



**Daniel Ching, violin**  
**William Fedkenheuer, violin**  
**John Largess, viola**  
**Joshua Gindele, cello**

**Critical Acclaim**

"The ensemble played with lithe tempos and lean textures, beautifully balancing cool refinement and intense expressivity."

Anthony Tommasini, [\*The New York Times\*](#)  
July 29, 2012

"No other ensemble has achieved so fine a balance in its programming between respecting tradition and the taste of contemporary audiences. On this occasion, it resurrected a program that had been played by the Kneisel Quartet, of which "Death the Maiden" was the finale..... the excelled to such a degree that one could feel the audience borne along with the music, as though riding the crest of a great wave — dangerous, powerful, and irresistibly beautiful."

Daniel Gelernter, [\*National Review\*](#)  
November 2, 2019

"...To these ears, the finest moment of the evening was the first, which sparkled with crystalline clarity and pinpoint tuning in the opening and traversed transparent textures and a myriad of moods as it progressed. The Hunt is one of Mozart's so-called Haydn Quartets, in which the younger composer was exploring newly found depths of the form opened up to him by the elder. The Miró's approach showed a collective intelligence and an understanding of the rewards that interlocking harmonic intricacies can reap...."

Susan Elliott, [\*Musical America\*](#)  
October 29, 2019

"The Miró Quartet are almost leaderless. First and second violins traded the front spot while the viola interjected gentleness as the cello laid down a winking and solid foundation. Each added a unique voice that more than complimented the other three. Listening eyes closed, or scribbling in a notepad, timbre more than range told which instrument took the fore. Ruddy cello, silken viola, pearlescent second and citrusy first, their unique personalities subsumed to a whole greater than the sum of their quarter parts."

Rob, Laney, [\*Theater Jones\*](#)  
March 4, 2019

"Beethoven's Op. 132 *String Quartet in a*, written two years before he died, is one of the most challenging and intricate pieces in the quartet repertoire, and the Miró negotiated the composer's complex structure like it was second-nature. The ensemble got inside the work and "reconstructed" it using their own unique quartet language, bringing out the dissonances in a new and intriguing way... This five-movement work expresses the full range of nearly every emotion, and the Quartet displayed them all with passion and vigor."

Delaney Meyers, [\*Cleveland Classical\*](#)  
June 19, 2018

"...the Miró players demonstrated that elegant and refined don't equal bland. And playing exactly in time doesn't equal mechanical, either; on the contrary... it made the rhythms pop and dance, while permitting considerable liberties with the tempo."

David Wright, [\*New York Classical Review\*](#)  
March 19, 2018

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“...the music [Dvorak’s *Cypresses* for string quartet] was gorgeous. The transparent textures of the songs, coupled with the players’ exquisite sensitivity, allowed the sublime melodies to shine forth with the accompaniment well in the background. All the instruments shared in the melodic line, either in solos or duets. The third song, “When thy sweet glances fall on me,” was exceptionally beautiful, with a languid and ethereal melody that perfectly matched the lovelorn text.

Steve Osborn, *San Francisco Classical Voice*  
October 31, 2017

“What can we say about this epic work [Beethoven’s String Quartet No. 13 in B-flat Major, Op. 130] that hasn’t already been said? Well, we can say that in the hands of the members of the Miró Quartet, we heard new subtleties and new intensities in this bold and dramatic performance. At forty-seven minutes duration, it demands a lot from audiences, but it was a journey well worth taking.”

Lyn Bronson, *Peninsula Reviews*  
October 8, 2017

“The concert closed with a furious rendition of Bartók’s Fourth Quartet by the Miró Quartet that was grounded in technical precision. While they seemed to push themselves to their limits in the rapid sections, they also plumbed the poignancy of the slow movement.”

Christian Hertzog, *San Diego Union Tribune*  
August 9, 2017

“This ensemble produces a particularly beautiful sound. Its approach to the music was mellow but still dramatic and had a “lived in” quality, as if the players had been working with it for a considerable time. The superb balance was another plus factor, as was the tender, melting quality of the Adagio [in Dvorak’s Quartet in D Minor, Op. 34].”

Leslie Gerber, *The Boston Musical Intelligencer*  
June 25, 2017

“Showcasing the composer’s emotional turbulence, their tone shifted to a robust yet clear sound for Beethoven’s *Quartet in f*, Op. 95 (“Serioso”). The coda of the first movement danced in an infernal blaze, and Largess executed the viola solo brilliantly in the *allegretto*. The third movement (from which this quartet gets its name) revolves around a forceful dotted rhythm. Thanks to the acute articulation by the Miró, it only became more interesting and penetrating as it was repeated. Stormy winds seemed to roll across both violins during the finale, a convincingly poetic reading that culminated in a surprisingly upbeat finale, as if Beethoven ended it with a joke!”

