

# With the orchestra, those who can do teach

● Thomas Parchman is one of many PSO members who split their time between making and teaching music.

Who says, "Those who can't do, teach?"

Not Thomas Parchman. He does both, and wouldn't have it otherwise.

The Portland Symphony Orchestra's first clarinetist is just one of a dozen PSO members who also hold faculty positions at the University of Southern Maine. Along with Ardith Freeman, Parchman teaches introductory music appreciation.

Parchman, who took a double major at Southern Methodist University in performance and music education, says he loves being able to play and teach.

"Music is central to what I am," he says. "I'm trying to change the way people listen to music. If they change, I'm successful; if they don't, I'm not."

He has no qualms about departing from traditional music-teaching methods to get results. This year he's teaching from a textbook by Robert Winter integrated with a software package, some of which he has written himself. The program allows Parchman to play notes off a keyboard displayed on the classroom screen by an overhead projector and to call up passages from a compact disk.

His twice-weekly section includes about 80 students, mostly young women. Few are music majors. By the third meeting many still seem ashamed of knowing very little.

Parchman encourages them not to be bashful. The point of a liberal arts education, he says, is "to learn how to learn."

So he makes his computer play

"Take Me Out to the Ball Game" in a minor key, then gets students to say what sounds wrong about it: "It sounds serious; it seems off key." "Right!" Parchman answers. It's as if the ball game was rained out."

By a series of Socratic questions and answers, interwoven with musical examples, Parchman steers the class through the definitions of pitch, scales, intervals, harmony, conjunct versus disjunct motion, motive, phrase, cadence and period, all in an hour and 15 minutes.

"I use the carrot and the stick," he explains. "I tell them, 'Read the syllabus, read the book - and if I don't make it clear, call my hand.'"

Since teaching music at USM includes showing how to play it, the music faculty will present seven recitals at Corthell Hall on the Gorham campus throughout the academic year.

For orchestral musicians it's a welcome opportunity to show that they're good soloists as well. Parchman looks forward to playing the Revel "Introduction and Allegro" with his fellow PSO members, Jara Goodrich and Susan Thomas, next spring.

The PSO's first clarinetist sees performances like this as a good way to show students what he himself learned playing in public school bands in Memphis, Tenn. "Hard work gets results."

OTHER PSO performers who split time between class and the concert hall include the PSO's conductor, Toshiyuki Shimada, who will teach choral conducting and coach the college chorus while Robert Russell is on sabbatical.

Shimada's concertmaster, Laurence Gojan, will run USM's string program, assisted by PSO colleagues James and Laurie Kennedy (cello and viola), William Bourds (cello)



Thomas Parchman, PSO clarinetist: "I tell (students), 'If I don't make it clear, call my hand.'"

Leslie Perna (violin and viola), and Henry Peyrebrune (double bass).

Also on the USM faculty are PSO members John Schnell (trumpet), John Boden (French horn) and Mark Manduca (trombone). Then there's Parchman's fellow woodwind players Neil Boyer (oboe), Susan Thomas (flute) and Ardith Freeman (bassoon), as well as the

PSO's harpist (Jara Goodrich) and pianist (Janet Reeves).

- Nick Humez

strengthening ties between Portland and its Russian sister city, Archangel.

Each of the PSQ's four concerts for its 24th season will include a work by a Russian composer, beginning Oct. 4 with Dmitri Shostakovich's String Quartet No. 8. Other Russian composers to be heard during the season include Peter Ilyich Tchaikovsky on Nov. 22, Sergei Prokofiev on Feb. 28 and Igor Stravinsky on April 25.

The theme was inspired by the quartet's visit last spring to Archangel and vicinity.

Composers of other nationalities on the season program include George Chadwick, Amy Beach, Franz Schubert, Ludwig van Beethoven, Johannes Brahms, Franz Josef Haydn and Anton von Webern.

Notable programming will include Beach's Piano Quintet during the second concert, for which the PSQ will be joined by Masanobu Ikemiya, an international pianist and the founder and artistic director of the Arcady Music Festival in Maine.

The site of PSQ concerts has been moved to the Woodfords Congregational Church, 202 Woodford St. The 1991-1992 season was at Maine Medical Center's Pendred Noyce Auditorium. For about a decade before that, the ensemble called Immanuel Baptist Church its home.

"Space is the primary consideration," says Nancy Aldrich, the quartet's publicist. "We loved the auditorium at MMC. It was delightful and so comfortable, but it had very limited seating."

The hospital auditorium seats 240. Woodfords Congregational Church has room for about 700.

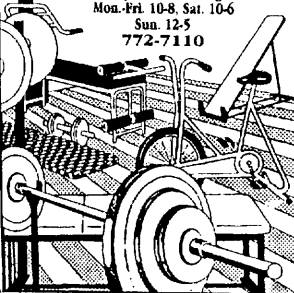
The quartet is not unfamiliar with its latest surroundings, having performed there on several occasions in recent years. The season-opening concert will be its first, however, as a "resident" of the church.

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