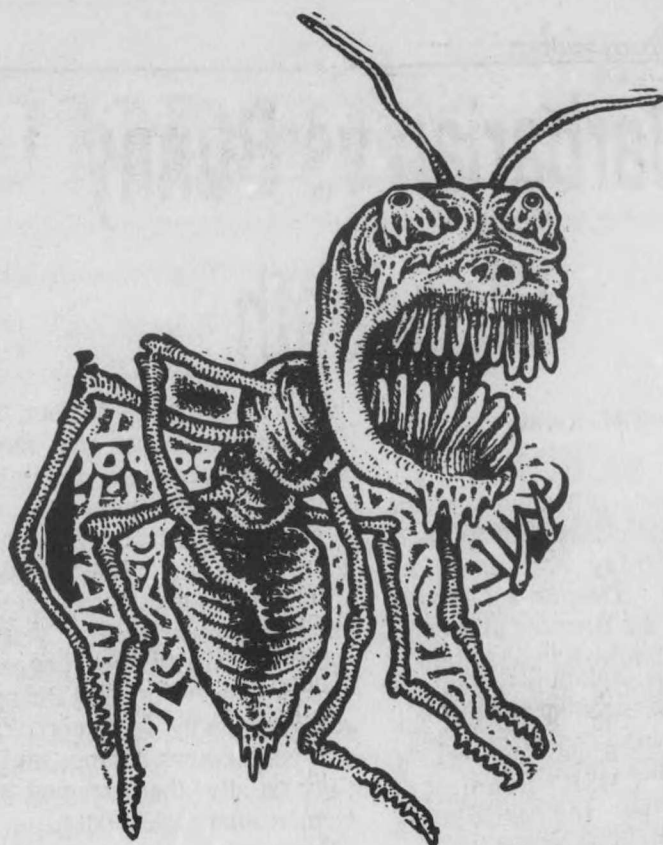
In a sense, learning a new type of music, like classical if you are not really familiar with it, is like learning a new language. The more you listen, the better you know the grammar and vocabulary, the more you understand. The question, then, is what is the best way to get to know it? I feel that the way outlined by Danielle Fournier, who contributed to this column last week, is the best. That is, find a piece you like, which appeals to you, and listen to it to death. As you do, the elements that went into the making of that piece will become familiar to you, and when you run across similar things in other pieces, you will feel comfortable with them. After a while you will tire of hearing this piece, you will still love it, but you will want to hear something different. Choose something not too dissimilar to your favorite, and work out from there: there's a whole world of music which awaits you.

The question remains; where to start? Well, that depends largely on your nature. If you are a romantic at heart, perhaps Scheherazade by Rimski-Korsakov will be as ideal for you as it was for Danielle. Perhaps one of the Brahms or Tchaikovsky Symphonies, lush in sound and full of sweeping emotion, would be best. If you have a taste for

natural simplicity and purity, try the string quartets of Mozart, or you can start with Mozart's Eine Kleine Nacht Musik. Perhaps the restrained but no less genuine romanticism of Mozart piano concertos will turn out to be that for which you have a natural affinity. I have a jazz-oriented friend who was absolutely blown away by L'History de Soldat by Stravinsky. The possibilities are endless, and I think the best thing to do is sample the library (town or someone else's!) and see what you respond to. If you would like some guidance, I would be delighted to help. Phone me at 450-3191. And don't be shy!

Perhaps one of the best ways to sample is by going to concerts. This week we have two noon-hour concerts on campus: the first is today at 12:30 at Mem Hall, the continuation of the Connexions Series by the Duo Pach. A visit to Italy promises the delights of the Vivaldi Chaconne, a great violin piece of the baroque era, and the Respighi Sonata, an exciting and romantic work from this century. The second concert is the first of my own series, which will be on Wednesday at 12:30. For each concert I invite a guest or guests to play with me, and to make music on their own, if they so desire. For this concert, next Wednesday, my guests will be the Saint John String Quartet, recently appointed Musicians-in-Residence for the Saint John campus of UNB. This excellent young group will play a Haydn quartet, and I will join them playing viola (even though my regular instrument is violin) for one of the glorious Mozart quintets. Do join us for an hour of satisfying chamber music.

