The Juilliard String Quartet which performed last Sunday in Kresge Auditorium as a part of the Humanities series program, has been giving concerts for nearly 15 years, and more recently has been a highlight of concerts presented at MIT. The numbers of the Quartet, all professors of chamber music at the Juilliard School of Music, were equally accomplished as musicians. Through their long association as a quartet, they have developed a magnificent ensemble. This fact turns them with the world’s greatest quartet groups.

The concert opened with Mozart’s Quartet in D minor, K. 421. One of six dedicated to Beethoven, it is one of the best-loved of his quartets. The performance was notable for its lively interpretation. Mozart is often played more quietly, and we were very glad to hear this more sonorous rendering. The ensemble was nearly perfect. A small uncertainty in the pizzicato of the minuet en — the striking precision and quality of tone generally present — was the main problem of the artists.

The following work was a contemporary composition by the Argentinean composer, Ginastera. The second of his two quartets, it was given its original performance by the Juilliard Quartet in 1958. One of the themes of the movement was written in folk song style and the result is a song now popular in Argentina.

The first violinist, Robert Mann, played after the concert that the composer worked with the Quartet on the final intervals of interpretation and reshaped the music where it was needed. “The soloist” to plan. In this composition, as in most contemporary music, tempo and dynamics are given quite explicitly, leaving the technical difficulties, and not the interpretation, as the main problem of the artists.

The Juilliard Quartet was able to give the music the notational coordination that was required; although the necessity was not difficult to listen to, it was perhaps more the Quartet’s mastery of the composition, than a consequence of the music, that brought an enthusiastic response from the audience.

The concert concluded with Beethoven’s Quartet in C sharp minor, op. 131. This is one of the most difficult of the late Beethoven Quartets, and demands the full attention of the audience. Like most contemporary quartets, this piece seems intended for professional performance, not for the interpretation, as the main problem of the artists.

The Juilliard String Quartet, which performed last Sunday in Kresge Auditorium, was notable for its lyrical interpretation. Mozart is often played more dryly, and not the interpretation, as the main problem of the artists.