

Press reviews | September 2023

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The grandiose finale is Beethoven's revolutionary, groundbreaking "Grosse Fuge". The ensemble performs the novel, free tonal language of dissonance and contrapuntal complexity with unheard-of archaic explosiveness and visionary, upright sublimity, but also allows brief moments of intimate, tender beauty to shine through. An evening of chamber music the likes of which Ingolstadt has probably never experienced before.

Donaukurier | Ingolstadt | Heike Haberl | Juni 2023

In the song arrangement, the ensemble brings its instruments to sing beguilingly. In the two quartets, No. 1 and No. 15, with their characteristic gestures, succeed in dramatic intensity, intensity, pointed drasticness, roughness, shimmering suspense, tenderness, earthly momentum and heavenly melodic bliss. It is very stirring and deeply touching. Perfect interplay.

concerti.de | CD-Kritik Lebensmuth | EW | Juni 2023

The Signum players relish its rhythmic vitality with a feather-light touch, while plumbing the unexpected emotional depths of the following Siciliano; an agreeably lilting Ländler of a Minuet is followed by a whirlwind Finale. ... A 'Death and the Maiden' that stands tall in a crowded field.

The Strad | Schubert - Ins Stille Land | Carlos Maria Solare | January 2, 2021

... an affecting new way of playing and listening to Schubert ... As if they were singers themselves, the quartet in the transcriptions plays with a sensitivity and attention that seems to carry over to their playing of the quartets. ...Prepare for a deeply moving experience.

Strings magazine | Schubert - Ins Stille Land | Laurence Vittes | March-April 2021

... passionate, often brilliant, but also clear and lean ... a D 810 finale so swift that it feels genuinely dangerous ... an album that repays careful and repeated listening.

Gramophone | Schubert CD – Ins Stille Land | Richard Bratby | 1/2021

The Signum Quartett's players are at their best in the slow and quiet segments, which hold special concentration – the variations' theme is a good example, as well as the Haydn-like slow movement of the early String Quartet, D. 74. After few listening sessions, I came to appreciate their tender and inward-looking performance of the String Quartets, as well as their clever way of storytelling through the song arrangements.

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The Classic Review | Tal Agam | November 2020

This interpretation presented by the Signum Quartet has nothing massive to it and starting from its very first beat one can hear the quartet's preference of a light aesthetic which reminds us of their last Schubert recording which we liked so much.

Diapason | Beethoven CD | Jean-Michel Molkhou | April 2020

That energy was set up by Walther, Van Dijk, Schmitz and Signum's first violinist, Florian Donderer, in the Schubert, a performance as boldly imagined as a symphony, with startling rhythmic daring in the scherzo and timbres that ranged from ashen to silver in the variations.

The Times | Kings Place London | December 5, 2018