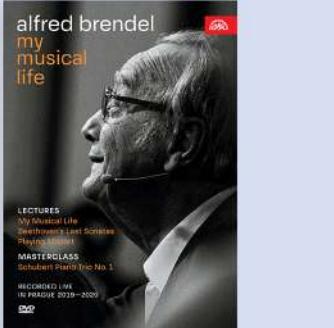


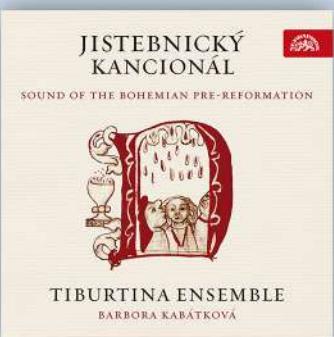
# PRESS OVERVIEW 2021



**Alfred Brendel  
My Musical Life  
SU7141-9  
DVD**

"Cette conférence révèle une personnalité généreuse et sans forfanterie. Brendel donne une profonde impression de sagesse et d'une sereine volonté de partage qui se prolonge dans les deux conférences consacrées aux sonates et aux concertos de Mozart, puis aux dernières sonates de Beethoven, agrémentées d'écoutes de disques et de la participation de Jan Bartoš, l'initiateur des soirées, pour éclairer l'une ou l'autre idée. On ressent au fil de ces causeries le respect profond que Brendel développe pour les compositeurs et le message qu'il veut apporter en termes de beauté musicale... ce DVD sont sans doute moins grand public mais ils sont de belles leçons de pédagogie, révélatrices de la ferveur qui anime toujours et encore ce virtuose à la prestigieuse carrière."

*Crescendo, March 2021*



**Tiburtina Ensemble, Barbora Kabátková  
Jistebnický kancionál  
SU4291-2  
CD / Hi-Res / FLAC / MP3**

 **W kulturalny sposob CD of the Week**

"In short, it is not only a great album in an outstanding performance (Czech star of early music Hana Blažíková sings in the band). It is an introduction to the old perception of the world on the threshold of changes that shocked contemporary Christianity and Europe. Looking at what is happening in our time, it is hard not to find similarities. The difference is that then the music felt the wind of change. It's hard to see now. And it is said that the Middle Ages are the dark ages."

*W kulturalny sposob, May 2021*

"Was für eine Ruhe und Transparenz diese überirdisch schönen, reinen Stimmen des Tiburtina Ensembles hier verströmen: der Klang der böhmischen Pre-Reformation."  
*SWR2, May 2021*

"La troupe tchèque se distingue par la luminosité et la saveur de ses timbres, où brillent les individualités, tant dans les unissons que les incursions solistes."

*Crescendo, September 2021*

"Als erstes fällt auf, mit welcher blendenden Intonation die Frauen singen, manchmal im Chor, manchmal mit Einzelstimmen. Auch die Plastizität ihres Gesanges lässt keine Wünsche übrig: Es ist schon hörenswert, wie sie die einzelnen Verse dynamisch abfedern, unterscheiden zwischen Hauptteil und Kadenz."

*Klassik.com, June 2022*



**Kateřina Kněžíková**  
**Janáček Philharmonic Ostrava, Robert Jindra**  
**Phidylé**  
**SU4296-2**  
**CD / Hi-Res / FLAC / MP3**

### BBC Music Magazine Award

"The four settings by Duparc demand greater interpretative warmth and Kněžíková does not disappoint. 'Chanson triste' is particularly impressive not only for the expressive qualities of the vocal performance, but the superb mingling of voice and orchestral palette. Robert Jindra and the excellent Janáček Philharmonic of Ostrava accompany with great skill and personality, clearly delighting in the myriad textures required."

*BBC Music Magazine, August 2021*

### Gramophone Editor's Choice

"Czech soprano Kateřina Kněžíková is clearly a singer to watch... Kněžíková is superb in them (Martinů Magic Nights), always in full technical control but with a timbre that, enlivened by seductive vibrato, is ideally soft and warm... The soprano is no less successful in the French repertoire, her line always pliant, the voice beguiling and her French idiomatic... There's no resisting the charms of her Shéhérazade either, with wonderfully atmospheric support from orchestra and conductor... Highly recommended."

