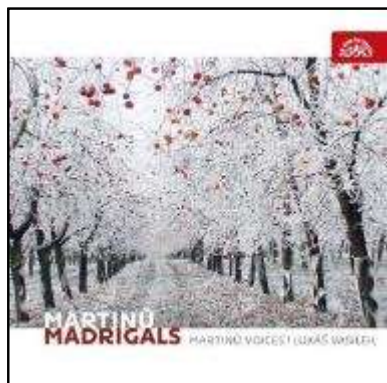


## JANUARY



### Gramophone Editor's Choice

"Performances are outstanding throughout. The voices are fresh and responsive, and Lukáš Vasilek once again proves that he is a true master of choral conducting. There is also an excellent, detailed booklet note by Vít Zouhar."

*Gramophone, March 2018*

### Presto Classical Editor's Choice

"I discovered these delightful, quirky miniatures with Manfred Honeck's recent observation that Martinů 'remained passionately in love with Czech folk music throughout his life' ringing in my ears."

*Presto Classical, January 2018*

### Diapason d'Or

"Chacune de ces vingt-neuf saynètes s'anime comme un petit théâtre, que le chef-metteur en scène illumine de l'intérieur. Ce piquant, on le retrouve partout, jusque dans l'évocation de la Nativité du premier des Trois chants sacrés H 339. Lukáš Vasilek sait aussi jouer sur l'articulation et l'étagement des plans pour ciseler le mot. Un travail d'orfèvre qui supprime la concurrence, Kühn compris (Supraphon)."

*Diapason, May 2018*

"The pitch-perfect singing of Lukáš Vasilek's Martinů Voices is always companionable, and I imagine there must be a special pleasure for native Czech speakers. But this is a treasury for everyone."

*BBC Music Magazine \*\*\*\*\*, July 2018*

"This splendid set is performed with consistent stylistic identification and address. The chorus' clarity does not compromise its warmth and the tempi are spirited and ensure full passion. With an excellent recording and a full multi-language booklet, and full texts, this is a splendid achievement."

*MusicWeb International, April 2018*

"The Martinu Voices dance like an English madrigal group, but there's no mistaking that they hail from further east. It's an engaging (and rare) combination of dexterity and heft. This is the fourth release from Supraphon's e-evolving Martinu series that I've reviewed in the past couple of years, and no one has had a bad day at the office in any of them — not the performers, not the engineers, not the annotators and translators (who have been brilliant), and certainly not the composer."

*American Record Guide, June 2018*

"The singing of the Martinů Voices under the secure leadership of conductor Lukáš Vasilek is a joy to hear. The intonation and blend of this 13-member choir is spot on, and they bring across these songs with utterly infectious enthusiasm."

*Fanfare, October 2018*

"An attractive recording of some almost unknown music, and a must for Martinu lovers."

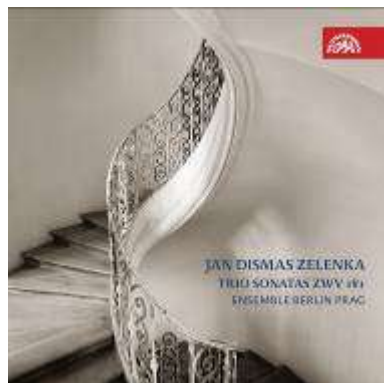
*All Music, January 2018*

"Dans cette succession rapide de scènes où le sentiment amoureux se manifeste de façon variée, les contrastes sont rendus avec grâce et élégance."

*Classica, January 2018*

“Die Martinů Voices unter der Leitung von Lukáš Vasilek singen eindringlich, mit mitreißendem musikalischen Instinkt und artikulatorisch einwandfrei... Jakub Fišer auf der Violine und Karel Košárek am Klavier sorgen für eine stimmungsvolle Begleitung. Nicht nur für Begeisterte von Chormusik eine reizvolle und unerwartet erfreuliche Begegnung.”

