

## From Ruin to Resurgence: The Contrasting Realities of 1923

1923 was a time of great polarization as the echoes of the Great War continued to reverberate throughout the world, with the victorious Allies still revelling in the optimism brought on by their victory. Meanwhile, the devastating economic hardships suffered by Germany fueled the rise of political extremism and began to make the prospect of lasting peace seem ever more tenuous. Newspapers around the world provided daily, blow-by-blow accounts of the increasingly aggressive efforts by the Allies, most notably France and England, to force Germany to pay 33 billion dollars in reparations demanded in the Treaty of Versailles.



In the money delivery office of the Reichsbank, Berlin, 1923. (Bundesarchiv, Bild 183-R1215-506, Collection of the German Federal Archives)

The year began on an ominous note as France and Belgium began a military occupation of Germany's Ruhr Valley on January 11, in response to Germany's default on payments. Over the following months, the value of the Deutsche Mark plummeted from 18,000 DM to 4,000,000,000 DM per dollar (USD). German citizens had lost everything; their life savings were now effectively worthless as a result of the aggressive enforcement of the Treaty of Versailles. Fuelled by anger and despair, Germany's upstart National Socialist Party attempted a coup on November 6 that would become known as the Beer Hall

Putsch. While the coup failed, it placed the party and its young leader Adolf Hitler in the national and international spotlight for the first time, setting the stage for what was to become World War II.

Meanwhile, the United States of America was enjoying the beginning of a period of incredible economic and cultural growth as the nation rebounded from the deep recession it suffered in the immediate aftermath of the First World War. This post-war era became known as the Roaring Twenties and the increasing financial prosperity enjoyed by the average citizen provided them with ample opportunities to seek entertainment. The rapidly developing film industry was already starting to take hold by 1923 when inventor Lee de Forest released the first short films with sound. Dance clubs and jazz music had become extremely popular in American cities as young men and women sought to experience new things and break free from the cultural expectations of their parent's generation. This coincided with the rise of criminal organizations run by the likes of Al Capone who were more than happy to subvert prohibition laws to provide clubs and partiers with ample supplies of alcoholic beverages.



Josephine Baker at the Folies-Bergère, Paris, 1926. (Stanislaw Julian Ignacy Ostrorog, 1863 - 1929, Collection of the Smithsonian National Museum of African American History and Culture, Gift from Jean-Claude Baker)

## A Year of Change: Fredericton's Journey into Modernity

1923 was a year of transition in Fredericton as New Brunswick's capital city strived to modernize during a period of political upheaval. At the provincial level, the sudden resignation of Premier Walter E. Foster on February 1, opened the door for his replacement, Pierre Veniot, then Minister of Public Works, to become the first Acadian to serve as premier of New Brunswick. Veniot's first order of business was to enact a law calling for new roads in Fredericton and throughout the province in order to adapt to the rapid and ongoing transition from horse-drawn buggies to automobiles, earning him the nickname "Good Roads Veniot." Despite the province's heavy investment in improving its roads, trains remained a vital mode of transportation connecting Fredericton to the rest of Canada. 1923 saw the erection of a new, state-of-the-art railway station on York Street. The new building's brick tapestry patterning stood in stark contrast to the simple wooden building it had replaced, making the York Train Station unique among the common Victorian architecture seen throughout much of the city.

On January 23, 1923, Fredericton businessman James Stewart Neill started broadcasting Atlantic Canada's first radio station from the parlour of his home on 212 Waterloo Row. Neill began with a very small audience of people who lived near his home as few in Fredericton at the time could afford a radio receiver, and even fewer felt they had any reason to purchase one. Despite his small audience, Neill put great effort into his multi-hour daily broadcasts where he provided news, commentary, and music from a gramophone record player. His radio station, CFNB Radio Atlantic, continues to this day and now occupies the frequency 106.9 FM.

Fredericton spent much of the year recovering from what was the worst flood in New Brunswick's recorded history to that point. Headlines from the Fredericton newspaper, The Daily Mail, referred to the floods of 1923 as an appalling disaster. Several bridges in the province were damaged or destroyed in the floods and two civilians were killed. At the peak of the flood, waters in Fredericton had reached the intersection of Carleton Street and Brunswick Street, canoes were being used for travel on Lansdowne, Alexandra, Grey and Winslow streets, and power had been knocked out by flooding at the Maritime Electric plant on Shore Street.