*Gramophone, September 2021*

"Es ist eine Freude, sich diesen auserlesenen Stimmungen hinzugeben, denn Kateřina Kněžíková lässt keinen Zweifel daran, dass ihr diese Kompositionen ein Herzensanliegen sind und sie sich ihnen tief verbunden fühlt... schöne und farbenreiche Sopran kommt aber auch bei Martinů und Ravel bestens zur Geltung. Kněžíková wird von der Janáček Philharmonie unter Robert Jindra außerordentlich sensibel und klangschön begleitet."

*Opernglas, September 2021*

"Le timbre de lait et de miel de la soprano convient parfaitement aux atmosphères féeriques et étranges exprimées par les textes... Robert Jindra et son excellent orchestre morave savent ne pas brusquer les choses, ne mettent jamais leur partenaire en danger, tout en respectant l'infini raffinement des accompagnements."

*Classica, November 2021*

"Pour Nuits magiques, si rarement enregistré alors que c'est l'un des chefs-d'œuvre de Martinů, son long soprano est une pure merveille, aigus ambrés, voix souple, sourires et mystères dans un timbre de miel où Robert Jindra fait miroiter les couleurs subtiles de son magnifique orchestre. Pour l'univers plus sombre de la Penthesilea de Szymanowski, même réussite incontestable... Très beau disque, de toute façon absolument essentiel pour le Martinů."

*Artalinna, September 2021*

"Katerína Kněžíková bringt die verschiedenen Gefühls- und Stilstationen dieses Programms überzeugend auf die Hörbühne, webt bei Duparc traumhafte Pianolinien zu zarten Netzen, bezasbert mit Ravels Griechenland-Vision, gibt der „Shéhérazade“ des nämlichen Komponisten einen eigenen Anstrich, berührt mit dem visionären Abschiedsgesang der Amazonenkönigin bei Szymanowski. Robert Jindra, mit dem sie jahrelange Zusammenarbeit verbindet, und das Janáček Philharmonic Ostrava tragen sie gleichsam mit sanfter und zärtlicher Hand durch die schillernden Lied-Landschaften voller Metaphern und Symbolen."

*Fono Forum, October 2021*

"Nor does Kněžíková make much of the poetry in Henri Duparc's four songs, each one arguably a perfect piece of music, but sings them with exceptional beauty. Her voice is balanced back with the orchestra, and the recording from the House of Culture, Ostrava puts plenty of air around the sound without obscuring detail. This recital is literally gorgeous, and recommended for those who enjoy a good wallow."

*Fanfare, January 2022*



Jana Boušková  
Má vlast / Smetana, Dvořák, Suk  
SU4292-2  
CD / Hi-Res / FLAC / MP3

"Vyšehrad is spectacular, Boušková's desire to prove ,that the harp can sound like a whole orchestra' vindicated... Vltava's aqueous opening flurries are terrific on harp, played with a rhythmic flexibility that would be near-impossible with a full orchestra. And how well Šárka sounds here, Boušková's playing taut, dramatic and alert... Boušková's transcription of Dvořák's Czech Suite is marvellous, a wealth of detail emerging which we don't always hear in orchestral performances... Enchanting stuff, magnificently played."

*The Arts Desk, July 2021*



Schola Gregoriana Pragensis, Corina Marti  
Septem dies  
SU4282-2  
CD / Hi-Res / FLAC / MP3

## MusicWeb International Recording of the Month

"It consists of excellent singers who fully command the art of legato singing. At the same time their diction is such that the texts are always clearly understandable, even in languages one does not understand, such as Czech. The clarity and transparency of sound are further assets of this choir, which is in superb form here... In short, this is a superb disc. Its theme, the selection of music and the performances justify a special recommendation."

*MusicWeb International, July 2021*

## MusicWeb International Recordings of the Year

"This disc offers a most fascinating account of the musical world at and around Prague University. The programme does not only contribute to our knowledge of musical history, but also gives some idea about intellectual and cultural life at a university in the late Middle Ages. The singing is of the highest order, and the production is exemplary."

