

Rudolf am Bach recital

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RUDOLF AM BACH RECITAL
Wigmore Hall, October 23rd, 1956.

We publish with pleasure some of the notices received from our readers, as well as those which appeared in the Daily Press:

Rudolf Am Bach had chosen for his recital a classical and well-balanced programme, composed of works by Hindemith, Mozart, Handel, Scarlatti, Scriabin and Liszt-Paganini. This excellent and already well-known pianist undoubtedly captured the large audience from his first notes on the keyboard.

The performance of Hindemith's Sonata No. 3 in B Flat major showed his brilliant technique and highly musical understanding for this composer. Handel's Suite No. 9, followed by two charming sonatas by Scarlatti and the four concert studies by Scriabin revealed a buoyant rhythm yet subtle touch and true feeling for music of different influence. Mozart's Fantasia and Fugue in C major (K 394) was nobly executed and enriched the evening by an item of this great master's that is rarely played in a concert hall. A splendid performance of Liszt-Paganini's La Campanelle and Variations in A minor carried away the audience, and long and enthusiastic applause brought the recital to a successful close.

L.M.

I am very fond of music and I love going to concerts. But when there is a chance of hearing a Swiss artist the concert becomes more than an expert performance of good music because the artist from Switzerland brings with him that breath of air from our homeland which, to me, means a great deal. On Tuesday, October 23rd, it was the pianist Rudolf Am Bach who gave a recital at the Wigmore Hall. At 37 he is already well known in Switzerland, Germany, Austria and France, where he has made extensive concert tours. His programme last Tuesday was unusually interesting. The first part was devoted to Handel's Suite No. 9 in G major, two delightful sonatas by Scarlatti and the seldom-heard Fantasia and Fugue in C major by Mozart.

It was the second part, however, which was the more exciting. My favourite was Hindemith's sonata No. 3 in B flat major which, to my mind, suited the artist's temperament to perfection. Then followed four concert studies by the Russian composer Alexander Scriabin. Mr. Am Bach ended his recital with two studies by Liszt (Paganini), La Campanella

and Variations in A minor, both of which demanded outstanding skill and extraordinary virtuosity. I enjoyed the concert very much indeed and I wish Mr. Am Bach every success in his career.

Mariann.

The Times:

Many pianists begin their recitals with a respectful nod at Bach or Scarlatti, and then pass quickly to Beethoven or the romantics in whom they are really interested. Mr. Rudolf Am Bach, who played at Wigmore Hall on Tuesday, left the romantics until the end of his recital, devoting the greater part of it to the classics and the neo-classic Hindemith.

A group of studies by Scriabin showed him a neat but restrained exponent. It was in fact the classics that held his affection, and his pianistic abilities are potentially those of a classicist. He has a strong and lively sense of rhythm, a warm yet clean and transparent range of piano colours, a vigorous interpretative manner that exposes structure purposefully yet does not ignore the detail of the moment, a discreet use of the sostenuto pedal.

Classical pianists are rare birds; it was a pleasure to hear one who seems to love the classics and the piano in equal proportions.

The Daily Telegraph:

Rudolf Am Bach, an excellent Swiss pianist, showed an especial affection and feeling for works of a classical cast at his Wigmore Hall recital last night. Hindemith's third sonata, with its Siciliano-type first movement and its superbly constructed final fugue of Bach-like proportions, received a performance of splendid vigour, thoughtfully planned and nobly executed.

His alert rhythmic sense, together with his strong yet light and even touch, was brilliantly displayed in the Sehr Lebhaft, as it was in two Scarlatti sonatas. Mozart's C major Fantasia and Fugue (K 394) was built to a noble climax. Some Scriabin studies revealed that his tone, though clear, strong, and well graded, lacked the necessary post-romantic luxuriance.

J.W.

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