*Online Merker, February 2018*



“Happily this is indeed a strong offering. Broad brushstrokes-wise, there’s a lovely bubbling legato flow and sense of effortlessness to the whole, with its sensitive harpsichord and basso continuo support. Also some particularly easy-on-the-ear softer engineering, which leaves just a little bit more space between musicians and listener than is often customary... All in all, proper top-drawer stuff.”

*Gramophone, May 2018*

“This is the sort of compelling release that should prompt purchasers to investigate Zelenka’s works further.”

*MusicWeb International, March 2018*

“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*

“L’aisance que procure une structure rhétorique impeccablement ajustée. Le jeu des directions et des tensions est si solide qu’ils peuvent savourer sans s’égarer les moments de flottement (adagios, notamment), d’incertitude (Allegro de la Sonate IV), de babil capricieux (finale de l’ultime sonate). Le clavecin et la contrebasse éclairent également la forme, sans peres sur la texture.”

*Diapason, May 2018*

“Les excellent musiciens berlinois et pragois jouent de manière historiquement informée sur instruments modernes: ressortent singulièrement la clarté de l’articulation (le jeu des clés des vents n’échappant pas aux micros) et le sentiment d’un flux rythmique ininterrompu...”

*Classica, September 2018*

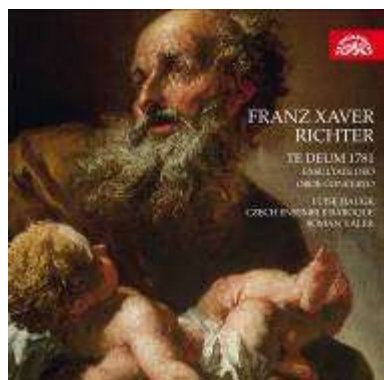
“The expressive power in slow movements stems from the wonderful suspensions between oboes (Dominik Wollenweber and Vilem Veverka). If I were to single out one for its beauty, it would be the Adagio of No. 4, which delights in clashing suspensions while the bassoon performs a relentlessly arpeggiated accompaniment of dotted rhythms.”

*American Record Guide, June 2018*

“This is a worthy new recording of these sublimely quirky pieces by Zelenka.”

*Fanfare, August 2018*

## FEBRUARY



“The singing is first rate with nicely articulated lines and neat ornamentation. The booklet notes, which say no more than they have to (in four languages!), promise more releases in the series – I, for one, shall be waiting!”

*Early Music Review\*\*\*\*\*, February 2018*

“It’s still a hugely enjoyable reminder of an undersung European composer – one of his talents the Supraphon label is determined to remind you. This is the Czech Ensemble’s third Richter recording for the label.”

*BBC Radio 3 Record Review, March 2018*

“The Czech Ensemble Baroque Orchestra uses period instruments, but these are not harsh or overly fast performances. Indeed in the Sinfonia where I could make a comparison with the Chandos recording of the London Mozart Players, I felt this new, less smooth version suited the joyous and triumphant music better. The sound quality is very good as are the notes.”

*MusicWeb International, June 2018*

“A most remarkable and beautiful cd with music worthwhile discovering. Warmly recommended!”

*Stretto, March 2018*

“Válek peine à animer un orchestre compact, aux tutti épais mais aux interventions solistes acceptables. L'habileté expressive des chanteurs compense en partie seulement des voix sans pulpe et leur rusticité technique. Les quatre qui dialoguent dans le bref Exultate Deo s'en tirent mieux avec des élans alla Haydn, tout en valorisant l'étrange saveur harmonique de la section centrale.”

*Diapason, May 2018*

“Roman Válek a ses interprètes, orchestre, chœur, solistes, bien en main... Une très belle réalisation.”

*Classica, September 2018*

“Roman Válek lässt seine Musiker munter und prachtvoll aufspielen... Die Solisten wirken engagiert und bestens informiert. Auch wenn der Chor die eine oder andere kleinere Schwäche offenbart, kann man zum Gesamtprojekt nur gratulieren.”