*MusicWeb International, December 2021*

"These are competent performances, full of spiritual fervour, and the singers don't shy away from using subtle expressive nuances to help the music speak to modern ears. The lush church acoustic adds a bloom to the sound."  
*BBC Music Magazine, September 2021*

"The recording quality is rich and penetrating as, in just over an hour, seven excellent singers guide the listener through 'the unique shaping of the students' time in which the college's founder designated specific topics for individual days of the week' with chant and polyphony. The character of individual voices shines pleasingly through fine ensemble singing, directed by David Eben and with Corina Marti playing the clavisimbalum, with texts in the vernacular and Latin."

*Choir & Organ Magazine, November 2021*

"Et dans le plain-chant, la Schola Gregoriana Pragensis excelle: leur maîtrise s'épanouit dans les cantiones comme dans les chants de la messe ou de l'office. Les monodies, enveloppées par la rondeur suave du chœur d'hommes, gardent une expressivité sobre, toujours au service de la clarté du texte... Le clavicymbalum de Corina Marti (La Morra), angélique petit psaltérion à clavier, ponctue le programme d'accompagnements et solos instrumentaux."

*Diapason, December 2021*



**Prague Symphony Orchestra, Tomáš Brauner**  
**Karel Husa: Music for Prague**  
**SU4294-2**  
**CD / Hi-Res / FLAC / MP3**

### **The Guardian Classical Album of the Week**

"Whatever the period, his Czech roots remained, something made clear in Music for Prague 1968, a direct response to that year's Soviet invasion of Czechoslovakia: angry, heartfelt music pockmarked with simulated gunfire, tolling church bells and the nationalist cry of an old Hussite war song. The sonic bombardments of this humanist modernist continue in the Frescoes and his Second Symphony, all delivered in powerhouse performances."  
*The Times, June 2021*

"Tomáš Brauner and the Prague Symphony Orchestra deliver a gripping performance of this powerful work."

*Pizzicato, July 2021*

"Tomáš Brauner and the Prague Symphony Orchestra on this well-recorded disc capture Husa's attenuated orchestral textures with passion and insight."  
*BBC Music Magazine, September 2021*

"This is quite the intense disc, superbly recorded and lacking nothing in either virtuosity of execution by the musicians in the orchestra or intensity in performance. Very highly recommended."

*The Art Music Lounge, August 2021*

"Overshadowed, perhaps, by his fluency in adapting to become a leading composer for American wind orchestra, Husa's output of powerful works for symphony orchestra, deeply rooted in his homeland and inflected by its turbulent history, has been strangely undervalued. The superb 2nd Symphony of 1983 is compelling, dramatic and monumental – and original in both form and content."

*Records International, September 2021*

"Les troupes de Tomas Brauner donnent tout son sens à la référence patriotique dès les premières mesures d'Introduction et fanfare, avant de volontairement l'étouffer dans un Interlude kaléidoscopique. La manière dont le chef dépeint les ténèbres que les Russes jettent pour les décennies à venir sur la Tchécoslovaquie saisit aussi tout au long de l'Aria."

*Diapason, November 2021*

"This is a first-class, extremely well recorded and annotated celebration of Husa's music. It charts his various staging posts from his student immersion in Parisian culture, Boulanger's rigour, and the precedent of Honegger's symphonic mastery, via the expressive stridency of Music for Prague 1968 through to Reflections, the symphonic wholeness of which reaffirmed Husa's belief in traditional forms but also novel sound conjunctions and orchestral colours."

*MusicWeb International, October 2021*

"Der hervorragend disponierte Klangkörper wird von der Tontechnik glänzend in Szene gesetzt, was der Musik durchwegs zugute kommt: durchsichtig selbst im Tutti, zugleich aber ohne die sich leider oft dazu einstellende analytische Kühle. Ein starkes Plädoyer für einen in der Alten Welt fast vergessenen Zeitgenossen."