by Paul Campbell



**chsr fm**  
STEREO 97.9

PLAYLIST TOP 40: Week Ending October 21st

TW	LW	ARTIST: Title (Label)
1	2	MINISTRY: In Case You Didn't Feel Like Showing Up - Live (Sire)
2	8	THE BEACH BOYS: All Shook Down (Sire/Reprise)
3	1	CIRCLE OF III HEATH: Circle Of Ill Health (Subliminal Wink)
4	5	JELLYFISH: Bellbottom (Charisma)
5	3	ROGER WATERS: The Wall - Live In Berlin (Mercury)
6	4	JESUS AND MARY CHAIN: Rollercoaster, ep (Blanco Y Negro)
7	11	JAMES: Gold Mother (Fontana)
8	6	DEAD CAN DANCE: Aion (4AD)
9	24	DREAM THEATER: Un-lead-ed (I.R.S.)
10	10	MAE MOORE: Oceanview Motel (Epic)
11	12	GHOSTS IN DAYLIGHT: Ghosts In Daylight (Glass Skull)
12	13	THE WATER BARK: Thingamajig (Network)
13	9	MOEV: Head Down (Network)
14	7	CYBERKATIE: Tamper (Wax Trax)
15	15	JANES ADDICTION: Ritual De Lo Habitual (Warner)
16	17	THE PIXIES: Rossanova (4AD)
17	14	CHIAMARRA: Slap! (Ace Prop)
18	30	LES LITE SPIT TROOP: Don't Cry Too Hard (Capitol)
19	27	SOUL ASYLUM: And The Horse They Rode In On (Giant)
20	20	HILL: Call The Ambulance (Network)
21	16	VARIOUS: Sound Generator (Spiral)
22	19	COCIFAU TWINS: Iceblink Luck, 12" (4AD)
23	23	DAVE STEWART: Dave Stewart And The Spiritual Cowboys (RCA)
24	34	BARNY BENTHALL AND THE LEGENDARY HEARTS: Lonely Avenue (Epic)
25	29	PAT TEMPLE AND THE HIGH ONE/SOME PLAYERS: Stone Road (Latent)
26	40	9 WAYS TO SUNDAY: 9 Ways To Sunday (Giant)
27	39	VARIOUS: Taste Test (Splat Co)
28	21	BORROWED MEN: Media Whores Must Die (Fiction)
29	25	DREAM COMMAND: Five On The Moon (Island)
30	28	JOINED AT THE HEAD: Consecrations Will, 12" (Wax Trax)
31	18	H.D.V.: Sex, Drugs and Violence (ISRA)
32	31	LES NEGRESSES VERIF: M.I.A.H. (Polydor)
33	27	THE GENETIC TERRORISTS: White Stain (Wax Trax)
34	NE	VARIOUS (MOMAD) ARTISTS: The Compact Realworld
35	26	MARC ALMOND: Enchanted (Capitol)
36	38	HORSE: The Same Sky (Capitol)
37	NE	INSPIRAL CARPETS: Commercial Rain -ep (Hula)
38	NE	THE SHEPHERD DEMONS: What Do You Want (Stony Plain)
39	NE	F.O.: Put Your Body In It -ep (Infinite Beat)
40	NE	WRICK: Soul Train (Play It Again Sam)

\* = Canadian Content.  
TW = This Week, LW = Last Week.  
Chart Compilation based on frequency of airplay.  
Music Director: Dave Keighley.

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by Chris Campbell

As you stagger out of yet another mid-term don't you wish you were someplace else, a place that you remember from a simpler, kinder, gently time? Well, forget it, you've probably just overly mythologized a place and time that wasn't that nice to begin with.

But, if you would like a bit of respite this weekend, why not check out the plethora of great cinematic enjoyment that is just waiting out there for you.

The UNB Film Society is concluding its "Red October" with the extraordinary beautiful Italian/Soviet co-production,



Nostalgia (no, it's not a misprint, there is an "h" between the "g" and the "i", it's Russian, you see), directed by Andrei Tarkovsky, the (now dead) Soviet filmmaker whose other major works are Solaris and Stalker. The film was the most honored film at the Cannes Film Festival in 1983 and it tells the visually stunning story of a Russian poet who travels through Italy with his beautiful Italian interpreter. This remarkable film will be shown on Friday and Saturday nights at 8:00 p.m. in Tilley Hall 102 with admission being only \$3.00 for members, with a membership

costing just \$1.00.

The Capital Film Society and UNB Film Society combine again on Sunday to present a special screening of Laurence Olivier's classic film adaptation of Shakespeare's Henry V. This 1944 adaptation was produced and directed by Olivier and features him in the title role. Olivier also assisted in the writing and editing of this masterpiece. The screening takes place on Sunday in Tilley Hall 102 at 7:00 p.m. with admission for members of either film society being \$3.00 with a membership costing \$1.00 at the door.

If one Henry V is not enough for you, then the Capital Film Society has the more recent adaptation of Henry V that was written and directed by its star, the talented Kenneth Branagh, trying to

outdo Olivier by wearing so many hats during the production of a film. The grittier version of the Shakespearean play is the second part of a great double-bill package Monday night that begins with Bernard Tavernier's wonderful Life and Nothing But, which gets things started at the theatre of the Centre

communautaire Sainte-Anne at 7:15 p.m. with Henry V beginning at 9:30 p.m. The great double-bill costs just \$5.00 for members with membership being available at the door.

With this much cinematic action in the city this weekend, who could say that there isn't anything to do!

The UNB Art Centre opens two very different exhibitions on Sunday October 24th from 2 to 4 pm.

Peter Thompson is showing The Wycoller Series - 23 palladium photographs of Lancashire. He received a Canada Council grant for this project. The other exhibition is True and False, 15 paintings with admittedly-forged signatures matched with apparently-authentic paintings signed by the same artists.

The "false" paintings were seized after auctions, and the judge assigned them to the University of New Brunswick after the trial.

The exhibitions will continue at the Art Centre until November 18, 1990.

The UNB Art Centre in Memorial Hall is open from 10 to 5 Monday through Friday and from 2 to 4 pm on Sundays and Holidays