*FonoForum, August 2018*

“Die Werke werden von dem ‘Tschechischen Barockorchester’ unter der Leitung von Roman Válek mit großer Spielfreude, spritzigen Tempi und zupackendem Gestus dargeboten, so dass man nach der knappen Stunde Musik eigentlich keinen langsamen Satz und damit auch keine Ruhephase gehört zu haben meint. Damit wird ein lebensfrohes Portrait vermittelt, das einen ob seiner Unmittelbarkeit aufhorchen lässt.”

*Pizzicato, February 2018*

“As for the performance, the Czech Baroque Ensemble is suitably bright and clear in their tone, spot on pitch, and conductor Roman Válek keeps his tempos hopping. The voices of the leading singers are also precise and finely attuned to the style of Richter’s often challenging parts. Oboist Luise Haugk has a bright tone, and she performs the various ornaments with ease. This is one excellent disc and should be a part of any collection of Classical-period work. Here’s to more Richter to come.”

*Fanfare, August 2018*



“It is quite an achievement to assemble a CD containing music by three virtually unheard-of composers, yet utilising analogue tapes that must have been languishing in the Supraphon archive since they were made almost half a century ago. This disc also serves to remind us that recording skill has progressed virtually not at all since then, for these are lovely sounding performances with a degree of clarity that matches anything done in the current ,digital’ era. The final reminder is that Czech ensembles have always been superb players. Even if the music is less than top-class, the playing is most certainly such.”

*MusicWeb International, May 2018*

## MARCH



“There’s a bright immediacy to everything about this new version from Prague, conducted very capably by Petr Altrichter. Perhaps the focus of the recording is a bit too close at times, but it places the solo voices very much within the web of instrumental lines rather than superimposing them upon it ... The recording seems to have been built around the mezzo Dagmar Pecková, who is certainly compelling, her rather insistent vibrato notwithstanding, though other soloists perhaps extract more pathos from the final pages.”

*The Guardian\*\*\*\*, March 2018*

“The ingeniousness and effectiveness of the arrangement certainly come across in the playing of the Schoenberg Chamber Orchestra under the expert, swift direction of Petr Altrichter in this new recording.”  
*Gramophone, May 2018*

“I really like this recording in fact I played out such a long section of the instrumental music just then because you really hear the wonderful chamber playing and you also hear the excitement of that stretched sound if you know the Schoenberg Chamber Symphony that idea of one player per part and it’s got a certain energy about it.”  
*BBC Radio 3 Record Review, July 2018*

“I prefer Supraphon’s in-timate atmosphere and superior tenor. Although her artistry still has much to offer, Pecková is very nearly a liability in places. Nevertheless she is good enough to recommend this vivid account of Schoenberg’s strip-ped-back take on Mahler.”

*Fanfare, August 2018*

## APRIL



“These early duets established Dvorak as a composer for ,domestic’ use. Elisabeth Schwarzkopf and Irmgard Seefried made a recording of Op 32 with Gerald Moore, sung in German, of course, but here Saturova and Cukrova — with the help of Nekoranec in three of the Op 20 set — bring native linguistic flair and ,Slavonic’ sound to these delightful miniatures, revealing Dvorak’s bounteous melodic gift in his early thirties. Delectable.”

*The Sunday Times, May 2018*

“They are all here, the 23 songs with idiomatic checks from the singers Simona Šaturová and Markéta Cukrová and given their domestic salon origins it’s lovely to hear Dvořák’s own piano played by Vojtěch Spurný a Viennese Bosendorfer from 1879 adding its own distinctive timbre to the sound. Recording’s nicely balanced in the Dvořák museum in Prague – the notes are excellent with full text and translations and if you want the complete Moravian Duets don’t hesitate. Supraphon is the label as you might have guessed.”

*BBC Radio 3 Record Review, May 2018*

“These early duets established Dvorak as a composer for ‚domestic‘ use. Elisabeth Schwarzkopf and Irmgard Seefried made a recording of Op 32 with Gerald Moore, sung in German, of course, but here Saturova and Cukrova — with the help of Nekoranec in three of the Op 20 set — bring native linguistic flair and ‚Slavonic‘ sound to these delightful miniatures, revealing Dvorak’s bounteous melodic gift in his early thirties. Delectable.”

