

## Entertainment

# Faculty Concert Series concludes on high notes

By DEBBI HARDY

Portland Wind Trio artists Ardith Freeman, Alison Hale and Thomas Parchman must find tremendous satisfaction in playing

### Review

together — if only because they are equally consistent and consistently equal.

Last night's short but sweet performance, the final offering in the University of Southern Maine's Faculty Concert Series, pointed up the talent, precision and ensemble abilities shared by the three.

I couldn't possibly single out any one of them for special kudos. The trio approaches its music with sensitivity and integrity, and happily occupies the same plane of comprehension.

At least it appeared — and sounded — that way at the Corthell Concert Hall on the Gorham campus last night.

A pleasing mix of compositions, including solo work by flautist Hale and clarinetist Parchman with pianist Judith Quimby, flitted by with alarming haste.

In a nutshell, we heard Haydn's "London Trio No. 1," a 1984 piece by Robert Muczynski titled "Time Pieces," Bach's "Sonata in G minor" for flute and piano; "Five Pieces for Clarinet and Bassoon" by Homer Keller; and "Suite for Reed Trio" by Alexander Tansman.

The combination of flute, clarinet and bassoon produces a dainty yet at times tenuously full sound. The texture trembles but doesn't collapse.

The Haydn trio cast bassoonist Freeman in the role of continuo, or accompaniment, and she punched out the part lightly and tastefully, with some beautifully clean

arpeggios.

And for articulation and balance, you couldn't beat this piece's Finale, which moved along like a 45-rpm record set on 78.

I thank Parchman for taking the time to elucidate on the origin and sense — as well as the musical humor — of "Time Pieces." I also thank him for giving a charming performance of a number that somehow alternates between dizzying panic and gentle curiosity.

His cadenzas were rippling and controlled, his tone deep and rich. I enjoyed the dynamic contrasts and the fade-out endings.

I thank Hale for her verve on the Bach sonata. A pure sweet sound and a passionate excitement in the low register, coupled with the lovely yearnings in Bach's melodies, stirred finer feelings.

Her long introductory tones in the Adagio movement blossomed steadily, beautifully. I wondered why she hadn't memorized this piece, since she appeared to be very familiar with it anyway.

Her cadenzas were rippling and controlled, her tone deep and rich. I enjoyed the dynamic contrasts and the fade-out endings.

I thank Freeman for taming the bassoon — so easily reduced to

quackiness — so that it adds vigor and bite to the rounder, mellower notes of the flute and clarinet.

She wasn't kidding, either, when she told us "Five Pieces for Clarinet and Bassoon" is "a great little piece." I found it endearing, simple, innocent, trusting, a potpourri of parallel and contrapuntal writing done up in a very attractive performance package.

Freeman's cadenzas were rippling and controlled, her tone deep and rich. I enjoyed the dynamic contrasts and the fade-out endings.

Oops, that's the third time I've said that. But I warned you, these three are equals. I can't single one out.

Their performances were consistently equal, and were equally consistent. I think that says it all.

So, why didn't I just shut up 19 paragraphs ago?

Debbi Hardy, a musician and former music teacher, is an editor with the Evening Express.

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