

## **APPENDIX A**

### **CODING AND TRANSCRIPTION OF THE DATA**

A1: TEXT M1

A2: TEXT M2

A3: TEXT B1

A4: TEXT B2

A5: TEXT SC1

A6: TEXT SC2

## APPENDIX A1: TEXT M1

Source: [www.classicalarchives.com/bios/](http://www.classicalarchives.com/bios/) (26/09/2007)

Title: WOLFGANG AMADEUS MOZART

Biographer: Allen Krantz

### MOZART 1

M1(S1)	We might say that the Lieder informs most of Schubert and that every Tchaikovsky Symphony is ripe with ballet.
M1(S2)	With Wolfgang Amadeus Mozart, almost all is a sublime opera.
M1(S3)	The piano of his concertos is the protagonist be it in either an opera buffa or seria, the slow movements of his string quartets are love arias and duets, and the last movements of his piano sonatas are the denouements of high comedies.
M1(S4)	Drama is the essence of Mozart and his characters express a universality of emotion akin to the gods of classic mythology.
M1(S5)	His music moves with an unparalleled grace and unveils its truths with a suppleness and subtlety only exceeded by Nature herself.
M1(S6)	One of the greatest prodigies in music history, Mozart had the good fortune to be born in 1756 at a time when tonality and harmony in western music had evolved to a level of purity and sophistication that makes the 18th century the envy of more than one great composer born later.
M1(S7)	No less a figure than Franz Joseph Haydn had paved the way by showing the endless possibilities of the mature classical style.
M1(S8)	The less fortunate aspect of Mozart's fate was to be born to an overbearing and ambitious father anxious to exploit his son's gifts.
M1(S9)	Leopold Mozart, a moderately successful vice-kapellmeister at Salzburg was a good enough musician to know how extraordinary his son was.
M1(S10)	By three, Wolfgang was picking out tunes by ear at the piano and by six he was composing.

M1(S11)	And from that age he was almost constantly on the road being exhibited as a piano virtuoso to the courts of Europe and denied any kind of normal childhood.
M1(S12)	Mozart grew to have a love-hate relationship with his overbearing father and never developed a normal adult balance in conducting the affairs of everyday life.
M1(S13)	As his first biographer noted in 1793 - "For just as this rare being early became a man so far as his art was concerned, he always remained-as the impartial observer must say of him-in almost all other matters a child."
M1(S14)	Throughout his childhood, Wolfgang was always in the news and extravagantly praised.
M1(S15)	He was well aware of how special he was and was unable to keep his opinions to himself about any mediocrity he encountered.
M1(S16)	His letters are filled with detailed and humorous critiques of the many court musicians he met in his travels and he developed a lifelong capacity for making enemies of those with less talent, and that meant almost everyone.
M1(S17)	He spent his life looking for a well paying high court job that was certainly his due, but his naive arrogance and impulsive behavior undid him at every turn.
M1(S18)	Leopold's letters to Wolfgang are like those of Polonius to Hamlet.
M1(S19)	They are filled with the righteous and rigid homilies of a conventional mind trying to reason with and control a genius.
M1(S20)	And they are often about money.
M1(S21)	Apart from music, Mozart grew up to be undisciplined, unworldly and a soft touch.
M1(S22)	Money went through his hands like water.
M1(S23)	In 1777, Wolfgang went on a long tour for the first time with his mother instead of his father.

M1(S24)	In Mannheim, he met the Webers, a family with four daughters who lived the Bohemian life of musicians.
M1(S25)	Mozart fell in love with the eighteen year old Aloysia.
M1(S26)	Even Mozart's mother, a gentle soul, complained "When Wolfgang makes new acquaintances, he immediately wants to give his life and property to them."
M1(S27)	Mozart continued to Paris where his mother became ill and died in 1778.
M1(S28)	On his way back he stopped in Mannheim where Aloysia had now become a prima dona of the opera and had no time for Wolfgang.
M1(S29)	He returned defeated to Salzburg declaring that "I will no longer be a fiddler.
M1(S30)	I want to conduct at the clavier and accompany arias."
M1(S31)	Instead Mozart became a disgruntled court organist at Salzburg.
M1(S32)	However, these are also the years of his early maturity as a composer with works including the "Coronation" Mass and the wonderful "Sinfonia Concertante" for violin, viola and orchestra.
M1(S33)	His first major opera commission "Idomeneo," an opera seria in the Gluck tradition, was premiered in Munich in 1781.
M1(S34)	Meanwhile Mozart, betrayed by the secretary to the Archbishop, was dismissed from his position.

M1(S35)	He wrote with a flair worthy of the stage that "he (the secretary) may confidently expect from me a kick on his arse and a few boxes on the ear in addition.
M1(S36)	For when I am insulted I must have my revenge."
M1(S37)	This never came to pass of course, and Mozart settled in Vienna where he moved in with the Webers who now resided there.
M1(S38)	In December, 1781, Mozart wrote to his father that he was in love with another Weber-the middle daughter, Constanze.
M1(S39)	His father's worst fears had come to pass-Wolfgang was married in August into a impecunious family of questionable reputation.
M1(S40)	Constanze was no better than Mozart in the ways of the world, but by all accounts it was a good marriage and the beginning of a distinct chill in Mozart's relations with his outraged father.
M1(S41)	This was a fertile period musically with Mozart getting commissions and students and at this point producing masterpieces in every conceivable genre.
M1(S42)	In 1776 he met Lorenzo da Ponte, a poet who could supply him with worthy librettos and three great operas resulted: "Le Nozze di Figaro" (1786) (Overture), "Don Giovanni" (1787), and "Cosi fan tutte" (1790).
M1(S43)	Mozart as a successful opera composer and piano virtuoso must have made a good bit of money at this time, yet he and Costanze could hold on to none of it and changed residencies eleven times in nine years.
M1(S44)	He also became a Mason.
M1(S45)	By the end of his life, the Mozart's were desperate for loans and commissions.

M1(S46)	"The Magic Flute," to a Masonically inspired libretto, is for many the quintessence of Mozart, and was a great hit in the suburbs of Vienna.
M1(S47)	The money it should have brought in was too late and Mozart died of overwork and scarlet fever on the 5th of December, 1791 while still ironically at work on the "Requiem Mass" (Confutatis) for an unknown patron (Count Franz von Walsegg, who planned to claim it as his own).
M1(S48)	He received the cheapest funeral possible and was buried in an unmarked grave.
M1(S49)	The body has never been found.
M1(S50)	There is of course not enough room in a short essay to even list most of Mozart's important works.
M1(S51)	Among the instrumental music, the 27 piano concertos (especially after no.9) which were written as personal vehicles for the composer, consistently contain Mozart's most sublime orchestral writing with particularly beautiful wind music in the mature concertos (No.21: Allegro, Andante; No.23: Allegro con spirito).
M1(S52)	The symphony at this time was not the highest pursuit that it would become in the 19th century, yet Mozart's last six works in this genre (no.37-41) are supreme personal statements (No.38: Andante; No.39: Finale; No.41: Molto Allegro).
M1(S53)	The "Six String Quartets" dedicated to Haydn integrate Mozart's discovery of Bach's counterpoint into classical forms and were followed by four more quartets that continue this highest level.

M1(S54)	Perhaps the greatest single group of chamber works are the Six String Quintets (including the string arrangement of the Cmi Octet for winds).
M1(S55)	This is not to mention the Clarinet Quintet (Allegro; 3.Menuetto), the Eb String Trio, the Serenade for Thirteen Winds and numerous other works that contain the perfect Mozartian balance of taste, formal clarity and emotional intensity.
M1(S56)	Mozart wrote with a luxuriant abundance of ideas.
M1(S57)	Unlike Haydn and Beethoven, who economically develop pithy germ cells into entire movements, a Mozart first theme in a sonata form may really be a profusion of themes.
M1(S58)	In the opening of the Sonata in F, K.332, we have a song like melody which is followed by a minuet that leads to a "sturm and drang" transitional passage that finally takes us to the dominant where a new minuet and an "empfindsamkeit" passage are just the beginning of the so called second theme.
M1(S59)	Here we have a panoramic view of eighteenth century characters from high to low consorting on the stage of a sonata form in music that sounds so effortless and natural that our only problem is in taking it for granted like we do the world itself.

## APPENDIX A2: TEXT M2

Source: <http://w3.rz-berlin.mpg.de/cmp/> (26/09/2007)

Title: WOLFGANG AMADEUS MOZART (1756 – 1791)

Biographer: Stanley Sadie

### Mozart 2

M2(S1)	He showed musical gifts at a very early age, composing when he was five and when he was six playing before the Bavarian elector and the Austrian empress.
M2(S2)	Leopold felt that it was proper, and might also be profitable, to exhibit his children's God-given genius (Maria Anna, 'Nannerl', 1751-1829, was a gifted keyboard player): so in mid-1763 the family set out on a tour that took them to Paris and London, visiting numerous courts en route.
M2(S3)	Mozart astonished his audiences with his precocious skills; he played to the French and English royal families, had his first music published and wrote his earliest symphonies.
M2(S4)	The family arrived home late in 1766; nine months later they were off again, to Vienna, where hopes of having an opera by Mozart performed were frustrated by intrigues.
M2(S5)	They spent 1769 in Salzburg; 1770-73 saw three visits to Italy, where Mozart wrote two operas ( <i>Mitridate</i> , <i>Lucio Silla</i> ) and a serenata for performance in Milan, and acquainted himself with Italian styles.
M2(S6)	Summer 1773 saw a further visit to Vienna, probably in the hope of securing a post; there Mozart wrote a set of string quartets and, on his return, wrote a group of symphonies including his two earliest, nos.25 in g Minor and 29 in A, in the regular repertory.
M2(S7)	Apart from a journey to Munich for the premiere of his opera <i>La finta</i>



	<p><i>giardiniera</i> early in 1775, the period from 1774 to mid-1777 was spent in Salzburg, where Mozart worked as Konzertmeister at the Prince-Archbishop's court; his works of these years include masses, symphonies, all his <u>violin concertos</u>, six piano sonatas, several serenades and divertimentos and his first great piano concerto, K271.</p>
M2(S8)	In 1777 the Mozarts, seeing limited opportunity in Salzburg for a composer so hugely gifted, resolved to seek a post elsewhere for Wolfgang.
M2(S9)	He was sent, with his mother, to Munich and to Mannheim, but was offered no position (though he stayed over four months at Mannheim, composing for piano and flute and falling in love with Aloysia Weber).
M2(S10)	His father then dispatched him to Paris: there he had minor successes, notably With his Paris Symphony, no.31, deftly designed for the local taste.
M2(S11)	But prospects there were poor and Leopold ordered him home, where a superior post had been arranged at the court.
M2(S12)	He returned slowly and alone; his mother had died in Paris.
M2(S13)	The years 1779-80 were spent in Salzburg, playing in the cathedral and at court, composing sacred works, symphonies, concertos, serenades and dramatic music.
M2(S14)	But opera remained at the centre of his ambitions, and an opportunity came with a commission for a serious opera for Munich.
M2(S15)	He went there to compose it late in 1780; his correspondence with Leopold (through whom he communicated with the librettist, in Salzburg) is richly informative about his approach to musical drama.
M2(S16)	The work, <i>Idomeneo</i> , was a success.

M2(S17)	In it Mozart depicted serious, heroic emotion with a richness unparalleled elsewhere in his works, with vivid orchestral writing and an abundance of profoundly expressive orchestral recitative.
M2(S18)	Mozart was then summoned from Munich to Vienna, where the Salzburg court was in residence on the accession of a new emperor.
M2(S19)	Fresh from his success, he found himself placed between the valet and the cooks; his resentment towards his employer, exacerbated by the Prince-Archbishop's refusal to let him perform at events the emperor was attending, soon led to conflict, and in May 1781 he resigned, or was kicked out of, his job.
M2(S20)	He wanted a post at the Imperial court in Vienna, but was content to do Freelance work in a city that apparently offered golden opportunities.
M2(S21)	He made his living over the ensuing years by teaching, by publishing his music, by playing at patrons' houses or in public, by composing to commission (particularly operas); in 1787 he obtained a minor court post as <i>Kammermusicus</i> , which gave him a reasonable salary and required nothing beyond the writing of dance music for court balls.
M2(S22)	He always earned, by musicians' standards, a good income, and had a carriage and servants; through lavish spending and poor management he suffered times of financial difficulty and had to borrow.
M2(S23)	In 1782 he married Constanze Weber, Aloysia's younger sister.
M2(S24)	In his early years in Vienna, Mozart built up his reputation by publishing (sonatas for piano, some with violin), by playing the piano and, in 1782, by having an opera performed: <i>Die Entführung aus dem Serail</i> , a German Singspiel which went far beyond the usual limits of the tradition with its long, elaborately written songs (hence Emperor Joseph II's famous observation

	'Too many notes, my dear Mozart').
M2(S25)	The work was successful and was taken into the repertories of many provincial companies (for which Mozart was not however paid).
M2(S26)	In these years, too, he wrote <u>six string quartets</u> which he dedicated to the master of the form, Haydn: they are marked not only by their variety of expression but by their complex textures, conceived as four-part discourse, with the musical ideas linked to this freshly integrated treatment of the medium.
M2(S27)	<u>Haydn</u> told Mozart's father that Mozart was <b>'the greatest composer known to me in person or by name; he has taste and, what is more, the greatest knowledge of composition'</b> .
M2(S28)	In 1782 Mozart embarked on the composition of piano concertos, so that he could appear both as composer and soloist.
M2(S29)	He wrote 15 before the end of 1786, with early 1784 as the peak of activity.
M2(S30)	They represent one of his greatest achievements, with their formal mastery, their subtle relationships between piano and orchestra (the wind instruments especially) and their combination of brilliance, lyricism and symphonic growth.
M2(S31)	In 1786 he wrote the first of his three comic operas with Lorenzo da Ponte as librettist, <i>Le nozze di Figaro</i> : here and in <i>Don Giovanni</i> (given in Prague, 1787) Mozart treats the interplay of social and sexual tensions with keen insight into human character that - as again in the more artificial sexual comedy of <i>Così fan tutte</i> (1790) - transcends the comic framework, just as <i>Die Zauberflöte</i> (1791) transcends, with its elements of ritual and allegory about human harmony and enlightenment, the world of the Viennese

	popular theatre from which it springs.
M2(S32)	Mozart lived in Vienna for the rest of his life.
M2(S33)	He undertook a number of journeys: to Salzburg in 1783, to introduce his wife to his family; to Prague three times, for concerts and operas; to Berlin in 1789, where he had hopes of a post; to Frankfurt in 1790, to play at coronation celebrations.
M2(S34)	The last Prague journey was for the premiere of <i>La clemenza di Tito</i> (1791), a traditional serious opera written for coronation celebrations, but composed with a finesse and economy characteristic of Mozart's late music.
M2(S35)	Instrumental works of these years include some piano sonatas, three string Quartets written for the King of Prussia, some string quintets, which include one of his most deeply felt works (K516 in g Minor) and one of his most nobly spacious (K515 in C), and his last four symphonies - one (no.38 in D) composed for Prague in 1786, the others written in 1788 and forming, with the lyricism of no.39 in E-flat, the tragic suggestiveness of no.40 in g Minor and the grandeur of no.41 in C, a climax to his orchestral music.
M2(S36)	His final works include the Clarinet Concerto and some piece for masonic lodges ( he had been a freemason since 1784; masonic teachings no doubt affected his thinking, and his compositions, in his last years).
M2(S37)	At his death from a feverish illness whose precise nature has given rise to much speculation (he was not poisoned), he left unfinished the <i>Requiem</i> , his first large-scale work for the church since the c Minor Mass of 1783, also unfinished; a completion by his pupil Süßmayr was long accepted as the

	standard one but there have been recent attempts to improve on it.
M2(S38)	Mozart was buried in a Vienna suburb, with little ceremony and in an unmarked grave, in accordance with prevailing custom.

## APPENDIX A3: TEXT B1

Source: [www.classicalarchives.com/bios/](http://www.classicalarchives.com/bios/) (26/09/2007)

Title: LUDWIG VAN BEETHOVEN

Biographer: Allen Krantz

### Beethoven 1

B1 (S1)	Ludwig Van Beethoven is certainly on any short list of the greatest composers.
B1(S2)	Like all supreme artists, this is not for his prodigious technical gifts alone, but for the depth of human experience and emotion that his music explores and the universality of its message.
B1(S3)	Beethoven's struggles with his own fate and deafness are embodied in music that fearlessly continued to evolve throughout his life.
B1(S4)	His continued searching for deeper musical, philosophical and emotional truths brings to mind artists such as Shakespeare and Michelangelo.
B1(S5)	Beethoven, the son of a rather dissolute court musician, was born in Bonn, Germany in 1770.
B1(S6)	It is perhaps his early rebellion against the arbitrary strictness of a father who wanted to exploit his son's talents that formed Beethoven's strong and difficult personality.
B1(S7)	He was truly a child of the revolutionary spirit that was spreading through Europe, and the first important composer to openly declare himself an artist serving a higher calling than the court or aristocracy.
B1(S8)	Beethoven thus did not become the second Mozart, the darling of court society that his father hoped for.
B1(S9)	Rather he became an independent force, confident of his o

	one whose few lessons with the greats of the previous generation, including Haydn and Mozart, didn't ultimately mean much to him.
B1(S10)	He settled in Vienna in 1792, and his first public fame came as a piano virtuoso of unprecedented power, with a new and explosive kind of playing that was quite apart from the elegant fluency of Mozart and other virtuosos of the day.
B1(S11)	His virtuosity is certainly evidenced in his piano sonatas and particularly the five piano concertos, culminating in the <u>Concerto No.5 in Eb</u> (Emperor), which, like the concertos of Mozart, were originally conceived as apt calling cards for a composer/pianist.
B1(S12)	Beethoven's talents and brash confidence won the respect of a musical and enlightened aristocracy who treated him with a deference that Beethoven expected and demanded, and that would have shocked both Haydn and Mozart.
B1(S13)	While he probably could have survived by other means, he received financial support from a number of interested nobleman, but without sacrificing his independence.
B1(S14)	Beethoven's output is usually thought of as grouped in early, middle and late periods.
B1(S15)	The <u>First Symphony</u> (1800) begins the new century on a seventh chord (a mysterious dominant of the subdominant) that quickly challenges classical propriety (although such things had already been explored by C.P.E. Bach, perhaps the true father of the new music).
B1(S16)	The style of this music already sacrifices the elegance of Mozart's surfaces for power and energy, and Beethoven shows his attraction to the economic use of material favored by Haydn.
B1(S17)	Beethoven's gruff humor probably owes more to Haydn as

	<u>Second Symphony</u> , the minuet has been replaced with a weightier scherzo which is characteristic of the direction in which Beethoven's symphonic thoughts are moving.
B1(S18)	The <u>Third Symphony</u> (Eroica) is a watershed in western music history.
B1(S19)	The violent removal of the dedication to Napoleon is well known, but the universal heroism and grandeur of the longest symphony until the <u>Ninth</u> , remained and points the way to the noblest aspirations of the form in the 19th century.
B1(S20)	By this time Beethoven has also established his most important metiers with a number of his thirty-two piano sonatas and the Op.18 string quartets.
B1(S21)	He had also begun to experience the deafness (probably from syphilis) that transformed his inner world view.
B1(S22)	This was at first met most characteristically perhaps with the violence and challenge of the fate motive of the <u>Fifth Symphony</u> .
B1(S23)	Beethoven seems to address his own destiny and place in the universe with a biblical directness that evokes Job.
B1(S24)	Other seminal middle period music includes such masterpieces as the Violin Concerto, the Piano Sonata No.21 in C (Waldstein) and No.23 in F- (Appassionata), and the Rasumovsky string quartets.
B1(S25)	Much of this music is characterized by an enormous expansion of classical forms and themes that are markedly rhythmic in character (e.g. the opening motives of the Violin Concerto and the Waldstein Sonata).
B1(S26)	In addition, Beethoven realizes the essence of the most important of classical forms - the sonata form - with strongly differentiated first and second theme groups, highly dramatic development sections and codas that sometimes rival the development in size.



