

SIRIUS QUARTET

SELECTED PRESS QUOTES

"Versatility and flair with lively improvisations... Sirius's performance of "Paths Become Lines," a recent work by Jeremy Harman, the group's cellist, proved another highlight. Driving rhythms and aggressive arpeggios were woven around an elusive cello melody in this engaging score."

— Vivien Schweitzer, *The New York Times*

"This long-running group of four-string virtuosos boasts an outlandishly diverse repertoire, with acoustic and amplified works by composers ranging from George Gershwin via John Cage and Henry Cowell to Fred Frith and Mark Feldman."

— *Time Out New York*

"Patently versatile... savoring the life of each richly inflected note."

— Josef Woodard, *The Los Angeles Times*

"Eloquent, committed"

— Alan Kozinn, *The New York Times*

"One of the highlights of the festival, and an example of the melding of improvisation and progressive music, was the concert by the Sirius String Quartet... Bound into a tightly constructed -- and unmistakably modern -- musical architecture, each breakout solo seemed as inevitable as it was spontaneous."

— Corinna da Fonseca-Wollheim, *The Wall Street Journal*

"I showed up in time to catch them absolutely shredding a cover of "Eleanor Rigby" and a closing medley, and was dazzled by their dexterity."

— Kim Kelly, *VICE Music*

"In a world where there is such a wall between performers and audience, the Sirius successfully "humanizes" their presence, making the audience feel at ease and connected... I'm happy to recommend them to anyone most highly."

— Preston Stahly, Artistic Director, Tribeca New Music Festival

"Rarely do you find ensembles who master the combination of new music, avant-garde, and jazz in such a brilliant way."

— *Reutlinger Zeitung* (Germany)

"Contemporary music string aces."

— *The Village Voice*

"Classically grounded but improv-adept"

— Nate Chinen, *The New York Times*

"Reliably eclectic, genre-smashing"

— *New York Music Daily*

"For nearly two hours, the group dazzled the packed house with virtuosic, rock-inflected, jazz-grounded, classical-minded polyglot music that was by turns lilting and churning, diaphanous and crushing, placid and rhythmic, soothing and fiery... always compelling and always exhilarating."

— Alan Blattberg, *Imperfect Fifths*

"It takes only seconds at the beginning of the concert to feel that there are four instruments which open doors to rooms full of sound which are closed even for the modern classical string quartet literature."

— *Schwäbische Zeitung* (Germany)

"A stellar ensemble that transforms standard chamber music frameworks with exceptional playing, writing and arranging... challenging and vivid... the joy and energy with which they play was palpable."

— Terrell Holmes, *New York City Jazz Record*

"An unusual but very appealing blend of new music, jazz, world music and a little pop."

— Teddy Doering, *Jazz Podium*

"Stunning... scintillating colors and rhythms... [Gregor Huebner's] "Racing Mind," based on an Afro-Cuban beat, started with two of the musicians imitating drums, and the others improvising over the original dreamy theme... a joy."

— Harry Rolnick, *Concerto Net*

"An explosive mixture... [Gregor Huebner's] "New York Suite" almost breathlessly describes places, spaces, impressions of the city that never sleeps."

— *Schwäbische Zeitung* (Germany)

"This exciting composition is electrified in the acrobatic hands of the Sirius Quartet... a tour de force of Fung Chern Hwei's highly contemporary language. "Spidey Falls" is a composition that could only exist right now, in this moment of music history."

— Dave DeDionisio, *Those Who Dig*

"They led their audience to harmonious, melodic landscapes, then immediately afterward piloted into finely intoned, freely dissonant realms. But the bottom line always remained modern and innovative... As an encore, there was a totally free improvisation from a spontaneously invented motif by the 1st violinist who once again properly brought the house down."

— Helmut Schönecker, *Schwäbische Zeitung* (Germany)

"In spirit, Sirius might be closer to a rock band or a jazz quartet... The quartet even plays an arrangement of Floyd's "Shine On You Crazy Diamond," but they're equally likely to play their own compositions and to improvise... Expect no crazy costumes or invasions by spiders from Mars when Sirius performs, but don't expect the usual chamber music recital, either."

— John Chacona, *Erie Times-News*

"This is an amalgam that keeps the listener on the edge of their seat... the string players prove themselves as impressive improvisers, conversant with a wide range of extended techniques... their singing lines intertwining and soaring... outstanding."

— John Sharpe, *New York City Jazz Record*, on "The Passion According to G.H."

"The strings section encircles, responds, and mirrors [Ivo] Perelman's refracting choruses in concert with a few softly woven subplots. It's a piece that poses streaming, contrapuntal passages and yearning notes... spontaneous interactions and quick-witted evolutionary processes."

— Glenn Astarita, *All About Jazz*, on "The Passion According to G.H."

"The level of synchronicity between the musicians is quite astonishing as it seems unthinkable that none of this music was precomposed... a fulfilling and very unique listening experience, and a must to any lovers of violin and string quartets out there."

— Bartek Adamczak, *Jazz Alchemist*, on "The Passion According to G.H."

"This disc opens amazingly with a cover of Mingus's "Weird Nightmare," not exactly the expected placid fare for a trumpet-with-strings project... The strings create a spacious and complex tapestry which meshes effectively with Pelt's meaty solos."

— Norman Weinstein, *All About Jazz*, on Jeremy Pelt's "Close To My Heart"

"[William Thomas] McKinley's "Crazy Rags," for chamber orchestra and string quartet (here the dynamic Sirius String Quartet), came closest to realizing Concordia's stated goal of "breaking down the barriers between jazz and classical music." The composer is an experienced jazz musician, so he borrows from "walkin' blues" and big-band bustle with authority.""

— Anthony Tommasini, *The New York Times*, on "Crazy Rags" at Lincoln Center

"The evening's performers, a majority from the New York City Ballet, were top-notch. The Sirius Quartet and additional soloists delivered their forward-looking scores with brightness and clarity, reinforcing the argument that, without live music, dance is incomplete."

— Tobi Tobias, *Bloomberg News*, on "New Ballet" at the Miller Theatre