

Bauer Bodoni

Originally designed by GIAMBATTISTA BODONI in 1767
recreated by *Heinrich Jost* in 1926

CREATED BY MAY YANG IN DECEMBER 2005.
TEXT FROM WIKIPEDIA.

CLASSICAL ROOTS OF ROMANTICISM (1780-1815)

ROMAN 7PT
JUSTIFIED

In literature, the Romantic period is often said to begin in the 1770s or 1780s with a movement known as “storm and struggle” in Germany. It was attended by a greater influence of SHAKESPEARE and of folk sagas, whether real or created, as well as the poetry of HOMER. Writers such as GOETHE and SCHILLER radically altered their practices, while in Scotland ROBERT BURNS began setting down folk music. This literary movement is reflected in the music of the “classical” era composers in a variety of ways, including MOZART’s work in German opera, the choice of songs and melodies to set for commercial works, and a gradually increasing violence in artistic expression. However, as long as most composers worked in court, and for royal patronage, their ability to engage in “romanticism and revolt” was strictly limited. MOZART’s troubles in staging *The Marriage of Figaro*, which was banned as revolutionary, are a case in point.

ROMAN 8.5PT
JUSTIFIED

Even in purely musical terms, romanticism drew its fundamental substance from the structure of classical practice. The classical era saw an increase in compositional and playing standards, and the creation of standardized forms and bodies of musicians. It was not without reason that E.T.A. HOFFMANN called MOZART, BEETHOVEN and HAYDN the “three Romantic composers”. One of the most crucial undercurrents in the classical era is the role of chromaticism and harmonic ambiguity. All of the major classical composers used harmonic ambiguity and the technique of moving rapidly across keys without establishing a true key. One of the most famous examples is the “harmonic chaos” at the opening of HAYDN’s *The Creation*, and open-fifth at the beginning of BEETHOVEN’s *D Minor Symphony*. However, for all of these excursions, the tension in the music was based on articulated sections, movement towards the dominant or relative major, and a transparency of texture.

BAUER BODONI ROMAN AND
BAUER BODONI SMALL CAPS & OLDSTYLE FIGURES

EARLY ROMANTIC (1815-1850)

By the second decade of the 19th century, the shift towards new sources for music, along with an increasing chromaticism in melody and the desire for more expressive harmony, became a palpable stylistic shift. The forces underlying this shift were not only musical, but economic, political and social. The stage was set for a generation of composers who could speak to the new environment of post-Napoleonic Europe.

ROMAN 10PT
FLUSH RIGHT

The first wave of these composers is generally regarded to be Ludwig Spohr, ETA Hoffman, Carl Maria von Weber and Franz Schubert. These composers grew up amidst the dramatic expansion of concert life during the late 18th and early 19th centuries, and this shaped their subsequent styles and expectations. Many regarded Beethoven as the example to follow, or at least aspire to. The chromatic melodies of Muzio Clementi and the stirring operatic works of Rossini, Cherubini and Mehul, also had an influence. At the same time, the setting of folk poetry and songs for voice and piano, to serve a growing market of middle-class homes where private music-making was becoming an essential part of domestic life, was a new and important source of income for composers.

ROMAN 9PT
FLUSH LEFT

ROMAN 10PT
JUSTIFIED

The crucial works of this wave of Romantics were the song cycles and symphonies of Franz Schubert, and the operas of Weber, particularly *Oberon*, *Der Freischütz* and *Euryanthe*. Schubert's work was only played before limited audiences at the time, and would only gradually produce a wider impact. In contrast, the compositions of John Field quickly became well-known, partly because he had a gift for creating small “characteristic” piano forms and dances.

ROMAN 11PT
CENTERED

The next cohort of Romantic composers includes Franz Liszt, Felix Mendelssohn, Frédéric Chopin, and Hector Berlioz. All were born in the 19th century, and began producing works of lasting value early in their careers. Mendelssohn was particularly precocious, having written two string quartets, a string octet and orchestral music before even leaving his teens. Chopin would focus on compositions for the piano, including his etudes and two piano concerti. Berlioz would produce the first important post-Beethoven symphony with his programatic *Sinfonie Fantastique*.

BAUER BODONI ROMAN AND
BAUER BODONI ITALIC

EARLY ROMANTIC COMPOSERS

LOUIS SPOHR

ROMAN 36PT

(April 5, 1784 – October 22, 1859)

ERNST HOFFMANN

SMALLCAPS &
OLDSTYLE FIG.
36PT

(JANUARY 24, 1776 - JUNE 25, 1822)

PIETRO RAIMONDI

BOLD 28PT

(December 20, 1786 – October 30, 1853)

FRANZ PETER SCHUBERT

ITALIC 22PT

(January 31, 1797 – November 19, 1828)

BOLD ITALIC
28PT

MUZIO CLEMENTI
(January 24, 1752 – March 10, 1832)

BOLD CONDENSED
30PT

GIOACCHINO ROSSINI
(February 29, 1792 — November 13, 1868)

BLACK 28PT

LUIGI CHERUBINI
(September 14, 1760 – March 15, 1842)

BLACK ITALIC
20PT

ETIENNE HENRI MÉHUL
(June 24, 1763 - October 18, 1817)

BLACK CONDENSED
36PT

FRANZ LISZT
(October 22, 1811 – July 31, 1886)

The background of the image is white, featuring several abstract, irregular blue shapes of various sizes and orientations. These shapes are scattered across the page, creating a modern, geometric aesthetic. Some shapes are large and prominent, while others are small and subtle.

Carl Maria Friedrich

Domenico Gaetano

Vincenzo Salvatore Carr

The background of the entire page is white, decorated with several large, irregular, light blue geometric shapes that resemble torn paper or abstract brushstrokes. These shapes are scattered across the page, with some overlapping the text.

h Ernest von Weber

BAUER BODONI ROMAN 40PT

o Maria Donizetti

BAUER BODONI BOLD 40PT

melo Francesco Bellini

BAUER BODONI BOLD COND. 36PT



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ROMAN 25OPT
PUNCTUATION



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ROMAN 25OPT
LIGATURES AND SPECIAL CHARACTERS






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Bauer Bodoni

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BAUER BODONI SMALL CAPS & OLDSTYLE FIGURES

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Bauer Bodoni Bold Oldstyle Figures

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