



DUO CONTINUED

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fresher interpretation of this type of this type of music than other sonata teams have achieved.

As I was absorbing this information, I became aware of a freshness and self-confidence in the speakers that somehow made me question the maxim: "all concert musicians are stuffy." To satisfy my rising suspicions, I asked about their preferences in music. Joseph Pach replied, "I think I can honestly say we have none." Their view is that all music satisfies some need. And I remember while he was telling me about it, that I had seen Joseph Pach at a house social enjoying the "animal" band, as they are sometimes called, that was playing.

Both members of the Duo have definite ideas about music which they seem to share equally. Together they set forth these ideas in a way that even I could understand.

Music, to the Pachs, exists only when it is played. And the important thing about it is the way it is played. This is why they spend hours each day working on one piece and are never satisfied that they have finally done it well enough. Each performance of a particular selection must be better than the last.

While discussing types of music, we eventually came to rock, folk-rock, etc. which the Pachs, among others, call commercial music. They consider this music enjoyable for a time, but as is illustrated by the current changing trends, it is not lasting. I countered this view with the observation that some of the more ethnic folk and blues

songs have been with us for quite some time. This, however, explained Mrs. Pach, is because such music grows out of a human impulse, inspiration. It has that X quality that you cannot analyse. This "X quality" is also what the Duo Pach try to create in their music. They both stress the idea that the artist must interpret a work in his own way. There is much more to performing a work than merely mechanically following the notes and instructions of the composer. In the case of the Duo Pach, this interpretation is done together, equally.

Music appreciation was our next area of concern, since I thought I could learn from these musicians some way to improve my understanding of their music. I had the idea that after this interview, I would be able to converse with the culture minority during intermission at the Playhouse. I was told, however, that I would have to be content with just enjoying the music. Neither Joseph nor Arlene Pach give courses in music appreciation. They believe you should listen and react. You need not explain why you like or dislike a piece. All you can say is that you liked this better than that, and you are not even safe in making such a statement because in a different mood you would like something else better. After you have heard a piece more than once, however, you may say that you liked it better the first or third or last time you heard it. The Pachs do not discuss paintings with the Bobaks, for example. They just look and react.

I was interested to know if there had been any increase in the number of students attending concerts during the last two years. Has the presence of musicians on campus led to a growth in music appreciation at UNB? The Pachs think it has. They have noticed more students attending their Friday afternoon workshops in Memorial Hall. Also, more students can be seen at the Playhouse with friends they have brought, in an effort to convince them that this type of music isn't really bad at all. The stigma is slowly being

removed from functions sponsored by the Creative Arts Committee. I predict that such functions will soon be the "in" thing.

I also learned from our conversation that the students who attend these concerts actually do like the music. One such student approached the Pachs after a performance and said of his fellow students, "if they came once to see for themselves what it is like, they would come again."

I proceeded to find out what activities the Pachs had carried on to help create this interest. Since their arrival here in 1964 they have given over forty-one public concerts plus the weekly workshops. They have also inspired interest in chamber music in the city, which led to the organization of a Summer Festival of Chamber Music under their direction.

In the future, along with the Friday afternoon workshops (12:30-2:00 p.m.), the Duo Pach will give three more recitals this year. (See the schedule of functions sponsored by the Creative Arts Committee in the *Brunswickar*.) This June 27-30th, they will appear at the Canadian Pavilion at Expo '67. Also the Duo Pach have been honoured by the Centennial Commission with a grant to commission composer Jacques Hetu of Quebec City to write for them a double concerta for violin, piano and orchestra, to be performed on the campus of UNB in the summer of 1967 at the second Summer Festival of Chamber Music which they have organized.

I left the Pachs with much the same impression that I received when I arrived and was greeted at the door by two fresh and alert young girls, Laurie and Ellen, who, when they had lost interest in my meagre presence, returned to the television set to watch the end of "Bewitched" like any normal youngsters would have done. Somehow I had expected them to be wearing glasses and playing their instruments when I walked in. I found, however, that the Family Pach is a happy and hospitable one with none of the eccentricities or stuffiness associated with artists by our generation.