*The Sunday Times, May 2018*

“Simona Šaturová’s silvery soprano and Markéta Cukrová’s warm mezzo blend nicely in the Op 32 and Op 38 sets, where the parallel harmonies are pitch perfect and carefully shaded dynamics convey shifting emotions... Petr Nekoranec, very gallant and elegant, is their tenor... Spurný, meanwhile, proves an excellent accompanist, always supportive of the singers, knowing exactly when to hold back and when to assert himself... It’s an excellent disc, warmly recommended.”

*Gramophone, September 2018*

“The natural phrasing of the two native Czech singers and the witty, rhythmically vivid pianism of Vojtěch Spurný ensures that this performance enshrines a captivating sense of freshness, conversational agility and sentiment... The performers bring a spirit of youthful generosity to bear and judicious sampling will provide plenty of Moravian-based nourishment.”

*MusicWeb International, July 2018*

“Trois des quatre recueils de Duos moraves sur le proper Bösendorfer de Dvořák. Un piano de salon que Vojtěch Spurný touche assez subtilement pour offrir l’accompagnement idéal aux voix proportionnées de Simona Šaturová et Markéta Cukrová, plus gâtées que lui par les micros. Si ces dammes mettent beaucoup d’esprit et de lyrisme dans des tête-à-tête où chaque mot se savour, on se régale aussi de dialogue entre la mature soprano et le vert Petr Nekoranec dans l’Opus 20. Lumineux.”

*Diapason, July 2018*

“Simona Šaturová et Markéta Cukrová, de leurs timbres parfaitement appariés, les chantent comme à la maison, avec un naturel où s’alternent piquant et nostalgie, Petr Nekoranec ajoutant son beau ténor lyrique, le piano de Vojtěch Spurný danse ou rêve, alerte et versicolore, mettant par son clavier plein d’imagination comme un petit orchestre champêtre.”

*Artalinn, May 2018*

“Beide Sängerinnen sind Geschichtener-zählerinnen, deren Energie und Spontaneität aus jeder Note klingt. Ein wenig stellt sich tatsächlich der Eindruck von beseelter und lustvoller Hausmusik ein – im allerbesten Sinne. Auch Petr Nekoranec erweist sich mit schlankem und wendigem Tenor als kongenialer Partner... Diese Aufnahme ist mit Sicherheit keine hochpolierte Massenware, die im Schönklang ertrinkt, sondern eine kraftvolle und persönlichkeitsstarke Lanze für eine viel zu sehr vernachlässigte Kunst: Hausmusik in ihrer schönsten Ausprägung.”

*Klassik.com, July 2018*



“All three are fine singers and bring a native familiarity with the sound of the language and the musical style. As a leading Czech pianist and conductor, Spurny sounds thoroughly at home with this music... This is a real delight. Any lover of Dvorak will not want to be without this fine addition to the catalog.”

*Fanfare, August 2018*

“The recording is a joy to listen to from beginning to end, the pieces are performed very well, and it is a pleasure to have the complete set in the original, both in terms of language and in terms of instrumentation. I recommend it enthusiastically.”

*Fanfare, November 2018*



“This is distinguished and compelling piano playing, technically brilliant but never flashy. Moravec admirers will want to obtain these previously unknown recordings, but I think they could be of particular interest to those who have yet to acquire the taste, younger listeners in particular.”

*MusicWeb International, August 2018*

“Cette interprétation du Concerto no. 1 de Prokofiev aurait pourtant dû provoquer l'enthousiasme du public, torrent de lave emportant tout sur son passage, avec autant de puissance minérale et de pertinence dans les enchaînements que celle de Sviatoslav Richter avec le même Ančerl.”

