

FEBRUARY



Diapason d'Or

“Le timbre fruité de Martina Jankova, dont la maturité vocale paraît plus épanouie que jamais, la subtilité de Tomas Kral, qui joue aussi bien des syncopes de la musique que des accents toniques de la langue, et l’attention inventive d’Ivo Kahánek, cheville ouvrière de l’entreprise, font des miracles dans toutes les miniatures du bouquet, dont les parfums embaument chaque écoute.”

Diapason, April 2019

Opernwelt CD des Monats

“Die drei Künstler vermitteln die insgesamt 52 Lieder des Albums auf vorbildlich unpathetische, schlichte Weise; der Tonfall bleibt stets leicht, frisch, spielerisch, wie selbstverständlich auch in Liebesfreud und Liebesleid, ganz ohne dicke Ausrufezeichen und übertriebenes Bedeutungspathos. Eine exemplarische Interpretation durch diese vorbildlichen Sachwalter der vokalen Intimkunst Bohuslav Martinůs.”

Opernwelt, July 2019

Opera News Critic's Choice

“Her lyric instrument retains its fresh, appealing quality, and she can inflect words and musical phrases with keen, expressive definition... His singing here, like that of Janková, shows flexibility and a pleasingly wide dynamic palette. Neither is a stranger to the recording studio. This CD serves as a good introduction to their artistry, as well as to Martinů's com-pelling miniatures, beautifully accompanied by deft pianist Ivo Kahánek.”

Opera News, November 2019

“Janková und Král bringen die Lieder ausgezeichnet zur Geltung, sie mit einem reschen Sopran, er mit einem sprechenden Bariton. Gerade in den lapidaren, durchaus originellen im amerikanischen Exil entstandenen Liedchen auf einer Seite bzw. Liedchen auf zwei Seiten bestechen sie durch rhythmische Flexibilität und hüpfende Hurtigkeit...”

Operalounge, March 2019

“Martina Janková singt diese Lieder mit dem tiefen Verständnis für alles, was mit Liebesleid und -lust zu tun hat. Ihr wendiger, wundervoll samtig timbrierter Sopran verleiht den Liedern Intimität und Wahrhaftigkeit. Zurecht lobt sie ihren Partner Tomáš Král als einen feinfühligten Sänger, dessen lyrische Stimme begeistert und wunderbar zu Martinů's Idiom passt. Wer Freude an den kleinen, unspektakulären Dingen des Lebens hat, der wird diese CD als ein mit zahlreichen Juwelen gefülltes Schatzkästlein zu schätzen wissen.”

Das Opernglas, April 2019

“Martina Janková and Tomáš Král divide the songs between them, depending on the sex of the protagonist, turning dialogues into duets when necessary, and Janková's clear, silvery soprano offsets Král's light, warm baritone throughout... Pianist Ivo Kahánek, meanwhile, binds the songs together with playing of understated dexterity and emotional restraint. It's a lovely disc, most beautifully done.”

Gramophone, May 2019

“Supraphon’s focus on these folk settings sets it apart from the multi-volume Naxos discs but in a fruitful and complementary way ... Janková’s focused innocent purity adds a slightly different, less interventionist gloss ... baritone Tomáš Král sings with a boyish warmth, and master pianist Ivo Kahánek – who has never made a bad disc – proves exemplary in the cimbalom evocations.”

MusicWeb International, April 2019

“This is an utterly delightful album of (mostly) short songs by Martinů, all quite lyrical and tonal and mostly based on folk music, and one of the reasons it is so delightful is that both Martina Janková and Tomáš Král have attractive voices without wobbles and with wonderfully musical styling and excellent diction.”

The Art Music Lounge, March 2019

“La chaude maturité vocale de Martina Jankova, la sensible délicatesse de Tomas Kral, non moins que le piano fédérateur d’Ivo Kahanek donnent à ces musiques contrastées leur tour sentimental ou nostalgique, drôle voire grinçant. En solo ou en duo, les chanteurs et leur compagnon au clavier nous entraînent sur les chemins d’Europe centrale dont les 52 mélodies de Martinu sont autant de petites pierres de touche.”

