

“Imaginative and energetic.”

—*THE NEW YORK TIMES* (September 4, 2009)

“Insightful and vibrant.”

—*THE NEW YORK TIMES* (October 15, 2008)

“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* (January 19, 2007)

“Polished and vigorous.”

—*THE NEW YORK TIMES* (August 24, 2005)

“A cleanly argued, vital account.”

—*THE NEW YORKER* (September 13, 2010)

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

—*THE NEW YORKER* (August 30, 2010)

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

—*THE NEW YORKER* (October 24, 2008)

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

—*THE NEW YORKER* (January 15, 2007)

“One of the finest chamber ensembles around.”

—*THE NEW YORK SUN* (May 21, 2008)

“They built a labyrinth of sound out of the most delicate of materials. Overall, this was splendid music-making ... a fabulous performance ... infectiously buoyant and exuberant.”

—*THE NEW YORK SUN* (March 13, 2006)

“Any doubts about those resources were put to rest by a hair-raising rendition of Shostakovich’s Third Quartet. 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* (June 18, 2008)

“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* (May 15, 2006)

“Such security, technical finish, interpretive unity and sheer gusto it sounded as if these young string players had somehow been performing these works together for a good 50 or 60 years. ... The Daedalus members were so at-one with their composers, we were happily caught off-guard by every emotional surprise they sprang.”

—*THE WASHINGTON POST* (October 3, 2005)

“String quartets as philosophically like-minded as the Daedalus don’t come along very often. ... In Haydn’s String Quartet in F Major, Opus 77, No. 2, Hob. III:82, each member bent the tempos of short, interloping figures so subtly you could only marvel at the finesse.”

—*PHILADELPHIA INQUIRER* (January 19, 2009)

“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* (October 8, 2008)

**B E S E N  R T S**

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“Seamless and deeply satisfying. ... Unflagging enthusiasm and depth.”  
—*THE BUFFALO NEWS* (January 26, 2010)

“A riot of joyful noise.”  
—*THE BUFFALO NEWS* (April 18, 2005)

“The four players disappeared into the music: we could practically see the work’s complicated structure taking place before our very eyes, and the emphatic, repeated chords that swept us movingly through the final Allegro were done with both verve and stateliness. This was ensemble playing at its best, and Beethoven at *his* best.”  
—*THREEPENNY REVIEW* (February 8, 2010)

“There are so many fine new string quartets and chamber ensembles today that it can be hard to keep them straight — but there’s no fear of the Daedalus Quartet getting lost in the shuffle. ... Full of verve and energy. ... It was a beautifully detailed, finished performance ... both incisive and unified.”  
—*THE SEATTLE TIMES* (April 20, 2006)

“This was a bustling, kinetic interpretation of Beethoven’s First, but the architecture was clearly limned, 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* (March 27, 2010)

“Among the most impressive young quartets on the international scene.”  
—*MERCURY-NEWS* (San Jose, March 24, 2008)

“The Daedalus Quartet is about clear, refined musicality, drawing an audience into a performance through understatement. Pretty soon, the hall is stock-still as the quartet goes about exposing the delicate inner workings of the music. ... In its best moments — and there were a lot of them — the performance of works by Schubert, the tortured Romantic, and György Ligeti, that harrowed soul of contemporary composition, was pretty extraordinary. It felt like a tour through hidden worlds. ... Finely cultured, authoritative yet relaxed, the group is a string quartet to keep an eye on.”  
—*MERCURY NEWS* (San Jose, January 29, 2005)

“Most of all, the quartet deserves recognition for a performance that embodied the unsettled quality of the music while still emphasizing focus and momentum. ... The evening began with a bang, with a searing performance of Haydn’s G major quartet, Op.77, No.1. The Daedalus captured both the flash and substance of the piece, with high energy and tempos that were often breathless but still felt organic. ... Transporting clarity and grace.”  
—*SAN FRANCISCO CLASSICAL VOICE* (April 25, 2004)

