







FEATURES

NEWS

CLIBURN BLOG

REVIEWS

Bach & Sons

David Threasher

Friday, May 23, 2025

'The largest and best-known work is the father's G minor English Suite, sensitively played, sparely pedalled, tastefully ornamented and subtly inflected'



Rustem Hayroudinoff pf Onyx ONYX4268

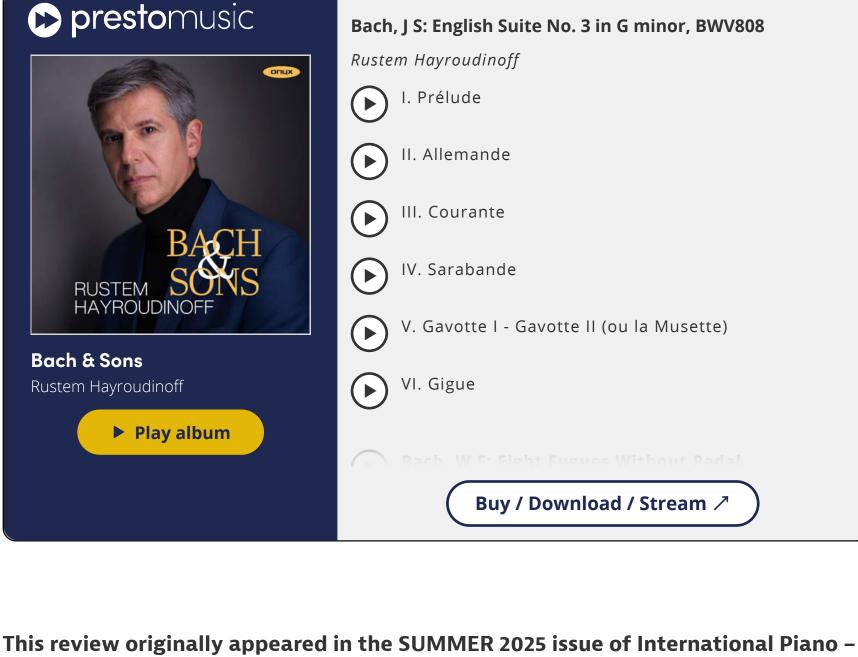
rogrammes tracing influences on Bach via the music of his familial forebears principally vocal and organ works - are not uncommon but this collection turns the telescope around and focuses on the fallout of the great JS's impact on the works of four of his sons. It's something of a departure for Rustem Hayroudinoff, hitherto most closely associated (on records, at least) with the music of the Romantic Russians, but this release comes at a fulcrum point in his career, following his recovery from focal dystonia, a condition that can so often be disastrous for musicians. Earlier this year he recounted for *Gramophone* online the onset of the disorder and how he found ways to beat it. This return to the piano, then, is the belated result of a long-cherished project to explore this repertoire.

The largest and best-known work is the father's G minor English Suite, sensitively played, sparely pedalled, tastefully ornamented and subtly inflected. Then the two eldest composer sons show how they imported the Baroquerie in which they would have been immersed into a new generation, a new era and a new range of styles. Well-learned counterpoint informs a tortuously chromatic fugue by Wilhelm Friedemann (b1710), while the Fantasie that follows alternates fingery brilliance with austere French ouverture-style dotted rhythms and encloses a fugue on a subject dad would have recognised. The discontinuities and subversive juxtapositions between fiery virtuosity and melancholy lyricism in a pair of sonatas by Carl Philipp Emanuel (b1714) prove that while the form would find its first perfection way south in Vienna, its elements were alchemised in a north German crucible.

between hands cedes to melody and accompaniment in a sonata deceptively labelled 'leichte' ('easy') by Johann Christoph Friedrich (b1732), which the innocent ear might easily mistake for Haydn. Johann Christian (b1735) was the sole son to escape not only north Germany (for Italy) but also the family's Lutheran faith. Settling in London, he embraced the fast-forming Classical style in refined, melodious works that would soon catch the ear of the visiting Mozarts. Presented roughly chronologically and played with obvious affection on a fine-sounding

Perhaps unsurprisingly, it is the youngest apples that fell furthest from the tree. Parity

instrument, this is an album that enlightens as surely as it entertains. A heartfelt welcome back to a fine artist.



Subscribe Today

Related Articles



'Yuja Wang's performances are of a wholly individual character and brilliance

that discourages...



'The interpretations are characterised by a sense

of freshness, with

movements...

energy in the outer



Berceuse & Nocturnes 'This is, I think, one of

the finest albums

recorded, not to

mention one of...

Benjamin Grosvenor has