Canadian National Railway Station, Fredericton, NB, c.1920. (Collection of the New Brunswick Museum - Musée du Nouveau-Brunswick, www.nbm-mnb.ca, X14468)



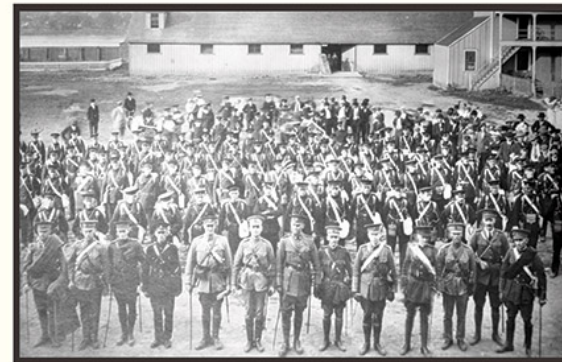
Waterloo Row, 1923. (Collection of the McCord Stewart Museum - Musée McCord Stewart, MP-0000.158.11)

## Echoes of War: Transformations and Divisions in Fredericton

As with the rest of Canada, the First World War was a transformative period in Fredericton's social and economic history. While the war engendered a sense of unity and national identity among many Canadians, it also created an even greater divide between French and English-speaking Canadians – a divide that was especially evident in New Brunswick. The introduction of conscription by the Canadian government alienated much of the French population in this province who were being forced to bear arms in support of the British crown. Additionally, there was an increasing divide along class lines as many businesses thrived in the wartime economy while working-class citizens struggled to make ends meet.

Medical services that were already strained due to outbreaks of the Spanish Flu struggled to provide adequate care for individuals returning from the war, especially those suffering from maladies that could not be seen. An example of this was Lieutenant Charles E. Blair who suffered greatly from post-traumatic stress after returning from the war. He ultimately took his own life in September of 1920 after being unable to find proper support in Fredericton for his illness.

The lack of supports for returning soldiers was exacerbated by the difficulty many found in finding employment, especially if they were missing limbs or otherwise disabled by war. For companies seeking cheap labour, however, the massive influx of workers was a major coup. Likewise, the University of New Brunswick benefitted greatly from the return of soldiers to Fredericton as many returned to finish their degrees or enrolled for the first time since job opportunities were scarce.



First contingent of the New Brunswick recruits from Fredericton parading behind the Soldier's Barracks, Fredericton, August 1914. (NB Provincial Archives, George Taylor Collection, P5-884)



Ward B1, New Brunswick Military Hospital, Fredericton, 1917-1919. (Collection of the New Brunswick Museum – Musée du Nouveau-Brunswick, [www.nbm-mnb.ca](http://www.nbm-mnb.ca), 1990.11.5)

## Memorial Hall: Honoring the Legacy of UNB's WWI Heroes

There are many different backgrounds, degrees, and professions represented in the 35 names engraved on the bronze plaque at the entrance to the auditorium of Memorial Hall. They were engineers, mathematicians, scientists, lawyers, businessmen, educators, musicians, and athletes. All were alumni of the University of New Brunswick. All were killed in action serving their country in the First World War. It is impossible to describe the loss that these names represent, but by remembering their accomplishments during their tragically shortened lives, we can begin to understand the great potential that these men collectively possessed.



Bronze memorial plaque above auditorium door, Memorial Hall. (UNB Art Centre Archives)

Many of these men were regarded as natural leaders by their peers even before enlisting in the military. Major John Hales Sweet, for example, was the valedictorian of the University of New Brunswick's 1899 class and the editor of the university's student publication, the *University Monthly*. Forestry major Lieutenant Jack Basil Hipwell also served as editor of the *University Monthly* in addition to being class president, vice-president, and secretary-treasurer of the Forestry Association, president of the student association,

and member of the university's hockey, basketball and debate teams. Lieutenant George Paget Owen Fenwick was also a leader of his graduating class in 1911, the same year he passed the New Brunswick Bar exam with top marks which led to a job offer as the solicitor to Alberta's Attorney General.