B1(S27)	The importance of the sonata form can be particularly seen in a work such as the first string quartet of Op.59, where even the slow movement and scherzo are in sonata form.
B1(S28)	For all the inspiration that Beethoven was to succeeding generations of romantic composers, both in the transcendence of his music and the independence of his character, he almost completely worked within the heritage of the classical tradition.
B1(S29)	The sublime world of the last five of his sixteen string quartets and the late piano sonatas is still within the bounds of classical procedures, but now forms are telescoped and there is a very personal use of unusual numbers and types of movements combined with an increasing use of counterpoint.
B1(S30)	Many of the final works contain fugal sections of a very personal nature within sonata forms.
B1(S31)	In these works Beethoven, in his isolation brought about by years of total deafness, reaches a profound state of resignation and understanding, humor, and contemplation.
B1(S32)	The rhetorical trills of the earlier classical era have been transformed into the shimmering stars in the heaven of the variations of the Op.109 piano sonata.

## APPENDIX A4: TEXT B2

Source: <http://w3.rz-berlin.mpg.de/cmp/> (26/09/2007)

Title: LUDWIG VAN BEETHOVEN (1770 – 1827)

Biographer: Stanley Sadie

### Beethoven 2

B2(S1)	He studied first with his father, Johann, a singer and instrumentalist in the service of the Elector of Cologne at Bonn, but mainly with C.G. Neefe, court organist.
B2(S2)	At 11 ½ he was able to deputize for Neefe; at 12 he had some music published.
B2(S3)	In 1787 he went to Vienna, but quickly returned on hearing that his mother was dying.
B2(S4)	Five years later he went back to Vienna, where he settled.
B2(S5)	He pursued his studies, first with Haydn, but there was some clash of temperaments and Beethoven studied too with Schenk, Albrechtsberger and Salieri.
B2(S6)	Until 1794 he was supported by the Elector at Bonn but he found patrons among the music-loving Viennese aristocracy and soon enjoyed success as a piano virtuoso, playing at private houses or palaces rather than in public.
B2(S7)	His public debut was in 1795; about the same time his first important publications appeared, three piano trios op.1 and three piano sonatas op.2.
B2(S8)	As a pianist, it was reported, he had fire, brilliance and fantasy as well as depth of feeling.
B2(S9)	It is naturally in the piano sonatas, writing for his own instrument, that he is at his most original in this period; the Pathétique belongs to 1799, the Moonlight ('Sonata quasi una fantasia') to 1801, and these

	the most obvious innovations in style and emotional content.
B2(S10)	These years also saw the composition of his first three piano concertos, his First two symphonies and a set of six string quartets op.18.
B2(S11)	1802, however, was a year of crisis for Beethoven, with his realization that the impaired hearing he had noticed for some time was incurable and sure to worsen.
B2(S12)	That autumn, at a village outside Vienna, Heiligenstadt, he wrote a will-like document, addressed to his two brothers, describing his bitter unhappiness over his affliction in terms suggesting that he thought death was near.
B2(S13)	But he came through with his determination strengthened and entered a new creative phase, generally called his 'middle period'.
B2(S14)	It is characterized by a heroic tone, evident in the Eroica Symphony (no.3, originally to have been dedicated not to a noble patron but to Napoleon), in Symphony no.5, where the sombre mood of the c Minor first movement ('Fate knocking on the door') ultimately yields to a triumphant C Major finale with piccolo, trombones and percussion added to the orchestra, and in his opera Fidelio.
B2(S15)	Here the heroic theme is made explicit by the story, in which (in the post-French Revolution 'rescue opera' tradition) a wife saves her imprisoned husband from murder at the hands of his oppressive political enemy.
B2(S16)	The three string quartets of this period, op.59, are similarly heroic in scale: the first, lasting some 45 minutes, is conceived with great breadth, and it too embodies a sense of triumph as the intense f Minor Adagio gives way to a jubilant finale in the major embodying( at the request of the dedicatee, Count Razumovsky) a Russian folk melody.

B2(S17)	Fidelio, unsuccessful at its premiere, was twice revised by Beethoven and his librettists and successful in its final version of 1814.
B2(S18)	Here there is more emphasis on the moral force of the story.
B2(S19)	It deals not only with freedom and justice, and heroism, but also with married love, and in the character of the heroine Leonore, Beethoven's lofty, idealized image of womanhood is to be seen.
B2(S20)	He did not find it in real life he fell in love several times, usually with aristocratic pupils (some of them married), and each time was either rejected or saw that the woman did not match his ideals.
B2(S21)	In 1812, however, he wrote a passionate love-letter to an 'Eternally Beloved' (probably Antonie Brentano, a Viennese married to a Frankfurt businessman), but probably the letter was never sent.
B2(S22)	With his powerful and expansive middle-period works, which include the Pastoral Symphony (no.6, conjuring up his feelings about the countryside, which he loved), Symphony no.7 and Symphony no. 8, Piano Concertos nos.4 (a lyrical work) and 5 (the noble and brilliant Emperor) and the Violin Concerto, as well as more chamber works and piano sonatas (such as the Waldstein and the Appassionata) Beethoven was firmly established as the greatest composer of his time.
B2(S23)	His piano-playing career had finished in 1808 (a charity appearance in 1814 was a disaster because of his deafness).
B2(S24)	That year he had considered leaving Vienna for a secure post in Germany, but three Viennese noblemen had banded together to provide him with a steady income and he remained there, although the plan foundered in the ensuing Napoleonic wars in which his patrons suffered and the value of Austrian money declined.

B2(S25)	The years after 1812 were relatively unproductive.
B2(S26)	He seems to have been seriously depressed, by his deafness and the resulting isolation, by the failure of his marital hopes and (from 1815) by anxieties over the custodianship of the son of his late brother, which involved him in legal actions.
B2(S27)	But he came out of these trials to write his profoundest music, which surely reflects something of what he had been through.
B2(S28)	There are seven piano sonatas in this, his 'late period', including the turbulent Hammerklavier op.106, with its dynamic writing and its harsh, rebarbative fugue, and op.110, which also has fugues and much eccentric writing at the instrument's extremes of compass; there is a great Mass and a Choral Symphony, no.9 in d Minor, where the extended variation-finale is a setting for soloists and chorus of Schiller's Ode to Joy; and there is a group of string quartets, music on a new plane of spiritual depth, with their exalted ideas, abrupt contrasts and emotional intensity.
B2(S29)	The traditional four-movement scheme and conventional forms are discarded in favour of designs of six or seven movements, some fugal, some akin to variations (these forms especially attracted him in his late years), some song-like, some martial, one even like a chorale prelude.
B2(S30)	For Beethoven, the act of composition had always been a struggle, as the tortuous scrawls of his sketchbooks show; in these late works the sense of agonizing effort is a part of the music.
B2(S31)	Musical taste in Vienna had changed during the first decades of the 19th century; the public were chiefly interested in light Italian opera (especially Rossini) and easygoing chamber music and songs, to suit the prevalent bourgeois taste.

B2(S32)	Yet the Viennese were conscious of Beethoven's greatness: they applauded the Choral Symphony even though, understandably, they found it difficult, and though baffled by the late quartets they sensed their extraordinary visionary qualities.
B2(S33)	His reputation went far beyond Vienna: the late Mass was first heard in St. Petersburg, and the initial commission that produced the Choral Symphony had come from the Philharmonic Society of London.
B2(S34)	When, early in 1827, he died, 10,000 are said to have attended the funeral.
B2(S35)	He had become a public figure, as no composer had done before.
B2(S36)	Unlike composers of the preceding generation, he had never been a purveyor of music to the nobility he had lived into the age - indeed helped create it - of the artist as hero and the property of mankind at large.

## APPENDIX A5: TEXT SC1

Source: [www.classicalarchives.com/bios/](http://www.classicalarchives.com/bios/) (26/09/2007)

Title: FRANZ SCHUBERT

Biographer: Allen Krantz

### Schubert 1

SC1(S1)	Whereas Beethoven was the first composer to assert himself as independent from the constraints of the 18th century aristocracy, Franz Peter Schubert, born a generation later in 1797, was perhaps the first bohemian.
SC1(S2)	The son of a school teacher, Schubert declared himself fit for nothing but composing music, and lived a modest existence with the support primarily of friends while he quietly revolutionized the art in his brief thirty-one years on earth.
SC1(S3)	The first of the great Viennese composers who was actually from Vienna was barely known, except for his songs, in the city that was mad for Rossini and other more flamboyant forms of entertainment.
SC1(S4)	The songs of Schubert number over 600 and range from his earliest masterpieces, such as Gretchen am Spinnrad and Die Erlkonig to the desolate Wintereisse of his final year, and it might be said that the German lied pervades most of Schubert's music.
SC1(S5)	In instrumental works such as the fifteen piano sonatas, a long melody is often the subject matter in a way that is quite different from the pithy germ cells that concerned Beethoven.
SC1(S6)	That Schubert, who worshipped Beethoven and lived in his shadow, could so resolutely forge his own independent path, is one of the miracles of the man who died only one year after his idol.
SC1(S7)	Where Beethoven is ultimately a classical composer, Schul

	way toward the full flowering of Romanticism with his lyric songlike themes that develop discursively and episodically.
SC1(S8)	While the classical sonata moves inexorably toward an increase of tension and dominant harmonies, Schubert relaxes his forms with a tendency to move in the direction of subdominant harmonic areas.
SC1(S9)	Schubert expanded the sense of musical time with his "heavenly length" (Schumann's remark on his discovery of the Great Symphony #9 in C Major in the closet of Schubert's brother), and he is also one of the first composers to fully explore the possibilities of the lyric miniature.
SC1(S10)	The Impromptus, Moments Musicaux and many small dances for piano reached popularity long before his expansive sonatas.
SC1(S11)	Schubert, who is known as one of the greatest melodists, was equally a master of harmonic miracles, creating breathtaking surprises with the imaginative reharmonization of a single note.
SC1(S12)	In the first movement of the great C Major String Quintet, the dominant note of g is reached on the threshold of the new second theme group.
SC1(S13)	Rather than starting in the key of G, the music hovers and slips downward to settle in the magical key of Eb with the g now reinterpreted as the third of the Eb chord.
SC1(S14)	With Schubert we have a full realization of the idea that we are no longer in the key of C major, but of C major-minor.
SC1(S15)	Thus, a world of surprising but inevitable harmonic relations is opened up, and the frequent changing of mode from major to minor and vice versa is partially what gives Schubert his characteristic bittersweetness.
SC1(S16)	In Schubert we have the first clear depiction of the Romantic



	poet-musician as a lonely wanderer.
SC1(S17)	This conceit grows naturally from the soil of the German poetry that Schubert was immersed in his songs and also inhabits instrumental music such as the First Impromptu and the 9th Symphony.
SC1(S18)	In the symphony, the French horn melody of the introduction and the contrast of the solitary voice of the oboe against the world of the full orchestra in the main body of the movement, give voice to the fragile poet navigating in the larger world.
SC1(S19)	This symphony is pervaded by march rhythms that bravely venture forth into the unknown and reach the edge of the abyss as in the crisis of the second movement, an Andante where the plaintive oboe is again the main protagonist.
SC1(S20)	This Ninth Symphony with its expansive sense of time and reliance on rhythmic propulsion, is as every bit as seminal to the later symphonies of Bruckner and Mahler as is the Ninth of Beethoven.
SC1(S21)	The lonely wanderer of Schubert still echoes in Mahler's wayfarer at the end of the century.
SC1(S22)	Schubert left more unfinished music than any great composer.
SC1(S23)	In addition to the famous Unfinished Symphony there are magnificent torsos of abandoned string quartets and sonatas.
SC1(S24)	Of all the great composers, we perhaps know the least about Schubert.
SC1(S25)	He was always poor and unworldly and relied on the support of his circle of friends.

SC1(S26)	Many masterpieces were only performed at the middle class parties dubbed as Schubertiads by his inner circle.
SC1(S27)	Here pictured in now famous engravings we see Schubert at the piano playing dance music for the enjoyment of the lucky ones.
SC1(S28)	For all his bohemian lifestyle, Schubert was known to wake up very early and compose everyday at least until noon before joining his friends at the Red Hedgehog.
SC1(S29)	Even with company, his ability to disappear in private concentration was famous.
SC1(S30)	Schubert's love life is also mysterious, but he probably contracted syphilis from a servant girl when he was teaching the Esterhazy girls one summer at their estate.
SC1(S31)	The recurrence of his symptoms led a doctor to recommend that he stay with his brother in the new suburbs of Vienna where, ironically, the lack of good plumbing led to his contraction of typhus.
SC1(S32)	There was one public concert of Schubert's music before his death.
SC1(S33)	With the proceeds, Schubert bought tickets for his friends to see Paganini a few days later.
SC1(S34)	The latter's imminent appearance was too important for the papers to waste space on Schubert's concert.
SC1(S35)	This program probably included premieres of one of the piano trios, late string quartets and posthumous piano sonatas (such as #20 in A).
SC1(S36)	In this music Schubert offers us a wisdom of humanity and the world that is

	hard to explain in one so young.
SC1(S37)	The ominous trills under the angelic theme of the Piano Sonata #21 in Bb Inevitably seem autobiographical.
SC1(S38)	Schubert will forever be one of our most beloved composers, for while he does not shy from showing us the void, he puts his arm around us and consoles us with the tenderest love and understanding.

## APPENDIX A6: TEXT SC2

Source: <http://w3.rz-berlin.mpg.de/cmp/> (26/09/2007)

Title: FRANZ SCHUBERT (1797 – 1828)

Biographer: Stanley Sadie

### Schubert 2

SC2(S1)	The son of a schoolmaster, he showed an extraordinary childhood aptitude for music, studying the piano, violin, organ, singing and harmony and, while a chorister in the imperial court chapel, composition with Salieri (1808-13).
SC2(S2)	By 1814 he had produced piano pieces settings of Schiller and Metastasio, string quartets, his first symphony and a three-act opera.
SC2(S3)	Although family pressure dictated that he teach in his father's school, he continued to compose prolifically; his huge output of 1814-15 includes Gretchen am Spinnrade and Erlkönig (both famous for their text-painting) among numerous songs, besides two more symphonies, three masses and four stage works.
SC2(S4)	From this time he enjoyed the companionship of several friends, especially Josef von Spaun, the poet Johann Mayrhofer and the law student Franz von Schober.
SC2(S5)	Frequently gathering for domestic evenings of Schubert's music (later called 'Schubertiads'), this group more than represented the new phenomenon of an educated, musically aware middle class: it gave him an appreciative audience and influential contacts (notably the Sonnleithners and the baritone J.M. Vogl), as well as the confidence, in 1818, to break with schoolteaching.
SC2(S6)	More songs poured out, including Der Wanderer and Die Forelle, and instrumental pieces - inventive piano sonatas, some tuneful, Rossinian overtures, the Fifth and Sixth Symphonies began to show increased harmonic subtlety.
SC2(S7)	He worked briefly as music master to the Esterházy family, finding greater satisfaction writing songs, chamber music (especially the "

	dramatic music.
SC2(S8)	Die Zwillingsbrüder (for Vogl) was only a small success, but brought some recognition and led to the greater challenge of Die Zauberharfe.
SC2(S9)	In 1820-21 aristocratic patronage, further introductions and new friendships augured well.
SC2(S10)	Schubert's admirers issued 20 of his songs by private subscription, and he and Schober collaborated on Alfonso und Estrella (later said to be his favourite opera).
SC2(S11)	Though full of outstanding music, it was rejected.
SC2(S12)	Strained friendships, pressing financial need and serious illness - Schubert almost certainly contracted syphilis in late 1822 - made this a dark period, which however encompassed some remarkable creative work: the epic 'Wanderer' Fantasy for piano, the passionate, two movement Eighth Symphony ('Unfinished'), the exquisite Schöne Müllerin song cycle, Die Verschworenen and the opera Fierabras (full of haunting music if dramatically ineffective).
SC2(S13)	In 1824 he turned to instrumental forms, producing the a Minor and d Minor ('Death and the Maiden') string quartets and the lyrically expansive Octet for wind and strings; around this time he at least sketched, probably at Gmunden in summer 1825, the 'Great' C Major Symphony.
SC2(S14)	With his reputation in Vienna steadily growing (his concerts with Vogl were renowned, and by 1825 he was negotiating with four publishers), Schubert now entered a more assured phase.
SC2(S15)	He wrote mature piano sonatas, notably the one in a Minor, some Magnificent songs and his last, highly characteristic String Quartet, in G Major.
SC2(S16)	1827-8 saw not only the production of Winterreise and two piano trios but a marked increase in press coverage of his music; and he was elected to the Vienna Gesellschaft der Musikfreunde.

SC2(S17)	But though he gave a full-scale public concert in March 1828 and worked diligently to satisfy publishers - composing some of his greatest music in his last year, despite failing health - appreciation remained limited.
SC2(S18)	At his death, aged 31, he was mourned not only for his achievement but for 'still fairer hopes'.
SC2(S19)	Schubert's fame was long limited to that of a songwriter, since the bulk of his large output was not even published, and some not even performed, until the late 19th century.
SC2(S20)	Yet, beginning with the Fifth Symphony and the 'Trout' Quintet, he produced major instrumental masterpieces.
SC2(S21)	These are marked by an intense lyricism (often suggesting a mood of near-pathos), a spontaneous chromatic modulation that is surprising to the ear yet clearly purposeful and often beguilingly expressive, and, not least, an imagination that creates its own formal structures.
SC2(S22)	His way with sonata form, whether in an unorthodox choice of key for secondary material (Symphony in b Minor, 'Trout' Quintet) or of subsidiary ideas for the development, makes clear his maturity and individuality.
SC2(S23)	The virtuoso 'Wanderer' Fantasy is equally impressive in its structure and use of cyclic form, while the String Quartet in G Major explores striking new sonorities and by extension an emotional range of a violence new to the medium.
SC2(S24)	The greatest of his chamber works however is acknowledged to be the String Quintet in C Major, with its rich sonorities, its intensity and its lyricism, and in the slow movement depth of feeling engendered by the sustained outer sections (with their insistent yet varied and suggestive accompanying figures) embracing a central impassioned section in F minor.

