

Pro Arte Quartet Gives Recital in Y.M.H.A. Hall

The Pro Arte Quartet gave two long pieces—the Schubert Quartet in G Major Op. 161, and Schoenberg's first quartet Op. 7—at their recital in Y. M. H. A. Hall last night.

Quite apart from the technical excellence of the playing—as individuals, and together—there is an interpretive strength and brilliance in this group that does wonders with tension, clarity of detail and the extended formal periods in these works.

There were one or two slips of intonation in the Schubert, but such small discrepancies were drowned amid the greater unity, and the whole interpretive concept, its tonal degrees—with whole phrases, passages, displayed within a whisper or in terms of dynamic and arresting linear brilliance—made an imposing performance.

Schoenberg's beautiful and austere quartet masterpiece they played with a depth of understanding that brought light in its somber measures: its acutely chromatic counterpoint surely searches out every prismatic gleam possible within the half light of half tones. A whole world of contrast, intervallicly and in the brighter colors is lost when diatonicism is so completely eschewed, but in this work Schoenberg certainly evokes every alternative for variety of texture and emotional implication.

Kolisch brings, as he always did, a strength, grace and distinction to quartet playing that is as admirable as it is rare. P. G.-H.