

into a recording date and a mini-tour that opened at the Center for Cultural Exchange in Portland on Friday night.

Though they've had limited time working together outside of the

strong playing style, spinning out bright melodic variations while Kleinhaut sketched harmonic passageways underneath. The leader then took over for some sparkling electric guitar statements while Jim Lyden

played staccato of Okoshi. "Talk to You Later" further confirmed the band's powers within a punchy, straight-ahead traditional framework. Lyden also excelled on a number of absorbing solos, displaying an

Clarinetist Parchman delivers wildly eclectic night

By CHRISTOPHER HYDE

MUSIC REVIEW

Clarinetist Thomas Parchman is a Renaissance man. He is the principal clarinetist of the Portland Symphony Orchestra, teaches at the University of Southern Maine, transcribes orchestral scores for the piano, and recently scoured Europe for clarinet literature to be shared with his students.

Thomas Parchman
Cortbell Hall, USM Gorham
Friday, Oct. 5

Some of the more intriguing results of his research and writing were presented Friday night at USM's Cortbell Hall to an audience made too small by an impending college holiday. More of the public should attend college concerts at Bates, Bowdoin, Colby and USM — the musicians are excellent, the programs thoughtful and the cost low or

nonexistent.

Parchman, ably assisted by pianist Judith Quimby, played a program that was wildly eclectic but uniformly interesting and often impressive. That most of the music was not written for clarinet made little difference. Pianists jealously guard Mozart's variations on "Twinkle, Twinkle Little Star," but have to admit that the clarinet can do things, like sustaining notes in the minor variation, that are impossible on the piano. It can also

play passage work just as rapidly — at least Parchman can.

The program began with the Bach "Sonata in G Minor" (BWV 1031), which some musicologists call "doubtful," but Parchman believes is the genuine article because of the elegant counterpoint. Whoever wrote it, it is a graceful piece, which works just as well on the clarinet as on the flute, for which it was originally written.

It was followed by a tremendously bombastic fantasy (again for flute) on airs from Verdi's opera "I Masnadieri" (The Highwaymen) by Giulio Bricciardi, and a more gently lyrical "Duo" (Opus 109, No. 1) for flute and guitar by Fernando Carral. The transcription of the guitar part for piano was Parchman's.

The last set before intermission

was a "Suite Brasil" by Jose Ursicino da Silva, which apparently depicts the characters of five female acquaintances, each in the form of a typical Brazilian dance. The clarinet's versatility in portraying psychological states came through very strongly in this piece, as it did in Astor Piazzolla's "La Muerte de Angel," which ended the program.

The angel descends from the heights of atonal flight to down-and-dirty blues, with predictable results. The second half of the recital also included the Mozart variations, a familiar Telemann "Concerto in G Major," and the Allegro from a "Concerto for Clarinet" (Opus 52, No. 2) by Franz Krommer.

Christopher Hyde's Classical Beat column appears in the Maine Sunday Telegram.