SC2(S25)	Among the piano sonatas, the last three, particularly the noble and spacious one in B-flat, represent another summit of achievement.
SC2(S26)	His greatest orchestral masterpiece is the 'Great' C Major Symphony, with its remarkable formal synthesis, striking rhythmic vitality, felicitous orchestration and sheer lyric beauty.
SC2(S27)	Schubert never abandoned his ambition to write a successful opera.
SC2(S28)	Much of the music is of high quality (especially in Alfonso und Estrella, Fierabras and the attractive Easter oratorio Lazarus, closely related to the operas), showing individuality of style in both accompanied recitative and orchestral colour if little sense of dramatic progress.
SC2(S29)	Among the choral works, the partsongs and the masses rely on homophonic texture and bold harmonic shifts for their effect; the masses in A-flat and E-flat are particularly successful.
SC2(S30)	Schubert effectively established the German lied as a new art form in the 19th century.
SC2(S31)	He was helped by the late 18th-century outburst of lyric poetry and the new possibilities for picturesque accompaniment offered by the piano, but his own genius is by far the most important factor.
SC2(S32)	The songs fall into four main structural groups - simple strophic, modified strophic, through-composed (e.g. Die junge Nonne) and the 'scena' type (Der Wanderer); the poets range from Goethe, Schiller and Heine to Schubert's own versifying friends.
SC2(S33)	Reasons for their abiding popularity rest not only in the direct appeal of Schubert's melody and the general attractiveness of his idiom but also in his unflinching ability to capture musically both the spirit of a poem and much of its external detail.
SC2(S34)	He uses harmony to represent emotional change (passing fi

	major, magically shifting to a 3rd-related key, tenuously resolving a diminished 7th, inflecting a final strophe to press home its climax) and accompaniment figuration to illustrate poetic images (moving water, shimmering stars, a church bell).
SC2(S35)	With such resources he found innumerable ways to illuminate a text, from the opening depiction of morning in Ganymed to the leaps of anguish in Der Doppelgänger.
SC2(S36)	Schubert's discovery of Wilhelm Müller's narrative lyrics gave rise to his further development of the lied by means of the song cycle.
SC2(S37)	Again, his two masterpieces were practically without precedent and have never been surpassed.
SC2(S38)	Both identify nature with human suffering, Die schöne Müllerin evoking a pastoral sound-language of walking, flowing and flowering, and Winterreise a more intensely Romantic, universal, profoundly tragic quality.



## **APPENDIX B**

### **TRANSITIVITY ANALYSIS**

B1: TEXT M1

B2: TEXT M2

B3: TEXT B1

B4: TEXT B2

B5: TEXT SC1

B6: TEXT SC2

# APPENDIX B1: TEXT M1

Source: [www.classicalarchives.com/bios/](http://www.classicalarchives.com/bios/) (26/09/2007)

Title: WOLFGANG AMADEUS MOZART

Biographer: Allen Krantz

Text Mozart 1

M1( S1)	We	might say	that	the Lieder	informs	most of Schubert
	sayer	Pr: Verb		sayer	Pr:Verb	target
	And	that every Tchaikovsky Symphony			is	ripe with ballet
		carrier			Pr:Rel.Att	attribute
M1( S2)	With Wolfgang Amadeus Mozart				, almost all	is
	Cir: Accompaniment					Pr:Rel.Att
	a sublime opera.					
	value					
M1( S3)	The piano of his concertos		Is		the protagonist	
	Token		Pr:Rel. Ident		value	
	be it in either an opera buffa or seria,					
	Cir:Location					
	the slow movements of his string quartets					
	token					
	are		love arias and duets,		and	
	Pr:Rel.Ident		value			
	the last movements of his piano sonatas				are	
	carrier				Pr:Rel .Att	
	the denouements of high comedies.					
	attribute					
M1( S4)	Drama		is		the essence of Mozart and his characters	

	<b>carrier</b>	<b>Pr:Rel .Att</b>	<b>attribute</b>	<b>token</b>
	express	a universality of emotion akin to the gods of classic mythology		
	<b>Pr:Rel.Ident</b>	<b>value</b>		
M1(S5)	His music	moves	with an unparalleled grace and	
	<b>actor</b>	<b>Pr: Material</b>	<b>goal</b>	
	<b>Behaver</b>			
	Unveils	its truths	with a suppleness	and subtlety
	<b>behavioural</b>	<b>range</b>	<b>Cir: Manner</b>	<b>Cir: Manner</b>
	only	exceeded	by Nature herself	
	.	<b>Pr: Material</b>	<b>range</b>	
M1(S6)	One of the greatest prodigies in music history,			Mozart had
	<b>Cir:Manner</b>			<b>behavior</b>
	the good fortune	to be born	in 1756	at a time
	<b>Cir: Manner</b>	<b>Pr: Behavioral</b>	<b>Cir: Location</b>	<b>Cir: Location</b>
	when tonality and harmony		in western music	had evolved
	<b>carrier</b>		<b>Cir: Location</b>	<b>Pr:Rel. Att</b>
	to a level of purity and sophistication		that	makes
	<b>Attribute</b>			<b>Pr:Material</b>
	the 18th century the envy of more than one great composer born later.			
	<b>goal</b>			
M1(S7)	No less a figure than Franz Joseph Haydn		had paved	the way
	<b>Cir:Manner</b>		<b>Pr:Material</b>	<b>goal</b>
	by showing the endless possibilities of the mature classical style.			
	<b>Cir: Manner</b>			
M1(S8)	The less fortunate aspect of	Mozart's fate	was to be born	
	<b>Cir: Manner</b>	<b>behavior</b>	<b>Pr: Behavioural</b>	
	To an overbearing and ambitious father		anxious to exploit his son's gifts.	
	<b>range</b>		<b>Cir: Cause</b>	
M1(S9)	Leopold Mozart,	a moderately successful vice-kapellmeister		at Salzburg

	carrier		Cir: Role				Cir: Location	
	was		a good enough musician				to know how	
	Pr: Rel . Att		Attribute				Cir: Contingency	
	extraordinary		his son			was.		
	attribute		carrier			Pr: Rel .Attribute		
M1( S10)	By three,	Wolfgang			was picking out tunes			by ear
	Cir: Loc	behavior			Pr:Behavioural			range
	at the piano	and	by six		he	was composing.		
	Cir: Loc		Cir: Loc		actor	Pr: Mat		
M1( S11)	And from that age		he	was		almost constantly on the road		
	Cir: extent		actor	Pr: Mat		goal		
	being exhibited		as a piano virtuoso		to the courts		of Europe	
	Pr:Material		Cir: Role		Cir: Location		Cir: Location	
	And	denied	any kind of normal childhood.					
		verbal	target					
M1( S12)	Mozart	grew to have			a love-hate relationship			
	Carrier	Pr:Rel.Att			attribute			
	actor							
	with his overbearing father				and	never	developed	
	Cir: Accompaniment					Cir: Extent	Pr: Material	
	a normal adult balance				in conducting the affairs of everyday life.			
goal				Cir: Role				
M1( S13)	As his first biographer		noted		in 1793		- "For just as this rare being early	
	sayer		Pr:Mental		Cir: Temporal		Verbiage	

						Token			
	Became	a man		so far as	his art	was concerned,	he	always	
	Pr:Rel:Att	value		Cir:Ext	actor	Pr:Mat		carrier	Cir: extent
	remained-	as the impartial observer			must say	of him-	in almost all other matters		
	Pr:Rel:Att	sayer			Pr:Verbal	reciever	Cir: Manner		
	a child."								
	attribute								
M1( S14)	Throughout his childhood,			Wolfgang	was	always	in the news	and	
	Cir: Extent			actor	Pr:Mat	Cir: Temp	goal		
				receiver					
	extravagantly			praised.					
Cir: Manner			Pr: Verbal						
M1( S15)	He	was		well aware		of how special he was		and	
	carrier	Pr:Rel.Att		attribute		Cir:Condition			
	Was		unable to keep his opinions to himself				about any mediocrity		
	Pr:Rel.Att		attribute				Cir: Matter		
	he		encountered						
	actor			Pr: mat					
M1( S16)	His letters		are filled		with detailed and humorous critiques				
	actor		Pr:Material		goal				
	of the many court musicians		he	Met		in his travels		and	he
	beneficiary		actor	Pr:Material		range			actor
	developed		a lifelong capacity for making enemies			of those with less talent,		and	
	Pr:Mat		goal			Cir:Accompaniment			
	that			meant		almost everyone			

				Pr:Rel.Identify	value		
M1(S17)	He	spent	his life	looking	for a well paying high court job		that
	actor	Pr:Material	goal		goal		
	was	Certainly		his due,	but	his naive arrogance and impulsive behavior	
	Pr:Mat	Cir:Manner		goal		actor	
	undid		him	at every turn.			
	Pr:Mat		goal	Cir: Spatial			
M1(S18)	Leopold's letters to Wolfgang				are	like those of Polonius to Hamlet.	
	actor				Pr:Mat	Cir:Comparison	
M1(S19)	They	are filled			with the righteous and rigid homilies		
	actor	Pr:Material			goal		
	of a conventional mind    trying to reason with and control a genius.						
	Cir: Manner						
M1(S20)	And	they	are			often about money.	
		actor	Pr: Mat			goal	
M1(S21)	Apart from music,		Mozart	grew up to be		undisciplined, unworldly and a soft touch.	
	Cir: Contingency		carrier	Pr;Rel. Att		attribute	
M1(S22)	Money	went through		his hands		like water.	
	actor	Pr:Material		goal		Cir: Manner	
M1(S23)	In 1777,	Wolfgang	went	on a long tour mother		for the first time with his mother	
	Cir: Temp	actor	Pr: Mat	goal		Cir: Accompaniment	

	instead of his father.						
	Cir: Contingency						
M1 (S2 4)	In Mannheim,	he	met	the Webers,	a family with four daughters	who	
	Cir: Location	actor	Pr: Material	Goal	actor		
	lived		the Bohemian life of musicians.				
	Pr: Material		goal				
M1 (S2 5)	Mozart	fell in love		with the eighteen year old Aloysia.			
	sayer	Pr: Mental		Phenomenon			
M1 (S2 6)	Even Mozart's mother,		a gentle soul,	complained	"When Wolfgang	makes	
	sayer		Cir: Manner	Pr: Verbal	actor	Pr: Mat	
					verbiage		
	new acquaintances,	he	immediately	wants to give	his life and property		
	Cir: Role	behavior	Cir:Role	Pr:behavioural	range		
	to them."						
	range						
M1 (S2 7)	Mozart	continued	to Paris	where	his mother	became	ill and
	actor	Pr: Material	goal		token	Pr:Rel: Ident	value
				behavior			
	died		in 1778				
Pr:Behavioural		Cir: Location					
M1 (S2 8)	On his way back	he	stopped	in Mannheim			where

	Cir: Location		actor	Pr: Material	Cir: Loc			
	Aloysia	Had	now	become	a prima dona	of the opera	and	had
	Token		Cir:Extent	Pr:Rel.Ident	value	Cir: Loc		Pr:Mat
	actor							
	no time		for Wolfgang.					
	goal		beneficiary					
M1 (S2 9)	He		returned defeated		to Salzburg	declaring	that	
	actor		Pr: Mat		goal	Pr:Verbal		
	"I	. will	no longer	be	a fiddler			
	token		Cir: Extent		value			
	Pr: Rel.Ident							
	verbiage							
M1 (S3 0)	I0	want to conduct			at the clavier and accompany arias."			
	actor	Pr: Material			goal			
M1 (S3 1)	Instead	Mozart	became	a disgruntled court organis		at Salzburg.		
		carrier	Pr:Rel.Att	attribute		Cir: Location		
M1 (S3 2)	However,	these	are	also	the years of his early maturity		as a composer	
			Pr: Rel.Att		attribute		Cir: guise	
	with works including the "Coronation" Mass				and	the wonderful "Sinfonia Concertante"		
	Cir: Comitative					Cir: Additive		
	for violin, viola and orchestra.							
	Cir: Purpose							
M1 (S3 3)	His first major opera commission			"Idomeneo,"		an opera seria in the Gluck tradition,		
	actor			goal		range		
	was premiered		in Munich		in 1781.			



	Pr: Material			goal		Cir: Location							
M1 (S3 4)	Meanwhile		Mozart,		betrayed		by the secretary to the Archbishop,			was			
			actor		Pr: Material		goal			Pr: Material			
	dismissed		from his position.										
			goal										
M1 (S3 5)	He	wrote		with a flair worthy of the stage			that	"he (the secretary)			may		
	actor	Pr: Mat		range					senser			Pr: Men	
	Confidently		expect		from me a kick			on his arse		and	a few boxes		
	Cir: Role		Pr: Mental		Phenomenon			Cir: Location			Phenomenon		
	on the ear in			addition.									
	Cir: Location												
M1 (S3 6)	For when	I	am insulted		I	must have		my revenge."					
		senser	Pr: Mental		actor	Pr: Mental		goal					
M1 (S3 7)	This never came to pass of course,				and	Mozart	settled		in Vienna		where he		
	Cir: Cause					actor	Pr: Material		Cir:Loc		actor		
	moved in		with the Webers		who		now		resided		there.		
	Pr: Material		goal				Cir: Time		Pr:Rel.Att		attribute		
M1 (S3 8)	In December, 1781,		Mozart		wrote		to his father		that	he		was in love	
	Cir: Location		actor		Pr:Mat		goal			senser		Pr: Mental	

	With another Weber-the middle daughter, Constanze.											
	Phenomenon											
M1 (S3 9)	His father's		worst fears		had come to pass		-Wolfgang		was married		in August	
	carrier		Cir: Manner		Pr:Rel: Att		Token		Pr:Rel: Ident		Cir:loc	
M1 (S4 0)	into a impecunious family				of questionable reputation.							
	value				Cir: Manner							
	Constanze		was		no better than Mozart			in the ways of the world,				
	carrier		Pr:Rel: Att			attribute			Cir: Role			
	by all accounts		it		was			a good marriage		and		
	Cir: Contingency		carrier		Pr:Rel:Att			attribute				
M1 (S4 1)	the beginning of a distinct chill				in Mozart's relations				with his outraged father.			
	attribute				Cir: Condition				Cir: Accompaniment			
	This	was	a fertile period musically			with Mozart getting commissions and students						
		Pr: Rel. Att	attribute			Cir: Quality						
	and	at this point		producing		masterpieces		in every conceivable genre.				
		Cir: Extent		Pr: Mat		goal		Cir: Spatial				
M1 (S4 2)	In 1776		he	met	Lorenzo da Ponte,		a poet		who	could supply		
	Cir:Location		actor	Pr: Mat	goal		Cir:Role			Pr: Mat		
	with worthy librettos			and	three great operas		resulted:		"Le Nozze di Figaro" (1786)			
	Cir: Comitative				Cir: Additive		Pr: Mat		Goal			
	actor											

	(Overture), "Don Giovanni" (1787), and "Cosi fan tutte" (1790).											
	Goal											
M1 (S43 )	Mozart		as a successful opera composer and piano virtuoso					must have made				
	actor		Cir: Role					Pr: mat				
	a good bit of money		at this time,		yet	he and Costanze		could hold on				
	goal		Cir:Loc			actor		Pr: Mat				
	to none of it		and	changed		residencies		eleven times		in nine years.		
	goal			Pr:Mat		goal		Cir:Extent		Cir:Location		
M1 (S44 )	He	also		became			a Mason.					
	carrier			Pr:Rel.Att			attribute					
M1 (S45 )	By the end of his life,			the Mozart's		were desperate		for loans and commissions.				
	Cir: Location			actor		Pr: Material		goal				
M1 (S46 )	"The Magic Flute,"			to a Masonically inspired libretto,				is		for many		
	carrier			Cir:Contingency				Pr:Rel.Att		Cir: Behalf		
	the quintessence of Mozart,			and	Was		a great hit		in the suburbs of Vienna.			
	attribute				Pr:Rel: att		attribute		Cir:Location			
M1 (S47 )	The money		it	should have brought in			was		too late		and	Mozart
	actor		range	Pr: Mat			Pr:rel: Att	attribute			behavior	
		carrier										
	died			of overwork and scarlet fever				on the 5th of December, 1791			while	
	Pr: Behavioural			range				Cir: Temporal				

	still ironically at work on the "Requiem Mass" (Confutatis)					
	Cir: Condition					
	for an unknown patron		(Count Franz von Walsegg,	who	planned to claim	it
	Cir: Cause		actor			Pr: Mat goal
	as his own).					
	Cir: Role					
M1 (S4 8)	He	received	the cheapest funeral possible	and	was buried	in an unmarked grave.
	actor	Pr: Mat	range		Pr: Mat	goal
M1 (S4 9)	The body		has never been found.			
	actor		Pr: Mat			
M1 (S5 0)	There	is	of course not enough room		in a short essay	
		Pr: Exist	existent		Cir: Spatial	
	to even list most of Mozart's important works.					
	Cir: Purpose					
M1 (S5 1)	Among the instrumental music,		the 27 piano concertos (especially after no.9) which			
	Cir: Manner		actor			
	were written		as personal vehicles	for the composer,		consistently
	Pr:Mat		range	beneficiary		Cir:Extent
	contain	Mozart's most sublime orchestral writing			with particularly beautiful wind music	
	Pr: Mat	goal			Cir: Accompaniment	
	in the mature concertos (No.21: Allegro, Andante; No.23: Allegro con spirito).					
	Cir: Location					
M1 (S52 )	The symphony		at this time	was	not the highest pursuit that	it
	carrier		Cir:Location	Pr:Rel. att	attribute	carrier

	would become	in the 19 <sup>th</sup> century,	yet	Mozart's last six works	in this genre (no.37-41)
	Pr:Rel:att	attribute		carrier	Cir: Spatial
	are	supreme personal statements (No.38: Andante; No.39: Finale; No.41: Molto Allegro).			
	Pr:Re l:att	attribute			
M1 (S53 )	The "Six String Quartets"		dedicated	to Haydn	integrate
	actor		Pr:Mat	goal	Pr: Mat
	Mozart's discovery of Bach's counterpoint			into classical forms	and were followed
	goal			Cir: Role	Pr: Mat
	by four more quartets	that	continue	this highest level.	
	goal		Pr: Mat	range	
M1 (S54 )	Perhaps	the greatest single group of chamber works			are
		value			Pr: Rel: Ident
	the Six String Quintets		(including the string arrangement of the Cmi Octet for winds).		
	Token		Cir: Manner		
M1 (S55 )	This	is not to mention			
		Pr: Verbal			
	the Clarinet Quintet (Allegro; 3.Menuetto), the Eb String Trio, the Serenade for Thirteen Winds and numerous other works				
	target				
	that	contain	the perfect Mozartian balance of taste, formal clarity and emotional intensity.		

