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#### Cat o' Nine Tails

*The Integra Quartet, which won second prize at the ARD Competition in 2022, stood out particularly in contemporary music, with the exquisitely refined consort A Way a Lone by Tōru Takemitsu and the humorous, raucous American pieces by John Adams and John Zorn. Zorn's collage Cat o' Nine Tails (1988) demands, at a frenetic pace, every conceivable playing technique from Lachenmann to Paganini.*

FAZ | Heidelberger Frühling | Dr. Lotte Thaler | January 30th, 2026

#### A Delicate Drama

*The cautiously exploratory, sensitive, translucent watercolor sonority was ideal for Toru Takemitsu's A Way a Lone (1980). The most beautiful movement of the evening was Beethoven's Adagio Holy Song of Thanksgiving barely a whisper of sound, touching in its delicacy. Subdued, soft sotto voce, perfectly smooth and full of nuance. An otherworldly, magical sphere that left the audience breathless.*

Südwest Presse – Schwäbisches Tageblatt | Rottenburg | Achim Stricker | January 20th, 2026

#### On the Emotional Rollercoaster

*The Integra Quartet's sound struck exactly the right note for this work. Lean in tone, with little vibrato in the accompanying parts, only the leading instruments were given subtle prominence. And all of this with a naturalness that fascinated from the outset and immediately made the audience sit up and take notice. Thus, the playing of these young musicians breathed the spirit of the High Classical era while remaining entertaining at the same time; the interpretation gave the work ample space to unfold its own inherent nature. The audience was clearly enthusiastic about this performance; the first shouts of "bravo" were audible. Deeply moved, the audience followed the incredibly perfect playing and the wide expressiveness of the four musicians; the bravo calls multiplied.*

Wieslocher Woche | Wolfram Theis | March 28th, 2024

#### A Bouquet of Centuries: Precise and Sonorous

*The young players' performance was stylistically assured and classicist. Their bright, silver tone was beautifully balanced and pure. Kyoka Misawa shone on first violin, deploying the self-assured and grand tone of a soloist where needed, while also being an attentively unobtrusive prima inter pares. After the intermission came Beethoven's String Quartet No. 14 in C-sharp minor, Op. 131, a world unto itself that fascinates and captivates from its strict fugal beginning. The Integra Quartet also convinced here, not seeking the maximally extreme in Beethoven either, yet knowing how to delight.*

Frankfurter Neue Presse | Alte Oper Frankfurt | Markus Kuhn | March 23rd, 2024

