

# Kutcher String Quartet

SAMUEL KUTCHER

RAYMOND JEREMY

PIERRE TAS

DOUGLAS CAMERON



*Recent London Notices*

**Daily Telegraph**, 7th February, 1930.

DELIUS CHAMBER MUSIC

EXQUISITE RENDERING

What promises to be a particularly good series of chamber concerts was inaugurated by the Kutcher String Quartet at the American Women's Club, 46, Grosvenor Street, last night. These players—Samuel Kutcher, Pierre Tas, Raymond Jeremy and Douglas Cameron—are well led and have a 'cellist who is always in tune; their balance is as it should be, each sharing, as it were, in the common weal. This last quality, of course, is of the very essence of chamber music, and makes their performance a real delight to the connoisseur. A modern composer and two classical are represented in each programme, Mozart (B flat major) and Beethoven (C major, Op. 59, No. 3) standing last night for the classical and Delius for the modern. Some of us may count our Beethoven among the romantics—but let that pass. Here he stands among the classics, and is not likely to be misinterpreted whatever the classification. The Mozart playing was distinguished by a certain robustness, especially in the Menuetto where it was least expected, while the final Allegro was almost hilarious in its good humour. They gave us a similar directness throughout most of the Delius; but in that exquisite nostalgic "trio" of the second movement they missed naught of its poetry, and the sweet melancholy of "Late Swallows" was expressed with that restraint which is the very core of Delius's aristocratic art.

H. H.

**Daily Telegraph**, 26th February, 1930.

Arthur Bliss's Quintet for oboe and strings was the central work performed by the Kutcher String Quartet, with the co-operation of Léon Goossens, at the American Women's Club last night. This, produced at the International Festival at Venice in 1927, is a work in which the composer indicated a new independence, free of influences; it belongs to no school, flaunts no new theories, breathes no accepted canons of chamber music, yet is strikingly personal in idiom. It was a great joy to hear it so well done. Probably no other artist in the world could have played the oboe part as Goossens played it on this occasion, or performed such phenomenal feats of phrasing, *i.e.*, breathing. The last movement was an exhilarating experience. Haydn's pristine work in F major (Opus 3, No. 5) preceded it, and the Debussy Quartet followed it; each played with the straightforward musicianship so characteristic of these instrumentalists.

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H. H.

**Era**, 5th March, 1930.

Haydn in F, Op. 3, No. 5, Arthur Bliss's Quintet for Oboe and Strings (1927), and the Debussy Quartet made up the programme presented by this rapidly-maturing chamber music group at the second concert of the series held in the American Women's Club on February 25th. The playing of the Quartet, in so much as I heard, was of remarkable excellence. It is enough to mention that M. Leon Goossens was oboist in the Bliss work to guarantee that the part was as perfectly rendered as any composer could desire. Mr. Bliss and the executants were awarded an ovation at the close of the performance. The Debussy Quartet received one of the best readings, technically and interpretationally, that I have heard for a long time. The playing had characteristic Gallic point, neither too rough nor too smooth, but an intelligent proportionment of both styles, and the balance of *ensemble* was as fine as the finish of individual detail. The concert was well attended. H. W.

**Morning Post**, 6th March, 1930.

The Kutcher String Quartet gave the third of their subscription concerts at the American Women's Club last night. Haydn in B flat at the outset put these players in a genial mood and enabled them to set their house in order immediately. This was a happy performance, that caught and conveyed the spirit of the work at every point. The naïveté of the third movement was hit off with a delightful touch . . . It was impossible to overlook the intelligence of the playing. B. M.



*All communications concerning Terms and Vacant Dates to :*

**MR. KUTCHER**

**7, Upper Montagu St., London, W.1.**

**Paddington 1565**

Next Page

Leaflet for the  
Concert at  
The Women's Club  
on  
Thursday March 6th  
and  
March 25th  
1930

THE AMERICAN WOMEN'S CLUB  
46, Grosvenor Street, Grosvenor Square

Thurs., March 6th  
at 8.45

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# KUTCHER STRING QUARTET

Samuel Kutcher  
Pierre Tas

Raymond Jeremy  
Douglas Cameron

## PROGRAMME

Quartet in B flat major, Opus 50, No. 1 *Haydn*

Allegro  
Adagio non lento  
Menuetto. Poco Allegretto  
Finale. Vivace

Quartet in G major *Arnold Bax*

Allegretto semplice  
Lento e molto espressivo  
Rondo, Allegro vivace

Quartet in F minor, Op. 95 *Beethoven*

Allegro con brio  
Allegretto ma non troppo  
Allegro assai vivace ma serioso  
Larghetto espressivo—Allegretto agitato—Allegro

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### Next Concert on MARCH 25th

Quartet No. 1 *Dohnanyi*

Piano Quintet *d'Erlanger*

The Composer at the Piano

Quartet in G major, Opus 18, No. 2 *Beethoven*

*It is regretted that smoking cannot be allowed at these concerts.*



In accordance with the requirements of the London County Council

1. The public may leave at the end of the performance or exhibition by all exit doors and such doors must at that time be open.
2. All gangways, corridors, staircases and external passageways intended for exit shall be kept entirely free from obstruction, whether permanent or temporary.
3. Persons shall not be permitted to stand or sit in any of the gangways intersecting the seating, or to sit in any of the other gangways. If standing be permitted in the gangways at the sides and rear of the seating, sufficient space shall be left for persons to pass easily to and fro and to have free access to exits

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