		Pr: Mat	range						
M1 (S56 )	Mozart		wrote		with a luxuriant		abundance of ideas.		
	actor		Pr: Mat		Cir: Manner		goal		
M1 (S57 )	Unlike Haydn and Beethoven,			who	economically		develop		pithy germ cells
	Cir: Manner				Cir: Manner		Pr: Mat	goal	
	into entire movements,		a Mozart first theme			in a sonata form		may	
	Cir: Role		carrier			Cir: Manner		Pr: Rel: Att	
	really		be			a profusion of themes.			
	Cir: Extent					attribute			
M1 (S58 )	In the opening of the Sonata in F, K.332,				we		have	a song	like melody which
	Cir: Location				carrier		Pr:Rel: Att	token	Cir:Manner
	is followed		by a minuet		that	leads	to a "sturm and drang" transitional passage		
	Pr: Mat		goal			Pr: Mat	goal		
	That	finally	takes	us	to the dominant			where	
		Cir: Manner	Pr:Mat	goal	Cir: Location				
	a new minuet and an "empfindsamkeit" passage								are
	carrier								Pr: Rel: Att
	just the beginning of the so called second theme.								
	attribute								
M1 (S59 )	Here	we	have	a panoramic view of eighteenth century characters from high to low					
	Cir: Loc	carrier	Pr:Rel: Att	attribute					

	consorting	on the stage of a sonata form in music			that	sounds	effortless
	<b>Pr: Mat</b>	range				<b>Pr:Mat</b>	goal
	and	natural	that	our only problem	is in taking	it	for granted
			actor		<b>Pr:Mat</b>		goal
	like we do the world itself.						
	<b>Cir: Manner</b>						

## APPENDIX B2: TEXT M2

Source: <http://w3.rz-berlin.mpg.de/cmp/> (26/09/2007)

Title: WOLFGANG AMADEUS MOZART (1756 – 1791)

Biographer: Stanley Sadie (Ed.)

### Text Mozart 2

M2 (S1 )	He	showed	musical gifts		at a very early age,		composing	when	he	
	actor	Pr:Mat	goal		Cir:Temporal		Pr: Mat		token	
	was	five	and	when	he	was	six	playing		
	Pr:Rel. Ident	value			Token	Pr:Rel: Ident	Value			
					actor	Pr: mat				
	before the Bavarian elector and the Austrian empress.									
	goal									
M2 (S2 )	Leopold	felt	that	it	was	proper,	and	might also be		
	senser	Pr: Men		carrier	Pr:Rel.Att	attribute		Pr:Rel: Att		
	profitable,	to exhibit his children's God-given genius				( Maria Anna, ‘ Nannerl’,				
	attribute	Cir: Purpose				carrier				
	1751-1829,	was	a gifted keyboard player)			: so	in mid-1763	the family		
	Cir:Temp	Pr: Rel: att	attribute				Cir:Tempor al	actor		
	set out	on a tour	that	took	them	to Paris and London,		visiting		
	Pr: Mat	goal		Pr: Mat	goal	Cir: Location		Pr: Mat		
	numerous courts en route.									
	goal									
M2 (S3 )	Mozart	astonished	his audiences		with his precocious skills;		he	played		
	senser	Pr: Mental	Phenomenon		Cir: Comitative		actor	Pr: Mat		
	to the French and English royal families,				had	his first music	published	and	wrote	



	goal				goal				Pr: Mat			
					Pr: Mat							
	his earliest symphonies.											
	range											
M2 (S4)	The family		arrived	home late		in 1766;		nine months later		they	were off	
	Actor		Pr: Mat	goal		Cir: Temp		Cir: temp		actor	Pr: Mat	
	Behaver											
	again, to Vienna,			where	hopes of having		an opera		by Mozart performed			
	goal				Pr: Mat		goal		Beneficiary			
	were frustrated				by intrigues.							
	Pr: Behavioural				Cir: Cause							
M2 (S5)	They	spent	1769		in Salzburg;		1770-73		saw	three visits to Italy,		
	actor	Pr: Mat	Cir: Temporal		goal		senser		Pr:Mat	phenomenon		
	where	Mozart		wrote		two operas ( <i>Mitridate</i> , <i>Lucio Silla</i> ) and a serenata						
		actor		Pr: Mat		goal						
	for performance in Milan, and				acquainted		himself		with Italian styles.			
	Cir: Purpose				Pr: Mat		goal		Cir: Comitative			
M2 (S6)	Summer 1773		saw	a further visit		to Vienna,		probabl y		in the hope of securing a post;		
	senser		Pr: Men	Pheno		Cir:Spatial		Cir: Mann		Cir: Cause		
	there		Mozart	wrote	a set of string quartets			And,	on his return,		wrote	
	Cir:Location		Actor	Pr: Mat	goal				Cir: Temporal		Pr: Mat	
	a group of symphonies				including his two earliest, nos.25 in g Minor and 29 in A,							
	goal				Cir: Comitative							
	in the regular repertory.											
	Cir: Role											
M2 (S7)	Apart from a joumey to Munich				for the premiere of his opera <i>La finta giardiniera</i>							
	Cir: Concession				Cir: Purpose							
	early in 1775,		the period from 1774 to mid-1777				was spent		in Salzburg,		where	

	<b>Cir: Temporal</b>		<b>actor</b>				<b>Pr: Mat</b>		<b>Cir: Location</b>							
	Mozart	worked	as Konzertmeister		at the Prince- Archbishop's court;				his works of these years							
	<b>actor</b>	<b>Pr:Mat</b>	<b>Cir Role</b>		<b>Cir: Location</b>				<b>actor</b>							
	include	masses, symphonies, all his <u>violin concertos</u> , six piano sonatas, several serenades and														
	<b>Pr: Mat</b>	<b>goal</b>														
	divertimentos and his first great piano concerto, K271.															
	<b>goal</b>															
M2 (S8)	In 1777		the Mozarts,		seeing limited		opportunity in Salzburg for a composer									
	<b>Cir: Temporal</b>		<b>senser</b>		<b>Pr: Mental</b>		<b>Phenomenon</b>									
	So gifted,		hugely		resolved to seek		a post elsewhere for Wolfgang.									
	<b>Cir: Manner</b>		<b>Pr: Mental</b>		<b>Phenomenon</b>											
M2 (S9)	He	was sent,		with his mother,		to Munich and to Mannheim,		but		was offered						
	<b>actor</b>	<b>Pr:Mat</b>		<b>goal</b>		<b>Cir: Location</b>				<b>Pr: Mat</b>						
	no position		(though		he		stayed		over four months		at Mannheim,	composing				
	<b>goal</b>				<b>actor</b>		<b>Pr: Mat</b>		<b>Cir: Extent</b>		<b>Cir: Location</b>	<b>Pr: Mat</b>				
	for piano and flute			and		falling in love			with Aloysia Weber).							
	<b>goal</b>					<b>Pr: Men</b>			<b>goal</b>							
M2 (S10)	His father		then		dispatched		him		to Paris:		there		he	had		
	<b>actor</b>		<b>Cir: Loc</b>		<b>Pr:Mat</b>		<b>goal</b>		<b>Cir:Loc</b>		<b>Cir:Loc</b>		<b>carrier</b>	<b>Pr:Rel:Att</b>		
	minor successes,			notably			With his Paris Symphony,				no.31,		deftly			
	<b>attribute</b>			<b>Cir: Extent</b>			<b>Cir:Accompaniment</b>				<b>actor</b>			<b>Cir: Extent</b>		
	designed			for the local taste.												
	<b>Pr: Mat</b>			<b>range</b>												
M2 (S11)	B ut	prospects		there		were		poor		and		Leopold		ordered		him
		<b>carrier</b>		<b>Cir: Loc</b>		<b>Pr: Rel. Att</b>		<b>attribute</b>				<b>actor</b>		<b>Pr: Mat</b>		<b>goal</b>
	home ,		where		a superior post			had been arranged					at the court.			

	<b>Cir: Location</b>		<b>actor</b>	<b>Pr: Mat</b>			<b>Cir: Location</b>	
M2 (S1 2)	He	returned	slowly	and	alone;	his mother	had died	in Paris.
	<b>actor</b>	<b>Pr: mat</b>	<b>Cir: Extent</b>		<b>Cir: Accom</b>	<b>behavior</b>	<b>Pr: Beh</b>	<b>Cir:Loc</b>
M2 (S1 3)	The years 1779-80		were spent	in Salzburg,		playi ng	In the cathedral and at court,	
				<b>Cir:Location</b>			<b>Cir:Location</b>	
			<b>Pr: Mat</b>					
	composing		sacred works, symphonies, concertos, serenades and dramatic music.					
	<b>mat</b>		<b>range</b>					
M2 (S1 4)	But	opera	remained	at the centre of his ambitions, and			an opportunity	came
		<b>carrier</b>	<b>Pr:Rel:Att</b>	<b>attribute</b>			<b>actor</b>	<b>Pr: Mat</b>
	with a commission		for a serious opera		for Munich.			
	<b>goal</b>		<b>Cir: Cause</b>		<b>Cir: Location</b>			
M2 (S1 5)	He	went	there	to compose it	late in 1780;		his correspondence	with Leopold
	<b>act or</b>	<b>Pr: mat</b>	<b>Cir: Loc</b>	<b>goal</b>	<b>Cir:Temp</b>		<b>carrier</b>	<b>Cir: comitative</b>
	(through whom		he	communicated	with the librettist,		in Salzburg)	is
	<b>carrier</b>		<b>sayer</b>	<b>Pr: Verbal</b>		<b>reciever</b>	<b>Cir: Location</b>	<b>Pr: Rel:Att</b>
	richly informative			about his approach to musical drama.				
	<b>Attribute</b>			<b>Cir: Matter</b>				
M2 (S1 6)	The work, <i>Idomeneo</i> ,		was		a success.			
	<b>carrier</b>		<b>Pr: Rel: Att</b>		<b>attribute</b>			
M2 (S1 7)	In it		Mozart	depicted	serious, heroic emotion		with a richness unparalleled	
	<b>Cir:Product</b>		<b>senser</b>	<b>Pr:Men</b>	<b>Phenomenon</b>		<b>Cir: Comitative</b>	
	elsewhere in his works,		with vivid orchestral writing				and	
	<b>Cir: Spatial</b>		<b>Cir: Comitative</b>					
	an abundance of profoundly expressive orchestral recitative.							
	<b>Cir: Manner</b>							
M2 (S1 8)	Mozart	was then summoned		from Munich to Vienna,		where	the Salzburg court	

	actor		Pr: Mat		Cir: Location				token			
	was		in residence		on the accession of a new emperor.							
	Pr:Rel. Ident		value		Cir: Manner							
M2 (S19)	Fresh from his success,		he		found	himself		placed between the valet and the cooks;				
	Cir: Manner		Actor		Pr: Mat	goal		Cir: Contingency				
			behavior									
	his resentment towards his employer,			exacerbated		by the Prince- Archbishop's refusal to let						
	Cir: Cause			Pr: Behavioural		range						
	actor											
	him	perform	at events		the emperor		was attending,		soon	led	to conflict,	
	actor	Pr: Mat	goal		actor		Pr: Mat		Cir: Loc	Pr: Mat	range	
	and	in May 1781		he		resigned,		or	was kicked out		of, his job.	
	Cir: Temp		actor		Pr: Mat			Pr: Mat		goal		
M2 (S20)	He		wanted		a post		at the Imperial court in Vienna,			but	was	
	Actor		Pr: Mat		goal		Cir: Location				Pr:Rel: Att	
	carrier											
	content to do Freelance work				in a city		that	apparently		offered	golden opportunities.	
	attribute				Cir: Location			Cir: Mann		Pr: Mat	goal	
M2 (S21)	He	made	his living		over the ensuing years			by teaching, by publishing his music, by playing				
	actor	Pr:Mat	goal		Cir: Extent			Cir: Manner				
	at patrons' houses or			in public,		by composing to commission (particularly operas);						
	Cir: Location			Cir: Location		Cir: Manner						
	in 1787		he		obtained		a minor court post		as <i>Kammermusicus</i> ,		which	
	Cir:Temp		token	Pr:Rel:Ident		value		Cir: Role				
	gave		Him	a reasonable salary		and	required		nothing beyond the writing of dance music			
	Pr: Mat		Goal	beneficiary			Pr: Mat		range			
	for court balls.											

	Cir: Purpose									
M2 (S2 2)	He	always	earned,	by musicians' standards,		a good income,		and	had	
	actor	Cir: Ext	Pr:Mat	Cir:Manner		goal			Pr: Mat	
	a carriage and servants;			through lavish spending and poor management				he	suffered	
	goal			Cir: Manner				actor	Pr: Mat	
	times of financial difficulty			and	had	to borrow.				
	range				Pr: mat	goal				
M2 (S2 3)	In 1782	he	married	Constanze Weber,		Aloysia's younger sister.				
	Cir:Loc	actor	Pr: Mat	goal		Cir: Comitative				
M2 (S2 4)	In his early years in Vienna,			Mozart	built up	his reputation				
	Cir: Location			actor	Pr: Mat	Goal				
	by publishing (sonatas for piano,			some with violin),		by playing the piano		and,		
	Cir: Manner			Cir: Accompaniment		Cir: Manner				
	in 1782,	by having an opera performed: Die Entführung aus dem Serail,								
	Cir:Temp	Cir: Manner								
	a German Singspiel which			Went	far beyond	the usual limits of the tradition				
	carrier			Pr:Rel:Att	attribute	Cir: Manner				
	with its long, elaborately written songs				(hence	Emperor Joseph II's	famous	observation,		
	Cir: Quality					senser	Cir: Manne r	Pr:Mental		
'Too many notes, my dear Mozart').										
Phenomenon										
M2 (S2 5)	The work	was	successful	and	was taken	into the repertories				
	Carrier	Pr:Rel.Att	attribute		Pr: Mat	goal				
	actor									

	of many provincial companies				(for which	Mozart	was	not however paid).		
	beneficiary					carrier	Pr:Rel: Att	attribute		
M2 (S2 6)	In these years,	too,	he	Wrote	six string quartets		which	he	dedicated	
	Cir:Temp		actor	Pr:Mat	goal			actor	Pr:Mat	
	to the master of the form,			Haydn:	they	are marked		not only		
	goal			beneficiary	actor	Pr: Mat				
	by their variety of expression				by their complex textures,			conceived,		
	goal				Cir: Manner			Pr: Mat		
	as four-part discourse		with the musical ideas			linked	to this freshly integrated treatment			
	range		Cir: Comitative			Pr: Mat	goal			
	of the medium.									
	Cir: Manner									
M2 (S2 7)	Haydn	told	Mozart's father		that	Mozart	was			
	sayer	Pr:Verb	receiver			token	Pr:Rel: Ident			
	'the greatest composer known to me in person or by name;						he	has	taste	
	value						carrier	Pr:rel: Att	attribu te	
	verbiage									
	and ,	what	is	more,	the greatest knowledge of composition'.					
			Pr:Rel: Att	attribute	Cir: Manner					
M2 (S2 8)	In 1782	Mozart	embarked	on the composition of piano concertos,			so that	he		
	Cir:Temp	actor	Pr: Mat	goal				token		
	could appear		both	as composer and soloist.						
	Pr:Rel: Ident		value	Cir: Role						
M2 (S2 9)	He	wrote	15	before the end of 1786,		with early 1784		as the peak of activity.		

	actor	Pr: Mat	Goal	Cir: Location		Cir: Temporal		Cir: Role	
M2 (S3 0)	They	represent	one of his greatest achievements,				with their formal mastery,		
	token	Pr:Rel: Ident	value				Cir: Comitative		
	their subtle relationships between piano and orchestra						(the wind instruments especially)		
	Cir: Manner						Cir: Manner		
	And	their combination of brilliance, lyricism and symphonic growth.							
		Cir: Additive							
M2 (S3 1)	In 1786		he	wrote	the first of his three comic operas			with Lorenzo da Ponte	
	Cir: Temp		actor	Pr: Mat	goal			Cir: Comitative	
	as librettist, <i>Le nozze di Figaro</i> :				here	and	in <i>Don Giovanni</i>		(given
	Cir: Role				Cir: Temp			Cir: Loc	Pr: Mat
	in Prague, 1787)		Mozart	treats	the interplay of social and sexual tensions				
	Cir: Loc		actor	Pr: Mat	Goal				
	with keen insight			into human character			That -		
	Cir: Comitative			Cir: Product					
	as again in the more artificial sexual comedy of <i>Così fan tutte</i> (1790) -							transcends,	
	Cir: Role							Pr: Mat	
	the comic framework		just as <i>Die Zauberflöte</i> (1791) transcends,					with its elements of ritual and allegory	
	goal		Cir: Manner					Cir: Comitative	
	about human harmony and enlightenment, .								
	Cir: Matter								
	the world of the Viennese popular theatre from which it springs								
	Cir: additive								
M2 (S3 2)	Mozart	lived		in Vienna		for the rest of his life.			
	actor	Pr: Mat		goal		Cir: Extent			
M2 (S3 3)	He	undertook		a number of journeys:		to Salzburg		in 1783,	
	actor	Pr: Mat		goal		Cir: Loc		Cir: Temp	

	to introduce his wife to his family;			to Prague		three times,		for concerts and operas;	
	Cir: Purpose			Cir: Location		Cir: Manner		Cir: Purpose	
	to Berlin	in 1789, where		he	had hopes		of a post;		to Frankfurt
	Cir: Loc	Cir: Temporal		actor	Pr: Mat		goal		Cir: Location
	in 1790,		to play at coronation celebrations.						
	Cir: Temporal		Cir: purpose						
M2 (S3 4)	The last Prague journey			was					
	actor			Pr: Mat					
	for the premiere of <i>La clemenza di Tito</i> (1791),					a traditional serious opera			
	Goal					actor			
	written	for coronation celebrations,			but	composed			
	Pr: Mat	Cir: Purpose				Pr: Mat			
	with a finesse and economy characteristic					of Mozart's late music.			
	Cir: comitative					Cir: behalf			
M2( S35 )	Instrumental works	of these years	include	some piano sonatas,		three string Quartets			
	actor	Cir:Temporal	Pr: Mat	range		actor			
	written	for the King of Prussia,	some string quintets,		which	include			
	Pr: Mat	goal	range			Pr: Mat			
	one of his most deeply felt works (K516 in g Minor)			and	one of his most nobly spacious (K515 in C),				



