

Outstanding Success

of the

**KUTCHER STRING  
QUARTET**



**SAMUEL KUTCHER  
RAYMOND JEREMY**

**FREDERICK GRINKE  
DOUGLAS CAMERON**

**Wigmore Hall, London**

**October 9th, 1931**

Telephone—Welbeck 2325 (3 lines)

Telegrams—

“Organol, Wesdo.London

All communications to be addressed  
**Messrs. Ibbs & Tillett**  
124 Wigmore Street, London, W.1

## Press Opinions.

---

### **"DAILY TELEGRAPH," 10th October, 1931**

The quartet which Mr. Samuel Kutcher leads have an Horatian neatness. Their finish is delightful, as they showed in Mozart's G Major quartet. But suavity with them does not impair strength, and they played the third of the Rasoumoffsky quartets with the tenseness that this fine example of Beethoven's second manner requires. I have never heard a more understanding performance of the slow movement, which might indeed have been written yesterday.

H.E.W.

### **"THE TIMES," 12th October, 1931.**

The Kutcher String Quartet gave the first of three recitals at the Wigmore Hall on Friday night. The three quartets, Mozart in G, Debussy, and the Beethoven Rasoumoffsky in C, making an attractive programme, were all played with just that surety of technique and adaptability of style so as to give the large audience unqualified pleasure. Mr. Kutcher is particularly good as a leader in keeping a firm control over the *tempi*; the vigour of the Beethoven *finale* was truly exhilarating in unflagging pace and yet fine quality of tone. The *andante* was not allowed to drag, and was always lyrical in feeling, and Mr. Cameron's *pizzicato*-playing was beautifully vibrant and clear. In the Debussy the second and third movements were notably good, the one for its articulation, again dexterous *pizzicato*, the other for the lovely *pianissimo* tone and the expressive phrasing. Accuracy in execution and a limpid style made the Mozart sound elegant and wholly charming.

**“ DAILY MAIL,” 10th October, 1931.**

The Kutcher String Quartet was always a good one, but to judge by its playing last night it bids fair to rank with the two or three best in the country. It was giving the first of three concerts with a programme consisting of Mozart, Debussy, and Beethoven.

Each was approached in a manner betokening much thought and preparation ; Mozart in particular being played in a beautifully polished style, as clear as it could be. But perhaps the highest point was reached in the lovely slow movement of Debussy's quartet, where the melody of the viola (Raymond Jeremy) had the true poetic ring.

E.E.

**“ THE EVENING STANDARD,” 10th October, 1931.**

Chamber music of the best classical type was heard at the Wigmore Hall last night, the Kutcher Quartet playing some Beethoven and the Mozart G Major quartet.

Their finish and strict attention to detail are exquisite, yet they do not allow these important qualities to obscure the wider significance of their playing.

The beautiful tone of the 'cello calls for special praise.

**“ SUNDAY REFEREE,” 11th October, 1931.**

On Friday, at the first of its three recitals at Wigmore Hall the Kutcher String Quartet gave beautifully-finished performances of Mozart's Quartet in G (No. 12, Peters) and Debussy's Quartet in G minor. The delicacy and charm with which subtle passages were played were enchanting.

**“LIVERPOOL POST,” 10th October, 1931.**

Since Samuel Kutcher founded it, the Kutcher String Quartet has always stood in good repute among musicians, but to-night at the Wigmore Hall it took another step forward and **established itself as one of the best quartets in the country.**

The programme was drawn from Mozart, Debussy, and Beethoven. Each in turn was given the right mode of interpretation. But if there was a movement to be singled out from the others, it was the *andante* of Debussy's quartet, with a lovely solo on the viola played by Raymond Jeremy. The effect was unusually poetic.

**“MUSICAL OPINION,” November, 1931**

These players made a splendid impression by their Interpretation of the Mozart Quartet in G major at their recital at the Wigmore Hall on October 9th. The performance was one of delicacy and animation, finely marked phrasing, excellent part-playing and a fascinating ensemble. It was an exposition of real, soulful Mozartean playing most enjoyable to hear. The performance of Debussy and Beethoven Quartets confirmed the impression made by the Mozart—**that the Kutcher String Quartet is a distinguished combination.**