*Diapason, September 2018*

“Le Concerto de Grieg, jamais enregistré en studio par Moravec, est le plus essentiel et révélateur par la somme de musique que parvient à en tirer ce «pianiste des pianistes», adulé par ses pairs. Le 3e mouvement, notamment, avec un tempo parfait et une pulsation optimale, devrait être érigé en modèle.”

*Le Devoir, May 2018*

“Toute la pudeur délicate de son art y chante, entre lumière et ombre, vraie merveille de ce disque, où on le trouvera avant tout musicien dans un Grieg parfait de style (mais lourd d'orchestre) et un Premier de Prokofiev délicieusement néo-classique, assorti d'une pointe d'humour, magnifiquement irrévérencieux et rendu plus piquant encore par la direction ironique de Karel Ančerl. Mais ne serait-ce que pour le sol de Ravel, ce disque est déjà impérissable.”

*Artalinna, May 2018*

## MAY



“A most worthwhile tribute, then, to a consistently perceptive and considerate musician.”

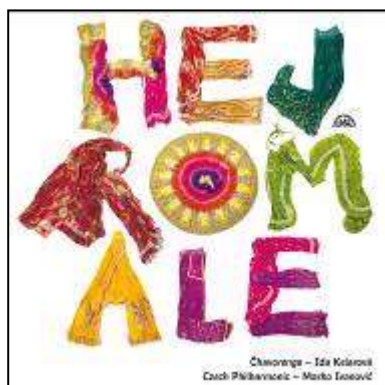
*Gramophone, September 2018*

“These eight CDs offer a fair and thoughtful summation of Bělohlávek's studio legacy and demonstrate the high level of interpretative control and consistency he displayed throughout his career.”

*MusicWeb International, July 2018*

“Superbement enregistré, ce coffret est un bel et incontestable hommage à ce grand chef dont la curiosité n'avait que peu d'équivalents.”

*Crescendo, June 2018*



“The music is largely sunny and couched in a popular vernacular some way removed from the more resinous intensities and melancholy of Gypsy folklore.”

*MusicWeb International, July 2018*

## JUNE



“These two new Beethoven discs show Bartoš to be a serious craftsman and a thoughtful, if highly circumspect musician... This cool, objectivist approach may appeal to those for whom Beethoven’s voice is disturbingly neurotic and who prefer to experience his music at an emotional arm’s length.”

*Gramophone, Awards Issue 2018*

“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*

## SEPTEMBER



### MusicWeb International: Recording of the Month

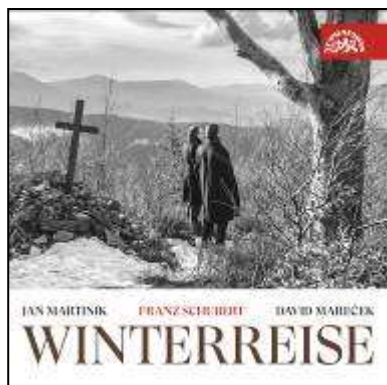
“The three interpreters are some of the Czech Republic’s most brilliant young instrumentalists. Anchoring things is pianist Ivo Kahánek who has already recorded Kalabis’ solo piano music for Supraphon. Anna Paulová is a most eloquent clarinet soloist and both Tomáš Jamník and Jan Fišer prove masterful in their control of the string sonatas’ rhetoric. With first class sonics this is an indispensable acquisition for admirers of the composer’s music.”

*MusicWeb International, November 2018*

“Tomas Jamnik et Ivo Kahaneck gardent une certaine distance avec la charge émotionnelle de la Sonate pour violoncelle... ils gagnent en cohérence et en équilibre ce qu’ils perdent en férocité ... Pas ’apaisement dans la Sonate pour clarinette. Bien que le pianiste ne chôme pas... l’engagement d’Anna Paulova est

pour beaucoup dans l'impact de cette interprétation ... Abrupte ici, méditative là, la partition passe par une large gamme d'émotions que l'impressionnant Jan Fiser explore sans se laisser une seconde de répit."  
*Diapason, February 2019*

"All the performances sound as intense and emotionally committed as the music itself, providing an ideal introduction to an important composer who deserves to become far better known."  
*Fanfare, January 2019*



"Le Winterreise de Schubert par une basse: option souvent décevante, ici remarquablement défendue par le Tchèque Jan Martinik. Musicalité à la fois distinguée et humble, voix saisissante dans le grave, juvénile pourtant, nuancée, avec une douceur blessée, capable de lumière. L'expression se libérera encore sans doute, mais cette intériorité classique, secrète, s'accorde parfaitement au piano de David Marecek : subtilité des timbres, exactitude des accents, atmosphères toujours justes. Antidote à tant de Schubert contorsionnés."

