



PIONEER

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All Things Great....

It is not often that one may attend two exceptional concerts two nights in a row, let alone find them easily accessible and free of charge. Amazing, yes, but it happened last Tuesday and Wednesday evenings, September 19 and 20, here on campus in the Great Hall when the C.W. Post Music Department had the honor of presenting pianist Michael Habermann and oboist Susan Barrett.

Mr. Habermann, a recent graduate of Post, has travelled extensively both nationally and internationally, and has given two concerts at Carnegie Recital Hall. Tuesday's concert, an all-Sorabji masterpiece, was Mr. Habermann at his finest. His ability to build up both energy and intensity just to the point of breakage, let alone even play some of the world's most complicated piano music, is merely indescribable.

Mr. Habermann, who had to obtain the permission of 20th Century composer Kalkbrosu Shapurji Sorabji before he could publicly perform any of his works, included six of Sorabji's earlier pieces in the program, namely two companion pieces, *In the Hothouse* and *Toccata, Fragment for J.R.*; one of Sorabji's 1922 Pastiches: *Habanera from Bizet's Carmen*; *The Introit and Prelude-Corale from Opus Clavicornium*.

No words can approach description of the artist, for he is more than superb, more than amazing. Having witnessed Mr. Habermann in concert before, one can only say that miracles do occur more than once.

With such a hard act to follow as Mr. Habermann's, Susan Barrett, first oboist with the Manicore Orchestra of New York City, a teacher at the Basically Baroque Festival in California, and a professor here at Post, was able to captivate her audience

the following night with her beautifully performed selection of oboe works. Accompanied on piano by Ms. Betsy Bloom, Ms. Barrett performed Bach's *Sonata VI in E Major*; Rietz' *Konzertstucke in F Minor, Op. 33*; Schumann's *Drei Romanzen, Op. 94*; and Saint-Saens' *Sonata*.

It must be said that her performance that night was magnificent. Her towering intensity in the Schumann piece left nothing to be desired, for instead of breaking the tension with a crash, she allowed one to feel almost as if he would burst until she simply dispelled all anxiety with almost a sigh. Her finale, the Saint-Saens *Sonata*, was another masterpiece of performance, with an almost insanely, but perfectly executed build-up to the final note. Again, Ms. Barrett has proved herself to be much more than an oboist. She truly is an artist.