Le Monde, April 2019

“In den 1920 und 1942/43/44 (bereits in den USA) entstandenden Liedern klingt viel Volksmusik an, schwärmerisch-melancholisch ist Ihr Grundton. Janková wie Král trauern, jubeln und leiden singend, dass es eine Freude ist.”

NZZ am Sonntag, July 2019

“Martina Janková’s lyric soprano is simply ravishing. Crystal-clear, with a firmly controlled technique, she succeeds in breaking through the language barrier, fully expressing the myriad sentiments contained in these songs. The young lyric baritone Tomáš Král affirms his credentials as an immensely gifted recitalist, singing in a creamy voice with authority and sensitivity as a solo singer or as an elegant duo partner. The solidly supportive pianist Ivo Kahánek makes his participation not merely that of an accompanist but one of an equal partner of the two singers.”

Rafael Music Notes, May 2019

“Merveille des merveilles, le Nouveau Špalíček de 1942 referme ce disque infiniment précieux qui a trouvé dans le timbre de fruit mur de Martina Janková et dans le baryton humble de Tomáš Král deux poètes guidés par le clavier melliflu d’Ivo Kahánek, qui fait danser les mazurkas et arpente les sentiers, invitant dans certaines mélodies la jeune fille et le tendre garçon à dialoguer. Impossible de cesser d’écouter ce paradis.”

Artalinna, May 2019

“Oboists Dominik Wollenweber and Vilém Veverka excel in their pleasantly cultured tone, enlightened rhetoric, refined articulation, phrasing and ornamentation. They imprint the slow movements with delicacy and charm. In the faster passages, when the composer makes use of imitation (among other techniques), the oboists are at the limits of what is possible without losing expression and certainty. Bassoonist Mor Biron excels in a similar manner...”

Czech Music Quarterly, March 2018

MARCH



"The expertly judged recording and attractive booklet notes complement Ivo Kahánek's deeply sympathetic and astute performances, ones that measure up in every way to the music."

MusicWeb International, April 2019

"Ivo Kahánek livre la première intégrale de la musique pour piano du maître. En constante recherche de lisibilité, il sculpte au ciseau au lieu de dégrossir à la dynamite. Mieux que dans les démonstrations de force, il fait des miracles partout où les notes s'attirent, se repoussent, s'agregent, se frottent ou s'entrechoquent plus subtilement. Travail d'orfèvre."

Diapason, June 2019

"Si l'univers pianistique de Viktor Kalabis synthétise la concision de Janáček, le motorisme de Bartók et de Prokofiev, la densité d'Hindemith et les procédés de modulations de Martinů, il a su intégrer l'héritage de ces maîtres révévés à un langage propre. C'est à la pointe sèche que l'excellent Ivo Kahánek détaille la matière foisonnante de ces pièces pour nous les rendre plus lisibles."

Classica, November 2019

"The lucid, sharply accented performances by Ivo Kahanek are deeply sympathetic."

American Record Guide, January/February 2020

"Ivo Kahánek, who played so superbly on the album of the Kalabis instrumental sonatas, completely outdoes himself here. It's impossible to conceive of more devoted, meticulously conceived interpretations, or any that could be more thoroughly musical, or indeed of another interpreter who would approach this extremely demanding music with a more single-minded seriousness of purpose."

Fanfare, January 2020



BBC Music Magazine Chamber Choice

"The Smetana Trio's performances, as captured in Supraphon's warm recording, are totally compelling. It's no mean feat that the players not only negotiate the ebb and flow of the musical argument in each work with tremendous flexibility of nuance, but that their imaginative approach to balance and texturing ensures that the listener is completely involved in the drama from first bar to last."

BBC Music Magazine, June 2019

France Musique, Le Disque classic du jour

"Trois trios d'esthétiques différentes, créés en l'espace de 4 ans mais qui ont un point commun: ils tentent de prolonger le mouvement romantique au tournant du 20e siècle, alors qu'un nouveau monde sonore est déjà en marche. Le Trio Smetana, qui vient d'accueillir un nouveau violoniste, nous en donne une version lyrique et passionnée."

France Musique, May 2019

"The Smetana Trio is one of those groups in the grand Czech tradition; this latest line-up features three formidably fine musicians... The Smetana's slower tempo for the Adagio plays up its elegiac quality, giving it a sombre beauty that is very telling. The finale has a real drama and drive, the Smetana making much of the contrast between jagged energy and the more lyrical moments. The reintroduction near the close of

the theme that opened the work makes for a touching farewell, and is particularly potently realised by the Smetana Trio.”

