

JANUARY



"Fialová and Ardašev do their countrymen a good turn, enjoying every opportunity for high drama. Fialová has a velvety tone, perfect for the works' lyricism"

Gramophone, May 2017

FEBRUARY



"This set is a must-have for all lovers of solo piano music and admirers of the consummate art of Tatiana Nikolayeva, a true original."

MusicWeb International, August 2017

"Recorded in Prague, some of these vivid and characterful performances are on CD for the first time and they're a must-have for all pianophiles."

BBC Music Magazine, December 2017

MARCH



"Given that the Richter Concerto and Sonata are making their first CD appearance, Rampal's admirers should on no account overlook that fact and the other many excellences on offer here."

MusicWeb International, July 2017

APRIL



"The playing is exceptional – there is strong evidence of interpretative sympathy between the two instrumentalists. The recording quality is very clear and uncluttered."

MusicWeb International, August 2017



“Le timbre est très clair, élané mais masculin. Le vibrato rapide qui affecte certaines notes tenues n’a rien de désagréable, et la légère tension qu’on sent dans le si bémol aigu qui couronne la dernière des Mélodies tziganes contribue à la vivacité de l’interprétation.”

Forum Opera, March 2017

“Les trois cycles de mélodies réunis sur ce disque trouvent ainsi en Pavol Breslik leur interprète idéal. Doté d’un timbre d’une solarité toute italienne, capable également de la plus belle ligne mozartienne, le jeune ténor manie comme peu de ses confrères l’art de la mezza voce tout en sachant donner du volume quand il le faut.”

ResMusica, 26th July 2017

“Mit magischen Tönen weiß der Tenor Pavol Breslik zu verzaubern, der auf seinen neuen Album mit Liedern von Antonín Dvořák einmal mehr beweist, dass er über der schönsten Tenorstimmen unserer Tage verfügt.”

XTRAI, September 2017

“D’autant que le Slovaque veille toujours à l’éloquence des notes et du verbe, tant lorsqu’il plastronne que dans les mélodies plus intimes. Un récital de haut vol.”

Diapason, February 2018



“Avec une musicalité qui souligne parfaitement la richesse d’invention de l’écriture et beaucoup de caractère dans le maniement de l’instrument (Robert Brown d’après Jacob Bertsche, ca. 1815), l’interprète ajoute la maîtrise rhétorique à l’assurance technique.”

Diapason, July 2017

“Die Erwartungen an den Interpreten werden von Petra Matějová womöglich noch übertroffen. Die Tschechin liebt es kraftvoll und impulsiv, stellt, wie im zirzensischen Kopfsatz der Sonate op. 14, auch gern ihre Virtuosität zur Schau, ist ganz in ihrem Element, wenn sich rauschendes Passagenwerk an Akkordklippen bricht.”

Concerto, December 2017

MAY



“The Vlach’s virtues in the Op.18 quartets are ones of mellifluous warmth in the best traditions of Czech string playing. Vibrato is finely calibrated between the two violinists, the primarius and guiding spirit of the group, Josef Vlach, part of a dynasty of great players ... ensuring that he and Snítel are in accord.”

MusicWeb International, September 2017

“La beauté de la palette de Josef Vlach, la distinction de son style rappellent Josef Suk, mais l’expression s’apparente davantage à la lumière d’un David Oistrach. Ces enregistrements ne s’écoulent pas, ils se dégustent ... De la polyphonie de la fugue initiale jusqu’à l’élan irrésistible

qui anime le finale dans une progression extraordinaire, l’esprit souffle en pleine lumière.”

Diapason, November 2017



"Here she follows Brigitte Fassbaender and Anne Sophie von Otter in recording Weill, with a nod to Teresa Stratas and the composer's fa-vourite, Lotte Lenya. Seeräuber-Jenny, Surabaya Johnny and Alabama Song are all here, and her mezzo has an authentic rasping edge. Terrific accompaniments, too."

The Sunday Times, July 2017

"Lovers of Kurt Weill's music should find a lot to admire on this well-filled disc."

MusicWeb International, September 2017

"Man spürt, wie die Sängerin den intendiert lasziven Gesangsstil mit gestalterischer Intelligenz und Raffinesse angeht und findet etwa am Ende von ‚Der Abschiedsbrief‘ tatsächlich zu gekonnt ordinärem Ausdruck. Gleichwohl bleibt die ‚klassische‘ Sängerin stets spürbar, was durchaus seine Reize hat. Leicht schönende Orchesterarrangements."