*HörBar der nmz, October 2021*

"Husa's orchestral music does not deserve the neglect that it has received, and this new recording, especially because it includes Three Frescoes, fills a most definite need, and fills it very well, not least because of the Prague Symphony Orchestra's past association with the composer and with his music. The musicians play the music with affection, even passion, and Brauner shapes the music well and keeps Husa's sometimes thick textures from turning chaotic. Very good engineering and a helpful booklet note add to the value of this release. This is one of the best and most valuable orchestral releases to come my way so far in 2021."

*Fanfare, December 2021*

"L'excellent Symfonický Orchester Prahy signe un fort beau portrait du compositeur."

*Anaclase, February 2022*

"Husa was an important figure in 20th Century Czech music. If you are not familiar with his work, this is a good place to start."  
*American Record Guide, January/February 2022*



**Suk Trio**

**Ludwig van Beethoven: The Complete Piano Trios**

**SU4297-2**

**4CD / FLAC / MP3**



**Gramophone Editor's Choice**

"Turning to the venerable 'old guard', Supraphon has reissued the Suk Trio's complete recording of Beethoven's piano trios, the line-up not Suk, Panenka and Chuchro but with pianist Josef Hála replacing Panenka's quiet virtuosity with parallel virtues of his own. Both players fit the mould to perfection and perhaps the best place to sample, initially, would be the Archduke's endlessly songful slow movement. For an example of the Trio's elegance, try the same work's finale, whereas to hear them playing flat out I'd suggest you try the closing Presto of Op. 1 No. 2."

*Gramophone, Awards issue 2021*



**Crescendo Joker Patrimoine**

"L'intégrale a bénéficié d'une restauration sonore remarquable, rendant à chacun des instruments sa beauté sonore. Celle-ci apporte un supplément de plaisir d'écoute. Nous avons précisé plus avant que les références pour ces versions des Trios ne manquent pas. Cette réédition est en bonne place, elle rappelle une prestigieuse époque de l'histoire du disque au cours de laquelle le Trio Suk s'affirmait comme un ensemble complice aux capacités altruistes, à la technique supérieure et à l'éloquente musicalité. On la placera sur le rayon des intégrales beethoveniennes qui comptent."

*Crescendo, October 2021*

"Benefiting from a legendary acoustic and superlative engineering, these performances are truly enlightening. Individual strengths, grasp of structure and an ability to combine rugged, energised invention with expressive lyricism guarantee an uplifting experience. What you see on the page – every dot, slur, dynamic and nuance, the whole interactive, virtuosic drama – is what you hear. The results leave you feeling there can be no other way to play these masterworks."

*International Piano, September 2021*

"The combination of the Czech engineers' expertise in the Rudolfinum and the Suk Trio's cultivated dynamics, tonal congruity and sense of intimacy gives this set a profound sense of selflessness and radiates a sheer love of the music."

*MusicWeb International, September 2021*

"There is something completely natural about the Suk Trio. It has that Central European feel that the music just rolls out effortlessly... These are great recordings... The sound is simply beautiful, but not as striking and forceful as some others."

*American Record Guide, November 2021*



**Hipocondria Ensemble, Jan Hádek**  
**František Xaver Brix: Magnificat**  
**Music from Eighteenth-Century Prague**  
**SU4293-2**  
**CD / Hi-Res / FLAC / MP3**

"Besonders der Anfang der Messe Missa ex D besticht durch die klangschöne Intonation des Gesangensembles, das im Kyrie von Streichern begleitet wird... Man darf auf weitere Einspielungen dieses Meisters gespannt sein!"  
*Chorzeit, November 2021*

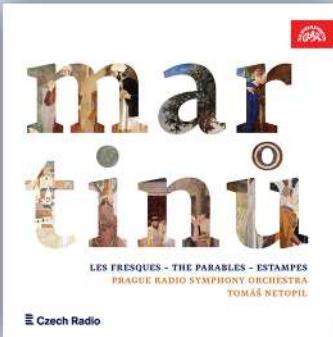
"Au matin, les brefs numéros de la Messe en ré, seulement accompagnés de violons et du continuo, panachent contrepoint distingué, choeurs homophoniques et airs à la belle veine mélodique. L'Ensemble Hipocondria en cisèle les contours, surveillant l'élégance des lignes et de la palette en même temps qu'il illumine la cérémonie d'une ferveur intérieure."  
*Diapason, December 2021*

