

DAEDALUS QUARTET

Press Quotes

“The Daedalus Quartet seemed it was flying not on wings of waxy feathers, but rather on jet-propelled rockets of blistering virtuosity... The music rang gloriously, and the audience emerged wowed and grateful.”

— *The Washington Post*

“One of the finest chamber ensembles around.”

— *The New York Sun*

Daedalus Quartet performance takes flight

“The Daedalus Quartet’s performance of the Beethoven quartet was magnificent, from the caressing treatment of the first movement to the final note.”

— Susan L. Pena, *The Reading Eagle*

Daedalus Quartet wields unique voice on Cleveland CMS appearance

“A strikingly unique voice ... every note, it seemed, came packed with feeling, functioning in some small way as an element in a larger musical drama ... simply stunning.”

— Zachary Lewis, *Cleveland Plain Dealer*

“An exceptionally refined young ensemble with a translucent sound.”

— *The New Yorker*

“String Quartets as philosophically like-minded as the Daedalus don't come along very often... In Haydn's String Quartet...each member bent the tempos of short interloping figures so subtly you could only marvel at the finesse.”

— *Philadelphia Inquirer*

“Insightful and vibrant.”

— *The New York Times*

Perle: String Quartets no.2 in D minor op.14, no.5 & no.8 'Windows of Order', Mo

“...exemplary intonation and balance ... The Daedalus players perfectly clarify [George Perle's Eighth Quartet's] complex rhythmic structure.”

— David Denton, *The Strad*

“The Daedalus Quartet offered the most arresting performance of the evening ... If this kind of playing is an example of what Bridge may have in store for us over the next 30 years, the future looks bright indeed.”

— Christian B. Carey, *Musical America*

“One of the finest young groups to emerge in our current golden age of string quartets.”

— *The New Yorker*

Daedalus Quartet, Matthew Bengtson perform masterfully

“Brilliant -- technically pristine and interpretively masterful. Their playing was well-balanced between finely calibrated control of their sounds and freedom of expression.”

— Susan L. Pena, *The Reading Eagle*

Recommended Best Find

“Technically accomplished in every way, their attention to dynamics and rhythmic phrasing ... guarantees you a disc with some unforgettable contemporary chamber music. The composer couldn't be better served!”

— Bob McQuiston, *Classical Lost and Found*

George Perle, 'String Quartets Nos. 2, 5, & 8; Molto Adagio'

“The superb young Daedalus Quartet shows a perfect grasp of Perle’s style and makes a powerful and convincing case for him as a composer of critical importance.”

— David Weininger, *Boston Globe*

Princeton University Summer Concerts Opens Season with Daedalus String Quartet

“Among the many string quartet ensembles that spring up all the time, the Daedalus String Quartet in particular possesses a youthful and buoyant sound which would make any concert of theirs enjoyable.”

— Nancy Plum, *Princeton Town Topics*



Katherine H Womer Benjamin, Founder & Managing Director
PO Box 973 Kings Park, NY 11754
617.448.0007 (mobile) | KHWB@ArtsTwentyEight.com
www.ArtsTwentyEight.com

“A cleanly argued, vital account.”

— *The New Yorker*

Premiere of "White Water" by Composer Joan Tower

“... fabulous playing of the members of the Daedalus Quartet ... the work itself and the performers seemed to be totally together as one.”

— Lyn Bronson, *Peninsula Reviews*

“This latest installment of Bridge’s Lerdahl collection is delivered by the Daedalus Quartet, whose Joycean name indicates their own capacity for mind-nourishing works and gripping accounts thereof.”

— *WQXR*

Princeton University Summer Concerts Closes Season with Sold-out Performance

“...and the Daedalus Quartet proved consistently why this ensemble is popular in performance and recording, and why the Quartet’s visits to Princeton are always audience favorites.”

— Nancy Plum, *Princeton Town Topics*

“This time, two works from the Romantic period... Each provided its own interpretive challenges to the Daedalus players, who responded with an impressive blend of technical virtuosity and interpretive excellence... To the credit of the Daedalus players, they played Weinberg’s difficult music, despite its demanding pitch relationships, with alacrity. More than a technical achievement, it was a remarkable display of collective musical togetherness.”

— Don Heckman, *The International Review of Music*

“The program opened with a radiant performance of one of the miracles of string quartet literature, Mozart's very last quartet, K. 590 in F major. I loved the way the players were engaged in this musical "conversation," listening to and answering each other in five-note or two-note phrases. Consoling, tender, witty, unforgettably melodic, this great work has just about everything you could want in a string quartet, and so did the performance.”

— Lloyd Schwartz, *Boston Phoenix*

“The refined but passionate Daedalus Quartet gave a riveting performance of Richard Wernick’s String Quartet No. 8, composed last year.”

— Zachary Woolfe, *New York Times*

“This was a bustling, kinetic interpretation of Beethoven's First, but the architecture was clearly lined, and this combination of energy with respect for form was thoroughly enjoyable. Their tone was precise and their ensemble work tight, never losing control no matter how fast they rode this splendid old warhorse.”

— *San Diego Union-Tribune*

“Once again, [Sibelius String Quartet in D Minor] was an inspired choice for the Daedalus Quartet to include on the concert program, providing the ensemble with a wonderful vehicle to share with the audience the incomparable quality of the conversation between the four instruments by these tightly integrated musicians.”

— Lee Green, *Jacksonville Review*

“The four players disappeared into the music... This was ensemble playing at its best, and Beethoven at his best.”

— *Threepenny Review*

“Seamless and deeply satisfying. ... Unflagging enthusiasm and depth.”

— *The Buffalo News*

“Imaginative and energetic.”

— *The New York Times*

“The Daedalus musicians brought out the emotion in this work while demonstrating smooth, elegant phrasing and incredible lightness of tone. ... The finale showcased the tremendous emotional power of these musicians, from the swelling, sobbing opening to the ecstatic conclusion.”

— *The Cincinnati Enquirer*

“The group... dispensed both finesse and fury in the right proportions and showed an intuitive feel for Shostakovich's idiom, with its acid sarcasm, its tongue-in-cheek banality, and its explosive outbursts of emotion. Many groups excel at this music's expressive extremes, but the Daedalus also did a fine job tracing moments of ambiguity, in which certain instrumental lines or dance figures hover in a strange, multivalent netherworld somewhere far beyond tragedy and farce.”

— *The Boston Globe*



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“The Daedalus underscored the [Debussy quartet's] formal elegance with impeccable balance and articulation, while also emphasizing its elusive passion and wit through imaginative management of phrasing and dynamics.”

— *The New York Times*

“One of the freshest and most exciting of the younger American ensembles.”

— *The New Yorker*



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