Canadian machine gunners operating from shell craters at Vimy Ridge, 1917. (Francis A. March, *History of the World War*, 1919, Chicago, p. 385)

Others who were not so distinguished in their university careers proved themselves on the battlefield. Captain Frank Harvey Tingley, was a talented pianist and member of the university's Glee Club. Though quiet and reserved, Tingley was considered a brave and fierce fighter. After an injury while serving in France in 1915, he preferred to return to the frontlines and continue to fight alongside his comrades rather than serve back home in Canada. Captain Robert Kilgour Shives, a graduate of the forestry department and a skilled artist, was rejected due to an ankle injury when he attempted to volunteer for the army. Undaunted, Shives took it upon himself to attend flight school, where he became a pilot and quickly rose through the ranks to command a flight of six planes.

Memorial Hall stands as a lasting reminder of the cost of war and a tribute to the sacrifices made by these men in service of their country. Two of the six stained glass windows adorning the building's auditorium were donated by the families of those lost in the war; one for Lieutenant Fenwick, donated by his sisters – the other for Lieutenant Franklin Sharp Rankin of the Royal Flying Corps, whose plane was shot down over Bapaume, France in 1916.

## Building a Legacy: The Origins of Memorial Hall

The cornerstone for Memorial Hall was laid by Lord Byng of Vimy, Governor General of Canada, at a ceremony on July 3, 1923. The Daily Gleaner covered the event and called it "the first material step by the university in commemorating the memory of her fallen heroes."

In 1914, University of New Brunswick administrators began making plans for a new building to house laboratories for the Physics and Chemistry departments. These plans were put on hold until the conclusion of the war, when the need for space coincided with the desire to create a memorial to those UNB Alumni killed in battle.

The UNB War Memorial Fund was created, and donations quickly came in from alumni, relatives of the deceased, and the larger university community. In the end, the cost of the building totalled upwards of \$150,000, with the UNB Memorial Fund providing \$70,000, the province providing \$75,000, and the City of Fredericton supplying an additional \$25,000. Although the building was still not fully completed, by 1924, it was operational enough for its spacious auditorium to be used for the graduation ceremony of the Class of '24. Memorial Hall officially opened on May 19, 1925, with a dedication ceremony led by Sir George E. Foster. In 1926, the building's first two stained glass windows were added to the auditorium, one in memory of The Earl of Ashburnham and the other in memory of Lieutenant George Paget Owen Fenwick who was killed at Passchendaele on October 30, 1917.

Memorial Hall was built during a period of expansion that included the Forestry-Geology Building, the Bonar Law-Bennett Library, the Lady Beaverbrook Residence, and the Lady Beaverbrook Gymnasium. With Chancellor Cecil Charles Jones serving as Chairman of the Memorial Hall Building Committee, F. Neil Brodie of Saint John, N.B., was selected as the building's architect and Saint John company, B. Mooney & Sons was chosen to carry out its construction.

The building's unique design combines two very different styles. The plan and elevation of the exterior use classical elements like columns, pediments, and Roman-arched windows. This style is exemplified by order and symmetry and is often associated with schools of higher learning to evoke ideas of reason and enlightenment, the tenets of a classical education. The auditorium on the other hand is Gothic with tall thin wooden columns and a broad ribbed ceiling that creates an expansive communal space suitable for ceremonial gatherings like convocation and Founder's Day celebrations. However, it is the magnificent stained-glass windows, with their elegant Perpendicular Gothic tracery, that bring in light and reflect the history of the university.



Cornerstone, Memorial Hall, 1923. (UNB Art Centre Archives)



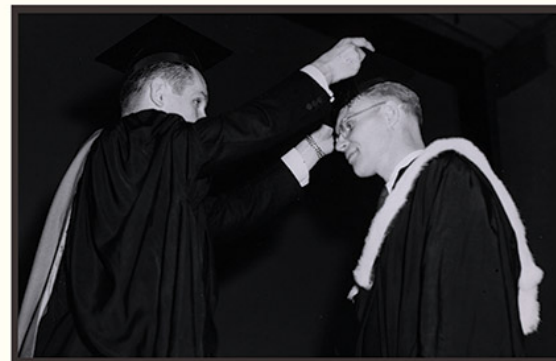
Laying the cornerstone of Memorial Hall, 1923. (UNB Archives and Special Collections, UAPC6no18)

