



# The Kutcher String Quartet

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# SUCCESSFUL LONDON RECITALS

## QUEEN'S HALL, MARCH, 1934 COURTAULD-SARGENT CONCERTS

### SUNDAY TIMES, 18th March, 1934.

The Kutcher Quartet gave us the string quartet of Ravel, the performance affording opportunities for the players to exhibit their exceptional virtuosity. (E. N.)

### THE TIMES, 13th March, 1934.

The first movement of Ravel's work stood out for the skill with which the players conveyed its fantastic spirit by supple phrasing and elastic *tempi*.

### DAILY TELEGRAPH, 13th March, 1934.

The Kutcher Quartet were fine and smooth as silk in Ravel's quartet, music which suited them ideally. (R. C.)

### SCOTSMAN, 13th March, 1934.

Ravel's quartet in F for Strings was handled by the Kutcher Quartet in strictly correct manner. Ravel is a Frenchman of Frenchmen, and he insists upon the expression of racial consciousness. This performance was essentially French in its lucidity and conception. The changes from daintiness to something akin to austerity, and from whimsicality to tenderness were played with flexibility and subtlety.

## WIGMORE HALL, JUNE 14th, 1934

### MORNING POST, 15th June, 1934.

The vitality which the Kutcher Quartet put into their playing is an admirable asset. The opening phrase of the César Franck Quartet as they played it last night at the Wigmore Hall put the hearer immediately in possession of the music and aroused instant attention. (S. G.)

### EVENING STANDARD, 15th June, 1934.

The César Franck quartet is one of the most beautiful things in modern chamber-music, and is all too rarely heard. The Kutcher Quartet played it last night at the Wigmore Hall with the delicacy and understanding it requires and an ideal balance of tone.

### DAILY TELEGRAPH, 16th June, 1934.

The Kutcher Quartet opened their last recital of the season with a neat and finished performance of a Haydn Quartet. They won even greater approbation in Franck's Quartet, which makes heavy demands on its interpreters.

The most sympathetic interpretation of Messrs. Kutcher, Grinke, Jeremy and Cameron brought out effectively its high aims and its tenderness. Eugene Goossens' Phantasy Quartet concluded the well-balanced and attractive programme. (F. B.)

### OBSERVER, 17th June, 1934.

The large gesture that begins the César Franck quartet was admirably drawn with one sweep of the brush, and the whole of the movement was played with the evident intention of getting every ounce of feeling from the music.

### THE TIMES, 18th June, 1934.

A last recital of the season was given by the Kutcher Quartet at Wigmore Hall on Thursday evening, their programme consisting of Haydn's D minor Quartet, Op. 76, No. 2; the Quartet in D major of César Franck, and Goossens's Phantasy Quartet, Op 12. The playing was extremely finished, but its boldness saved it from any hint of preciousness, and the tone was splendidly full and balanced in the quasi-orchestral passages of the César Franck.

## WIGMORE HALL, OCTOBER 5th, 1934

### THE TIMES, 8th October, 1934.

On Friday evening at the Wigmore Hall the Kutcher String Quartet gave a recital consisting of Vaughan Williams's quartet in G minor; Beethoven's quartet in B flat, Op. 130; and Dittersdorf's quartet in E flat. The Vaughan Williams quartet was played with just the sensitive flexibility that it seems to demand. The same qualities of playing

characterized the performance of Beethoven's great quartet. This is a work which calls for considerable powers of interpretation, especially in the highly strung first movement, where the changing moods are all the time treading on one another's heels. The performance was most successful. A sparkling performance of the charming Dittersdorf quartet concluded an admirable recital, and served as a reminder that although Haydn and Mozart summed up the music of their time they by no means exhausted it.

**DAILY TELEGRAPH, 6th October, 1934.**

The programme of the Kutcher Quartet concert at the Wigmore Hall last night included, besides compositions by Vaughan Williams and Dittersdorf, the great B flat, Op. 130, Quartet of Beethoven. Mr. Kutcher and his colleagues gave a serious and accurate reading of this work which gave evidence of conscientious study. (F. B.)

**OBSERVER, 7th October, 1934.**

The late Beethoven string quartet Op. 130 was played by the Kutcher Quartet in a way that gave us the chief points of the writing.

**SUNDAY REFEREE, 7th October, 1934.**

String quartets by Vaughan Williams and Dittersdorf revealed these accomplished players at their best—which is saying a great deal.

### **WIGMORE HALL, FEBRUARY 15th, 1935**

**MORNING POST, 16th February, 1935.**

Both Mozart's string quartet in B flat (K. 589) and McEwen's in E minor were given vital and well-balanced performances at the Wigmore Hall by the Kutcher Quartet.

In the Mozart work the four players produced some of the truest and most delicate ensemble playing we remember having heard from them. The work itself being one of the loveliest pieces of string quartet writing in existence, the whole effect was thoroughly delightful. (S. G.)

**DAILY TELEGRAPH, 16th February, 1935.**

Haydn's Quartet in B flat, from Op. 64, Mozart's No. 22 in the same key, and Sir John McEwen's work in E minor were given performances of fastidious delicacy by the Kutcher Quartet at Wigmore Hall last night. These experienced players have, in fact, cultivated a technique which can invariably be relied upon to bring off with a minimum of effort every effect aimed at. (C. D. C.)

