

Haydn comprehends the humanity in human life romantically; it is easier for the majority to understand him. Mozart strives for the superhuman and the miraculous that dwell in the depths of the mind. Beethoven's music sets in motion the levers of fear, stirs shuddering, terror, and anguish, and rouses the infinite longing that forms the essence of romanticism.

E. T. A. HOFFMANN quoted by Max Graf

The quartets were perfectly clear and easy to understand. One was by Mozart and the other by Beethoven, so that I could compare the two masters. Their individuality seemed to become plain to me: Mozart – grace, liberty, certainty, freedom, and precision of style – an exquisite and aristocratic beauty – serenity of soul – the health and talent of the master, both on a level with his genius; Beethoven – more pathetic, more passionate, more torn with feeling, more intricate, more profound, less perfect, more the slave of his genius, more carried away by his fancy or his passion, more moving and more sublime than Mozart. Mozart refreshes you, like the *Dialogues* of Plato; he respects you, reveals to you your strength, gives you freedom and balance. Beethoven seizes upon you: he is more tragic and oratorical, while Mozart is more disinterested and poetical. Mozart is more Greek, and Beethoven more Christian. One is serene, the other serious. The first is stronger than destiny, because he takes life less profoundly; the second is less strong, because he dares to measure himself against deeper sorrows. His talent is not always equal to his genius, and pathos is his dominant feature, as perfection is that of Mozart. In Mozart the balance of the whole is perfect; in Beethoven feeling governs everything, and emotion troubles his art in proportion as it deepens it.

HENRI-FRÉDÉRIC AMIEL *Journal intime* 1883

... I like Mozart best when I have the sensation I am watching him think. The thought processes of other composers seem to me different: Beethoven grabs you by the back of the head and forces you to think with him; Schubert, on the other hand, charms you into thinking his thoughts. But Mozart's pellucid thinking has a kind of sensitized objectivity all its own: one takes delight in watching him carefully choose orchestral timbres or in following the melodic line as it takes flight from the end of his pen.

Mozart in his music was probably the most reasonable of the world's

great composers. It is the happy balance between flight and control, between sensibility and self-discipline, simplicity and sophistication of style that is his particular province. By comparison Bach seems weighted down with the world's cares, Palestrina other-worldly in his interests. Composers before him had brought music a long way from its primitive beginnings, proving that in its highest forms the art of music was to be considered on a par with other strict disciplines as one of man's grandest achievements.

Mozart, however, tapped once again the source from which all music flows, expressing himself with a spontaneity and refinement and breath-taking rightness that has never since been duplicated.

AARON COPLAND *Copland on Music* 1960

I think I see in Haydn, the Tintoret of music. Like the Venetian painter, he unites to the energy of Michel Angelo, fire, originality, and fertility of invention. All this is invested with a loveliness of colouring, which renders pleasing even the minutest details. I am, nevertheless, of opinion, that the Tintoret of Eisenstadt, was more profound in his art than the Venetian one; more particularly, he knew how to work slowly.

The mania of comparisons seizes me. I trust you with my collection, on condition that you will not laugh at it too much. I fancy, then that

Pergolese, and Cimarosa are the Raphaels of music

Paesiello is Guido

Durante – Lionardo da Vinci

Hasse – Rubens

Handel – Michel Angelo

Galluppi – Bassano

Jomelli – Lewis Caracci

Gluck – Caravaggio

Piccini – Titian

Sacchini – Correggio

Vinci – Fra Bartolommeo

Mozart – Dominichino

The least imperfect resemblance, is that of Paesiello and Guido. As for Mozart, Dominichino should have a still stronger cast of melancholy, to resemble him entirely.

JOHN ROWE PARKER *A Musical Biography* 1824