FonoForum, October 2017

"Ms Pecková also approaches this repertoire more straightforwardly than many an average opera singer would do. The opening song, Surabaya Johnny from Happy End, is a splendid calling-card for the whole recital with truly expressive singing and the refrain is sung meltingly beautifully."

MusicWeb International, November 2017

JUNE



"Musikalisch bietet die Oper eine reizvolle Mischung aus arios angelegten Gesangspartien, volksmütlich-bunten Chorszenen und einem spätromantisch geprägten Orchesterfundament, das sich am schönsten in den farbprächtigen sinfonischen Zwischenspielen entfaltet."

Orpheus, October 2017

"This radio performance, in clear sound of archival tapes, was broadcast in January 1954 with a top-quality cast led by the young Ivo Židek, whose plangent lyric-heroic tenor is familiar from many later Supraphon recordings."

Opera, December 2017

"These two works make an ideal coupling and the peace message of Jack's Kingdom should have something to say to all peoples at a time when spite and hatred seems to be the norm of the day."

MusicWeb International, December 2017



BBC Radio 3 Record Review: Disc of the Week

"They play with huge sound, loving detail and the kind of conviction and authority that comes from personal connection."

The Guardian, July 2017

"All four musicians are steeped in the Czech tradition, which in terms of the string players means warmth and an unfettered ease that is very engaging. Climaxes are full-throated but never overstated – just listen to

the way the first movement of Dvořák's Second Piano Quartet ebbs and flows, one moment surging forwards, the next brought down to the quietest of dynamics"

Gramophone, Awards Issue 2017

MusicWeb International: Recording of the Year finalist

"These are tremendous performances of tremendous music... This new performance is even finer in terms of technical address and unanimity of ensemble. The individual and collective playing of the Josef Suk Piano Quartet is nothing short of staggering in its attack, accuracy, clarity and cohesion."

MusicWeb International, October 2017

"Das Josef Suk Piano Trio brilliert mit einer herrlichen Verschmelzung von Klavier und Streicherklang, alles klingt hier wie aus einem Guss. Selbst kleinste dynamische Facetten sind genauestens aufeinander abgestimmt."

Klassik.com, October 2017

"The ensemble generates a sure sense of tonal warmth at all times modified by the dictates of the music. They know when to press the rhythms in Dvořák's Op.87 Piano Quartet, as well as they know how to inflect the native dance rhythms embedded into the music."

MusicWeb International, November 2017

"D'une discographie assez fournie, on retient surtout, pour son lyrisme intense et la particulière émotion qu'elle dégage, la gravure de Josef Suk – le petit-fils – entouré d'amis chez Supraphon. La nouvelle venue, chez la même éditeur, pêche par le piano plutôt brutal et dur, voire lourd, touché par Václav Mácha, qui s'oppose aux cordes tchèque plus chaleureuses et sensuelles."

Diapason, December 2017

"The performers certainly have the measure of the work and give a considered reading that respects the detail of the score without losing any sense of spontaneity. There are times when their tempos seem a little wayward, notably at the end of the first movement, but these interpretative nuances never get in the way of the expressive intentions of the piece, and the playing throughout is unfailingly beautiful."

BBC Music Magazine, January 2018



Diapason d'Or

"Faut-il s'étonner que Martina Janková se meuve avec une discrétion magnifique, sourire et mélancolie réunis, dans ces diversités atmosphériques? Bénédiction que ce soprano d'ascendance tchèque, de grande école mozartienne (le sait-on maître?), limpide mais fruité, maître de sa dynamique. Son adorable vibrato colore les poèmes sans nuire à la simplicité d'allure."

Diapason, October 2018

"Janková cleverly varies her vibrato speed, and canny use of dynamics brings the music vividly to life ... Her singing of Haydn's The Spirit's Song is especially sensitive, and she is suitably light-hearted in Kalivoda's Frühling's Wanderschaft, Op.172, abetted by the sonority of the light and colourful fortepiano."

MusicWeb International, November 2017

AUGUST



MusicWeb International: Recording of the Month

"Three fascinating and rewarding works performed with supreme skill and musicianship by this Czech ensemble."