Gramophone, June 2019

“Capables d’étirer le temps pour souligner l’éloquence d’une idée mélodique (Zemlinsky – Allegro ma non troppo), ils enflamment tout le reste. Une passion appuyée mais jamais pesante, qui embrase jusqu’au cœur de l’Andante. Le souffle du finale attise encore les braises, sans que l’intensité mise à chaque phrase n’en déforme la beauté. Superbe.”

Diapason, June 2019

“All the virtues the Smetana Trio brought to bear on the two previous works are again in evidence. The interplay between the instruments is excellent. It is aided in no small way by the detailed Supraphon engineering which always allows each instrumental line to register without the ear being aware of any synthetic spotlighting. This is a wonderfully Romantic performance with a capital R... Familiar music uniquely coupled makes this a very attractive disc indeed.”

MusicWeb International, May 2019

APRIL



Classic FM Nederland Album of the Week

“I like this a lot; the clarity of the counterpoint, the individual timbres of the instruments and the spaciousness of the recording.”

BBC Radio 3 Record Review, April 2019

“It’s the combination of instruments that makes it so successful. There is, for example, a fairly magical quality to the Aria, the oboe singing with translucent beauty, with the clarinet’s very different cantabile taking over for B section. Meanwhile the bassoon quietly upholds the bass line, before becoming untethered in the first variation. It’s remarkably effective, and

demonstrates the importance of balance.”

MusicWeb International, October 2019



Europadisc Disc of the Week

“Recording quality from Supraphon and documentation are all first-class, and as a musical tribute to a senselessly lost generation of Czech composers this can hardly be bettered. With top-quality playing throughout, even those with most of these works already in their collections will want to snap this disc up. They will find it endlessly rewarding.”

Europadisc, April 2019

Presto Classical Editor's Choice

“The Czech quartet demonstrate terrific rapport with one another and with the four composers who lived and worked in their homeland before perishing in Nazi concentration camps in the 1940s, throwing the music’s extremes of light and shade into stark relief – there’s bleak beauty in abundance, but the wit and audacity of the works (Haas’s whinnying horse, Schulhoff’s cod-tango and manic tarantella) are never short-changed either.”

Presto Classical, May 2019

"The Bennewitz Quartet, who I had not heard perform before, are a wonderfully balanced ensemble with superb intonation and internal harmony. Their accounts of all of these works are exemplary and they need fear no comparison with any of their rivals. Wonderfully warm and natural sound from Supraphon, too. A splendid disc.

Gramophone, July 2019

"These well-recorded readings, like the booklet notes, are full of spirit and breathless excitement, as well as not a little instrumental finesse."

MusicWeb International, May 2019

MAY



Gramophone Editor's Choice

"Jan Bartoš draws you closely in to Janáček's com-pelling sound world, music both exposed and somehow personal, lines and details delivered from the very beginning with imagination and deep thought."

Gramophone, September 2019

Europadisc Disc of the Week

"Excellently recorded by the Supraphon team, and with an exceptionally interesting booklet interview between Bartoš and leading Janáček expert Jiří Zahrádka, this is a disc that deserves to be in any serious Janáček collection, for it just about sweeps the board in this music. And it should

be heard by anyone interested in 20th-century piano music, Czech music, or just music per se!"

Europadisc, May 2019

Europadisc Top 10 Recordings of 2019

"Jan Bartoš's splendidly idiomatic and emotionally draining performances of Janáček's solo piano music... Bartoš really penetrates to the heart of this music, and he is well served by the Supraphon recording team, making this an especially memorable disc of some of the 20th century's most distinctive piano works."

Europadisc, December 2019

MusicWeb International Recordings of the Year Finalist

"His piano tone is beautifully pellucid, yet with plenty of warmth... Bartoš's runs in quiet passages are ravishing, reminding one of a string of pearls."

MusicWeb International, July 2019

"Jan Bartoš has an instinctive understanding of Janáček's musical language, the intimacy mixed with intense emotion. The recorded sound is up close and personal, a good match for the playing."

