

JUILLIARD STRING QUARTET

“The quartet was in superb form and offered a hefty and stylistically wide-ranging program. In the opening work, Mozart’s B flat Quartet (K. 589) . . . the ensemble’s tone . . . was the picture of warmth and gracefully balanced chord voicings. Those qualities were the starting point for the ensemble’s reading of Schubert’s expansive Quartet in G (D.887) . . . Particularly irresistible were the refined, energetic pianissimo playing in the Allegro molto moderato, and its mirror image, the vibrancy and extroversion of the Scherzo. Between the Mozart and the Schubert, the players gave a magical performance of Elliott Carter’s Quartet No. 5 (1995) . . . the Juilliard and Mr. Carter go back a long way, and a composer could hardly have wanted a more polished or electrifying performance . . . the Juilliard players made the music sound as intricately assembled as a watch mechanism yet never mechanical or predictable.”

- Allan Kozinn, *The New York Times*, February 13, 2002

“Sibelius’s last quartet, in D minor, Op. 56, is a monumental work that got a monumental performance by the Juilliard Quartet Thursday at the Library of Congress . . . the Juilliard painted its opulent sonorities in intense colors.”

- Joan Reinthaler, *The Washington Post*, April 20, 2002

“. . . [T]he quixotic moods of Sibelius’ *Voces intimae* got all the urgency that you could wish for. As the work opened, Joel Smirnoff’s violin and Joel Krosnick’s cello seemed to be calling across a great distance, even though they were only feet apart. Then in the third movement, wisps of mournful melody shuddered from one instrument to the next. As for the frenzied fiddling that brings the quartet to a close, the Juilliard handled it superbly, maintaining unity while suggesting that things might fly out of control at any moment. Experience pays off.”

- Nick Kimberley, *The Independent*, [London], April 21, 2002

“For a group known for its edge, its revolutionary tendencies, its intellectual bent, the Juilliard Quartet has developed a singular sound that is well matched in the four instruments. When they change color or formulate an attack, it is as one. Rarely is one aware of an instigator, for the four men allow the music to lead them.”

- Jane Vranish, *Pittsburgh Post-Gazette*, May 2, 2001

“The Juilliard – Joel Smirnoff and Ronald Copes, violins; Samuel Rhodes, viola, and Joel Krosnick, cello – has its own degree of intensity. Each of the four has a notably beautiful tone, a sound that sings out but also blends. They show a shared understanding of the music they play; every bow stroke adds to its meaning and its integrity.”

- Dan Tucker, *Chicago Tribune*, August 17, 2000