

Westfield Center & Christ Church Cathedral
present

Ulrika Davidsson

"From Father Bach to Papa Haydn"

J. S. Bach (1685-1750)

Toccatà in D major (BWV 912)

C. P. E. Bach (1714-1788)

From Sonata in A major, W. 55/4:

Poco Adagio

Allegro

Joseph Haydn (1732-1809)

Sonata in B flat major (Hob. XVI:2)

Moderato

Largo

Menuet

J. Haydn

Sonata in g minor (Hob. XVI:44)

Moderato

Allegretto

Sonata in E flat major (Hob. XVI:52)

Allegro

Adagio

Finale. Presto

Ms. Davidsson plays a copy of a 1780's Dulcken by Donald Fels, Virginia, ca.1980

What is Haydn doing in a conference on Bach? There is more to it than the similarity shown in the title of this program; Johann Sebastian is often referred to as father Bach, and the childless Joseph was nick-named Papa Haydn by his affectionate students. The strong link between the two, however, is Carl Philip Emanuel. We know that Haydn studied his music, and expressed how it had influenced him. I have come to believe that,

in order to fully understand and appreciate Haydn's keyboard works, it is important to view them as the continuation of the Empfindsam style of Bach's son. Philip Emanuel's music might seem very remote from the musical world of his father, but if we look closely at the Toccata of today's program we can see a connection. If we for a moment disregard all the main fugal sections and instead focus on the more improvisatory transitional sections, it is not difficult to see the affinity in harmonic language and affect between those and the idioms of C.P.E. Bach's music. Haydn's career spanned over an unusually long period, around 50 years. In the three sonatas on the program we hear three epochs represented. In Sonata in B flat major there are traces of baroque idioms in texture and rhythmic language, especially in the beautiful slow movement. The first movement of the g minor sonata is a good representative of the Empfindsam style, and finally in the grand Sonata in E flat major, while keeping to the stylistic idioms of the sensitive style, Haydn is standing with one foot in Romanticism.

Ulrika Davidsson is a versatile musician, performing on piano, fortepiano, clavichord and harpsichord. She has concertized throughout Europe as well as in the US, and has presented recitals and lectures at several international conferences. She teaches keyboard technique at Eastman School of Music, Rochester, NY. She was previously on the faculty of the School of Music, Göteborg University, Sweden, and served as Organist and Director of music in Öckerö parish. Ms Davidsson holds a Master's degree in piano performance from University of Göteborg, and furthered her studies at the Sweelinck Conservatory, Amsterdam. She is currently pursuing a Doctoral degree in piano and early keyboards at the Eastman School of Music under Barry Snyder and William Porter.