BBC Radio 3 Record Review, June 2019

"Jan Bartoš draws you closely in to Janáček's com-pelling sound world, music both exposed and somehow personal, lines and details delivered from the very beginning with imagination and deep thought."

Gramophone, September 2019

"Bartoš is excellent at capturing the intimacy of these unpretentious pieces with beautiful legato lines ... these well-recorded performances are certainly recommendable."

BBC Music Magazine, September 2019

“Die Musik wirkt einerseits sehr einfach und konzentriert, andererseits bildet sie große Erzählströme aus, die mit ihrem Detailreichtum gefangen nehmen. Bartos kann dieses durch seine räumliche und familiäre Nähe zu Janacek und seinem Lebensraums angelegte Verständnis zu Janaceks Ausdruckswelt mit sicherer Hand und feinen Nuancen spannend und einnehmend artikulieren.”

Pizzicato, August 2019

“Der Pianist Jan Bartoš begegnet jedem der Werke auf eine eigene Weise. Im frühen Variationswerk lässt er einen beinahe klassischen Geist à la Beethoven oder Mendelssohn auferstehen, bleibt klar und virtuos in der Melodieführung. Die romantischen Miniaturen des Zyklus ‘Auf verwachsenem Pfade’ erhalten unter Bartoš’ Fingern eine zarte, melancholische, aber nicht verträumte Art, bei der die Transparenz gewahrt bleibt.”

The New Listener, August 2019

“Sein Klavierklang vermittelt in gleichem Maße Wärme und Transparenz und unterstreicht die in der Musik schlummernde Melancholie. Unter Beachtung auch kleiner Details bringt er die Musik zum Sprechen.”

ORF, August 2019

“Il sait donc quel sens prêter à telle résonance, quelle liberté prendre avec le métronome ou comment étager les voix, sans pour autant prétendre nous donner de leçon d’analyse. Démontrant autant de tact que de variété d’articulation, il aborde le programme avec une intelligence rare.”

Diapason, September 2019

“Jan Bartoš tend plutôt vers la lyrique émerveillée de Firkušný. Son Sentier alenti, modelé dans des nuances douce assourdies, sait s’adonner au simple chant des bois, l’invite de „Viens avec nous“ est le charme même, rien ne vient troubler sa sérénité un peu schumannienne, ce sont des Waldszenen sur lesquelles veille la Vierge de Frydek.”

Classica, October 2019

“In this fascinating, sometimes moving recording, Jan Bartos brings together all the music (from the late 1880s until the late 1920s) in performances that are both precise and deeply felt, with a recording that matches the intimacy of the playing.”

American Record Guide, November 2019

“La beauté de ce disque doit énormément au pianiste tchèque Jan Bartoš. Est-ce parce qu’il est natif de Brno, qu’il en a intégré le cadre et l’atmosphère si moraves, et qu’il s’est comme fondu dans l’intimité, dans l’âme, de son illustre compatriote?”

Crescendo, October 2019

“The talented Czech pianist Jan Bartoš has done a service by gathering the bulk of Janáček’s piano music on a single disc... These are sensitive, idiomatic readings, so it should be said at the outset that the disc is thoroughly recommendable.”

Fanfare, December 2019

JUNE

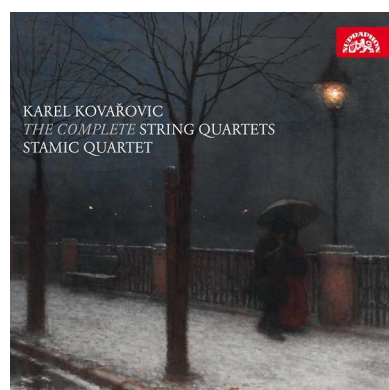


"Slovak artists, Jozef Benci, bass, and Jana Nagy-Juhász, piano, give their all in performances that will remain with the listener for some time afterwards. Benci's honest, secure vocal production, drawing from deep within and with little or no recourse to vibrato, is complimented by his partner's sensitive participation. Always more than mere accompaniment, it reinforces and underscores the strong feeling and range of powerful emotions in the songs."

Atlanta Audio Club, August 2019

"This release offers an excellent program of Russian songs, for the most part beautifully and expressively rendered, and is recommended."