"These are highly respectable performances. If they are not quite to the standard of the finest early music ensembles, they are not far behind."  
*American Record Guide, January/February 2022*

"The Hipocondria Ensemble is excellent, both vocally and instrumentally. Brix's music is performed according to its character as ensemble music: the solo parts are performed by members of the choir. This guarantees an optimum coherence between soli and tutti. Both Hana Blažíková and Jaromír Nosek deliver outstanding performances of their respective solos."  
*Musica Dei donum, March 2022*

"The vocalists all have pleasant voices, and the ensemble plays well... This fine presentation of an unfamiliar composer is not mortally wounded by the omission, and the disc can be recommended to seekers of obscure Baroque figures."  
*Fanfare, March/April 2022*

"La direction volontariste de Jan Hádek met en valeur l'artisanat contrapuntique de l'écriture, qu'elle pare d'une alacrité tout vivaldienne... Si la soprano et le ténor brillent respectivement dans l'Arietta, aux coloratures virtuoses, et dans le martial Alma Redemptoris Mater, les solistes du choeur interviennent avec un bonheur inégal (éprouvant contre-ténor, plage 35), sans nuire à l'intérêt de cette découverte."  
*Classica, May 2022*



**Prague Radio Symphony Orchestra, Tomáš Netopil**  
**Bohuslav Martinů: Les Fresques, The Parables, Estampes**  
**SU4295-2**  
**CD / Hi-Res / FLAC / MP3**



### The Sunday Times Classical Album of the Week

"These Prague performances, conducted with dedication and flair by Martinu's compatriot, Netopil, deserve to win more friends for this still underplayed music."

*The Sunday Times, October 2021*

"The performances under Tomáš Netopil are obviously idiomatic – these major scores are more or less repertory pieces for the Czech Radio Symphony Orchestra... These are fascinating works, especially for British listeners, who don't often get the opportunity to hear this music in the concert hall. The other pieces on the disc – an Overture from 1953, the symphonic prelude The Rock of four years later, and the three Estampes, the last orchestral work Martinů completed, in 1958 – are genuine rarities."

*The Guardian, October 2021*

"There's no direct competition – past or present – for this disc's programme and it's a useful and attractive one. To Netopil's credit, this disc channels the composer's self-declaratory DNA which strides fluently through each of these works... The music – and the artists' making of it – is confident and imaginative. A familiar name (Jiří Gemrot) is in charge of the well-judged recording."

*MusicWeb International, November 2021*

"Martinu had a gift at writing in a style that features a mesmerizing, hallucinatory quality that nevertheless moves with a kind of hypnotic, irresistible energy. All four of these pieces share this special atmosphere. Happily, they are all splendidly played and recorded here. The Frescoes, in particular, has been recorded numerous times, but this version stands with the best... Netopil charts a knowing and confident path through these haunting and evocative pieces; and as a perfect introduction to music of the composer's last decade, this release is tough to beat."

*ClassicsToday.com, November 2021*

"Avec le même orchestre que Mackerras (Supraphon, 1997), Tomas Netopil tisse une fine dentelle contrapuntique, raffine jeux de timbres et de lumière, déploie de très belles lignes lyriques."

*Diapason, December 2021*

"Tomas Netopil and the Prague Radio Symphony Orchestra succeed very well in their interpretations. Netopil does not complicate matters and offers honest and vital interpretations that bring the great symphonic frescoes to life with breadth and freshness."

*Pizzicato, October 2021*

"Tomáš Netopil et son orchestre magnifient les deux ultimes chefs-d'œuvre symphoniques : le flamboiement des Paraboles est irrésistible, et la beauté sensuelle du Jardin réussie comme jamais."