## Unveiling Memorial Hall: From Laboratories to Convocation

Memorial Hall has been used by a wide variety of departments, clubs, societies, and organizations over the past century for a wide array of purposes. While the outer appearance of the building has remained largely unchanged, the spaces within looked vastly different in its early years than they do at present. Spaces now used as galleries and workspaces by the UNB Art Centre were previously chemistry and physics laboratories filled with test tubes, microscopes and other pieces of equipment. The iconic auditorium that now plays host to countless concerts by the Centre for Musical Arts and productions by Theatre UNB, began as a convocation hall in 1924. In addition to graduation ceremonies, Memorial Hall's auditorium was also used for a variety of university functions and extra-curricular activities. This included the annual Model League of Nations Conference and Founder's Day celebrations, along with a variety of musicals, puppet shows, choirs, band concerts, coffee houses, alumni reunions, and pep rallies in support of UNB's sports teams. For a period, the auditorium even served as a dining hall until the opening of McConnell Hall in 1961.



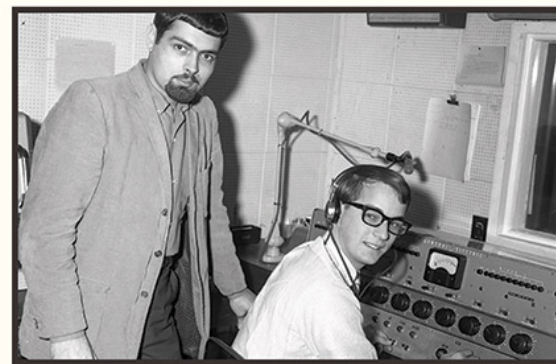
Chemistry Laboratory. (UNB yearbook, *Up the Hill*, 1942)



UNB President Colin B. Mackay with student Ed Sewall at Convocation, 1954. (UNB Archives and Special Collections, UAPC 5 Item no. 1 (11))

## A New Chapter: Memorial Hall's Transition to an Artistic Haven

The 1960's represented a period of transition for Memorial Hall. The university's chemistry offerings had expanded to the point where larger facilities were necessary to adequately house them. The opening of Frank J. Toole Hall in 1958 for the Department of Chemistry and Loring Bailey Hall in 1960 for the Departments of Physics and Biology left the university's administration searching for new uses for Memorial Hall. Due to the building's origins as a monument to those lost in The Great War, it was imperative that the building maintain its significant role in campus life. Allowing the Memorial Hall to become irrelevant, forgotten, and derelict was simply not an option for a place that served such great historic importance. A shift towards the arts seemed like a natural progression, as the Art Centre and Theatre were housed in temporary war huts and required a more permanent home. The College Hill Radio Station (CHSR) also found a home in the basement of Memorial Hall until it relocated into the newly built Student Union Building in 1972. Memorial Hall with its striking architecture provided a classic backdrop to the artistic activities within its walls. Turning it into a space dedicated to all forms of artistic expression and education would ensure that Memorial Hall remained at the heart of campus life.



CHSR Radio Station, Armand Paul and Clifford Lee (UNB Archives and Special Collections, File 6915, D)



Art Class, UNB Art Centre, Memorial Hall, 1963. (UNB yearbook, *Up the Hill*, 1963)

## University of New Brunswick: A Journey Through the Decades



UNB Campus, 1930. (UNB Archives and Special Collections, UA RG 163 Series 2 Item 1, File 1)

### 1920s:

C.C. Jones had served as the university president since 1906 and in the period of post-war prosperity UNB witnessed significant growth. An influx of students returning from the war put pressure on limited space and in response the university added Memorial Hall (1923) and the Forestry and Geology Building (1929).

### 1930s:

The Great Depression cast its shadow across the globe and despite the economic downturn, UNB persevered under the continued leadership of President C.C. Jones. The university adapted to the changing circumstances and remained committed to providing quality education, building the Lady Beaverbrook Residence in 1930 and the Bonar Law-Bennett Library in 1931. This resilience became a defining characteristic of UNB, fostering a spirit of determination and resourcefulness that endured throughout the years.