Neil McCalmont, [Cleveland Classical](#)  
June 21, 2016

“Beethoven’s C Major Quartet, Op. 59, No. 3... was faultlessly performed by the Miró Quartet. The three Razumovsky quartets are bigger in form, longer and more innovative than Beethoven’s six Quartets of Op. 18, but the Miró ...were more than up to the challenge... the first movement was played quite slowly, then into a flurry of action – a punctuating plucking in the cello, much additional string plucking and then rich legato. Crispness and speed with small back and forth bow movements were a marvel in the *Allegro molto* finale, and phrase leadership seemed to be constantly passed around the group. They communicate with eyes, foreheads, body angles and facial expressions. The hall’s acoustics gave voice to every note, nuance and tone shading. It was vivid and at the same time an intimate Beethoven performance, spontaneous and intelligent.”

Nicki Bell and Sonia Tubridy, *Classical Sonoma*  
June 26, 2015

“Still, watching the music making of the Miró Quartet, to whom its score [Kevin Puts’ *How Wild the Sea*] was dedicated, is a thrill. The violin bowing of Daniel Ching and William Fedkenheuer, besides being white-hot at the height of the sea’s storm, is choreographed for maximum effect. There’s visible syncopation in their most visceral moments, doubling their effect; runs are whipped away from the instrument, as though they had been snatched by the sea, too. Joshua Gindele and John Largess create

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impossible cello and viola sounds that convey the inner torment of this mass victimization. The entire quartet play "How Wild the Sea" as if they had written it themselves."

Harriet Heithaus, *Naples Daily News*  
December 11, 2015

"The performance [of Haydn's Quartet in D minor, op. 76, No. 2] was outstanding, each movement offering its particular rewards. Perhaps the most memorable was the third, with the most striking trio likely to hear, but also remarkable were the poise and elegance of the theme-and variations and the fire of the finale."

Richard Todd, *Ottawa Citizen*  
July 31, 2014

"The Miró Quartet opened [Kevin Puts' *How Wild the Sea*] with lush, melancholic melodies, reminiscent of the protagonist. With the entry of the orchestra, that tonality started to unravel, the music becoming more dissonant, until the orchestra overwhelmed the soloists. A long movement for the quartet set lyric melodies in opposition to one another. The violins played at the upper end of their range, striking the ear harshly. It is not easy to make those notes sound pleasant. Throughout, the Miró Quartet played the difficult music effectively and with aplomb."

William Randall Beard, *Minneapolis Star Tribune*  
April 4, 2014

"What a remarkable ensemble the Miro is. First violinist Daniel Ching is an artist of prodigious gifts who treats every musical moment as a crucial event. His expressive subtlety and fire are matched by second violinist William Fedkenheuer (the newest member), violist John Largess and cellist Joshua Gindele. Their exceptional interaction benefited the varied demands of the program's repertoire, which was almost a history of the string quartet."

Donald Rosenberg, *Cleveland Plain Dealer*  
December 7, 2011

"The great revelation was the Shostakovich, which opened the program in a marvelously sensitive and balanced performances... With its obsessive repetitions of the four-note melodic motif that denotes the composer's initials, this is a piece that in the wrong hands can too often sound hectoring and solipsistic. But the Miró lavished it with tenderness and delicacy, from the slow Beethovenian fugue that opens the work (rendered with rich, gorgeous tone) to the sardonic but light-footed waltz at its center. Suddenly, a piece whose emotional rawness had often struck me as embarrassing took on an arresting pathos."

Joshua Kosman, *San Francisco Chronicle*  
August 6, 2010

"The Miró's members are, you might think, too young to do justice to Beethoven's bleak vigor, yet they played with understated wisdom. The third movement [of Beethoven's A-minor quartet, Op. 132] is a *Heiliger Dankgesang*—literally "a holy song of thanks," a prayer of gratitude without joy—of deep, bone-bruising melancholy. The Miró unspooled its slow, unrelenting repetitions without a glimmer of sentimentality, alert to the mystery and magnificence of those strange notes."

Justin Davidson, [New York Magazine](#)  
December 18, 2009

"Throughout, the Miró Quartet played with explosive vigor and technical finesse."