"Together with outstanding levels of individual brilliance, and an unshakably secure sense of ensemble. This is superlative wind playing."
MusicWeb International, August 2017

"Your shelves are possibly overladen with box sets of string quartets. Kickstart your wind quintet subsection with this marvellous disc."
The Arts Desk, 19th August 2017



"The Martinů Quartet and Karel Košárek deliver gripping and polished performances of these wonderfully compelling scores, and I would urge those with an interest in 20th Century chamber music to give them a try."
MusicWeb International, September 2017

"The Martinů Quartet give all three works the flexibility they demand, tracing their angular contours like a musical cardiogram. Meanwhile Karel Košárek does full justice to the capricious piano parts. There is real vigour and enthusiasm here, reminding us that this is not punishing contemporary music to be held at arm's length, but simply music."
Gramophone, October 2017

"Eben's chamber music works on this CD are heard in outstanding performances. The Martinů Quartet and Karel Košárek play with real commitment and expertise. With a good recorded sound this release offers a fascinating view on the most important Czech composer of the second half of the 20th century."
Pizzicato, November 2017

"The chamber music of Petr Eben (1929–2007) is rhythmic and harmonically fascinating, shifting between atonality and modality. The Martinůs prove fine advocates; great sound too."
BBC Music Magazine, December 2017

"Das Martinů Quartett und der Pianist Karel Košárek spielen die anspruchsvollen Werke mit Leidenschaft und Hingabe und präsentieren mit dem Programm eine echte Entdeckung."
FonoForum, February 2018



"The late Bělohlávek and his superb orchestra revel in Mozart's dark, dramatic harmonies, recalling Don Giovanni, while the soloist's crisp articulation and singing legato are never far from the spirit of the composer's sunnier comedies."
The Sunday Times, August 2017

"Die Kammermusik-Fassung (ebenfalls Konzertmitschnitt) zeigt die Qualitäten Bartoš' auf einem etwas weniger brillant augenommenen Flügel. Sehr hörenswert!"
Hifi & Recordings, September 2017

"Bartoš is careful never to eclipse his partners. In the hymnlike slow movement he spins a beguiling, sustained melody that contrasts wonderfully with his sprightly playing elsewhere."

Gramophone, October 2017

"L'excellence de ce disque se trouve dans l'interprétation impériale du soliste Jan Bartoš."

Musique pour tous, October 2017

"From the very first notes of the solo part, Bartoš offers playing that might be characterized as 'full of thinking' – reminiscent, perhaps, of what we used to hear in the speech of Sir John Gielgud or the singing of Sir Peter Pears. It is no more than appropriate that two such masters of the voice should come to mind, for Bartoš's pianism spans the gamut from speaking eloquence to singing grace with the utmost naturalness."

Seen and Heard International, December 2017

"Jene unvergesslich aufleuchtende Passage im Nebenthema des Rondeaux, in der das schwärmerische Thema auf den Triolen der Linken zu schweben scheint, beginnt Bartoš noch mit der aufmerksamkeits-schleichenden Geste des Solisten, aber ihren Fortgang spinnt er so zerbrechlich aus, dass man die schöne chromatische Bewegung des 'Orchestres' nicht überhört."

FonoForum, December 2017

"On this very beautiful Mozart release Jan Bartoš plays both piano concertos No. 20 and 12 very elegantly. His performance is stylistically perfect, technically flawless and playful."

Pizzicato, January 2018

OCTOBER



BBC Music Magazine: Recording of the Month

"These performances are among the most memorable I have encountered in recent years."

BBC Music Magazine, November 2017

Gramophone Editor's Choice

"Another Pavel Haas Quartet disc, another triumph. They seem always immersed in all they play, both in terms of their rapport but their instinctive understanding of the score too."

Gramophone, November 2017

Sunday Times: Album of the Week

Presto Classical: Disc of the Week & Recording of the Year

"Something that always takes my breath away with this quartet is the range and breadth of dynamics and tone colours that they produce, as well as the perfect blend of sound that they make whilst still allowing individual members' contributions to come to the fore when required."

Presto Classical, October 2017

"The playing is breathtakingly good, each performer maintaining their own personality and yet working together to conjure a special magic."

The Observer, October 2017

BBC Radio 3 Record Review: End of year choice for Recording of the Year

MusicWeb International: Recording of the Month & Recording of the Year finalist

"Superbly recorded, their performances here stand comparison with the very finest historical and modern offerings of these works."

"Throughout the album with such inspiring musicianship Pavel Haas Quartet successfully deal with the challenges of varying emotional depth and meter of the scores. The Pavel Haas Quartet continues its tradition of adding excellently performed albums to its discography."

MusicWeb International, November 2017

"Tightly wound, enthralling accounts of Dvořák."

The Strad, January 2018

Le Choix Musical de Musiq'3 (CD of the Week)

Diapason d'Or

"L'investissement et l'inspiration des interprètes ne faiblissent pas une seconde: au milieu de prises de vues panoramiques, on leur retrouve des accents aussi radicalement fouettés que chez Smetana en 2015 (Cinq Diapason, cf. no. 639), un art du chant à tomber ... et des couleurs à faire pâlir d'envie tous ceux qui y ont tenté leur chance depuis les Talich il y a qu'enze ans... Apothéose!"

