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First restrained, then tumultuous

The concentrated subtlety of the performance and the brilliant dynamics continue in Germaine Tailleferre's string quartet, completed in 1919. The Quatuor Van Kuijk abandons noble restraint and makes the pain audible—still nuanced and dynamic, but gripping and vibrant. A breathtaking performance—especially just after the anniversary of the liberation of Auschwitz: shouts of 'bravo' and standing ovations. And then, an equally stirring encore: the first movement from Dmitri Kabalevsky's Second String Quartet from 1945."

SWP | Ulm | Marcus Golling | January 29th, 2026

A birthday serenade for Mozart

With perfect intonation, finely balanced sound, and highly nuanced inner dynamics, they always played with particular tonal emphasis and liveliness. Full of energy, they often chose tempos on the edge of the playable.

Rhein-Neckar-Zeitung | Heidelberg | Christoph Wagner | January 30th, 2026

Impressions Parisiennes

The Quatuor Van Kuijk bring them to life with endless subtlety and unforced, conversational playing, beautifully captured in transparent, intimate sound. Make no mistake, there's pleasure here all right, but of a very sophisticated order. They're witty, gorgeously crafted little works, unmistakably Trotignon's own but making elegant play with fragments from the masters: a hint of Gymnopédie here, an echo of Clair de lune there. It's hard to imagine them played with more finesse than they receive here, and that goes for the whole of this really rather lovely disc.

Gramophone | CD Impressions Parisiennes | Richard Bratby | November 2024

More importantly, the Van Kuijk marry high technical polish (tuning and ensemble virtually flawless), close attention to Mendelssohn's detailed markings and a spirit of youthful, spontaneous ardour. While the Van Kuijk never short-change Mendelssohn's lyricism, their playing is free of any whiff of indulgence or affectation. Phrasing with gentle flexibility and applying vibrato selectively, they locate a crucial innocent sweetness in, say, the song-without-words Andante of the E flat Quartet, Op 12. They perfectly judge the delicate balance between plaintive song and mandolin-style staccato counterpoint in the Andante of the D major, Op 44 No 1. Here and elsewhere Mendelssohn's characteristic shafts of viola colour receive their full expressive due.

Gramophone | CD Mendelssohn Vol. 1 | Richard Wigmore | 04/23

The Van Kuijk players reprise their customary accuracy not only of articulation and intonation but also judge the emotional pitch just about ideally, keeping the music on the cusp between control and collapse of consoling warmth – at least until the inwardness and intense lyricism of the Adagio. This work should never sound less than harrowing, and these musicians convey viscerally the dark place from which it comes.

Press reviews | August 2026

The Strad | CD Mendelssohn Complete String Quartets vol.2 | David Threasher | April 2023

'Coup d'essai? No, a masterpiece! No movement of this first quartet escapes this observation: the sense of urgency is the blood that flows in its veins. Never before we have heard an entire quartet capable of maintaining this tension.'

Radio France | Quotation from CD-Bocklet Mendelssohn Vol. 1 | Stéphane Goldet | October 2022