Fanfare, May 2020



Presto Classical Recording of the Week

"Given that Kovařovic was primarily known as an opera conductor, it's perhaps no small wonder that there's an almost vocal quality to the numerous memorable melodies in these immediately appealing works..."

Presto Classical, June 2019

"The Stamic Quartet presents these three works in lively performances, and thus successfully stands up for this almost forgotten composer."

Pizzicato, August 2019

"Les archets délicatement acidulés des Stamitz ont ce qu'il faut de finesse (Allegro moderato, Andante con variazioni) et de vitalité (scherzo et finale) pour en nuancer les lignes et en tier la sève. Une jolie découverte, digne de voisiner avec les oeuvres du cher Antonin au programme de nos concerts."

Diapason, October 2019

"L'interprétation en est très soignée, ce qui n'a rien de surprenant de la part du Quatuor Stamitz..."

Classica, October 2019

"As always, the Stamic Quartet members channel their formidable individual personalities toward equally strong ensemble values, and make the best possible case for these works."

ClassicsToday.com, January 2020

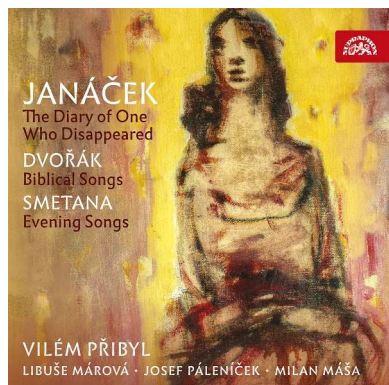
"Everything in this recording is outstanding, yet it also springs surprises: who would have thought that a performance of the Sonata in C major, Op. 2 No. 3, could have the listener more on the edge of their seat than a brilliantly played Appassionata? ... The Arietta of Op.111 is here gorgeous beyond words: its serene beauty burns brightly, then folds itself in towards an ecstatic, trill-garlanded conclusion."

*BBC Music Magazine*****, October 2018*

"Et que ce piano est beau, qui rugit calmement dans la profondeur de son harmonie, jusque dans sa mesure qui refuse le pathos ou les effets, préférant creuser le discours, tendre les lignes, ordonner tout dans un geste souverain. Ce piano pense, et pour Beethoven c'est une nécessité trop souvent niée"

Artalinna, July 2018

AUGUST



"Přibyl's voice is superbly secure and characterful – and often very beautiful in its distinctive colour... No Janáček fan will want to be without this in their collection, and the excellent couplings only heighten the appeal: a wonderfully noble account of Dvořák's Biblical Songs and a touching performance of Smetana's Five Evening Songs, a collection notably badly served in the catalogue. A very welcome reissue."

Gramophone, November 2019

"In the years since it was issued on LP a number of recordings have sought to scale the heights of the Janáček songs in particular but none has threatened Přibyl's authority and Josef Páleníček's piano contribution

served only to reinforce the clarion and declamatory qualities generated in this performance... These outstanding performances have withstood time's scrutiny with the greatest authority."

MusicWeb International, November 2019

"Le présent disque est conçu comme une sorte d'hommage à ce grand artiste, dont on est aussitôt saisi par la fermeté d'une voix pleine de solidité virile et par la facilité avec laquelle celle-ci savait s'élancer dans l'aigu."

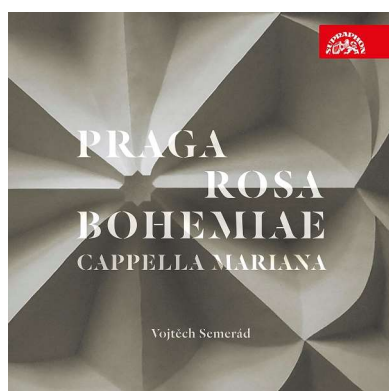
Forumopera.com, September 2019

"The performances are strong and vivid. His voice is clear and expressive... these Supraphon recordings are of high quality."

American Record Guide, January/February 2020

"Vilém Přibyl and Libuše Márová's singing of The Diary of One Who Disappeared make this a disc to treasure."