Steve Smith, [The New York Times](#)  
January 26, 2009

"... the Miró Quartet's world-class strengths: microscopic detailing, clairvoyant ensemble, and a color palette... That flawless ensemble... served Beethoven's String Quartet in D Major, Op. 18, No. 3, showing uncanny evenness and surgical precision to expose the inner voices and bring full effect to the slightest harmonic catching points. They played with nerves so steady that had they been in a bathtub, they wouldn't have raised a ripple. Here, as in everything they play, I was intoxicated by their tone."

*Austin Chronicle*

February 2004

“No one can predict the course of a career in music, particularly in the fiercely competitive world of quartets where so much is subject to chance. But judging from the Miró’s performance Saturday night, they seem particularly well equipped to face whatever challenges lay ahead. From the opening piece, Beethoven’s Quartet in D major, Op. 18, No. 3, the Miró demonstrated an integrated and polished sound that older and more established groups might envy.”

*Hartford Courant*  
August 2003

**Recording acclaim**

**Beethoven String Quartets, Op. 74 & 95**

In the Miró’s performance, all of the notes are delivered with remarkable precision and intra-ensemble timing that resemble the workings of a finely calibrated timepiece...”

*Fanfare*

**Beethoven String Quartets, Op. 18**

“The Miró’s approach to these epoch-making masterpieces is consistently animated and imaginative, often keenly driven though nearly always dispatched with a light touch – the opening of the First Quartet providing a good example of their fleet, urgent style. But they can relax, too, searching for deeper perspectives.”

Rob Cowan, *Gramophone*

“These readings by the Miró Quartet are very well played by every technical standard used to measure such things: intonation is perfect, ensemble balance and blend are beautifully modulated, tone production is full and robust yet cleanly drawn and sharply etched.”

Jerry Dubins, *Fanfare*

“...fine ensemble playing, exemplary dynamic control, poise and elegance... a dialogue of equals, with no shrinking violets to be found.”

Vivien Schweitzer, *Time Out NY*

**Schubert String Quintet in C Major, Op. 163, D. 956**

“Haimovitz and the Mirós represent the traditional style that searches the score for depth and even heartbreak. Their reading vies with one of my modern favorites, led by Yo-Yo Ma and Isaac Stern (Sony nla but easily found on the used market). In fact, to hear such sensitivity and emotional rapport from a modern ensemble strikes me as quite unusual, and for that reason I highly recommend this performance, which like the sonata has been remastered to a state of dramatic vividness and impact in the sound, with hardly a trace of the digital glare so prevalent when trying to capture string quartets in the past.”

*Fanfare*

**Transcendence: A Meeting of Greats**

“From the first bars of this extraordinary performance it’s clear that this album is something pretty special; by the end of the first movement you’re convinced that whatever they want to charge, it’s an incredible bargain.”

*Fanfare*

**Mendelssohn String Quartet in F minor, Op. 80**

“The Miró Quartet gives an intense performance that illuminates the work’s Sturm und Drang elements. The players highlight the seething tension of the opening movement and the angst of the second and final movements. Their interpretation of the poignant Adagio (which quotes a song Mendelssohn composed earlier to console Fanny after the death of a friend) is particularly memorable.”

*Vivien Schweitzer, The New York Times*  
January 29, 2009

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“The Miró must be one of the most technically accomplished of today’s quartets; the members take delight in achieving perfect intonation and blend, and in finding a balance that allows the music’s sense to come over with the greatest clarity.”

*Gramophone*

“10/10...The Mendelssohn receives an absolutely stellar performance, with a thrilling first movement whose rhythmic energy is only matched by the perfection of intonation and ensemble...If the Miró Quartet opens the disc with what amounts to a clinic in fine chamber music playing, then guest cellist Matt Haimovitz rises to the challenge, integrating himself perfectly into the group by offering an equally fine account of Schubert’s epic quintet.”

David Hurwitz, *ClassicsToday.com*

### George Crumb: Black Angels

“What is immediately clear with the young Miró Quartet is that Crumb’s uniquely evocative special effects are delivered with a confidence and finesse that some of the early recordings lacked.”

*Gramophone*

“10/10...Not only is the Miró Quartet stunning in its individual and collective virtuosity, but the exceptional recording quality really serves the music well.”

David Hurwitz, *ClassicsToday.com*

### Langgaard String Quartet No. 3

“10/10...the Miró String Quartet plays with positively scorching ferocity, and the close-up recording gives the music a palpable, physical impact. Wow!”

David Hurwitz, *ClassicsToday.com*