- Uses music as drama
- Music not a flow as J.S. Bach
- Mobile of contrasting but balanced blocks: some provide stability and others surprise/lead astray

| W.F. Bach | - Counterpoint  
- Improvisation | Keyboard Fantasia Falck 21 Recitativ  
- Emotional title!  
- Music doesn’t just speak but flows from the emotions  
- Music wanders through different passions and affects  
- Very different from ideas of unity of affect that governed most Baroque music  
Keyboard Fantasia Falck 23 No. 4  
- Elaborate quasi-improvised figuration  
- Abruptly changing textures  
- Widely varying speeds |

| J.C. Bach | - Style galant | Keyboard Sonatas (style galant!)  
- ”The law of contrast as principle” Burney  
- Short contrasting units never longer than five bars and often only two  
- Contrasting units balance each other  
- Light transparent texture |

**Haydn in London**

*Joseph Haydn (1732-1809)*

Joseph Haydn spent nearly all of his creative life in the service of one noble family, the Esterházys, and yet became the most famous and revered composer of his time. His 60-year career reflects the early development of both the symphony and the string quartet, and he was active in all other genres, from sacred music to opera, from piano trios to solo sonatas.

Haydn’s greatest achievements are his 60 numbered symphonies and 68 string quartets. He was pivotal in bringing the symphony out of the salon and into the concert hall; those numbered in the 40s and 50s show him straining at the boundaries of symphonic protocol and those in the 80s, 90s and 100s (especially the sets composed for Paris and London) lead the way to the high- Classical style of Beethoven. Having virtually invented the string quartet, he showed how it could become the perfect forum for musical argument and equality.

Although he considered the Masses of his younger brother, Michael, to be superior to his own, the series of six late Masses composed for the name-day of Princess Maria Hermenegild Esterházy are among the finest of all church works. These Masses, the last 20 or so symphonies and the two great oratorios from the turn of the 19th century, The Creation and The Seasons, represent the peak of Haydn’s art. In addition, while astonishing audiences on his triumphant visits to London in the 1790s, he made nearly 400 arrangements of English, Scottish and Welsh folk songs.

**To London**

1780s: Performances of Haydn’s music in London & attempts to entice Haydn to come to London (e.g. by Lord Abingdon; also by Wilhelm Cramer & Luigi Borghi, organisers of the Professional Concert series)