*Artalinna, November 2021*

"Netopil und das tschechische Orchester musizieren ohne Fehl und Tadel, können aber die fehlende innere Dramatik der Ouvertüre dadurch nicht ausgleichen. Von da an, also ab Track 2, herrscht aber eitel Sonnenschein: Vor allem in den ‚Fresken‘ brillieren Dirigent und Orchester mit einer expressiven Wucht, die einen Vergleich mit Mahler und Strauss nicht scheuen muss... Nicht vergessen werden soll schließlich, dass zu den Vorzügen dieser Silberscheibe – neben einem bestens aufgelegten Orchester – auch ein exzellentes Klangbild zählt. Besser, differenzierter, kann man diese Stücke kaum darbieten."

*Klassik.com, December 2021*

"Bei der tschechischen Plattenfirma Supraphon, wo man sich schon lange um den Landsmann hingebungsvoll kümmert, ist jetzt eine fein produzierte, sehr hörenswerte Neueinspielung mit späten, fast abgeklärt klassisch klingenden Orchesterwerken aus den Fünfzigerjahren erschienen. Tomáš Netopil leitet sehr könnerisch, umsichtig und farbensatt auffächernd das Prager Radiosinfonieorchester."

*Rondo, January 2022*

"I find all of these performances to be idiomatic and wonderfully recorded in Studio 1 of the Czech Radio in Prague. For those who enjoy the music of Bohuslav Martinů, this is another successful release under the compelling baton of Tomáš Netopil."

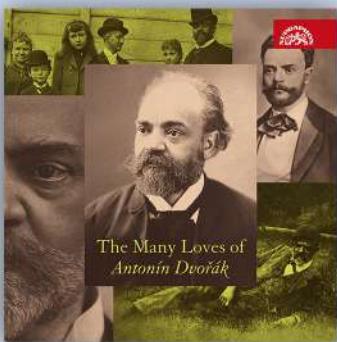
*Fanfare, March/April 2022*

"Le point fort du disque reste pourtant les deux autres cycles, les Estampes (magnifique Andante initial) et surtout les Paraboles, où les cuivres obscurcissent le lumineux tissu symphonique, où les trilles de trompette répondent à ceux des bois dans D'une sculpture, où la finesse de touche de Du jardin convoque les textures du dernier Debussy."

*Classica, May 2022*

"Les Fresques de Piero della Francesca might be his best-known orchestra piece... It glows and shimmers, sometimes like a will o' the wisp, sometimes like a flaming sword. It is sensuous and mystical; its colors are strange but never garish... It's still enjoyable and beautifully played."

*American Record Guide, May 2022*



## The Many Loves of Antonín Dvořák

SU4302-2

3CD / FLAC / MP3



### Gramophone Editor's Choice

"At first glance, Supraphon's three-disc looks as if it might be a 'greatest hits' miscellany aimed at the widest possible audience. Granted that high-volume sales are always a priority; but this set is different, primarily because it has been compiled by Dvořák expert Patrick Lambert, a one-time producer for BBC Radio 3 whose knowledge of Czech repertoire on disc – and of the Supraphon label (on which this collection is based) in particular – is second to none... I'd recommend settling down to listen 'blind', so that each rarity can make its full impact. A terrific set."

*Gramophone, February 2022*

"The Many loves of Antonin Dvořák, on the Supraphon label. Antonín Dvořák at his best, a perfect, authentic anthology!"

*Stretto, November 2021*

"This three-disc sampler offers an intelligently curated selection of the widest range of the great man's works; and make no mistake, he did a lot more than you might suspect. Moreover, he did it all extremely well. Much of the music here will be unfamiliar: excerpts from operas, choruses, songs, early chamber works, alongside the expected favorites. That makes this set an excellent sampler for those looking to explore Dvořák's extraordinary output in convenient bits, rather than making a major up-front commitment."

*ClassicsToday.com, December 2021*



## Ivo Kahánek

Antonín Dvořák: The Complete Piano Works

SU4299-2

4CD / Hi-Res / FLAC / MP3



### MDR Kultur Album of the Week



### Qobuz The Best Classical Albums



### Anděl Award

"Kahánek plays each piece as if it means the world to him, and the highest compliment I can pay him is to claim that he is the first pianist in my experience who makes Dvořák's solo piano music sound virtually the equal of Smetana's. It's a great set that all lovers of quality Romantic piano music should investigate without delay."

