

He plays Bach not only as music but as speech, line, colour, dance, harmonic sonority, balance and clarity of contrapuntal lines...And everything is infused with poetry.

-Gramophone Magazine

Carrettin unveils the soulful melancholy etched within this music.

He finds the joy locked within every page...

(The) lines sing under Carrettin's fingers, channeling the same tender expressivity found in Bach's cantatas.

This performance counsels that we can see the world anew.

-Early Music America

Noble ... revelatory ... an overwhelming experience. Carrettin rendered the famous Chaconne for solo violin in a spellbinding interpretation that was fresh and adventurous, including some improvisation but never becoming indulgent.

-Daily Camera

This may have been the most complete realization of the B-minor Mass I have heard. Creative, provocative, and sensational ... It is this kind of creative rethinking that keeps the great masterpieces alive in our times.

-Sharps and Flatirons

Every musician on stage ...was inspired ... an amazing range and depth of mood which was absolutely exhilarating. His tone was incredible and his sense of phrasing and voicing would surely have pleased Bach.

-Opus Colorado

The Preludio was played freely, as though improvised, while the fuga was unusually delicate.

-New York Times

Immediately apparent is the duo's uncanny unity of phrasing. In each gesture — whether long sequences of harmony, punchy statements, delicate lifts, or phrases that come to a halt at the edge of an emotional cliff — Carrettín and Gajić share the same sense of propulsion, giving their playing a lean power and an extra glimmer of energy...daring virtuosity, tossed off with glee...they partner brilliantly here...Boundless is an excellent snapshot of a year in Schubert's life as portrayed by a duo joined musically at the hip, with instruments that will fascinate you.

-Early Music America

Suite No. 1's "Courante" and "Gigue" are outpourings of uninhibited joy, as are the equivalent movements in Suite No. 3. Suite No. 2 is a study in melancholy elegance, with another peerlessly played "Saraband". And do listen out for Carrettin's highly effective pizzicato da capo in the "Menuett". The disc boasts spectacularly vivid and lifelike sound; let's hope that we get a second volume before too long.

-The Whole Note

"BOUNDLESS, the recent Sono Luminus release (DSL 92240) is a source of joy in our often joyless times...The playing of these two invaluable artists: gentle, elegant, utterly Romantic and romantically intimate is perfect for these works of the young Schubert, conceived as they were for the salon, not for the concert hall. There is not an iota of grandstanding or self-serving flashiness standing between the

players and the music at any moment during the 56 minutes of sheer delight that BOUNDLESS brings to the listener. Recorded in an intimate, acoustically-perfect hall in Colorado, exquisitely produced by Erica Brenner, engineered from a to z by the ever flawless Daniel Shores and given an impeccable packaging by Sono Luminus, this one is already at the top of my Best of 2020 list."

-Rafael Music Notes

Carrettin and Gajić not only get the relationship between the instruments exactly right but also benefit enormously from their decision to play the pieces as Schubert himself would have heard them, on period instruments...superior from a sheer sonic standpoint...tremendous insight...listeners already familiar with these pieces will hear them anew in this recording. The performance here has the feeling of spontaneity that only careful practice and long-term familiarity can produce...structure and emotional heft Gajić and Carrettin explore with remarkable sensitivity and thoroughness – and with instrumental sound that is, in and of itself, a real joy to hear.

-String Things