*Diapason, May 2019*

## OCTOBER



"An enchanting set, then; I've met several musicians who've argued that Baborák is the greatest living horn player. These performances ooze character, channelling Mozart's cheekiness and his profundity. Good notes too, including an enjoyable interview with Baborák. Volume 3 is hopefully on the way."

*The Arts Desk, February 2019*

"On ne peut nier l'attrait de ces raretés, servies par un corniste remarquable entre tous: clarté du phrasé, velouté du son, ornements trépidants, douceur poétique dans les mouvements lents. Les archets l'escortent avec délicatesse tout en accentuant une certaine euphorie bien venue (finale du second concerto)."

*Diapason, March 2019*



### Opera Magazine: Recording of the Month

"Martinů wrote that he wanted the work to be performed joyfully and without either religious heaviness or operatic affectation—'It should be sung like a folk song, devoid of pathos. I think that the text itself is beautiful and so it does not need to be in any way enhanced'—and this recording captures that tone perfectly."

*Opera Magazine, February 2019*

### Presto Classical: Recording of the Week / of the Year Finalist

"The first documented performances were apparently given with piano only, which seems rather a pity given the inventiveness of Martinů's orchestration, but this fine premiere recording showcases the score's vivid colours in all their glory... Bělohlávek gets the balance between solemn religiosity and rustic energy just right..."

*Presto Classical, October 2018*



## Diapason Découverte

“Bien aidé par les lumineuses Martinu Voices de Lukas Vasilek et une Philharmonie tchèque qui, dans la grande salle du Rudolfinum, s’adapte parfaitement aux dimensions de ce théâtre intime, il peint une miniature vivante et superbement imagée... Mission accomplie avec beaucoup de justesse.”

*Diapason, January 2019*

“Martinů’s limpid score counterpoints and underlines the action with beautifully understated finesse and perfect pacing. This all-Czech performance from December 2014 uses the original English text and is enchanting... While this new, final account [Symphony No. 1] does not displace the older one, with this orchestra in that hall, it is something special. If I sound misty-eyed, well I am.”

*Gramophone, January 2019*

“The soft-grained Czech Philharmonic sound lends an air of luminous persistence to the ever-developing first movement, and the profoundly moving Largo feels totally organic, always a Belohlávek speciality. The first of a sequence written relatively late in Martinů's life, this symphony is as great as its most ambitious companions, the Third, Fourth and Fantaisies Symphoniques: mastery reasserted.”

*BBC Music Magazine, March 2019*

“There is much to enjoy and much that will enrich one’s experience of Martinů’s desire to explore compact stage music in the early 1950s ... The lighter, brighter Czech textures allow the music to sing and surge and dance (Symphony No. 1).”

*MusicWeb International, January 2019*

“Martinů admirers and lovers of Czech music in general might be attracted to this world première recording of the one-act opera *What Men Live By* coupled with a first-rate performance of the First Symphony.”

*MusicWeb International, February 2019*

“The resolution and the setting as a whole are charming.”

*All Music, October 2018*

“Jiří Bělohlávek nimmt sich ganz zurück, das Orchester ziseliert fein, die Sänger (samt dem Konzertmeister als Erzähler) machen viel aus ihren kleinen Personen-Mosaiksteinchen. Das ist so eingängig wie scheinbar simpel verfertigt, doch atmosphärisch dicht und dramatisch stimmig. Und offenbart wieder eine neue Martinů-Facette. Und eine fein ausgehörte, spritzig schäumende erste Sinfonie gibt es als allerletztes Bělohlávek-Tondokument noch dazu.”