*Gramophone, December 2021*

"Admirable pianiste, il domine aisément le pion à l'intégrale rustique de Radoslav Kvapil, il est autrement poète dans toutes les danses, et sait se montrer virtuose pour les deux Furiants, coloristes dans le sublime cahier des Mazurkas, et variant les styles dans des Valses souvent nostalgiques... Indispensable à toute discothèque Dvořák."

*Artalinna, November 2021*

"Si l'on voulait départager la version de Radoslav Kvapil, qui s'imposait jusqu'à présent, de celle de Ivo Kahánek, la tâche s'avérerait bien difficile. Avec des tempi globalement proches, tous deux chantent dans leur arbre généalogique et ont le sens et l'esprit de la poésie quand elle se manifeste... A ce titre, nous pensons que ces deux intégrales peuvent cohabiter en tête de la discographie, avec un léger avantage de confort sonore pour la nouvelle parution. A cinquante ans de distance, les deux pianistes tchèques servent Antonín Dvořák comme il le mérite: avec fraîcheur et avec ferveur."

*Crescendo, November 2021*

"Dvořák's Complete Piano Works by Ivo Kahanek, on the Supraphon label. Authentic and inspired. Top!"

*Stretto, November 2021*

"Avec une distinction qui n'a d'égale qu'une apparente spontanéité, le nouveau venu met beaucoup d'âme, de sensibilité, de caractère, de tact et d'imagination dans chaque vignette. S'il laisse passer la lumière à travers des textures aérées et des ambiances vaporeuses, il sait parfaitement colorier les traits virtuoses des danses les plus musclées. Vigueur et sensibilité (Silhouettes op. 8), délicatesse (Dumka op. 12, Mazurkas op. 56), sourire mélancolique (Valses op. 54), la poésie affleure partout – écoutez l'ambiance fantastique d'Au vieux château op. 85 n° 3. Et la brise qui rafraîchit ces cinq heures de musique de charrier le plus subtil parfum slave."

*Diapason, January 2022*

"Cette intégrale succède à celle de Radoslav Kvapil, déjà enregistrée pour Supraphon, entre 1967 et 1970. Sans l'éclipser, Ivo Kahánek fait preuve de la même excellence, avec peut-être moins de terrienne compacité et plus de finesse... ou peut-être, tout simplement, une prise de son plus fraîche. La succession des morceaux est bien équilibrée, entre les pièces légères et celles plus ambitieuses."

*Classica, February 2022*

"Ivo Kahanek s'affirme décidément comme le grand pianiste tchèque d'aujourd'hui. Il a déjà illuminé de son jeu étincelant les cantates et les mélodies de Martinu, il a donné une mémorable interprétation du concerto de Dvorak et du 4e de Martinu, et voici qu'il donne (toujours chez Supraphon, la marque nationale) une intégrale de l'œuvre pour piano seul de Dvorak qui devient clairement la référence."

*La Nef, March 2022*



**Czech Ensemble Baroque, Roman Válek**  
**František Ignác Antonín Tůma: Requiem**  
**SU4300-2**  
**CD / Hi-Res / FLAC / MP3**

"Beide Werke liegen nun – und man darf wohl sagen: endlich – in einer Weltersteinspielung vor. Das Czech Ensemble Baroque Orchestra unter Roman Válek spielt auf historischen Instrumenten und bringt auch die von Tůma vorgesehenen Barocktrompeten zum Einsatz. So entsteht ein nuancenreiches, dicht gewebtes Klangbild, das von dem sonoren Czech Ensemble Baroque Choir und einem engagierten Solistenensemble bereichert wird."

*Kulturabdruck, December 2021*

"Tant pour sa contribution vocale qu'orchestrale, l'équipe tchèque de Roman Válek est un fervent ambassadeur de ces deux opus qui méritent la découverte autant que l'exhumation d'autres pages de ce compositeur..."  
*Crescendo, January 2022*

"Both works are impressive examples of Tůma's capabilities. Válek uses his small forces to telling effect in these world premiere recordings, with stylish playing and singing that presents the music in a direct fashion."