Fanfare, March/April 2020



MusicWeb International Recordings of the Month

"It is to be hoped that more music from Renaissance Bohemia will be performed and recorded. I can hardly imagine a better ensemble for that task than the Cappella Mariana. Seldom I have so much enjoyed the singing of an ensemble of this kind. The two brilliant sopranos, Hana Blazikova and Barbora Kabatková, have a substantial influence on the sound this ensemble produces. Not only blend the voices perfectly, the singers also shape the lines beautifully and create a nice but never exaggerated dynamic shading... This disc offers the perfect combination of an interesting programme and superb singing."

MusicWeb International, March 2020

"Works by Josquin and Obrecht are among the gems in this excellent collection. Crisp, one-to-a-part performances benefit from majestic recorded sound."

BBC Music Magazine, December 2019

"You will enjoy every minute of this excellently programmed and exceptionally well-sung recording. In fact, while the music is uniformly first rate, you may be even more impressed by the performances by the Czech ensemble Cappella Mariana, six singers (two sopranos, alto, tenor, baritone, bass) whose artful

interpretations, expert ensemble execution, and vibrant, perfectly tuned sound give well-deserved life to whatever they sing, whether or not we've heard of the composer or work in question."

ClassicsToday.com, November 2019

"Cappella Mariana is a group of six Czech singers, many of whose members are familiar from other recordings of early music. The intonation and ensemble of these singers are the equal of other, more famous small groups, such as the Binchois Consort or Cinquecento. Both the quality of the performance and the significance of this repertoire make this a strong recommendation for any collection of renaissance music."

American Record Guide, January/February 2020

SEPTEMBER



Classic Prague Award The Best Chamber Music Performance

ResMusica La Clef du mois

"Trois des Quintettes de Reicha merveilleusement servis par ce groupe où la cohérence et la cohésion le disputent à l'expression de chaque individualité, servent d'ambassadeurs et de mise en appétit à cette production."

ResMusica, November 2019

"Belfiatio offers pleasant timbres, sensitive phrasing, nimble technique, and a marvelous blend in tutti sections. The interpretations tend to

emphasize the classical elements of the music, creating moments of genuine beauty and charm... "

American Record Guide, January/February 2020

"A strong alternative to the Albert Schweitzer and Westwood Quintet versions of these three quintets. Most enjoyable."

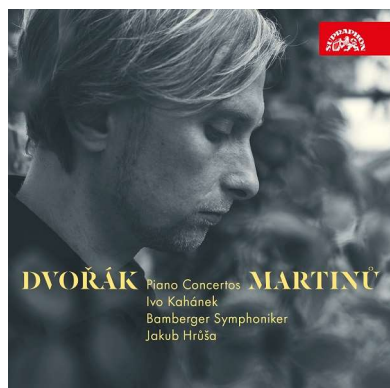
Fanfare, March/April 2020

"The Belfiatio Quintet are excellent throughout, theirs is a more detailed and enlightening performance, one that shows this wonderful music off to its best. You get a real sense that they are enjoying playing this music, something which is not always the case with other recordings of these works... A wonderful recording, the best I have heard of Rejcha's wind quintet's, but one that left me with a sense of longing; longing for more from the Belfiatio Quintet, highly recommended."

MusicWeb International, May 2020

"Notwithstanding its being challenging to perform, his music comes across as bright, airy and gracious. The Belfiatio Quintet selected three – the most beautiful and most engrossing – of Rejcha's 24 wind quintets, which they have recorded at the acoustically exceptionable Rudolfinum hall in Prague. It would seem that the virtuoso and passionate musicians have found in Rejcha a kindred spirit. It's one hell of a ride..."

My Classical Notes, August 2019



BBC Music Magazine Award

BBC Music Magazine Recording of the Month

"Kahánek's scrupulous attention to the dynamic markings results in a clear-textured performance of rare delicacy... Kahánek and the orchestra conjured up a slow movement of magical beauty... Everything adds up coherently thanks to Kahánek's command of its fascinating sonorities."

BBC Music Magazine, Christmas issue 2019

BBC Radio 3 Disc of the Week

BR Klassik Album der Woche

"Dieses Album ist ein Hörgenuss, weil Solist, Dirigent und Orchester lebendig, inspiriert und klangschön zusammen musizieren."