### 1940s:

The 1940s were marked by a tumultuous global landscape overshadowed by World War II. UNB played a crucial role during this period, supporting the war effort and providing education to returning veterans. After over three decades of stability in the President's office under C.C. Jones, the 40s saw three different presidents lead the university during this challenging decade; Norman MacKenzie (1940-1944), Milton Gregg (1944-1947), and Albert Trueman (1948-1953). The resilience of UNB's faculty and students during this period contributed to the institution's reputation for excellence and its commitment to service.

### 1950s:

In the 1950s, UNB began a period of growth and expansion in what has been referred to as "the bricks and mortar decade." This period began with the building of Toole Hall in 1956 to accommodate the expansion of the Department of Chemistry. The university continued to attract distinguished scholars and talented students throughout the decade, solidifying its academic reputation. Colin B. Mackay, who assumed the presidency in 1953, provided long-term stability for the first time since the departure of C.C. Jones. Under his tenure, UNB evolved into a comprehensive institution with an expanded range of programs and research initiatives. This transformative era laid the foundation for UNB's future success.

### 1960s:

The 1960s were a time of social change and activism worldwide, and UNB was not immune to these influences. The university began its process of democratization in 1968, reorganizing its governance structure to give faculty members control of academic affairs. A Board of Governors was formed consisting of four faculty members and chaired by the president, while the reformed senate was made up of a majority of faculty members elected by their peers. In 1964 the University of New Brunswick expanded its campus to include Saint John.

One of the most notable events in the university's history occurred during this decade. Known as the Strax Affair, this controversy began in 1968 when physics professor Norman Strax was suspended and criminally charged for leading a protest against the university's new policy of requiring photo ID cards, a policy that Strax and his supporters considered to be "police-state tactics." Colin MacKay resigned as a result of the ensuing fallout in 1969, acknowledging that he was no longer the right fit for the university.



## University of New Brunswick: A Journey Through the Decades

### 1970s:

As the world entered the 1970s, UNB was at the forefront of academic innovation in Canada. The 70s was the second decade in the university's history that saw three different people serve as president; James Dineen (1970-1972), Desmond Pacey (Acting) (1972), and John M. Anderson (1973-1980). UNB forged partnerships with industry and government, positioning itself as a key contributor to economic development in the region. The opening of the Aitken University Centre in 1976 was a revolutionary moment in UNB's history, placing the university at the forefront of sports and entertainment in Fredericton.

### 1980s:

The 1980s were marked by economic fluctuations and evolving educational paradigms. James Downey (1980-1990) led UNB during this transformative decade, emphasizing the importance of international collaborations and global perspectives. UNB embraced the digital age, integrating technology into its teaching and research. The university's commitment to academic excellence remained steadfast, and its reputation grew on a national and international scale.

### 1990s:

UNB continued to thrive under the leadership of Robin Armstrong (1990-1996), who served until 1996 when Elizabeth Parr-Johnston (1996-2002) became the university's first female president. The university capitalized on emerging fields of study, fostering research and innovation. UNB became a hub for entrepreneurship and knowledge transfer, nurturing partnerships with industry and fostering a spirit of innovation among its students. This era witnessed the continued expansion of UNB's campuses and the consolidation of its position as a leading research institution.

### 2000s:

As the new millennium dawned, UNB embraced the challenges and opportunities of a rapidly changing world. Dr. John D. McLaughlin (2002-2009) assumed the presidency in 2002, guiding the university through a period of technological advancement and increasing globalization. UNB emphasized sustainability and environmental stewardship, becoming a leader in sustainable practices and research.

### 2010s:

In the 2010s, UNB continued to build on its rich history and adapt to the needs of a new generation of learners. Dr. Eddy Campbell served as the president from 2009 to 2019, overseeing a period of continued modernization and growth. UNB expanded its global reach, forging international partnerships and attracting students from around the world. The university's commitment to innovation and research intensified, further establishing UNB as a leading institution.

### Present:

At present, the University of New Brunswick remains a prominent institution of higher education. Under the guidance of Dr. Paul Mazerolle, UNB continues to prioritize academic excellence, research, and community engagement. With a focus on interdisciplinary collaboration and innovative approaches, UNB prepares its students to meet the challenges of an ever-changing world.