*Choir & Organ, January/February 2022*

"Du délicat solo de flûte, apportant une touche française à l'Auditui meo dabis, aux interventions festonnées d'ornements des clarinos, les prodiges d'orchestration abondent dans ces deux révélations qui doivent beaucoup à la direction enthousiaste de Roman Válek. La mezzo mise à part (solo, plage 8), les interventions solistes, flattées par la captation, sont à verser au crédit de cette réussite."

*Classica, February 2022*

"L'ensemble baroque fédéré par Roman Valek en réussit une touchante exhumation, opérant une impeccable synthèse entre rigueur d'écriture et souplesse d'expression."

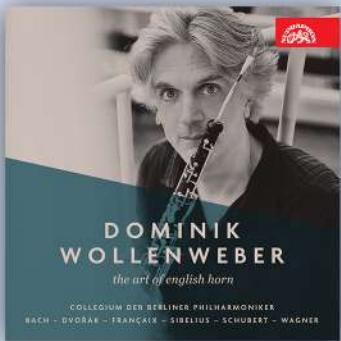
*Diapason, February 2022*

"The singing of the vocal ensemble is outstanding, and those members who take care of the solos do a great job. The fact that they are part of the vocal ensemble guarantees that these pieces are treated as what they are: works for an ensemble of singers and players, not for solo voices, choir and orchestra. The instrumental ensemble is top-class as well; the obbligato parts are perfectly executed."

*Musica Dei donum, February 2022*

"The Czechs bring everything off with complete conviction. The alto soloists, both women, do their best to sound like guys, which is a shame; but their colleagues are well cast. The choir sings brilliantly. The orchestra uses antiques, but plays them with deep feeling and commendable brio. The brass players are the stars of the show."

*American Record Guide, March 2022*



**Dominik Wollenweber**  
**The Art of English Horn**  
**SU4303-2**  
**CD / Hi-Res / FLAC / MP3**



**Rundfunk Berlin-Brandenburg Album of the Week**

"Wollenweber besticht auch hier mit seiner wundervollen, satten Tonfarbe, seiner Gestaltung... Man kann allen Freunden und Familienmitgliedern nur danken, dass sie Dominik Wollenweber endlich zu einem Album überreden konnten. Allerdings: einmal im Kopfhörer, besteht dringende Suchtgefahr."  
*rbbKultur, December 2021*

"Aujourd'hui dans la force de l'âge, il propose un panorama en six tableaux de son instrument. Dès le Concerto en sol majeur (d'après l'Oratorio de Pâques BWV 249), on est séduit par sa sonorité charismatique, trait d'union entre le hautbois et le basson... la transcription de l'impromptu op. 90 n° 3 de Schubert est une véritable réussite, avec un cor anglais dans sa tessiture haute, au sommet de son pouvoir expressif... Wollenweber referme son album seul en scène avec la mélodie du berger placée au début de l'acte III de Tristan et Isolde. Une dernière fois, son vibrato moelleux et rond, son phrasé puissamment suggestif nous émeuvent ... jusqu'aux larmes."

*Diapason, February 2022*

"Charakteristisch ist sein birnenförmiges Schallstück – das ‚Liebesfuß‘ genannt wird. Weil es dem Instrument einen warmen, milden Klang verleiht, der zudem auf eine Weise dunkel und melancholisch werden kann, klagend und schmerhaft, dass es dem Publikum unmittelbar ans Herz geht. Die Komponisten der Romantik haben darum einige der schönsten Soli für das Englischhorn reserviert – und Dominik Wollenweber bläst sie wie kein zweiter."

*Der Tagesspiegel, February 2022*

"The opening item – Bach's G major Concerto for cor anglais, strings and continuo BWV 249 – takes one's breath away with the tone and vibrato of the solo line so close to the subtleties of the human voice, a convincing grip on the tempi of the three movements, and with the good cheer of the players clearly used to making music together."

*Dvořák Society, April 2022*



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