

# The Kutcher String Quartet



## RECENT PRESS COMMENTS

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# Successful London Recitals

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GROTRIAN HALL, FEBRUARY 14th, 1936

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## ERNEST NEWMAN IN THE SUNDAY TIMES

SUNDAY TIMES, 16th February, 1936.

These fine artists gave us some quartet playing of the best kind at their concert in the Grotrian Hall on Friday: the Franck quartet in particular was filled with such a glow of life that one more than ever wondered why this excellent work is so neglected. I have never yet heard a performance of Wolf's charming little Italian Serenade that gave me the impression of quite the right tempo; but the playing of the Kutcher people, and especially of Mr. Kutcher himself, was so exquisitely sensitive in its nuances that it would be hypercritical to wrangle about the question of tempo—which, after all, must be a matter of individual feeling. (E. N.)

DAILY TELEGRAPH, 15th February, 1936.

Familiar matters were discussed by the Kutcher Quartet at Grotrian Hall last night with the competence to be expected from this experienced group. Long association has brought their ensemble to a fine point of finish, and often though they must have played the quartets of Franck and Debussy and Wolf's Italian Serenade, they can still approach the contrasted manners with a freshness of conception that has about it something of the air of a new discovery.

That impression is conveyed to a great extent by their clear-cut and impulsive rhythm, a virtue that gave admirable delicacy to the dovetailing of the parts in Wolf's enchanting little movement, and a compelling breadth to the more spacious designs of the other two works. (C. D. G.)

THE TIMES, 17th February, 1936.

The Kutcher Quartet played Hugo Wolf's Italian Serenade and the quartets of Franck and Debussy at Grotrian Hall on Friday. Their approach to the music was commendably vigorous. But it was in the glittering, ethereal scherzo that the agility of their playing made its best effect. They had been at pains, too, to catch the wit and poise of Wolf's entrancing little serenade, and their admirably interdependent sense of rhythm and that awareness of each other which only a long-standing combination of talents can give resulted in an agreeably exhilarating performance.

MORNING POST, 17th February, 1936.

This excellent string quartet played the César Franck, the Debussy, and Hugo Wolf's Italian Serenade, each work being carried through expertly and interpreted soundly and without frills. The skill shown in the Serenade was admirable. One has heard few performances more prettily phrased. It is a great test of a quartet to be able to turn from the ponderous richness of the Franck (which was equally justly dealt with) to the gaiety of the Wolf, and then back again to the sensitive Debussy work. The Kutcher players accomplished the feat extremely capably.

## WIGMORE HALL, OCTOBER 18th, 1935

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### A SPIRITED QUARTET

#### Well Deserved Reception at Wigmore Hall Recital

**EVENING NEWS, 19th October, 1935.**

The recital given at Wigmore Hall last night by the Kutcher Quartet showed what a reputation these players had won, for the hall was crowded; and well they deserved it!

What gave value to their playing and prevailed in the long run was the strength of their combined personality and the variety and the spirit with which it expressed itself.

The Quartet measured itself successfully against one of Beethoven's finest chamber works. (W. McN.)

### ENGLISH MUSICIANS—ENGLISH CROWDS

**THE STAR, 19th October, 1935.**

The Wigmore Hall was packed, people were standing, and for what? To hear three quartets—Haydn, Beethoven, and Smetana—played by the Kutcher Quartet.

This string quartet is first-rate, its four artists are artists. It is an English organisation, and yet they invariably attract a huge audience.

Mr. Kutcher and his friends played the Haydn in D, known as "The Lark," with great beauty of tone. (J. A. F.)

**DAILY MAIL, 19th October, 1935.**

The Wigmore Hall was crowded last night for a concert by the Kutcher String Quartet. The hallmark of their programme was a splendid performance of Beethoven's first "Rasumovsky" Quartet. (E. E.)

**MORNING POST, 19th October, 1935.**

A large and appreciative audience listened to the Kutcher Quartet at the Wigmore Hall. The performance throughout was admirable.

In that most exquisite of Haydn quartets, "The Lark," and in Beethoven's Quartet in F (Op. 59) the rhythmic ensemble was excellent. The swift final movement of the Haydn quartet we have seldom heard more delicately performed.

**SUNDAY REFEREE, 20th October, 1935.**

A large and responsive audience gave further testimony of the popularity of the Kutcher Quartet, when it played works by Beethoven, Haydn, and Smetana, at the Wigmore Hall on Friday.

The players have a close understanding of each other, and technical sureness was very evident, a good example being the playing of the last movement in Haydn's "Lark" quartet. (H. L. P.)

**SUNDAY TIMES, 20th October, 1935.**

Wigmore Hall: Kutcher Quartet. There are not many quartet organisations who can see further through a score. The construction they put upon Beethoven, Op. 59, No. 1, in F, for example, is not likely to cause a moment's question.

## *REPERTOIRE INCLUDES*

### The String Quartets of

HAYDN	MOZART	SCHUBERT	BRAHMS
DITTERSDORF	BEETHOVEN	SCHUMANN	DVORAK

### Quartets of

BORODIN	DOHNANYI	GRIEG	TSCHAIKOWSKY
DEBUSSY	FRANCK	RAVEL	SMETANA

### Quartets by British Composers

BAX	GOOSSENS	MOERAN	ETHEL SMYTH
DELIUS	HOLBROOKE	IMOGEN HOLST	VAUGHAN WILLIAMS
McEWEN	TOVEY		

### Piano Quintets of

SCHUMANN	BRAHMS	FRANCK	DVORAK	d'ERLANGER
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Quintet for Oboe and String Quartet ... .. BAX

Quintet for Oboe and String Quartet ... .. BLISS

Quintet for Clarinet and String Quartet ... .. BLISS

### Works for larger Combinations

Septet of BEETHOVEN	Nonet of BAX	Septet of RAVEL
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