	Cir: Manner					Cir: Manner				
	And	his last four symphonies-		one (no.38 in D)		compose d	for Prague		in 1786,	the others
		Cir: Manner		actor		Pr: Mat	goal		Cir: Temp	actor
	written		in 1788		and	forming,				
	Pr: Mat		Cir: temporal			Pr: Mat				
	with the lyricism of no.39 in E-flat, the tragic suggestiveness of no.40 in g Minor									
	goal									
	and		the grandeur of no.41 in C,				a climax to his orchestral music.			
			Cir: Additive				Cir: Role			
	M2(S36)	His final		works	include the Clarinet Concerto			and	some piece for masonic lodges	

	actor	Pr: Mat	goal			Cir: Additive		
	( he	had been	a freemason	since 1784;	masonic teachings		no doubt	
	token	Pr:Rel: Ident	value	Cir:Temporal	Phenomenon		Cir: Contingency	
	Affected	his thinking,	and	his compositions,		in his last years).		
	Pr: Mental	senser		senser		Cir: Temporal		
M 2( S 37 )	At his death	from a feverish illness		whose	precise nature		has given rise	
	Cir: Temp	Cir: Condition			actor		Pr:Mat	
	to much speculation		(he	was not poisoned),		he	left unfinished	
	range		actor	Pr:Mat		actor	Pr:Mat	
	the <i>Requiem</i> , his first large-scale work			for the church		since the c Minor Mass		of 1783,
	goal			Cir:Behalf		actor		Cir:Temp p
	Also	unfinished;	a completion	by his pupil Süßmayr		was	long	accepted
		Pr:Mat	actor	Cir:Accomp			Cir:Ext	

						Pr: Mat		
	as the standard one		but	there	have been	recent	attempts	to improve on it.
	Cir: Role					Cir: Temp		goal
					Pr: Mat			
M 2( S 38 )	Mozart	was buried		in a Vienna suburb,		with little ceremony		and
	actor	Pr: Mat		Cir: Location		Cir: Comitative		
	in an unmarked grave,				in accordance with prevailing custom.			
	Cir: Spatial				Cir: Accompaniment			

# APPENDIX B3: TEXT B1

Source: [www.classicalarchives.com/bios/](http://www.classicalarchives.com/bios/) (26/09/2007)

Title: WOLFGANG AMADEUS MOZART

Biographer: Allen Krantz

## Text Beethoven 1

B1 (S1)	Ludwig Van Beethoven			is	certainly on any short list		
	Token			Pr:Rel: Ident	value		
	of the greatest composers.						
	Cir: Comparison						
B1( S2)	Like all supreme artists,		this	is		not	
	Cir: Comparison			Pr:Rel: Ident			
	for his prodigious technical gifts alone,			but			
	attribute						
	for the depth of human experience		and	emotion	that	his music.	
	Cir: Cause					actor	
	Explores		and		the universality of its message		
	Pr: Mat				range		
B1( S3)	Beethoven's struggles		with his own fate and deafness		are embodied		
	actor		range			Pr: Mat	
	in music	that	fearlessly	continued to evolve		throughout his life.	
	goal		Cir: Quality	Pr: Mat		goal	
B1( S4)	His	continued searching		for deeper musical, philosophical and emotional truths			
	actor	Pr: Mat		range			
	brings		to mind artists		such as Shakespeare and Michelangelo.		
	Pr: mat		goal		Cir: Comparison		
B1( S5)	Beethoven,	the son of a rather dissolute court musician,			was born		
	behavior	Cir: Role				Pr: Behavioural	
	in Bonn, Germany			in 1770.			
	Cir: Location			Cir: Temporal			
B1( S6)	It	is	perhaps	his early rebellion against the arbitrary strictness of a father			
	carrier	Pr:Rel: Ident		attribute			

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	who	wanted to exploit	his son's talents			that	formed
		Pr: Mat	goal				Pr: Mat
	Beethoven's strong and difficult personality.						
	goal						
B1(S7)	He	was	truly a child of the revolutionary spirit			that	was spreading
	carrier	Pr:Rel: Ident	attribute				Pr: Mat
	through Europe,	and	the first important composer to openly			declare	himself
	Cir: Location		actor			Pr: Mat	goal
	an artist serving a higher calling than the court or aristocracy.						
	Cir: Role						
B1(S8)	Beethoven		thus	did not become		the second Mozart,	
	token			Pr:Rel: Ident		value	
	the darling of court society		that	his father		hoped for.	
	Cir: Role			senser		Pr: Men	
B1(S9)	Rather	he	became		an independent force, confident of his own powers, and		
		carrier	Pr:Rel: Att		Attribute		
	one whose few lessons with the greats of the previous generation, including Haydn and Mozart,						
	didn't		ultimately		mean		much to him.
		Cir: Ext		Pr:Rel: Ident		value	
B1(S10)	He	settled	in Vienna		in 1792,	and	his first public fame came
	actor	Pe:Mat	Cir:Loc		Cir:Temp		actor Pr: Mat
	as a piano virtuoso of unprecedented power,				with a new and explosive kind of playing		
	Cir:Role				Cir: Comitative		
	that	was	quite apart from the elegant fluency of Mozart and other virtuosos of the day				

		Pr:Rel:ident	attribute						
B1(S11)	His virtuosity			is	certainly	evidenced			
	senser				Cir: Manner				
				Pr: Mental					
	in his piano sonatas and particularly the five piano concertos,					culminating			
	Phenomenon					Pr: Mat			
	in the Concerto No.5 in Eb (Emperor),				which,	like the concertos of Mozart,			
	goal					Cir: Comparison			
	were originally conceived			as apt calling cards for a composer/pianist.					
Pr: Mat			Cir:Role						
B1(S12)	Beethoven's talents and brash confidence				won				
	actor				Pr: Mat				
	the respect of a musical and enlightened aristocracy				who	treated	him		
	goal					Pr:Mat	goal		
	with a deference	that	Beethoven expected		and	demanding,	and	that	
	Cir:Manner		Pr: Mat			Pr: Mat			
	would have shocked			both Haydn and Mozart.					
	Pr: Mental			Phenomenon					
B1(S13)	While	he	probably	could have survived		by other means,		he	received
		actor	Cir:Quality	Pr: Mat		range		actor	Pr: Mat
	financial support		from a number of interested nobleman,				but	without	
	goal		beneficiary						
	Sacrificing			his independence.					
	Pr: Mat			range					
B1(S14)	Beethoven's output		is	usually	thought	of as grouped in early, middle and late periods.			
				Cir: Temp					

	senser		Pr: Mental			Phenomenon		
B1(S15)	The <u>First Symphony</u> (1800)		begins					
	actor		Pr: Mat					
	the new century on a seventh chord (a mysterious dominant of the subdominant)					that		
	range							
	quickly	challenges	classical propriety		(although	such things		
	Cir:Quality	Pr: Mat	goal			actor		
	had already been explored		by C.P.E. Bach,	perhaps	the true father of the new music).			
	Pr: Mat		goal		Cir: Role			
B1(S16)	The style of this music		already	sacrifices	the elegance of Mozart's surfaces			
	actor			Pr: Mat	goal			
	for power and energy,		and	Beethoven	shows			
	Cir: Purpose			actor	Pr: Mat			
	his attraction to the economic use of material			favored	by Haydn.			
	goal			Pr: Mental	senser			
B1(S17)	Beethoven's gruff humor		probably	owes	more to Haydn as well,		and	
	carrier		Cir: Mann	Pr:Rel:Att	attribute			
	by the <u>Second Symphony</u> ,		the minuet		has been replaced			
	Cir: Manner		actor		Pr: Mat			
	with a weightier scherzo which		is	characteristic of the direction in		which		
	goal		Pr:Rel:Att	attribute				
	Beethoven's symphonic thoughts			are moving.				
	actor			Pr: Mat				
B1(S18)	The <u>Third Symphony</u> (Eroica)		is	a watershed		in western music history.		
	carrier		Pr:Rel:Att	attribute		Cir: Location		
B1(S19)	The violent removal of the dedication to Napoleon			is		well known,	but	
	carrier			Pr:Rel. Att		attribute		

	the universal heroism and grandeur of the longest symphony				until the <u>Ninth</u> ,	remained
	carrier				Cir: Temporal	Pr:Rel. Att
	and	points	the way	to the noblest aspirations of the form	in the 19th century	
		Pr: Mat	goal	Cir: Loc	Cir: Temporal	
B1(S20)	By this time		Beethoven	has also established		his most important metiers
	Cir: Temp		Actor	Pr: Mat		goal
	with a number of his thirty-two piano sonatas and the Op.18 string quartets.					
	Cir: Comitative					
B1(S21)	He	had also begun		to experience the deafness	(probably	from syphilis)
	actor	Pr: Mat		goal	Cir: Mann	Cir: Condition
	That	transformed		his inner world view.		
		Pr: Mat		goal		
B1(S22)	This	was	at first	met	most characteristically	perhaps
			Cir: temporal		range	
		Pr: Mat				
	with the violence and challenge of the fate motive					of the <u>Fifth Symphony</u> .
	Cir: Comitative					Cir: Location
B1(S23)	Beethoven	seems		to address his own destiny and place in the universe		
	carrier	Pr:Rel: Att		attribute		
	with a biblical directness			that	evokes	Job.
	Cir: Comitative				Pr: Mental	senser
B1(S24)	Other seminal middle period music				includes	such masterpieces
	actor				Pr: Mat	goal
	as the Violin Concerto, the Piano Sonata No.21 in C (Waldstein) and No.23 in F-					



	Cir: Manner						
	(Appasionata), and the Rasumovsky string quartets.						
B1(S25)	Much of this music		is characterized	by an enormous expansion of classical forms and themes			
	actor		Pr: Mat	Cir: Manner			
	That	are markedly		rhythmic in character (e.g.	the opening motives		
		Pr: Mat	goal		Pr: Mat		
	of the Violin Concerto and the Waldstein Sonata).						
	goal						
B1(S26)	In addition,		Beethoven	realizes			
	Cir: Additive	senser		Pr: Mental			
	the essence of the most important of classical forms - the sonata form –						
	Phenomenon						
	with strongly differentiated first and second theme groups,				highly dramatic development sections and codas		
	Cir: Comitative				Cir: Manner		
	that	sometimes		rival	the development in size.		
		Cir: Temporal		Pr: Mat	goal		
B1(S27)	The importance of the sonata form			can be	particularly	seen	in a work
	senser				Cir:Quality		Phenomenon
				Pr: Mental			
	such as the first string quartet of Op.59,			where	even the slow movement and scherzo		
	Cir: Manner				attribute		
	Are		in sonata form.				
Pr:Rel: Att		carrier					
B1(S28)	For all the inspiration		that	Beethoven	was		
	Cir: Cause			carrier	Pr: Rel: Att		
	to succeeding generations of romantic composers,						

	<b>attribute</b>				
	both in the transcendence of his music and the independence of his character,				he
	<b>Cir: Manner</b>				<b>actor</b>
	almost completely	worked	within the heritage of the classical tradition.		
	<b>Cir: Ext</b>	<b>Pr: Mat</b>	range		
B1 (S2 9)	The sublime world		of the last five of his sixteen string quartets and the late piano sonatas		
	<b>carrier</b>		<b>Cir: Matt</b>		
	is	still within the bounds of classical procedures,		but	now forms
	<b>Pr:Rel: Att</b>	<b>attribute</b>		<b>Cir:Temp</b>	<b>actor</b>
	are telescoped	and	there is	a very personal use of unusual numbers	
	<b>Pr: Mat</b>		<b>Pr: Existential</b>	existent	
	and	types of movements	combined	with an increasing use of counterpoint.	
		<b>actor</b>	<b>Pr: Mat</b>	<b>Cir: Comitative</b>	
B1 (S3 0)	Many of the final works		contain	fugal sections	of a very personal nature
	<b>actor</b>		<b>Pr: Mat</b>	goal	<b>Cir: Mann</b>
	within sonata forms.				
	<b>Cir: Spatial</b>				
B1 (S3 1)	In these works	Beethoven,	in his isolation	brought about	by years of total deafness,
	<b>Cir: Mann</b>	<b>actor</b>	<b>Cir: Condition</b>	<b>Pr: Mat</b>	<b>Cir: Manner</b>
	reaches	a profound state of resignation		and	understanding, humor, and contemplation.
	<b>Pr: Mat</b>				<b>Cir: Additive</b>

		goal	
B 1 (S 32 )	The rhetorical trills of the earlier classical era	have been transformed	
	actor	Pr: Mat	
	into the shimmering stars in the heaven of the variations	of the Op.109 piano sonata	
	goal	Cir: Manner	

# APPENDIX B4: TEXT B2

Source: <http://w3.rz-berlin.mpg.de/cmp/> (26/09/2007)

Title: WOLFGANG AMADEUS MOZART (1756 – 1791)

Biographer: Stanley Sadie (Ed.)

Text Beethoven 2

B2 (S1)	He		studied				first with his father, Johann,			
	actor		Pr: Mat				goal			
	a singer and instrumentalist in the service of the Elector					of Cologne at Bonn,		but		
	Cir: Role					Cir: Spatial				
	mainly			with C.G. Neefe,			court organist.			
	Cir: Mann			Cir: Accompaniment			Cir: Role			
B2 (S2)	At 11 ½		he	was able to deputize		for Neefe;	at 12		he	
	Cir: Temporal		actor	Pr: Mat		goal	Cir: Temp		actor	
	had			some music			published.			
				Goal						
	Pr: Mat									
B2 (S3)	In 1787	he	went	to Vienna,		but	quickly	returned	on hearing	
	Cir: Loc	actor	Pr: Mat	Cir: Location			Cir: Quality	Pr: Mat	goal	
	that			his mother			was dying.			
				behavior			Pr: Behavioural			
B2 (S4)	Five years later		he	went back		to Vienna,	where	he	settled.	
	Cir: Temporal		actor	Pr: Mat		goal		actor	Pr: Mat	
B2 (S5)	He	pursued	his studies,		first with Haydn,		but	there	was	
	actor	Pr: Mat	goal		Cir: Comitative				Pr: Existential	
	some clash of temperaments			and	Beethoven		studied			
	existent				actor		Pr: Mat			

	too with Schenk, Albrechtsberger and Salieri.										
	Cir: Accompaniment										
B2 (S6 )	Until 1794	he	was supported		by the Elector		at Bonn		but	he	found
	Cir: Temp	actor	Pr: Mat		goal		Cir: Loc			actor	Pr:Mat
	patrons		among the music-loving Viennese aristocracy					and	soon	enjoyed	success
	goal	Cir: Comitative						Cir:T emp	Pr:Mat	goal	
	as a piano virtuoso,		playing		at private houses or palaces			rather than in public.			
	Cir: Role			Pr: Mat		Cir: Location			Cir: Concession		
B2 (S7 )	His public debut		was		in 1795;		about the same time		his first important publications		
	Token		Pr:Rel: Ident		value		Cir:Temporal		carrier		
	appeared,					three piano trios op.1 and three piano sonatas op.2.					
	Pr:Rel: Att					attribute					
B2 (S8 )	As a pianist,		it		was reported,		he		had	fire, brilliance and fantasy	
	Cir: Role		receiver		Pr: Verbal		Verbiage carrier		Pr:Rel:Att	attribute	
	as well as depth of feeling.										
	verbiage										
	Cir: Additive										
	B2 (S9 )	It	is	naturally in the piano sonatas,				writing	for his own instrument,		that
carrier		Pr: Rel: Att	attribute				Pr:Mat	goal			
he		is	at his most original in this period;				the Pathetique		belongs	to 1799,	
token		Pr:Rel: Ident	value				token		Pr:Rel:I dent	value	
the Moonlight ('Sonata quasi una fantasia')					to 1801,		and these		represent		
token					Cir:Location				Pr: Mat		
only the most obvious innovations in style and emotional content.											
range											
B2 (S10)		These years also		saw		the composition of his first three piano concertos, his					
	senser		Pr: Mental		Phenomenon						

	First two symphonies and a set of six string quartets op.18.									
B2(S11)	1802,	however,	was	a year of crisis for Beethoven,			with his realization			
	carrier		Pr:Rel:Att	attribute			Cir: Comitative			
	that	the impaired hearing		he	had noticed	for some time		was		
		Cir:Condition		senser	Pr:Mental	Phenomenon		Pr:Rel:Att		
		carrier								
	incurable and sure to worsen.									
	attribute									
B2(S12)	That autumn,		at a village outside Vienna, Heiligenstadt,			he	wrote	a will-like document,		
	Cir:Temp		Cir: Location			actor	Pr: Mat	goal		
	addressed	to his two brothers,		describing	his bitter unhappiness over his affliction in terms					
	Pr: Verbal	receiver		Pr: Verbal	target					
	suggesting	that	he	thought	death	was	near.			
	Pr: Verbal		senser	Pr: Mental	carrier	Pr:Rel:Att	value			
		Phenomenon								
B2(S13)	But	he	came through		with his determination strengthened			and		
		actor	Pr: Mat		goal					
	entered	a new creative phase,			generally	called	his 'middle period'.			
	Pr: Mat	range			Cir: Mann		Pr: Verbal	target		
B2(S14)	It	is characterized		by a heroic tone,	evident	in the Eroica Symphony		(no.3,		
	actor	Pr: Mat		goal	Pr: Men	Phenomenon		sayer		
	Originally	to have been dedicated			not to a noble patron		but	to Napoleon),		
	Cir: Mann	Pr: Verbal			target			receiver		
	in Symphony no.5,		where	the sombre mood of the c Minor first movement ('Fate knocking on the door')						
	actor			Cir: Contingency						
	ultimately	yields	to a triumphant C Major finale			with piccolo, trombones and percussion				
	Cir:Temp	Pr:	goal			Cir: Accompani				

	<b>oral</b>	<b>Mat</b>		
	added	to the orchestra, and in his opera Fidelio.		

	Pr: Mat		goal				
B2(S15)	Here	the heroic theme		is made	explicit	by the story,	in which
	Cir: Spatial	actor		Pr: Mat	goal	Cir: Manner	
	(in the post-French Revolution 'rescue opera' tradition)					a wife	saves
	Cir: Loc					actor	Pr: Mat
	her imprisoned husband			from murder at the hands of his oppressive political enemy.			
	goal			Cir: Contingency			
B2(S16)	The three string quartets of this period,				op.59,	are	similarly heroic in scale:
	carrier				Cir: Manner	Pr:Rel:Att	attribute
	the first,	lasting	some 45 minutes,		is conceived	with great breadth,	and
	actor	Pr:Mat	goal		Pr: Mat	Cir: Manner	
	it	too	embodies	a sense of triumph		as the intense f Minor Adagio	
	actor		Pr: Mat	goal		Cir: Role	
	gives way to a		jubilant finale in the major			embodying	
	Pr: Mat		goal			Pr: Mat	
	( at the request of the dedicatee, Count Razumovsky)					a Russian folk melody.	
		Cir: Contingency					range
B2(S17)	Fidelio,	unsuccessful		at its premiere,	was	twice	revised
	goal	Cir:Manner		Cir:Location		Cir:Temporal	
					Pr: Mat		
	by Beethoven and his librettists			and	successful		in its final version of 1814.
	actor				Cir: Manner		Cir: Location
B2(S18)	Here	there	is		more emphasis on the moral force of the story.		

