

THE
Kutcher
String Quartet

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RECENT PRESS COMMENTS

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Successful London Recitals

WIGMORE HALL, OCTOBER 28th, 1932

DAILY TELEGRAPH, October 29th, 1932.

It was a real pleasure to listen to the virile and scholarly playing of the Kutcher Quartet at the Wigmore Hall last night. They have cultivated all the qualities essential to their medium. Mr. Kutcher leads, but does not dominate. Each member of the Quartet retains his individuality.

And a general excellence of *ensemble* is not secured at the expense of vitality. One does not often hear a more intelligent performance of the Beethoven F minor quartet.

Altogether it was a most satisfactory evening—not least in the measure of public support which the Kutcher Quartet achieved.

THE TIMES, November 1st, 1932.

The Kutcher Quartet have developed an excellent *ensemble*. The balance between the instruments were good, the inner parts could always be clearly heard, and the chording was precise and sonorous.

MORNING POST, October 29th, 1932.

At Wigmore Hall the Kutcher Quartet began a series of three recitals with a performance of Beethoven's Opus 95, which immediately revealed the quality of this admirable combination. The contrast between the serenity of the second movement and the strenuous mood of the third was appraised with real musicianship, and the same was true of the stormy passion of the *finale*. It was to the credit of the players that they were able to turn from this to the genial style of Dvorák's Opus 106 with sympathy.

EVENING STANDARD, October 29th, 1932.

The *ensemble* and general balance of this combination is of a very high order, and they play like the musicians they undoubtedly are.

SUNDAY TIMES, October 30th, 1932.

As usual with these very sympathetic artists, one felt that the music, diverse in characteristics, was intimately understood. As to workmanship, in particular the slow movements were carefully wrought.

THE REFEREE, October 30th, 1932.

The Kutcher Quartet also rendered Beethoven, their interpretation of the F minor quartet being especially pleasing. Although the Quartet concerted work is a triumph of harmony under Mr. Kutcher's lead, individual skill is never lost to hearers.

WIGMORE HALL, FEBRUARY 17th, 1933

**First Performance of
Arthur Bliss's Clarinet Quintet**

DAILY TELEGRAPH, February 18th, 1933.

WORK OF BRILLIANCE AND BEAUTY. A masterpiece had its first performance last night. Mr. Arthur Bliss's clarinet quintet, which the Kutcher Quartet included in their Wigmore Hall concert, is a worthy companion to his oboe quintet. Its performance by the Kutcher Quartet—an admirable combination—and Mr. Frederick Thurston, was first rate.

THE TIMES, February 20th, 1933.

The interpretation by the Kutcher Quartet and Mr. Thurston was admirable, and left no doubt that the quintet is a valuable addition to the repertory of modern chamber music.

MORNING POST, February 18th, 1933.

A very successful concert was given at Wigmore Hall last night by the Kutcher Quartet. The programme they had chosen could not have been undertaken except by an *ensemble* of fine quality.

They gave an admirably clear interpretation of Brahms' Opus 51, No. 2, and in the first movement of Beethoven's Opus 135 passed the supreme test of quartet playing.

In addition, with Mr. Frederick Thurston, they gave the first performance of Arthur Bliss's clarinet quintet. Here again the interpretation was of great understanding. . . . The composer has created a beautiful thing with perfect ease.

DAILY MAIL, February 18th, 1933.

A **SPLENDID PERFORMANCE.** . . . In short this quintet is a very fine piece of music. The performance was splendid. The Kutcher is one of the best Quartets before the public.

EVENING STANDARD, February 18th, 1933.

Mr. Arthur Bliss could not have had better interpreters for his new composition for string quartet and clarinet than the Kutcher Quartet and Mr. Frederick Thurston. Each player is a master, yet there exists between them all a mutual understanding which, in a medium so closely knit as chamber music, is more than ever essential.

THE REFEREE, February 19th, 1933.

The performance was brilliant throughout.

LIVERPOOL POST, February 18th, 1933.

It fell to the Kutcher Quartet and to Frederick Thurston to give the first performance of one of the most important contributions made to English chamber music for many seasons. The performance showed scrupulous preparation, and reflected the greatest credit on all concerned.

Royal Dublin Society

IRISH TIMES, November 15th, 1932.

The Kutcher Quartet certainly did its best by the Delius work. The performance was affectionate, earnest, intense ; and, through every movement, but especially the long and soulful meditation which the composer has entitled "Late Swallows," the attention of the audience was closely engaged for every note. There could be no doubt that everything of beauty in the work was expressed to the full.

In the Kutcher Quartet there was to be noted—and surely to be welcomed—a marked individuality in the four members. For a few years past, too much, perhaps, has been made of quality of combined tone in string quartets ; it has given us many delightful experiences, but the time has come for reassertion of individuality in the several members. Such individuality is not out of keeping with good *ensemble* ; and, as to the beauty of combined tone, the Kutcher Quartet gave us that, too, particularly in the nice adjustment of the chording at the close of the second movement of the Brahms work.

Mr. Kutcher's exquisite lilting of the Serenade in the Haydn quartet was given a charmingly sensitive accompaniment by his colleagues.

IRISH INDEPENDENT, November 15th, 1932.

The balance of their playing was as perfect as the balance of the programme itself ; for we had an exquisite blend of Brahms, Haydn, and Delius. The chief feature of the Kutcher Quartet's playing is its refinement in tone and phrasing. The tone is restrained even in the most vigorous passages, and the scale of the instruments is pure and even from the highest reaches of the first violin to the lowest note of the 'cello.

Leeds University Chamber Concerts

YORKSHIRE POST, October 10th, 1932.

Mozart's quartet in B flat demands a performance of the utmost finish, which it received from the Kutcher Quartet, whose *ensemble* was most polished and sensitive. The *adagio* was of a perfect loveliness.

Beethoven's F minor quartet, Opus 95, demands a rather greater breadth and gravity of mood, and this was fully forthcoming. In the first movement the contrast of robustious phrases with tender ones, in the second the tremendous earnestness, and in the third the characteristic abruptness, all had justice done to them, and one felt that Beethoven's strange nature was revealed.

Sheffield Five O'Clock Concerts

SHEFFIELD TELEGRAPH, February 9th, 1933.

The Kutcher Quartet, whose broadcast performances have revealed them as musicians of exceptional endowment and temperament, paid their first visit to Sheffield, and gave unqualified delight to a large audience.

The Delius quartet was given a finely balanced and stylish performance, the interpretation having a sensitive expression, and a fastidious response to the music's mood and colour.

Haydn was represented by the F major, Opus 3, No. 5, which was played with all possible lightness and grace, and with, in the famous Serenade, an exquisite delicacy and finish.

The Dvorák was the familiar "Nigger" quartet. Here again the playing had a notable beauty of refinement and a free and flexible breadth. That it had also its moments of virility was shown in the *finale*, and especially in the closing bars, which provided a suitably brilliant conclusion to an interesting and supremely well-played programme.