Diapason, February 2018



BBC Radio 3 Record Review: Disc of the Week

Sunday Times: Album of the Week

"The soloists — especially Lucy Crowe's radiant soprano and Derek Welton's youthful 'Wagnerian' bass — are excellent, while Honeck's fervent belief in the work is evident in the thrilling choral singing and orchestral playing he elicits from his epic forces. A discovery."

The Sunday Times, November 2017

Sunday Times: Album of the Year

"This live recording of a Prague concert last January is apparently the work's first in the original English that Martinů set, and benefits enormously from a strong cast of native speakers (including soprano Lucy Crowe and tenor Andrew Staples). The confident chorus and vibrant orchestra are conducted by Manfred Honeck, and Simon Callow provides actorly narration."

The Guardian, November 2017

"The Epic of Gilgamesch – dieser Zwitter aus Kantate und Oratorium von Bohuslav Martinů begeistert auf ganzer Linie. Manfred Honeck am Pult der Tschechischen Philharmonie zelebriert Martinůs Musik mit großer Würde und Intensität, aber ganz ohne übertriebenes Pathos."

WDR, November 2017

"Musically, the score is recognisably Martinů's, minus that overt joie de vivre but plus a sprinkling of the apocalyptic... We get all the score's churn and urgency, and tender luminosity too... Of the soloists, Derek

Welton makes the most impact, perhaps because of the music he is given... Callow is a galvanising narrator."

Gramophone, December 2017

"Manfred Honeck's account of Martinů's *The Epic of Gilgamesh* is colourful and dynamic. The richness of the score is displayed without a hint of pathos or false solemnity. The soloists are all really good, as is the orchestra, but the highest praise must be given to the Prague Philharmonic Choir. A great recording of a great work!"

Pizzicato, December 2017

"Sous la baguette de Manfred Honeck, connu notamment comme défenseur de Walter Braunfels, cette œuvre hybride – qui a d'ailleurs parfois été présentée comme un spectacle scénique – brille de tous ses feux, grâce aux contributions superlatives de l'Orchestre philharmonique tchèque et du Chœur philharmonique de Prague. Le résultat est d'autant plus admirable qu'il s'agit d'une captation en direct."

Forum Opera, January 2018

"Der Live-Mitschnitt eines Konzerts mit dem Prager Philharmonischen Chor und der Tschechischen Philharmonie ist in jeder Beziehung überwältigend."

Frankfurter Allgemeine Zeitung, January 2018

"Add to that love music, a brief fight, bleakness offset by brief transcendence in the central sequence, and the supreme mystery of the final dialogue, and all life is here in compressed mastery. Idiomatically conducted by Manfred Honeck and vividly recorded live in Prague's Rudolfinum, this is the definitive performance of a 20th-century choral masterpiece."

BBC Music Magazine, February 2018

Diapason d'Or

"Sur le devant de la scène, le rendu du texte par les solistes force le respect, tout comme la prestation du charismatique Simon Callow, narrateur de luxe. Last but not least, l'interaction est parfaite avec les forces chorales préparées au laser par Lukáš Vasilek. Les voix pragoises font certes trembler les murs lorsqu'elles tonnent. Grâce à une fascinant jeu de mis au point dynamique, elles peuvent également tamiser l'éclairage, se fondre dans une ligne hypnotique, ou diverger pour obtenir des effets kaléidoscopiques."

Diapason, February 2018

NOVEMBER



"It's for children's chorus, soloists and orchestra and there's no danger of missing the smell of the soil in these pungent tunes. However, between the carols and cowherds come moments of impressively stark modernism, which this account really illuminates. The voices of Kateřina Kněžíková and Michaela Kapustová are particularly rich together and Tomáš Netopil conducts with a grand sweep."

The Guardian, December 2017

"Although Ančerl's recording has been issued several times over the past 50 years, it is currently unavailable. Tomáš Netopil's new account is a more than satisfactory alternative, gentler and softer than the older version but



with no loss of precision, not least in the folk-cum-Stravinskian rhythms. To cap it all, the first studio recording of Jan Novák's scintillating, Martinů-esque Philharmonic Dances (1955-56): why has it taken 61 years for this terrific tribute to the Czech Philharmonic to arrive in the studio? Buy and enjoy!"

Gramophone, February 2018

"On y gagne parfois une forme de tendresse. Bref, sans déboulonner la référence, ce live de belle tenue mérite amplement sa médaille d'argent sur le podium."

Diapason, February 2018