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In the [South African] works, it becomes clear just how far the quartet pushes the boundaries of its instruments. The musicians do not merely bow—they scrape the bow across the strings, strike the instruments rhythmically, stamp their feet, or let their voices ring out. From the four string instruments emerges an entire sound laboratory. These extended playing techniques lend the short compositions a powerfully physical presence—music that is not just heard, but almost felt. A particularly intense moment comes just before intermission: the entire Mirror Hall joins in a sung sound, becoming part of the music itself.

Kölner Stadtanzeiger | Timon Brombach | 15 March, 2026

Tones as Love Letters: Emotional Storms with the Signum Quartet in Bad Tölz

*Tones as love letters—unfolded with such artistry by the Signum Quartet that their performance became a Janáček masterclass. Here, exploring the intersections between rock and classical music is part of the program. Even *You Really Got Me* by The Kinks made ears prick up, revealing how rock music, at its core, is also chamber music.*

Bachtrack | Bad Tölz | Michael Vieth | 03. Februar 2026

With due musical élan, Signum set to work, driving the piece forward with relentless momentum and a tight meter, shaping the melodic interjections, the striking pizzicato accents, the almost jazz-like bursts, and the shimmering high-register passages into a fascinating, kaleidoscopic whole. A captivating musical experience full of surprises, which the enthusiastic audience rewarded with prolonged applause.

Bremen with Nils Mönkemeyer | Gerd Klingeberg | 28. Oktober 2025

The Signum Quartet offers world-class

This is how you want string quartets to play! Shaped in every motivic fibre, eloquently articulated, precisely phrased, agogically structured, dynamically differentiated, as well as gesturally pointed to question, answer, agreement, counter-speech. That is world class. This is how one would like to hear string quartets played by the Signum Quartet.

Kölner Stadtanzeiger | Philharmonie Köln | Rainer Nonnenmann | Oktober 29th, 2024

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 | June 27th, 2023

Press reviews | June 2026

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 Lebensmuth | EW | June 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 CD - Ins Stille Land | Carlos Maria Solare | January 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 CD - 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 | January 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.

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 Molkhov | 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