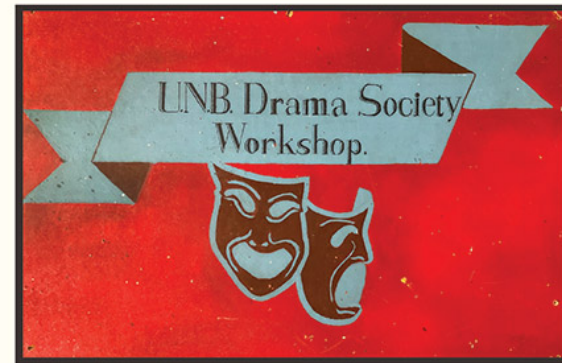
UNB Campus, 2023. (UNB Media Services)

## Behind the Curtains of Theatre UNB

Theatre UNB is the University of New Brunswick's performance company. It stages multiple high-level productions each year, providing students with invaluable on-stage and behind-the-scenes experience. While theatre has a longstanding tradition at UNB, Theatre UNB took on its current form when the English Department Drama classes (English 3170 and English 2170) began to stage plays as part of their curricula in the 1990s. Theatre UNB is active year-round and students have the opportunity to become involved in summer theatre productions with Bard in the Barracks, and Notable Acts Theatre Company.

The roots of theatre at UNB can be traced back to the UNB Drama Society, previously known as the Dramatic Society (1938) and the UNB Dramatic Club (1910-1913). At the end of its activity in 1991, the Drama Society was the oldest student drama organization in Canada and one of the longest-running student organizations in the University of New Brunswick's history. Despite its status as a student organization, the Drama Society benefitted greatly from faculty advisors such as Alvin Shaw who brought considerable experience and enthusiasm to the role. Shaw served from 1951 to 1973, directing 22 productions during his tenure. Under Shaw's direction, the Drama Society frequently received critical acclaim, with many of their productions winning awards over the years. Most notable was the 1957 production of *Dangerous Corner*, which won every award at the New Brunswick Regional Drama Festival. As well as his work with UNB, Shaw was active on the national stage and was appointed Governor of the Dominion Drama Festival in 1955, where he contributed to the development of amateur theatre in Canada. Shaw's significant personal contributions to Canadian theatre were recognized when he received a Canadian Drama Award in 1955 and the first-ever New Brunswick Drama Award for excellence in community theatre in 1980.

The Drama Society was no stranger to controversy and boundary-pushing. Their performance of *Midnight Alley* in 1961 was cancelled after objections from the university administration, who believed the play was "too strong for Fredericton audiences." This caused an uproar among the student population who saw it as an act of unnecessary censorship by the university. The Drama Society was also involved in a notable scandal in 1964 when the Student Disciplinary Committee found that some members had misused the organization's funds and had been receiving kickbacks from purchases of props and costumes.



UNB Drama Society Workshop Sign. (Found in Carpentry Shop, Memorial Hall, n.d.)



Theatre UNB's production of 39 Steps. (Photo: Jeff Fevens, 2020)

## Art Education and Inspiration: The Journey of the UNB Art Centre

The UNB Art Centre was founded in 1941 by Canadian artists Lucy Jarvis (1896-1985) and Pegi Nicol MacLeod (1904-1949) in the Brydone Jack Observatory. Their creative energy and shared love for art fueled them to provide a place to learn about art, listen to music, share ideas and copious cups of tea. In 1946 the Art Centre was relocated to an army hut where it remained a social and artistic hub. There, Jarvis continued in her role as director until 1960 when she moved to Paris to focus on her own art.

In 1957, the country's arts communities received a significant boost with the creation of the Canada Council for the Arts. The first artist-in-residence programs were launched at UNB and Goodridge Roberts, Bruno Bobak, and Donald Reichert came to the campus. By 1961 the UNB Art Centre found its current home in Memorial Hall and Bruno Bobak (1923-2012) returned to serve as its Director until his retirement in 1986. His reputation as one of Canada's War Artists, and his formidable artistic talent combined with his shrewd financial pragmatism led the UNB Art Centre through a period of growth. He established the UNB Permanent Collection and set up endowment funds which continue to be used to purchase new artworks, building the collection while supporting Canadian artists.