)	<b>Cir: Loc</b>		<b>Pr: Existential</b>	existent	
B2(S19)	It	deals	not only	with freedom and justice, and heroism,	but also
)	<b>actor</b>	<b>Pr: Mat</b>		<b>Cir: Comitative</b>	

	with married love,		and	in the character of the heroine Leonore,	
	<b>Cir: Additive</b>			<b>Phenomenon</b>	
	Beethoven's lofty, idealized image of womanhood			is to be seen.	
	<b>senser</b>			<b>Pr: Men</b>	
B2(S20)	He	did not find	it	in real life	he fell in love several times,
	<b>actor</b>	<b>Pr: Mat</b>	<b>goal</b>	<b>Cir: Location</b>	<b>senser</b> <b>Pr: Mental</b> <b>Phenomenon</b>
	Usually	with aristocratic pupils	(some of them	married),	and each time
	<b>Cir: Mann</b>	<b>Cir: Comitative</b>	<b>actor</b>	<b>Pr: Mat</b>	<b>Cir: Temporal</b>
	Was	either	rejected	or saw	that the woman
		<b>Cir: Quality</b>		<b>Pr: Men</b>	<b>actor</b>
	<b>Pr: Mat</b>				
	did not match.	his ideals			
	<b>Pr: Mat</b>	<b>goal</b>			
B2(S21)	In 1812,	however,	he	wrote	a passionate love-letter
	<b>Cir: Loc</b>		<b>actor</b>	<b>Pr: Mat</b>	<b>goal</b>
	to an 'Eternally Beloved'	(probably	Antonie Brentano,	a Viennese	married
	<b>beneficiary</b>	<b>Cir: Mann</b>	<b>actor</b>	<b>Cir: Role</b>	<b>Pr: Mat</b>
	to a Frankfurt businessman),	but	probably	the letter	was never sent.
	<b>goal</b>		<b>Cir: Mann</b>	<b>actor</b>	<b>Pr: Mat</b>
B2(S22)	With his powerful and expansive middle-period works,		which	include	
	<b>actor</b>			<b>Pr: Mat</b>	
	the Pastoral Symphony	(no.6,	conjuring up	his feelings	about the countryside,
	<b>range</b>	<b>senser</b>	<b>Pr: Mental</b>	<b>Phenomenon</b>	<b>Cir: Matter</b>
	which	he	loved),	Symphony no.7 and Symphony no. 8, Piano Concertos nos.4	
	<b>Senser</b>	<b>Pr: Mental</b>	<b>range</b>		



	(a lyrical work) and5 (the noble and brilliant Emperor) and the Violin Concerto,
	<b>range</b>
	as well as more chamber works and piano sonatas (such as the Waldstein and the Appassionata)

	<b>Cir: Additive</b>	<b>Cir: Manner</b>
Beethove n	was firmly established	as the greatest composer of his time.
	<b>Cir:Manner</b>	
<b>actor</b>	<b>Pr: Mat</b>	<b>Cir: Role</b>

B2( S23 )	His piano-playing career	had finished	in 1808	(a charity appearance
	<b>actor</b>	<b>Pr: Mat</b>	<b>Cir: Temporal</b>	<b>carrier</b>
	in 1814	was	a disaster	because of his deafness).
	<b>Cir: Temp</b>	<b>Pr:Rel: Att</b>	<b>attribute</b>	<b>Cir: Cause</b>

B2( S24 )	That year	he	had considered leaving	Vienna	for a secure post
	<b>Cir:Temp P</b>	<b>actor</b>	<b>Pr: Mat</b>	<b>goal</b>	<b>Cir: Purpose</b>
	in Germany,	but	three Viennese noblemen	had banded	together to provide him
	<b>Cir:Locatio n</b>		<b>actor</b>	<b>Pr: Mat</b>	<b>goal</b>
	with a steady income	and	he	remained	there, although the plan
	<b>Cir: Comitative</b>		<b>carrier</b>	<b>Pr:Rel: Att</b>	<b>Cir: Loc</b>
	founded	in the ensuing Napoleonic wars	in which	his patrons	suffered
	<b>Pr: Mat</b>	<b>goal</b>		<b>senser</b>	<b>Pr: Men</b>
	and	the value of Austrian money	declined.		
	<b>actor</b>		<b>Pr: Mat</b>		

B2( S25 )	The years after 1812	were	relatively unproductive.
	<b>carrier</b>	<b>Pr:Rel: Att</b>	<b>attribute</b>

B2( S26 )	He	seems to have been	seriously	depressed,
	<b>senser</b>		<b>Cir: Mann</b>	
		<b>Pr: Mental</b>		

	by his deafness and the resulting isolation, by the failure of his marital hopes						and	
	Phenomenon							
	(from 1815)		by anxieties over the custodianship of the son of his late brother,					
	Cir: Temporal		Cir: Mann					
			Token					
	which		involved		him		in legal actions.	
		Pr:Rel: Ident		value		Cir: Role		
B2(S27)	But	he	came out	of these trials		to write his profoundest music,		Which
		actor	Pr: Mat	goal		Cir: Purpose		
	surely	reflects		something of what			he	had been through.
	Cir: Mann	Pr: Men		Pheno			actor	Pr: Mat
B2(S28)	There	are	seven piano sonatas in this,			his 'late period',		including
		Pr:Exist	existent			Cir: Manner		Pr: Mat
	the turbulent Hammerklavier op.106,			with its dynamic writing and its harsh, rebarbative fugue,				
	range			Cir: Manner				
	and	op.110,	which also	has				
		range		Pr: Rel: Att				
	fugues and much eccentric writing at the instrument's extremes of compass;							there
	attribute							
	is		a great Mass and a Choral Symphony, no.9 in d Minor,					where
	Pr:Exist		existent					
	the extended variation-finale			is	a setting for soloists and chorus of Schiller's Ode to Joy;			
	carrier			Pr:Rel:Att	attribute			
and	there	Is	a group of string quartets, music on a new plane of spiritual depth,					
		Pr:Existential	existent					

	with their exalted ideas, abrupt contrasts and emotional intensity.					
	accompaniment					
B2(S29)	The traditional four-movement scheme and conventional forms			are discarded		
	actor			Pr: Mat		
	in favour of designs of six or seven movements, some fugal, some akin to variations					
	range					
	(these forms	especially	attracted	him	in his late years),	
	actor	Cir: Mann	Pr: Mat	goal	Cir:Temporal	
	some song-like, some martial,		one even like a chorale prelude.			
	range		Cir:Comparison			
B2(S30)	For Beethoven,	the act of composition		had	always	been
					Cir:Temporal	
	Cir: Cause	carrier		Pr: Rel: Att		
	a struggle,	as the tortuous scrawls of his sketchbooks show;			in these late works	
	attribute	Cir: Role			Cir: Contingency	
	the sense of agonizing effort		is		a part of the music.	
	carrier		Pr:Rel: att		attribute	
	B2(S31)	Musical taste	in Vienna	had changed		during the first decades of the 19th century;
actor		Cir:Loc	Pr: Mat		Cir:Temporal	
the public		were	chiefly		interested	
				Cir: Manner		
senser		Pr: Men				
in light Italian opera (especially Rossini) and easygoing chamber music and songs,						
Pheno						
to suit		the prevalent bourgeois taste.				

	Pr: Mat			goal				
B2( S32 )	Yet	the Viennese	were	conscious of Beethoven's greatness:		they		
		carrier	Pr:Rel:Att	attribute			behavior	
	applauded		the Choral Symphony		even though,	understandably,	they	
	Pr:Behavioural		receiver			Cir: Condition	actor	
	found		it	difficuit,		and		
	Pr: Mat		goal	Cir: Manner				
	Though	baffled	by the late quartets		they	sensed		
		Pr: Mental	Phenomenon		senser	Pr: Mental		
	their extraordinary    visionary qualities							
	Phenomenon							
B2( S33 )	His reputation		went	far beyond Vienna:		the late Mass		
	carrier		Pr:Rel: Att	Cir:Extent		sayer		
	Was	first	heard	in St. Petersburg,		and	the initial commission	that
		Cir:Temporal						
	Pr:Verbal		receiver			actor		
	produced	the Choral Symphony		had come	from the Philharmonic Society of London.			
	Pr: Mat	goal		Pr:Mat	goal			
B2( S34 )	When,	early in 1827,	he	died,	10,000	are said to have attended.		
		Cir: Temporal	behavior	Pr:Behavioural	actor	Pr: Mat		
	the funeral							
	goal							
B2( S35 )	He	had become	a public figure,		as no composer	had done	before.	
	token	Pr:Rel:Ident	value		Cir: Mann			
					Actor	Pr: Mat	Cir: Temp	

B2( S36 )	Unlike composers of the preceding generation,			he	had	never	been
	<b>Cir: Contingency</b>			<b>carrier</b>		<b>cir: manner</b>	
					<b>Pr:Rel: Att</b>		
	a purveyor of music to the nobility			he	had lived	into the age -	indeed
	<b>attribute</b>			<b>actor</b>	<b>Pr:Mat</b>	<b>goal</b>	<b>Cir: Mann</b>
	helped create	it	- of the artist	as hero	and	the property of mankind at large.	
	<b>Pr: Mat</b>	<b>goal</b>	<b>Cir: Manner</b>	<b>Cir: Role</b>		<b>Cir: Role</b>	

# APPENDIX B5: TEXT SC1

Source: [www.classicalarchives.com/bios/](http://www.classicalarchives.com/bios/) (26/09/2007)

Title: WOLFGANG AMADEUS MOZART

Biographer: Allen Krantz

## Text Schubert 1

SC1(S1)	Whereas		Beethoven			was					
			carrier			Pr:Rel: Att					
	the first composer to assert himself as independent from the constraints of the 18th century aristocracy,										
	attribute										
	Franz Peter Schubert,		born	a generation later in 1797,		was	perhaps the first bohemian.				
SC1(S2)	behavior		Pr: Beh	range		Pr:Rel: Ident	value				
	token										
	The son of a school teacher,		Schubert	declared		himself	fit for nothing				
	Cir: Role			sayer	Pr: Verbal	receiver	Cir: Role				
but	composing		music,		and	lived		a modest existence			
	Pr: Mat		goal			Pr: Mat	goal				
with the support primarily of friends				while		he	quietly	revolutionized			
Cir: Comitative						actor	Cir: Mann	Pr: Mat			
the art		in his brief thirty-one years on earth.									
goal		Cir: Temporal									
SC1(S3)	The first of the great Viennese composers				who	was	actually		from Vienna		
	token					Pr:Rel: Ident	Cir:Mann		value		
	was	barely	known,	except		for his songs,		in the city		that	was
		Cir: Manner									
	Pr: Mental			Cir: Contingency		Cir: Cause		Cir:Loc			Pr: Rel :Att
mad for Rossini and other more flamboyant forms of entertainment.											
attribute											

SC1 (S4)	The songs of Schubert			number	over 600	and	range
	actor			Pr: Mat	goal		Pr: Mat
	from his earliest masterpieces,						
	range						
	such as Gretchen am Spinnrad and Die Erlkonig to the desolate Wintereisse						of his final year,
	Cir: Manner						Cir:Temporal
	and	it	might be said	that	the German lied		pervades
		senser	Pr: Verbal		actor		Pr: Mat
	most of Schubert's music.						
goal							
SC1 (S5)	In instrumental works such as the fifteen piano sonatas,						a long melody
	Cir: Mann						carrier
	is	often the subject matter in a way			that	is	
	Pr:Rel: Att	attribute				Pr:Rel: Att	
	quite different from the pithy germ cells			that	concerned		Beethoven.
	attribute				Pr:Mat		goal
SC1 (S6)	That	Schubert,	who	worshipped	Beethoven	and	lived
		actor		Pr: Mat	goal		Pr:Mat
	in his shadow,		could	so resolutely		forge	his own independent path,
	goal			Cir: Manner			Goal

			Pr: Mat				
	is	one of the miracles of the man		who	died	only one year after his idol.	
	Pr: Rel :Att	attribute			Pr:Behavioural	range	
SC 1(S 7)	Where	Beethoven	is	ultimately a classical composer,		Schubert	
		token	Pr:Rel: Ident	value		actor	
	truly	paves	the way		toward the full flowering of Romanticism		
	Cir: Manner	Pr:Mat	goal		Cir: Spatial		
	with his lyric songlike themes		that	develop	discursively and episodically.		
	Cir:Comitative			Pr: Mat	range		
SC 1(S 8)	While	the classical sonata		moves		inexorably	
		actor		Pr:Mat		Cir: Manner	
	toward an increase of tension and dominant harmonies,				Schubert	relaxes	
	goal				behavior	Pr:Behavioural	
	his forms	with a tendency		to move	in the direction of subdominant harmonic areas.		
	range	Cir: Manner		Pr: Mat	range		
SC 1(S 9)	Schubert	expanded		the sense of musical time		with his "heavenly length"	
	actor	Pr: Mat		goal		Cir: Mann	
	(Schumann's remark on his discovery			of the Great Symphony #9 in C Major			
	Cir: Angle			Cir: Matter			
	in the closet of Schubert's brother),			and	he	is	
	Cir: Location				carrier	Pr:Rel:Att	



	also one of the first composers to fully explore the possibilities of the lyric miniature.								
	attribute								
SC1(S10)	The Impromptus, Moments Musicaux and many small dances for piano								
	actor								
	reached	popularity		long before his expansive sonatas.					
	Pr: Mat	goal		Cir: Contingency					
SC1(S11)	Schubert,	who	is known		as one of the greatest melodists,		was		
	senser		Pr: Mental		Phenomenon		Pr:Rel:Att		
	equally a master of harmonic miracles,			creating		breathtaking surprises			
	attribute			Pr: Mat		goal			
	with the imaginative reharmonization of a single note.								
	Cir: Manner								
SC1(S12)	In the first movement of the great C Major String Quintet,				the dominant note of g				
	Cir: Location				actor				
	is reached		on the threshold		of the new second theme group.				
	Pr: Mat		goal		Cir: Location				
SC1(S13)	Rather than		starting		in the key of G,		the music	hovers	and
	Cir: Contingency		Pr: Mat		goal		actor		Pr: Mat
	slips	downward		to settle	in the magical key of Eb		with the g		now
		Cir:manner			goal		Cir:Comitative		Cir: Loc
	Pr: Mat								

	reinterpreted		as the third of the Eb chord.						
	Pr: Verbal		target						
SC1( S14)	With Schubert		we	have	a full realization of the idea		that	we	
	Cir: Cause		carrier	Pr:Rel: Att	attribute			carrier	
	are	no longer in the key of C major,			but	of C major-minor.			
	Pr: Rel: Att	attribute				Cir: Manner			
SC1( S15)	Thus,		a world of surprising		but	inevitable harmonic relations		is opened up,	
			range			range		Pr: Mat	
	and		the frequent		changing		of mode from major to minor and vice versa		
			Cir: Manner		Pr: Mat		goal		
	is	partially	what	gives		Schubert his characteristic bittersweetness.			
	Pr: Rel: Att	attribute			Pr:Behavioural	range			
SC1( S16)	In Schubert		we		have		the first clear depiction		
	Cir: Mann		carrier		Pr:Rel:Att		attribute		
	of the Romantic ideal of the poet-musician					as a lonely wanderer.			
	Cir:Matter					cir: Role			
SC1( S17)	This conceit		grows	naturally	from the soil of the German poetry			that	
	carrier		Pr:Rel: Att	attribute	Cir: Location				
	Schubert		was immersed		in his songs		and	also	inhabits
	actor		Pr: Mat		goal				Pr: Mat
	instrumental music			such as the First Impromptu and the 9th Symphony.					

	goal			Cir: Manner				
SC1(S18)	In the symphony,		the French horn melody of the introduction and the contrast					
	Cir: Spatial		behavior					
	of the solitary voice of the oboe against the world of the full orchestra							
	in the main body of the movement,			give	voice to the fragile poet		navigating	
	Cir: Location			Pr:Behavior	range		Pr: Mat	
	in the larger world.							
	goal							
SC1(S19)	This symphony		is pervaded	by march rhythms		that	bravely	
	actor		Pr: Mat	Cir: Manner			Cir: Manner	
	venture	forth	into the unknown and			reach	the edge of the abyss	
	Pr:Beh	range	Cir: Role			Pr: Mat	range	
	as in the crisis of the second movement,			an Andante		where	the plaintive oboe	
	Cir: Role			Cir: Manner			token	
	is		again		the main protagonist.			
	Pr:Rel:Ident		Cir: Extent		value			
SC1(S20)	This Ninth Symphony		with its expansive sense of time					and
	carrier		Cir: Comitative					
	reliance on rhythmic propulsion,				is			
	Cir: Additive				Pr:Rel: Att			
	as every bit as seminal to the later symphonies of Bruckner and Mahler							as

	attribute							Pr:Rel: Att	
	the Ninth of Beethoven.								
	attribute								
SC1(S21)	The lonely wanderer of Schubert			still	echoes		in Mahler's wayfarer		
	sayer				Pr:Verbal		target		
	at the end of the century.								
	Cir:Temporal								
SC1(S22)	Schubert	left	more	unfinished		music	than any great composer.		
			Cir:Mann						
	actor	Pr: Mat				goal	Cir: Manner		
SC1(S23)	In addition to the famous Unfinished Symphony					there		are	
	Cir: Contingency							Pr:Existential	
	magnificent torsos of abandoned string quartets and sonatas.								
	existent								
SC1(S24)	Of all the great composers,			we	perhaps	know		the least about Schubert.	
	Cir: Contingency			senser		Pr: Mental		Phenomenon	
SC1(S25)	He	was	always	poor	and	unworldly		and	relied
	token	Pr:Rel: Ident	Cir:Extent	value					Pr: Mat
	on the support of his circle of friends.								
	goal								
SC1(S26)	Many masterpieces		were	only		performed		at the middle class parties	
				Cir:Mann					
	actor		Pr: Mat				range		

	dubbed		as Schubertiads		by his inner circle.				
	Pr:Verbal		Cir: Role		sayer				
SC1(S27)	Here	pictured in	now		famous engravings	we	see	Schubert	
	Cir: Spatial	Pr:Mental	Cir:Temp		Phenomenon	senser	Pr: Mental	Pheno	
	at the piano		playing		dance music	for the enjoyment of the lucky ones.			
	Cir: Location		Pr:Mat		goal	Cir: Purpose			
SC1(S28)	For all his bohemian lifestyle,			Schubert		was known to wake up		very early	
	Cir: Contingency			behavior		Pr: Behavioural		Phenomenon	
				actor					
	and	compose	everyday		at least until noon		before joining his friends		
		Pr: Mat	range		Cir:Temporal		Cir:Contingency		
	at the Red Hedgehog.								
Cir: Location									
SC1(S29)	Even with company,		his ability		to disappear		in private concentration		
	Cir:Contingency		carrier		Pr:Rel:Att		attribute		
	was		famous.						
	Pr:Rel:Att		attribute						
SC1(S30)	Schubert's love life		is		also mysterious,		but	he	
	carrier		Pr:Rel:Att	attribute			actor		
	probably	contracted			syphilis		from a servant girl		when
	Cir:Manner	Pr:Mat			goal		Cir: Manner		

	he	was teaching	the Esterhazy girls		one summer	at their estate.	
	actor	Pr: Mat	goal		Cir:Temporal	Cir:Location	
SC1(S31)	The recurrence of his symptoms			led	a doctor	to recommend	that
	actor			Pr:Mat	goal	Pr:Verbal	
	he	stay	with his brother		in the new suburbs of Vienna		where,
	carrier	Pr:Rel:Att	Cir:Comitative		Cir: Location		
	ironically,		the lack of good plumbing		led	to his contraction of typhus.	
	Cir:Manner		Cir: Condition		Pr: Mat	goal	
SC1(S32)	There	was	one public concert of Schubert's music			before his death.	
		Pr:Exist	existent			Cir: Temporal	
SC1(S33)	With the proceeds,		Schubert	bought	tickets	for his friends	
	Cir: Comitative		actor	Pr: Mat	goal	beneficiary	
	to see	Paganini	a few days later.				
	Pr: Mental	Phenomenon	Cir:Temporal				
SC1(S34)	The latter's imminent appearance			was	too important for the papers to waste space		
	carrier			Pr:Rel:Att	attribute		
	on Schubert's concert.						
	Cir: Location						
SC1(S35)	This program	probably	included		premieres		
	actor	Cir:Manner	Pr:Mat		goal		
	of one of the piano trios, late string quartets and posthumous piano sonatas						