*Oper! December 2018*

“Bělohlávek's so-loists, not being native English speakers, have strong accents. But this is in fact an advantage, because their accents emphasise the fundamentally Czech nature of this music and also the non-realism which Martinů was trying to achieve. They are all top-rank experienced singers, not students, and understand the idiom properly... Though here it (Symphony No. 1) is an add-on to the much rarer *What Men Live By*, it is a recording to be cherished.”

*Opera Today, January 2019*

“Jiří Bělohlávek nimmt sich ganz zurück, das Orchester ziseliert fein, die Sänger (samt dem Konzertmeister als Erzähler) machen viel aus ihren kleinen Personen-Mosaiksteinchen. Das ist so eingängig wie scheinbar

simpel verfertigt, doch atmosphärisch dicht und dramatisch stimmig. Und offenbart wieder eine neue Martinů-Facette. Und eine klug ausgehörte 1. Sinfonie gibt es auch noch dazu.”

*Rondo, November 2018*

“Magnifique version live, pleine de finesse et d’empathie, de Jiří Bělohlávek, entouré d’une équipe de chanteurs parfaite qui, fidèle au précepte du compositeur, se garde d’adopter le parti du grand opéra...”

*Avant Scène Opéra, January 2019*

“This is a real addition to the Martinu collection, but too even one not familiar with the composer would gain a nice introduction to his music. I recommend it strongly and happily.”

*Gapplegate Classical-Modern Music Review, January 2019*

## NOVEMBER



“The Dvořák Quartet’s pianist, Slávka Vernerová-Pěchočová, sets the scene in the fourth with just the right degree of drama to the rolled chords, while the players capture to a nicety the fraught quality of the fifth variation and the gently consoling coda. The genial finale comes across well too.”

*Gramophone, March 2019*

### Choc de Classica

“Nos musiciens l’attaquent avec une belle impulsion et savent trouver une tendresse chaleureuse pour le deuxième thème. L’émouvante cantilène du violoncelle dans le mouvement lent rencontre un piano cristallin et des cordes en satin; c’est à la fois un rêve d’amour et une prière.”

*Classica, May 2019*

“The softer string playing has a velvety gorgeousness which is balanced by some truly delightful, sparkling piano playing. The Lento of Quartet No. 2 is unforgettably, luxuriously expansive and dreamy, with superb blending of instruments...”

*BBC Music Magazine, February 2019*

“Dvorak’s piano quartets — the first, in D, completed in 1875; the second, in E flat, at the height of his powers in 1889 — are less frequently programmed than his piano trios or quintets, but deserve attention, especially in such winning, idiomatic performances as these. The D major is, perhaps, too sprawling in design, but the composer’s inexhaustible stream of melody is beguiling. The later work is a neglected masterpiece, played here with native conviction.”

*The Sunday Times, January 2019*

“The instrumental interplay is relaxed but perfectly judged – in the best sense – and no single player seeks to dominate the musical argument. Dvořák’s melodic resource is always a source of wonder and he dives into the musical argument with yet another flowingly rapturous folk-influenced tune. Pianist Slávka Vernerová-Pěchočová is skilfully helped by the discrete Supraphon engineering, ensuring her part does not dominate proceedings and instead the piano emerges elegantly and effectively whenever it is required.”

*MusicWeb International, February 2019*

“The Dvořák Piano Quartet, as their namesake implies, is one of the top Czech chamber ensembles at the moment. They blend together as if they had grown up together, and perform the music of Antonín Dvorák

## SUPRAPHON PRESS OVERVIEW 2018

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as if it was in their DNA. As a group, their expressive range is formidable and their individual techniques are quite impressive. Evidence of this is quite apparent in the way they play those shimmering – what I believe are called ‘sautilles’ – at the end of the first movement of the second quartet.”

*Classical Music Sentinel, November 2018*