BR Klassik, January 2020

Choc de Classica

"Le jeu d'Ivo Kahánek reflète parfaitement tout ce que Dvořák a de chantant et de direct, avec une jolie richesse de sonorité, une agréable transparence, une façon très pertinente d'épouser les différentes atmosphères... La direction d'orchestre, très convaincante, noue un équilibre parfait avec le soliste, elle est héroïque ou gracieuse dans le premier mouvement, intérieure ou majestueusement lapidaire dans l'Andante, déterminée ou moelleusement extasiée dans le finale."

Classica, March 2020

Choix de Classique HD

"Le jeu du pianiste Ivo Kahánek est envoûtant, il sait nous captiver avec son style pianistique qui atteint presque la grâce..."

Classique HD, September 2019

"Un pianiste ou plutôt un musicien romantique par excellence: les phrasés qu'il développe, si soigneusement peaufinés sous ses doigts, saisissent par leur chaleur dans tous les registres, scintillant dans les aigus, caressant les oreilles par la mise en valeur de la douceur vocale de la ligne mélodique... Pour le Concerto pour piano n° 4 Incantation de Bohuslav Martinů, il impressionne par le raffinement et la précision de son toucher au travers d'une partition riche en couleurs et parsemée de touches contrastées... Un must pour les amateurs du piano."

ResMusica, October 2019

"From start to finish, Dvořák's and Martinů's piano concertos are given compelling performances by Ivo Kahánek which feel fresh and exhilarating. With glorious sound to match the quality of the performances, this is an album to relish."

MusicWeb International, November 2019

"Hrůša has a fine grasp of the large scale architecture of the work, whilst Kahánek brings out the more intimate lyrical moments (Dvořák) ... Hrůša, Kahánek and the orchestra give a terrific performance which is well worth the price of the disc alone (Martinů)."

Planet Hugill, November 2019

"Kahánek and Jakub Hrusa make a brilliant case for a loveable piece. Dvořák's second subject is incredibly catchy, and the slow movement's opening is drop-dead gorgeous. Kahánek never seeks to dominate; this is very much a meeting of equals, and probably the concerto's best modern recording... Keeping track of Martinů's freewheeling first movement is an exhilarating challenge, one's ears continually tickled by startling orchestral details... And as with the Dvořák, it receives a remarkable performance, with Hrusa's Bamberger Symphoniker on incandescent form. Marvellous."

The Arts Desk, November 2019

"Ivo Kahánek erweist sich jedenfalls als glänzender Anwalt, der die genaue Dosierung auch fürs Dramatische dieser Musik findet. Darüber hinaus ist sein jugendlich-blühender Ton geradezu ideal für die zarten und nachdenklichen Momente dieses erzählerischen, anti-virtuosen Konzerts. Derweil lassen Jakub Hruša und seine Bamberger Symphoniker bis in die feinsten kammermusikalischen Verästelungen hinein den Dialog mit dem Solisten nicht abreißen."

Rondo, December 2019

"Dans l'orchestre plein de bruits de nature des Bamberger que Jakub Hruša dirige d'une baguette acérée, ce piano-monde saisit l'écriture mystérieuse et fulgurante d'un opus fascinant... Aussi exceptionnel que soit ce Dvořák, c'est d'abord au chef-d'œuvre de Martinů que vous irez."

Artalinn, December 2019

"Le soliste construit son propos avec une intelligence rare (aucun risque de s'égarer dans le complexe développement de l'Allegro agitato), en marchant sur l'eau (le toucher chopinien de l'Allegro sostenuto), et en exploitant avec la plus grande pertinence les emprunts stylisés au folklore slave (épatant finale)... Maître de chaque détail, le discipliné Hrusa travaille la diversité des couleurs et des reflets, entretient l'influx nerveux, veille à la précision des attaques (Martinů)."

Diapason, January 2020

OCTOBER



"Pour le jeu de l'orchestre, nous sommes saisis par la subtilité des nuances et la souplesse des phrasés, mais également par sa vitalité. L'énergie solaire est ici au rendez-vous de la variété des couleurs, de la netteté des attaques et donc d'une sonorité cristalline. Quant au chœur, nous en apprécions l'intensité et l'homogénéité en termes de la maîtrise du vibrato, jamais envahissant, et du timbre."