	<b>Cir: Manner</b>											
	(such as #20 in A).											
	<b>Cir: Manner</b>											
SC1(S36)	In this music		Schubert		offers		us a wisdom of humanity and the world					
	<b>Cir: Location</b>		<b>actor</b>		<b>Pr: Mat</b>		<b>goal</b>					
	that	is		hard to explain			in one so young.					
			<b>Pr: Mat</b>		<b>goal</b>			<b>Cir:Cause</b>				
SC1(S37)	The ominous		trills		under the angelic theme of the Piano Sonata #21 in Bb							
	<b>behavior</b>		<b>Pr:Behavioural</b>		<b>range</b>							
	Inevitably		seem			autobiographical.						
	<b>Cir: Manner</b>		<b>Pr:Rel:Ident</b>			<b>value</b>						
SC1(S38)	Schubert		will		forever		be		one of our most beloved composers,			
	<b>carrier</b>				<b>Cir:Temp</b>				<b>attribute</b>			
			<b>Pr:Rel: Att</b>									
	for while		he	does not		shy from		showing		us the void,	he	
	<b>Cir:Temporal</b>		<b>actor</b>	<b>Pr:Mat</b>		<b>goal</b>		<b>Pr: Mat</b>		<b>goal</b>		<b>actor</b>
	puts	his arm around us			and	consoles		us		with the tenderest love		
	<b>Pr:Mat</b>	<b>goal</b>					<b>Pr:Behavioural</b>		<b>range</b>		<b>Cir: Manner</b>	
	and		understanding.									
			<b>Cir: Mann</b>									

# APPENDIX B6: TEXT SC2

Source: <http://w3.rz-berlin.mpg.de/cmp/> (26/09/2007)

Title: WOLFGANG AMADEUS MOZART (1756 – 1791)

Biographer: Stanley Sadie (Ed.)

## Text Schubert 2

SC2 (S1)	The son of a schoolmaster,		he	showed		an extraordinary	
	Cir: Role		actor	Pr: Mat		Cir: Manner	
	childhood aptitude for music,		studying	the piano, violin, organ, singing and harmony			
	goal		Pr:Mat	range			
	and,	while	a chorister in the imperial court chapel,			composition with Salieri	
			Cir: Role			Cir: Matter	
	(1808-13).						
	Cir: Temporal						
SC2 (S2)	By 1814	he	had produced				
	Cir:Temp	actor	Pr: Mat				
	piano pieces settings of Schiller and Metastasio, string quartets, his first symphony and a three-act opera.						
	range						
SC2 (S3)	Although family pressure		dictated	that	he	teach	in his father's school,
	Cir:Contingency		Pr: Mat		actor	Pr: Mat	goal
	he	continued to compose		prolifically;		his huge output	of 1814-15
	actor	Pr: Mat		Cir: Manner		actor	Cir: Temporal
	includes	Gretchen am Spinnrade and Erbkönig			(both famous	for their text-painting)	
	Pr:Mat	range			Cir: Manner	Cir: Cause	
	among numerous songs,		besides two more symphonies, three masses and four stage works.				
	range		Cir: Contingency				
	SC2 (S4)	From this time	he	enjoyed	the companionship of several friends, especially Josef von Spaun,		
Cir: Temp		senser	Pr: Men	Phenomenon			



	the poet	Johann Mayrhofer	and	the law student	Franz von Schober.
	Cir: Role	Pheno		Cir: Role	Pheno
SC2 (S5)	Frequently	gathering	for domestic evenings of Schubert's music		(later called
	Cir: Temp	Pr: Mat	goal		Cir:Loc Pr: Verbal
	'Schubertiads'),	this group	more than	represented	
	target	token	Cir: Manner	Pr:Rel: Ident	
	the new phenomenon of an educated, musically aware middle class:				it
	value				token
	gave	him an appreciative audience and influential contacts			
	Pr:Rel:Ident	value			
	(notably the Sonnleithners and the baritone J.M. Vogl),			as well as the confidence,	in 1818,
	Cir: Cause			Cir: Accom	Cir:Temp
	to break	with schoolteaching.			
	Pr: Mat	range			
SC2 (S6)	More songs	poured out,	including		
	actor	Pr: Mat	Pr: Mat		
	Der Wanderer andDie Forelle, and instrumental pieces - inventive piano sonatas,				some tuneful,
	range				Cir: Manner
	Rossinian overtures,	the Fifth and Sixth Symphonies		began to show increased	
	actor	Cir: Manner		Pr: Mat	
	harmonic	subtlety.			
	goal	Cir: Manner			

SC2 (S7)	He	worked	briefly	as music master	to the Esterházy family,		finding	
	actor	Pr: Mat	range	Cir: Role	Cir: Loc		Pr: Mat	
	greater satisfaction		writing					
	goal		Pr: Mat					
	songs,      chamber music (especially the 'Trout' Quintet) and dramatic music.							
	range							
SC2 (S8)	Die Zwillingenbrüder (for Vogl)			was	only a small success,	but	brought	
	carrier			Pr:Rel :Att	attribute		Pr: Mat	
	some recognition		and	led	to the greater challenge of Die Zauberharfe.			
	goal			Pr: Mat	goal			
SC2 (S9)	In 1820-21		aristocratic patronage,		further introductions		and	new friendships
	Cir: Temp		senser		Cir: Accom			Cir: Accom
	augured		well.					
	Pr: Men		Pheno					
SC2 (S10)	Schubert's admirers		issued	20 of his songs		by private subscription,		and
	actor		Pr: Mat	goal		Cir: Manner		
	he	and	Schober	collaborated	on Alfonso und Estrella		(later	said to be
	actor			Pr: Mat	goal		Cir:T emp	Pr: Verbal
	his favourite opera).							
	target							

SC2 (S11)	Though full of outstanding music,			it	was rejected.		
	Cir: Contingency			actor	Pr: Mat		
SC2 (S12)	Strained	friendships,	pressing	financial	need and serious illness -		Schubert
	Pr: Mat	goal	Pr: Mat	goal			actor
	almost certainly	contracted	syphilis	in late 1822 -	made	this a dark period	
	Cir: Manner	Pr: Mat	goal	Cir:Temp	Pr:Mat	goal	
	which	however		encompassed			
				Pr: Mat			
	some remarkable creative work: the epic'Wanderer' Fantasy for piano, the passionate, two movement						
	range						
	Eighth Symphony ('Unfinished'),				the exquisite		
					Cir: Manner		
	Schöne Müllerin song cycle, Die Verschworenen and the opera Fierabras						
	rrange						
	(full of haunting music if dramatically ineffective).						
	Cir: Manner						
SC2 (S13)	In 1824	he	tuned to	instrumental forms,	producing		
	Cir: Temp	actor	Pr: Mat	goal	Pr: Mat		
	the a Minor and d Minor ('Death and the Maiden') string quartets					and	the lyrically expansive
	range						Cir: Manner
	Octet for wind and strings;		around this time	he	at least	sketched,	
	range		Cir: Temp	actor	Cir: Ext	Pr: Mat	
	probably	at Gmunden	in summer 1825,		the 'Great' C Major Symphony.		
	Cir:Man n	Cir:Loc	Cir: Temporal		goal		

SC2 (S14)	With his reputation		in Vienna	steadily	growing	(his concerts	with Vogl	
			Cir:Location		Pr: Mat	senser	Cir:Comitative	
	Cir: Contingency							
	were renowned,		and	by 1825	he	was negotiating		with four publishers),
	Pr:Mental			Cir: Temp	sayer	Pr:Verbal		receiver
Schubert	now		entered		a more assured phase.			
actor	Cir:Temp		Pr: Mat		goal			
SC2 (S15)	He	wrote		mature piano sonatas,				
	actor	Pr: Mat		goal				
	notably the one in a Minor, some Magnificent songs and his last, highly characteristic String Quartet, in G Major.							
	range							
SC2 (S16)	1827-8	saw	not only the production of Winterreise and two piano trios				but	
	senser	Pr: Mental	Phenomenon					
	a marked increase in press coverage of his music;				and	he	was elected	
	Phenomenon					actor	Pr: Mat	
	to the Vienna Gesellschaft der Musikfreunde.							
	goal							
SC2 (S17)	But though	he	gave	a full-scale public concert		in March 1828	and	
		behavior	Pr:Beh	range		Cir:Temp		
		actor						
	worked	diligently	to satisfy publishers		- composing	some of his greatest music		
	Pr: Mat	Cir: Mann	goal		Pr: Mat	range		
	in his last year,		despite failing health		- appreciation		remained	limited.
	Cir: Temp		Cir:Contingency		carrier		Pr:Rel:Att	attribute

SC2 (S18)	At his death,		aged 31,	he	was mourned	not only	for his achievement	
	Cir:Contingency		Cir:Temp	actor	Pr: Mat			range
	but	for 'still fairer hopes'.						
		Cir: Cause						
SC2 (S19)	Schubert's fame		was	long		limited	to that	of a songwriter,
				Cir:Temp				
	actor		Pr: Mat					goal
	since the bulk of his large output			was not even published,			and	some not even
	actor			Pr: Mat				actor
	performed,		until the late 19th century.					
	Pr: Mat		Cir: Temporal					
SC2 (S20)	Yet,	beginning with the Fifth Symphony and the 'Trout' Quintet,				he	produced	
		Cir: Location				actor	Pr: Mat	
	major instrumental masterpieces.							
	goal							
SC2 (S21)	These	are marked	by an intense lyricism			(often	suggesting	
	actor	Pr: Mat	range			Cir: Manner	Pr: Verbal	
	a mood of near-pathos),		a spontaneous chromatic modulation			that	is surprising	
	target		senser				Pr: Mental	
	to the ear	yet	clearly purposeful and often beguilingly expressive,				and,	not least,
	Phenom enon		Cir: Manner					Cir:Ext
	an imagination		that	creates		its own formal structures.		
	actor			Pr: Mat		goal		

SC2 (S22)	His way with sonata form,		whether in an unorthodox choice of key		
	<b>actor</b>		<b>Cir: Contingency</b>		
	for secondary material (Symphony in b Minor, 'Trout' Quintet)			or	of subsidiary ideas
	<b>Cir: Purpose</b>				<b>Cir: Contingency</b>
	for the development,	makes	clear his maturity and individuality.		
	<b>Cir: Purpose</b>	<b>Pr: Mat</b>	range		
SC2 (S23)	The virtuoso 'Wanderer' Fantasy		is	equally impressive in its structure	and
	<b>carrier</b>		<b>Pr:Rel :Att</b>	attribute	
	use	of cyclic form,	while	the String Quartet in G Major	explores striking
	<b>Pr: Mat</b>	goal		<b>actor</b>	<b>Pr: Mat</b> range
	new sononties	and	by extension an emotional range of a violence new to the medium.		
			<b>Cir: Manner</b>		
SC2 (S24)	The greatest of his chamber works		however	is	acknowledged to be
	<b>value</b>			<b>Cir: Manner</b>	
			<b>Pr:Rel: Ident</b>		
	the String Quintet in C Major,		with its rich sonorities, its intensity and its lyricism,		and
	<b>token</b>		<b>Cir: Comitative</b>		
	in the slow movement depth of		feeling engendered	by the sustained outer sections	
	<b>Phenomenon</b>		<b>Pr: Mental</b>	<b>Cir: Manner</b>	
	(with their insistent yet varied and suggestive accompanying ngures)				embracing
	<b>Cir: Comitative</b>				<b>Pr: Mat</b>
	a central impassioned section in F minor.				
	<b>goal</b>				

SC2 (S25)	Among the piano sonatas,		the last three, particularly the noble and spacious one in B-flat,		
	Cir: Manner		token		
	represent		another summit of achievement.		
	Pr:Rel: Ident		value		
SC2 (S26)	His greatest orchestral masterpiece		is		the 'Great' C Major Symphony,
	value		Pr: Rel: Ident		token
	with its remarkable formal synthesis, striking rhythmic vitality, felicitous orchestration and sheer lyric beauty.				
	Cir: Comitative				
SC2 (S27)	Schubert	never abandoned	his ambition	to write	a successful opera.
			goal		
	actor	Pr: Mat			goal
SC2 (S28)	Much of the music		is	of high quality	
	carrier		Pr:Rel: Att	attribute	
	(especially in Alfonso und Estrella, Fierabras and the attractive Easter oratorio Lazarus,				closely
	actor				Cir: Mann
	related	to the operas),	showing	individuality of style	
	Pr:Mat	goal	Pr: Mat	goal	
	in both accompanied recitative and orchestral colour			if	little sense of dramatic progress.
	Cir: Location				range

SC2 (S29)	Among the choral works,		the partsongs	and	the masses	rely
	<b>Cir: Manner</b>		<b>actor</b>			<b>Pr: Mat</b>
	on homophonic texture and bold harmonic shifts				for their effect;	the masses in A-flat and E- flat
	<b>range</b>				<b>Cir: Purpose</b>	<b>carrier</b>
	are		particularly successful.			
	<b>Pr:Rel: Att</b>		<b>attribute</b>			
	SC2 (S30)	Schubert	effectively	established	the German lied	as a new art form
<b>actor</b>		<b>Cir: Mann</b>	<b>Pr: Mat</b>	<b>goal</b>	<b>Cir: Role</b>	
in the 19th century.						
<b>Cir: Temporal</b>						
SC2 (S31)	He	was helped	by the late 18th-century		outburst of lyric poetry	and
	<b>actor</b>	<b>Pr:Mat</b>	<b>Cir:Temporal</b>		<b>Cir: Contingency</b>	
	the new possibilities		for picturesque accompaniment		offered	by the piano,
	<b>actor</b>		<b>Cir: Cause</b>			<b>Pr: Mat</b> <b>Cir: Manner</b>
	but	his own genius		is	by far the most important factor.	
		<b>carrier</b>		<b>Pr:Rel: Att</b>	<b>attribute</b>	
	SC2 (S32)	The songs	fall	info four main structural groups - simple strophic, modified strophic,		
<b>actor</b>		<b>Pr: Mat</b>	<b>Cir: Role</b>			



	through-	composed	(e.g. Die junge Nonne)	and	the 'scena' type	(Der Wanderer);
		<b>Pr: Mat</b>	goal		<b>Cir: Manner</b>	goal
	the poets	range	from Goethe, Schiller	and	Heine to Schubert's	own
	<b>actor</b>	<b>Pr: Mat</b>				
	versifying friends.					
	<b>range</b>					
SC2 (S33)	Reasons for their abiding popularity			rest	not	only
	<b>actor</b>			<b>Pr: Mat</b>		
	in the direct appeal of Schubert's melody		and	the general attractiveness of his idiom		
	<b>range</b>					
	but also	in his	unfailing	ability	to capture	
			<b>Cir: Manner</b>		<b>Pr: Mat</b>	
	musically both the spirit of a poem			and	much of its external detail	
	<b>range</b>					

SC2 (S34)	He	uses	harmony	to represent	emotional change	(passing
	actor		goal		range	Pr: Mat
		Pr: Mat				
	from minor to major,		magically	shifting	to a 3rd-related key,	tenuously
	range		Cir: Manner	Pr: Mat	goal	Cir: Mann
	resolving	a diminished 7th,	inflecting	a final strophe	to press	home
	Pr: mat	goal		actor		goal
			Pr: Mat			
	its climax)	and	accompaniment figuration		to illustrate	poetic images
	Cir: Location		senser		Pr: Mental	phenomenon
SC2 (S35)	(moving	water,	shimmering	stars,	a church bell).	
	Pr: Mat	goal	Pr: Mat	goal	Cir: Additive	
	With such resources	he	found	innumerable	ways to illuminate a text,	
	Cir: Manner		actor	Pr: Mat	Cir: Manner	goal
SC2 (S36)	Schubert's discovery		of Wilhelm Müller's narrative lyrics			gave rise
	actor		Cir: Matt			Pr: Mat
	to his further development of the lied			by means of the song cycle.		
	goal			Cir: Manner		

SC2 (S37)	Again,	his two masterpieces		were	practically	without precedent		and
	Cir:Ext	actor		Pr: Mat	Cir: Mann	goal		
	have never been surpassed.							
	Pr: Mat							
SC2 (S38)	Both	identify	nature	with human suffering,		Die schöne Müllerin		
	senser	Pr: Men	Pheno	Cir: Manner		senser		
	evoking	a pastoral sound-language of walking, flowing and flowering,				and	Winterreise	
	Pr:Men	Phenomenon					senser	
	a more intensely Romantic, universal, profoundly tragic quality.							
	Phenomenon							

**APPENDIX C**

**SCHEMATIC STRUCTURE ANALYSIS**

C1: TEXT M1

C2: TEXT M2

C3: TEXT B1

C4: TEXT B2

C5: TEXT SC1

C6: TEXT SC2

## APPENDIX C1: TEXT M1

Source: [www.classicalarchives.com/bios/](http://www.classicalarchives.com/bios/) (26/09/2007)

Title: WOLFGANG AMADEUS MOZART

Biographer: Allen Krantz

### Mozart 1

Stage	Span of Text	Description
Introduction to the Subject	S1 → S14	In this stage, the write or biographer provides an introduction to the subject. This includes the overview of the subject's character. The biographer also provides an insight to the subject's childhood as well as his early works.
Life as a Grown-up	S15 → S43	The next stage takes the readers to the subject's life as a mature person. It also provides information of the subject's character and the controversies encountered by the subject. Readers are also informed about the works of the subject. There is also information about the subject's love life.
Evaluation-Late Works and Life After Death	S44 → S59	In this stage, the biographer talks about the late works of the subject. It also provides information of the subject's death.

