

Reviews | August 2020

The Julliard Quartet's exemplary stylistic differentiation, their superb attention to detail, and a sensitivity to the balance, truly shone.

The Boston Musical Intelligencer | Carl Straussner | January 14, 2020

Together they created music both timeless and magnificent. It was a true chamber music masterclass for those listening in awe. [...] We can't take for granted the artistry required to move the audience as these four did. It is one thing to hear a phrase, another to be pulled along as if the music were a cord tied to your heart being tugged just so. [...] This was classical music, chamber music, at its pinnacle. It just can't get better than this, can it?

Herald-Tribune | Gayle Williams | December 3, 2019

What particularly stood out in this performance was the way in which this diversified foursome is reclaiming some of the old Juilliard Quartet verve, bringing an assertive, even intense musicality to works by Beethoven and Kúrtag.

Strings Magazine | Brian Wise | December 17, 2019

Zhulla has clearly settled in nicely, and played in absolute empathy with her colleagues... In the opening Allegro [of Beethoven's Op. 18, No. 3] the players were robust and vigorous, with some sinuous legato, and the Andante con moto had many colours and moods, sometimes jaunty, sometimes rich, with some good spiky staccato.

The Strad | April 2019

Decisive and uncompromising...Juilliard's confidently thoughtful approach, rhythmic acuity and ensemble precision were on full display.

Washington Post | Patrick Rucker | February 7, 2019

In a delightfully fresh and richly sonorous account of Beethoven's String Quartet in D Op. 18 No. 3 – the first he ever wrote – the players injected just the right element of playfulness in the opening Allegro. The wistful Andante con moto was taken at perfect speed and contained passages of great serenity, contrasting perfectly with the joyfully brisk canter of the third movement Allegro. Fizzing with energy, the final Presto was a particular pleasure, and would surely have brought a smile to the lips of Beethoven's teacher and mentor Haydn, whose influence so characterises this early work.

Seen and Heard International | Chris Sallon | January 18, 2019