Bobak was succeeded by Marjory Donaldson (1926-2023), an artist herself, whose history with the Art Centre dated back to 1945 as Pegi Nicol MacLeod's assistant. Donaldson continued to develop the university's collection and bring fine art exhibits to the UNB community before retiring in 1991.

The UNB Art Centre found a new direction when Marie Maltais was hired in 1991. With a special interest in multi-disciplinary art forms, contemporary social issues, and a desire to include the visual arts in the student experience. She developed a triad of exhibitions early in her tenure: *Body Art:*



Pegi Nicol MacLeod at the Observatory Art Centre, c. 1941. (UNB Archives and Special Collections, P12-23-9)

*Under Your Skin* (1997), *Against the Wall: The Art of Graffiti* (1998), and *Strippers Ink: A Graphic Reading of Comics* (1999). Today, Marie continues to develop exhibitions and projects that enhance teaching and learning on the UNB campus, at times challenging traditional concepts of art and art-making practice.

In the year 2000, the UNB Art Centre along with the Centre for Musical Arts experienced a seismic shift when they were cut from the Faculty of Arts. After a period of uncertainty, they became part of the College of Extended Learning where they continue to develop non-credit programming along with their full exhibition and performance schedules. Today the UNB Art Centre manages a thriving personal and cultural enrichment program providing Leisure Learning courses for adults and Design Works summer camps for kids.



Lucy Jarvis at the Art Centre hut, c. 1950s. (UNB Archives and Special Collections, P120-22-7)



Students reading in the UNB Art Centre, 1961. (UNB Archives and Special Collections, UAPC9 no10(6))

## The Soundtrack of UNB: The Centre for Musical Arts through the Years

Music has played a significant role in the history of both the University of New Brunswick and Memorial Hall since the early days of the Fredericton campus. With many different musical clubs and societies coming and going over the past century, UNB's first official Glee Club was formed in 1895. This was followed by the UNB Choral Club (later UNB Choral Society) formed in 1944. The university's first official band was formed by Arthur Trythall in 1956 who assumed the position of Director of Music. Lord Beaverbrook donated all of the band instruments to this new venture.

With assistance from the Canada Council, UNB established a musician-in-residence program in 1962. The first was pianist Paul Helmer who was followed by pianist Arlene (Nimmons) Pach and her violinist husband Joseph Pach in 1964. Collectively known as Duo Pach, the pair became long-time staples of the university community as well as the greater Fredericton community with their frequent and critically acclaimed performances. They were joined in 1970 by violinist Andrew Benac, James Pataki, viola, and Ifan Williams, cello, to form the Brunswick String Quartet. In addition to frequent performances at Memorial Hall, the quartet toured throughout North America and occasionally England and Ireland.

During this time, the quartet inaugurated a music festival – 'Chamber Music and all that Jazz,' which brought top Canadian jazz musicians like Phil Nimmons, Oscar Peterson and many others to the UNB campus for concerts and workshops. Young people from the Fredericton area were exposed to top musicians from around the country. While the Brunswick String Quartet's composition changed in the early 80s with the arrival of Paul Campbell and Paul Pulford, it continued to offer world-class performances to audiences at UNB.

In 1985 at the behest of President James Downey, the Bicentennial Choir was formed. Under the direction of Steven Peacock, the choir provided a social and performance outlet for UNB students. The UNB Chorale has taken up where the Bicentennial Choir left off and continues to provide UNB students across the faculties with an opportunity to perform.

A chapter in the university's musical history closed with the retirement of Arlene and Joseph Pach in 1993. A new era for music began under the direction of the newly appointed Richard Hornsby. Hornsby formed the Centre for Musical Arts and continued the time-honoured tradition of bringing music to UNB through the creation of an academic program (including the Music Minor), a continued musician-in-residence program, the

UNB Conservatory, summer music camps, as well as the Music on the Hill program which presents numerous concerts from local, regional, Canadian, and International musicians. He is also credited with developing the New Brunswick Summer Music Festival now in its 30th year.



Paul Helmer (1962-64), UNB's first resident musician. (UNB Archives and Special Collections, UAPC23 No. 6 (2))



Duo Pach, 1961. (UNB Archives and Special Collections, UAPR No. 2 5443c)