ResMusica, January 2020

"Ces deux partitions imposantes, aux chœurs puissants (fugués ou non), chantés avec l'énergie et les nuances qui conviennent, comportent de belles parties de solistes. Dans l'une et l'autre, on entend un duo soprano-alto fort bien rendu, propre à retenir l'attention. Les sonorités pointues et incisives de l'orchestre donnent le ton, sans nuire à la plénitude, et l'on s'en félicite. Pour ce genre de répertoire, cette réalisation est de celles qui s'imposent."

Classica, March 2020

"These are powerful and beautiful pieces, made all the better by sterling performances by the Czech Ensemble and Chorus. From the standpoint of interpretation, this is a fine disc to have and comes highly recommended."

Fanfare, May 2020



Presto Classical Recording of the Week

"What we have here is one of the bleakest and most beautiful recordings of the year, with all three quartets (particularly the much-recorded No. 8) approached with an immediacy that would make you swear that the ink was barely dry on the page."

Presto Classical, November 2019

Europadisc Disc of the Week

"The PHQ's formidable combination of almost orchestral depth of tone with mercurial, chamber-music responsiveness lies at the heart of their success in the C minor Eighth Quartet. This is a performance of real weight and incisiveness which nevertheless finds plenty of room for the intensely personal nature of the music."

Europadisc, October 2019

The Times 100 best records of the year

"The Czech players are always worth hearing, especially in their angst-ridden account of the biographical C minor quartet (No 8), but also in the forlorn, if fleeting, F sharp minor (No 7), written in memory of his first wife. Their account of the Second Quartet, in A major, is spacious, intense and symphonically conceived."

The Sunday Times, 24th November 2019

Classic Prague Award Recording of the Year

BBC Music Magazine*****

"It's their lightness of touch that commands; the subtle nuances of colour, line and texture performed with almost spectral intensity."

BBC Music Magazine, Christmas issue 2019

The Scotsman*****

"The wonderful Pavel Haas Quartet perform three of Shostakovich's he-re: the wartime No 2, a powerfully reflective response to the suffering and anxiety of the time, rigorously and sweepingly argued; the short No 7, written in memory of his first wife, its mix of sweet memories, turbulence and soulful lamentation affectionately captured; and the harrowing No 8, a paean to tragedy and anger, presented here as a crunching finale to this engrossing disc."

The Scotsman, October 2019

"What really grips me about these performances is the ensemble's ability to get under the skin of the music and their compellingly imaginative concept of texture, instrumental balance and nuance."

BBC Music Magazine, January 2020

"Its interpretation of the first and third movements are notable. In the former, the performers show the vibrant multi-dimensionality of emotions, ranging from the robust A-major opening to the menacing nature of the middle section. With so many character changes, a significant challenge for any group is to keep the energy flowing throughout. The ensemble does this impressively."

The Classic Review, November 2019

"It's absolutely gut wrenchingly intense. It's almost unlistenable too, it's so fabulous, it's such committed playing, it's such deep, deep sincerity."

BBC Radio 3 Record Review, November 2019

"Le jeu des quatre amis tchèques est admirable de suggestion, il a vraiment l'élégance du désespoir, quelque chose de sinistre mais en habit de gala."

Artallina, November 2019

"Das Pavel Haas Quartet schafft es, indem es einfach nur die Musik „erzählen“ lässt. Dabei dringen die Musiker aber selbst in die dunkelsten Ecken der ebenfalls aufgenommenen Streichquartette Nr. 2 und 7 mit einer Variabilität in der Tongebung und einem intensiven, aber eben genau ausbalancierten Melos ein, das schon lange zu den absoluten Stärken dieses Ausnahmequartetts gehört... Eine Weltklasseinspiration."

Rondo, December 2019

"Du célèbre 8e, les Pavel Haas font bien ressortir l'essence conflictuelle. Ils ne visent pas uniquement la force d'impact mais, par leur jeu fois creusé et chaudement coloré, tirent l'œuvre, d'une façon aussi partielle que captivante, vers son aspect le plus moderne."

Diapason, January 2020

"Les Pavel Haas entrent dans cet univers glaçant avec une ampleur orchestrale qui laisserait presque croire à une œuvre symphonique. Quel souffle!"

Classica, April 2020

"Supraphon presents them in vivid, reverberant sound that is a pleasure to listen to. Their playing is invigorating and always engaged, pulsing with life and emotion."

American Record Guide, May 2020