**THE TIMES, 18th February, 1935.**

At their concert in the Wigmore Hall on Friday night the Kutcher Quartet gave us some very refined and delicate playing in Haydn's Quartet in B flat (Opus 64, No. 3) and Mozart's Quartet in the same key (K.589).

**OBSERVER, 17th February, 1935.**

The Kutcher Quartet played works by Haydn, Mozart, and McEwen at Wigmore Hall on Friday. Everything was rich, free, and creative. It was a splendid performance.

**SUNDAY REFEREE, 17th February, 1935.**

The Kutcher Quartet displayed their customary excellence in their performance at Wigmore Hall on Friday evening.

Haydn's Quartet in B flat, from Op. 64, Mozart's No. 22 in B flat, and Sir John McEwen's E minor work were all treated in impeccable style by these finished players.

**STAR, 16th February, 1935.**

The Kutcher String Quartet played Haydn and Mozart to a full house at the Wigmore Hall. I only arrived in time to hear McEwen in E minor.

The slow movement has the wistfulness of a Burns' poem, a wistfulness most charming, so wistful, in fact, that it might have been wafted across from the Mountains of Mourne. Mr. Kutcher and his friends were in fine form.

**EVENING NEWS, 16th February, 1935.**

At Wigmore Hall the Kutcher String Quartet performed a work by John McEwen (in E minor, the tenth written by that formerly prolific composer).

This quartet showed itself worthy of the present head of the Royal Academy of Music, and was played with close understanding.

## BROADCAST, OCTOBER 15th, 1934

MANCHESTER GUARDIAN, 16th October, 1934.

The Kutcher String Quartet, broadcasting last night for National listeners, opened with Mozart's work known as the "Hunting" Quartet. The playing was delightful in its response to the varied moods of the composer, and in an interpretation combining from first to last a glowing expression and a finely polished execution it may seem unnecessary to pick out movements for special notice; but transmission of the adagio was so faithful to the details of phrasing and to every shade of tone colour that we consider it a matter of bare justice to point both to the wonderfully sensitive recording and playing in this section of Mozart's work. . . . The playing was given beautiful poise in the Second Quartet from Beethoven Op. 18. . . . The Kutcher artists made eloquent play with the strands of a texture that is largely polyphonic.

### PROVINCIAL CONCERTS

BRISTOL EVENING POST, 15th December, 1934.

The Museum Lecture Theatre was crowded for the second of this season's series of University of Bristol Chamber Concerts, at which the performers were the Kutcher String Quartet.

The Quartet, who had not previously visited Bristol, created a great impression by their dramatic treatment of the melodious, restless Dohnanyi Quartet in D flat major, and their deliciously delicate interpretation of Dittersdorf's dainty Quartet in E flat major.

LIVERPOOL EVENING EXPRESS, 12th February, 1935.

The Kutcher String Quartet chose an interesting programme for their Rodewald recital in the India Building Concert Hall last night.

Ravel's quartet in F, perhaps the most original chamber work that has come into being during the last half century, was sandwiched between the Beethoven Op. 135 and Schubert's Op. 125 No. 1.

The Kutcher ensemble gave a performance of the work which, to say the least of it, was polished and certainly virile.

The preceding Beethoven quartet was played in a fine downright manner.

(R. C. S.)

LINCOLNSHIRE ECHO, 1st February, 1935.

The personnel of the celebrated quartet is, thanks to many wireless concerts, very well known. Samuel Kutcher, Frederick Grinke, Raymond Jeremy and Douglas Cameron are distinguished musicians whose fine individual craftsmanship and perfect team work is a pleasure to watch as well as to hear. Whatever composer they were interpreting, they dealt with him justly, adapting their talents and musical knowledge exclusively to the dictates of his music.

Their success can be measured by the fact that they left one with the conviction that the modern English composer is at least as important in his own sphere as the great classical masters were in theirs.

WEST LANCASHIRE EVENING GAZETTE, 6th February, 1935.

The celebrated Kutcher String Quartet paid another visit to Blackpool last night.

They thrilled a representative gathering by their robust and artistic interpretations of the Debussy Quartet and the D major of César Franck.

(MUSICA.)

### REPERTOIRE INCLUDES

The String Quartets of

HAYDN  
DITTERSDORF

MOZART  
BEETHOVEN

SCHUBERT  
SCHUMANN

BRAHMS  
DVORAK

Quartets of

BORODIN  
DEBUSSY

DOHNANYI  
FRANCK

GRIEG  
RAVEL

TSCHAIKOWSKY  
SMETANA

Quartets by British Composers

BAX  
DELIUS  
McEWEN

GOOSSENS  
HOLBROOKE  
TOVEY

MOERAN  
IMOGEN HOLST

ETHEL SMYTH  
VAUGHAN WILLIAMS

Piano Quintets of  
SCHUMANN

BRAHMS

FRANCK

DVORAK

d'ERLANGER

Quintet for Oboe and String Quartet

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BAX

Quintet for Oboe and String Quartet

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BLISS

Quintet for Clarinet and String Quartet

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BLISS

Works for larger Combinations

Septet of BEETHOVEN

Nonet of BAX

Septet of RAVEL