

Faragó, Ernest 1968

FARAGO, SHUPP VARY SELECTIONS

By YLDA NOVIK

Contributing Critic

Ernesto Farago, violin, Lloyd Shupp, piano, Rockville Civic Center Auditorium. Program: Passacaglia (solo violin), Heinrich Biber; Adagio-Rondo, Jan Vaclav Stamice; Sonata No. 3 (1944), Martinu; Sonata No. 9 in A Major, Op. 7 "Kreutzer," Beethoven.

The recital given by violinist Ernesto Farago and pianist Lloyd Shupp at the Rockville Civic Center Auditorium yesterday afternoon is one they will present in New York's Town Hall early next year.

The program includes standard repertoire and unknown works, a combination which appeals to audiences eager to hear unfamiliar compositions and yet curious to measure a performer by his interpretation of a well-known classic such as Beethoven's Kreutzer Sonata yesterday's final offering.

Farago's background and professional experience—he studied with Jeno Hubay in his native Hungary and he concertized extensively in Europe and in the United States—prepare him well for Beethoven's violin tour de force, certainly his best playing of the day.

Farago's romantic style was best fitted to the grandiose

dramatic emotionalism of this work. Greater attention is needed here, as in most of the program, to pure mechanics. Technical inaccuracies of intonation were prevalent too much of the time for a violinist who has such a free and fluid bowing arm.

Neither the opening solo violin Passacaglia of Heinrich J. Biber (1644-1704) or Jan Stamice's Adagio-Rondo is a significant contribution to the recently popular field of "re-discovered" early music. Although Stamice's influence (1717-1757) as a pioneer in what has evolved into symphonic form and the modern style of instrumental music was of great importance, his music has not withstood the test of time and compositional evolution.

Martinu's Sonata No. 3 was a viable example of a contemporary composition which utilizes the folk idiom. An enormous amount of rhythmic drive is an integral part of the communication of this sonata which neither performer captured. Lloyd Shupp, faculty member of Howard University, tended to accompany rather than to share the equal partner role—a balance that the two performers must attain in order to achieve true professional ensemble caliber.