“Played with a beguiling sweetness that could melt the heart of even the most experienced chamber music fan. With no pretense or ostentation, the group offered a wash of gorgeous sound produced by polished technique and applied with care and sensitivity.”  
—*HOUSTON CHRONICLE* (January 20, 2005)

“The Daedalus players overcame the technical difficulties [of Carter’s Quartets Nos. 2 and 5] and got to the heart of the music with all its fantasy and exuberance.”  
—*PIONEER PRESS* (Saint Paul, March 9, 2006)

“Daedalus is capable of every dynamic shading, from a whisper to a fortissimo, and approaches the music with a keen sense of its architecture. That paid off in the final movement, which culminated in a thrilling climax.”  
—*ALBANY TIMES UNION* (March 29, 2004)

“They display a vitality that springs from an understanding of and respect for the work before them. ... One had the sensation of the work unfolding naturally, without artifice, but with a combined intellectual and sensual appreciation. It was compelling stuff, and the audience was on its feet applauding following the performance.”  
—*SYRACUSE POST-STANDARD* (May 25, 2006)

“The group’s perfect intonation, lustrous tone, and brilliantly perceptive interpretations emerge magnificently on a recent Bridge CD of quartets by Sibelius (“Intimate Voices”), Stravinsky (Three Pieces), and Ravel. Equally memorable, too, was the Daedalus version of Beethoven’s Op. 132 at a recent Tully Hall concert.”

—*MUSICAL AMERICA (December 2007)*

“The first thing one notices about the Daedalus Quartet is how resplendent is their sound; on a surface level, this is absolutely gorgeous playing, and not even the Guarneri Quartet can produce such attractive sounds. . . . Fortunately, if you peel back that outer layer, you find that the musical argument is given its due, and that there are brains to go with the beauty.”

—*INTERNATIONAL RECORD REVIEW (January 2008)*

“Full and warm in tone, always clear, and vigorous in the big climactic passages.”

—*AMERICAN RECORD GUIDE (November/December 2001)*

“Fleet, shimmering. . . . Even the sudden, harmonic clashes resonate with luxuriant beauty, a labor of love all around.”

—*AUDIOPHILE AUDITION (March 17, 2008)*

“They have the seriousness of purpose and the musicality needed for a bright future.”

—*THE STRAD (December 2001)*

“Brought freshly and profoundly to life by the Daedalus players, the marvels of Beethoven’s Quartet Op. 131 caught us unaware and touched us to the quick yet again. The entrancement was complete. . . . The measure of this concert was how often and how deeply it moved me by the magnificence of the music and by the powerful perceptions brought to it by the Daedalus Quartet. At a time when greed flourishes, terrorists rove the world and threats of war are uttered, such enlightened music-making can only give us hope that sanity will prevail.”

—*TORONTO GLOBE & MAIL (October 26, 2002)*

“Whether addressing Beethoven, Mendelssohn or Hindemith, there was a combination of stylistic awareness, technical polish and sheer musicality that could hardly be ignored. . . . In the hands of such musicians, the future of chamber music looks sunshine bright.”

—*TORONTO STAR (October 28, 2002)*

“Daedalus has an especially sensitive way of revealing the silences in the music. Even one-beat rests become like moments where thoughts can be collected before a fresh statement can be made. It feels as though the music is being both composed and played in the moment. A fine talent, indeed. . . . Standout playing.”

—*EDMONTON JOURNAL (March 17, 2003)*

“Virtuosic, intense playing . . . a five-star recommendation.”

—*KÖLNER STADT-ANZEIGER (Germany, May 10, 2005)*

“A promising group with accurate pitch control and a deep-seated dedication supported by a keen sense of ensemble. In the Mozart, their flexible artistry was splendid, with all four players contributing fresh, imaginative phrasing.”

—*ONGAKU NO TOMO (Tokyo, December 2002)*