

# Memories Re-created by Quintet

The Coleman Chamber Concerts presented the Hungarian Quartet at the Pasadena Playhouse yesterday afternoon in a performance of quartets by Beethoven and Mozart, and were later joined by Mario Castelnuovo-Tedesco, who played the piano part in the first performance anywhere of his Second Quintet, titled "Memories of a Tuscan Countryside."

Mr. Castelnuovo-Tedesco is a native of Italy. "For the past years," the composer states, "I have been living far from my native land. My principal sources of inspiration (for this music) have been my home place, Florence and Tuscany . . ."

## Moods in Music

The first movement he named "The Hills," the second, "The Cypressess"; the scherzo, "Procession in the Month of Mary," and the concluding movement, "The Harvest." These titles are the bases for the musical moods which Mr. Castelnuovo-Tedesco tried to create with a piano quintet as his medium.

It seems likely that the composer would better succeed in realizing his intentions if he were to orchestrate the score or if he would rework the composition into a symphonic poem. More color as provided by a symphony orchestra could accentuate the programmatic ideas Mr. Castelnuovo-Tedesco tried to put into the music and would thus add interest to the oftentimes pale music.

## Dangers of Dalliance

Another reason for the paleness of the music may be due to the stuff that memories are made of. If it is only pleasant memories with which the artist deals he runs the risk of falling prey to a shallow sentimentality devoid of that depth of expression which he can project into his work only if he allows himself to come to grips with the full range of his emotional experience.

Mr. Castelnuovo-Tedesco at no time impressed us as having done so. Rather, his music seemed to consist of memories of other composers' music — Rachmaninoff, for instance, and the whole school of neo-romanticism and postimpressionism — and that in spite of the fact that he objects to labels and isms.

## Plays Own Piano

Messrs. Szekely and Moskowsky, violinists; Koramzay, violist, and Palotai, cellist, gave a well-

balanced performance of their parts, and Mr. Castelnuovo-Tedesco played the piano part from memory. Their ensemble work was adequate except in the last movement where, probably due to a contrived and unconvincing rhythmic texture, the performance seemed shaky.

Mozart and Beethoven were played with the same skill to which we are accustomed from this group.

W. A.