## APPENDIX C2: TEXT M2

Source: <http://w3.rz-berlin.mpg.de/cmp/> (26/09/2007)

Title: WOLFGANG AMADEUS MOZART (1756 – 1791)

Biographer: Stanley Sadie

### Mozart 2

Stage	Span of Text	Description
Introduction to the Subject	S1 → S4	In this stage, the biographer gives a brief introduction to the subject. It also tells about the subject's family and the path the subject took to kick-off his career.
Life as a Grown-up	S5 → S31	In this stage, the biographer looks at the subject's works. It also looks at the struggle the subject had to face in life and in his career. The biographer also provides information about the subject's love life. It also looks at the successful works done by the subject.
Evaluation-Late Works and Life After Death	S32→ S38	In this stage, the biographer provides information about the late works of the subject as well as the death of the subject.

## APPENDIX C3: TEXT B1

Source: [www.classicalarchives.com/bios/](http://www.classicalarchives.com/bios/) (26/09/2007)

Title: LUDWIG VAN BEETHOVEN

Biographer: Allen Krantz

### Beethoven 1

Stage	Span of Text	Description
Introduction to the Subject	S1 → S11	In this stage, the biographer gives an overview of the subject.  The biographer also provides information about the subject's family background and his childhood as well as his early works.
Life as a Grown-up	S12 → S27	In this stage, the biographer gives his opinion about the subject. The biographer also provides information of the subject's works. It also looks at the challenges faced in his life.
Evaluation-Late Works and Life After Death	S28 → S32	Information about the struggle and sickness of the subject before his death is provided in this stage.

## APPENDIX C4: TEXT B2

Source: <http://w3.rz-berlin.mpg.de/cmp/> (26/09/2007)

Title: LUDWIG VAN BEETHOVEN (1770 – 1827)

Biographer: Stanley Sadie

### Beethoven2

Stage	Span of Text	Description
Introduction to the Subject	S1 → S5	In this stage, the biographer provides information about the subject's background. It also looks at the early works done by the subject.
Life as a Grown-up	S6 → S25	In this stage, the biographer provides an insight to the works done by the subject. It also looks at the crisis in the life of the subject. Information of the subject's love life can also be seen in this stage. It also looks at his successful and unsuccessful works.
Evaluation-Late Works and Life After Death	S26 → S36	In this stage, the biographer provides information about the subject's sickness that later led to death. It also looks at the subject's late works.



## APPENDIX C5: TEXT SC1

Source: [www.classicalarchives.com/bios/](http://www.classicalarchives.com/bios/) (26/09/2007)

Title: FRANZ SCHUBERT

Biographer: Allen Krantz

### Schubert 1

Stage	Span of Text	Description
Introduction to the Subject	S1 → S3	In this stage, the biographer provides an insight to the subject's background.
Life as a Grown-up	S4 → S31	In this stage, the biographer takes a look at the subject's works. The biographer also gives his comments on the works done by the subject. It also looks at the unfinished work of the subject. The biographer also touches on the subject's love life.
Evaluation-Late Works and Life After Death	S32 → S38	In this stage, the biographer provides information about the late works done by the subject before his death.

## APPENDIX C6: TEXT SC2

Source: <http://w3.rz-berlin.mpg.de/cmp/> (26/09/2007)

Title: FRANZ SCHUBERT (1797 – 1828)

Biographer: Stanley Sadie

### Schubert 2

Stage	Span of Text	Description
Introduction to the Subject	S1 → S2	In this stage, the biographer looks at the background as well as the childhood of the subject. The biographer also provides information about the subject's early works.
Life as a Grown-up	S3 → S17	In this stage, works done by the subject is provided. It also looks at the sickness contracted by the subject and his failing health.
Evaluation-Late Works and Life After Death	S18 → S38	In this stage, the biographer provides information of the subject's late works and the characteristics of each work. The biographer also gives his thoughts and comments on the subject.

## **APPENDIX D**

### **VARIOUS PROCESS TYPES FOUND IN EACH TEXT**

D1: TEXT M1

D2: TEXT M2

D3: TEXT B1

D4: TEXT B2

D5: TEXT SC1

D6: TEXT SC2

# APPENDIX D1: TEXT M1

Source: [www.classicalarchives.com/bios/](http://www.classicalarchives.com/bios/) (26/09/2007)

Title: WOLFGANG AMADEUS MOZART

Biographer: Allen Krantz

## Mozart 1

Material	Mental	Relational	Verbal	Behavioural	Existential
M1(S5)	M1(S13)	M1(S1)	M1(S1)	M1(S5)	M1(S50)
M1(S6)	M1(S25)	M1(S2)	M1(S11)	M1(S6)	
M1(S7)	M1(S35)	M1(S3)	M1(S13)	M1(S8)	
M1(S10)	M1(S36)	M1(S4)	M1(S14)	M1(S10)	
M1(S11)	M1(S38)	M1(S6)	M1(S26)	M1(S26)	
M1(S12)		M1(S9)	M1(S29)	M1(S27)	
M1(S13)		M1(S12)	M1(S55)	M1(S47)	
M1(S14)		M1(S13)			
M1(S15)		M1(S15)			
M1(S16)		M1(S16)			
M1(S17)		M1(S21)			
M1(S18)		M1(S27)			
M1(S19)		M1(S28)			
M1(S20)		M1(S29)			
M1(S22)		M1(S31)			
M1(S23)		M1(S32)			
M1(S24)		M1(S37)			
M1(S26)		M1(S39)			
M1(S27)		M1(S40)			
M1(S28)		M1(S41)			
M1(S29)		M1(S44)			
M1(S30)		M1(S46)			
M1(S33)		M1(S47)			
M1(S34)		M1(S52)			
M1(S35)		M1(S54)			
M1(S36)		M1(S57)			
M1(S37)		M1(S58)			
M1(S38)		M1(S59)			
M1(S41)					
M1(S42)					
M1(S43)					
M1(S45)					
M1(S47)					
M1(S48)					
M1(S49)					
M1(S51)					
M1(S53)					
M1(S55)					
M1(S56)					
M1(S57)					
M1(S58)					
M1(S59)					

## APPENDIX D2: TEXT M2

Source: <http://w3.rz-berlin.mpg.de/cmp/> (26/09/2007)

Title: WOLFGANG AMADEUS MOZART (1756 – 1791)

Biographer: Stanley Sadie

### Mozart 2

Material	Mental	Relational	Verbal	Behavioural	Existential
M2(S1) M2(S2) M2(S3) M2(S4) M2(S5) M2(S6) M2(S7) M2(S9) M2(S10) M2(S11) M2(S12) M2(S13) M2(S14) M2(S15) M2(S18) M2(S19) M2(S20) M2(S21) M2(S22) M2(S23) M2(S24) M2(S25) M2(S26) M2(S28) M2(S29) M2(S31) M2(S32) M2(S33) M2(S34) M2(S35) M2(S36) M2(S37) M2(S38)	M2(S2) M2(S3) M2(S5) M2(S6) M2(S8) M2(S9) M2(S17) M2(S24) M2(S36)	M2(S1) M2(S2) M2(S10) M2(S11) M2(S14) M2(S15) M2(S16) M2(S18) M2(S20) M2(S21) M2(S24) M2(S25) M2(S27) M2(S28) M2(S30) M2(S36)	M2(S15) M2(S27)	M2(S4) M2(S12) M2(S19)	

## APPENDIX D3: TEXT B1

Source: [www.classicalarchives.com/bios/](http://www.classicalarchives.com/bios/) (26/09/2007)

Title: LUDWIG VAN BEETHOVEN

Biographer: Allen Krantz

Beethoven 1

Material	Mental	Relational	Verbal	Behavioural	Existential
B1(S2) B1(S3) B1(S4) B1(S6) B1(S7) B1(S10) B1(S11) B1(S12) B1(S13) B1(S15) B1(S16) B1(S17) B1(S19) B1(S20) B1(S21) B1(S22) B1(S24) B1(S25) B1(S26) B1(S28) B1(S29) B1(S30) B1(S31) B1(S32)	B1(S8) B1(S11) B1(S12) B1(S14) B1(S16) B1(S23) B1(S26) B1(S27)	B1(S1) B1(S2) B1(S6) B1(S7) B1(S8) B1(S9) B1(S10) B1(S17) B1(S18) B1(S19) B1(S23) B1(S27) B1(S28) B1(S29)		B1(S5)	B1(S29)

## APPENDIX D4: TEXT B2

Source: <http://w3.rz-berlin.mpg.de/cmp/> (26/09/2007)

Title: LUDWIG VAN BEETHOVEN (1770 – 1827)

Biographer: Stanley Sadie

### Beethoven 2

Material	Mental	Relational	Verbal	Behavioural	Existential
B2(S1)	B2(S10)	B2(S7)	B2(S8)	B2(S3)	B2(S5)
B2(S2)	B2(S11)	B2(S8)	B2(S12)	B2(S32)	B2(S18)
B2(S3)	B2(S12)	B2(S9)	B2(S13)	B2(S34)	B2(S28)
B2(S4)	B2(S14)	B2(S11)	B2(S14)		
B2(S5)	B2(S19)	B2(S12)	B2(S33)		
B2(S6)	B2(S20)	B2(S16)			
B2(S9)	B2(S22)	B2(S23)			
B2(S12)	B2(S24)	B2(S24)			
B2(S13)	B2(S26)	B2(S25)			
B2(S14)	B2(S27)	B2(S26)			
B2(S15)	B2(S31)	B2(S28)			
B2(S16)	B2(S32)	B2(S30)			
B2(S17)		B2(S32)			
B2(S19)		B2(S33)			
B2(S20)		B2(S35)			
B2(S21)		B2(S36)			
B2(S22)					
B2(S23)					
B2(S24)					
B2(S27)					
B2(S28)					
B2(S29)					
B2(S31)					
B2(S32)					
B2(S33)					
B2(S34)					
B2(S35)					
B2(S36)					

## APPENDIX D5: TEXT SC1

Source: [www.classicalarchives.com/bios/](http://www.classicalarchives.com/bios/) (26/09/2007)

Title: FRANZ SCHUBERT

Biographer: Allen Krantz

### Schubert 1

Material	Mental	Relational	Verbal	Behavioural	Existential
SC1(S2) SC1(S4) SC1(S5) SC1(S6) SC1(S7) SC1(S8) SC1(S9) SC1(S10) SC1(S11) SC1(S12) SC1(S13) SC1(S15) SC1(S17) SC1(S18) SC1(S19) SC1(S22) SC1(S25) SC1(S26) SC1(S27) SC1(S28) SC1(S30) SC1(S31) SC1(S33) SC1(S35) SC1(S36) SC1(S38)	SC1(S3) SC1(S11) SC1(S24) SC1(S27) SC1(S33)	SC1(S1) SC1(S3) SC1(S5) SC1(S6) SC1(S7) SC1(S9) SC1(S11) SC1(S14) SC1(S15) SC1(S16) SC1(S17) SC1(S19) SC1(S20) SC1(S25) SC1(S29) SC1(S30) SC1(S31) SC1(S34) SC1(S37) SC1(S38)	SC1(S2) SC1(S4) SC1(S13) SC1(S21) SC1(S26) SC1(S31)	SC1(S1) SC1(S6) SC1(S8) SC1(S15) SC1(S18) SC1(S19) SC1(S28) SC1(S37) SC1(S38)	SC1(S23) SC1(S32)



## APPENDIX D6: TEXT SC2

Source: <http://w3.rz-berlin.mpg.de/cmp/> (26/09/2007)

Title: FRANZ SCHUBERT (1797 – 1828)

Biographer: Stanley Sadie

### Schubert 2

Material	Mental	Relational	Verbal	Behavioural	Existential
SC2(S1) SC2(S2) SC2(S3) SC2(S5) SC2(S6) SC2(S7) SC2(S8) SC2(S10) SC2(S11) SC2(S12) SC2(S13) SC2(S14) SC2(S15) SC2(S16) SC2(S17) SC2(S18) SC2(S19) SC2(S20) SC2(S21) SC2(S22) SC2(S23) SC2(S24) SC2(S27) SC2(S28) SC2(S29) SC2(S30) SC2(S31) SC2(S32) SC2(S33) SC2(S34) SC2(S35) SC2(S36) SC2(S37) SC2(S38)	SC2(S4) SC2(S9) SC2(S14) SC2(S16) SC2(S21) SC2(S24) SC2(S34) SC2(S38)	SC2(S5) SC2(S8) SC2(S17) SC2(S23) SC2(S24) SC2(S25) SC2(S26) SC2(S28) SC2(S29) SC2(S31)	SC2(S5) SC2(S10) SC2(S14) SC2(S21)	SC2(S17)	

## **APPENDIX E**

### **SCHEMATIC STRUCTURE IN EACH TEXT**

E1: TEXT M1

E2: TEXT M2

E3: TEXT B1

E4: TEXT B2

E5: TXT SC1

E6: TEXT SC2

## APPENDIX E1: TEXT M1

Source: [www.classicalarchives.com/bios/](http://www.classicalarchives.com/bios/) (26/09/2007)

Title: WOLFGANG AMADEUS MOZART

Biographer: Allen Krantz

Mozart 1

Stage		
Introduction to the Subject	Life as a Grown-up	Evaluation-Late Works and Life After Death
M1(S1) M1(S2) M1(S3) M1(S4) M1(S5) M1(S6) M1(S7) M1(S8) M1(S9) M1(S10) M1(S11) M1(S12) M1(S13) M1(S14)	M1(S15) M1(S16) M1(S17) M1(S18) M1(S19) M1(S20) M1(S21) M1(S22) M1(S23) M1(S24) M1(S25) M1(S26) M1(S27) M1(S28) M1(S29) M1(S30) M1(S31) M1(S32) M1(S33) M1(S34) M1(S35) M1(S36) M1(S37) M1(S38) M1(S39) M1(S40) M1(S41) M1(S42) M1(S43)	M1(S44) M1(S45) M1(S46) M1(S47) M1(S48) M1(S49) M1(S50) M1(S51) M1(S52) M1(S53) M1(S54) M1(S55) M1(S56) M1(S57) M1(S58) M1(S59)

## APPENDIX E2: TEXT M2

Source: <http://w3.rz-berlin.mpg.de/cmp/> (26/09/2007)

Title: WOLFGANG AMADEUS MOZART (1756 – 1791)

Biographer: Stanley Sadie

Mozart 2

Stage		
Introduction to the Subject	Life as a Grown-up	Evaluation-Late Works and Life After Death
M2(S1) M2(S2) M2(S3) M2(S4)	M2(S5) M2(S6) M2(S7) M2(S8) M2(S9) M2(S10) M2(S11) M2(S12) M2(S13) M2(S14) M2(S15) M2(S16) M2(S17) M2(S18) M2(S19) M2(S20) M2(S21) M2(S22) M2(S23) M2(S24) M2(S25) M2(S26) M2(S27) M2(S28) M2(S29) M2(S30) M2(S31)	M2(S32) M2(S33) M2(S34) M2(S35) M2(S36) M2(S37) M2(S38)

## APPENDIX E3: TEXT B1

Source: [www.classicalarchives.com/bios/](http://www.classicalarchives.com/bios/) (26/09/2007)

Title: LUDWIG VAN BEETHOVEN

Biographer: Allen Krantz

Beethoven 1

Stage		
Introduction to the Subject	Life as a Grown-up	Evaluation-Late Works and Life After Death
B1(S1) B1(S2) B1(S3) B1(S4) B1(S5) B1(S6) B1(S7) B1(S8) B1(S9) B1(S10) B1(S11)	B1(S12) B1(S13) B1(S14) B1(S15) B1(S16) B1(S17) B1(S18) B1(S19) B1(S20) B1(S21) B1(S22) B1(S23) B1(S24) B1(S25) B1(S26) B1(S27)	B1(S28) B1(S29) B1(S30) B1(S31) B1(S32)

## APPENDIX E4: TEXT B2

Source: <http://w3.rz-berlin.mpg.de/cmp/> (26/09/2007)

Title: LUDWIG VAN BEETHOVEN (1770 – 1827)

Biographer: Stanley Sadie

Beethoven2

Stage		
Introduction to the Subject	Life as a Grown-up	Evaluation-Late Works and Life After Death
B2(S1) B2(S2) B2(S3) B2(S4) B2(S5)	B2(S6) B2(S7) B2(S8) B2(S9) B2(S10) B2(S11) B2(S12) B2(S13) B2(S14) B2(S15) B2(S16) B2(S17) B2(S18) B2(S19) B2(S20) B2(S21) B2(S22) B2(S23) B2(S24) B2(S25)	B2(S26) B2(S27) B2(S28) B2(S29) B2(S30) B2(S31) B2(S32) B2(S33) B2(S34) B2(S35) B2(S36)

## APPENDIX E5: TEXT SC1

Source: [www.classicalarchives.com/bios/](http://www.classicalarchives.com/bios/) (26/09/2007)

Title: FRANZ SCHUBERT

Biographer: Allen Krantz

Schubert 1

Stage		
Introduction to the Subject	Life as a Grown-up	Evaluation-Late Works and Life After Death
SC1(S1) SC1(S2) SC1(S3)	SC1(S4) SC1(S5) SC1(S6) SC1(S7) SC1(S8) SC1(S9) SC1(S10) SC1(S11) SC1(S12) SC1(S13) SC1(S14) SC1(S15) SC1(S16) SC1(S17) SC1(S18) SC1(S19) SC1(S20) SC1(S21) SC1(S22) SC1(S23) SC1(S24) SC1(S25) SC1(S26) SC1(S27) SC1(S28) SC1(S29) SC1(S30) SC1(S31)	SC1(S32) SC1(S33) SC1(S34) SC1(S35) SC1(S36) SC1(S37) SC1(S38)

## APPENDIX E6: TEXT SC2

Source: <http://w3.rz-berlin.mpg.de/cmp/> (26/09/2007)

Title: FRANZ SCHUBERT (1797 – 1828)

Biographer: Stanley Sadie

### Schubert 2

Stage		
Introduction to the Subject	Life as a Grown-up	Evaluation-Late Works and Life After Death
SC2(S1) SC2(S2)	SC2(S3) SC2(S4) SC2(S5) SC2(S6) SC2(S7) SC2(S8) SC2(S9) SC2(S10) SC2(S11) SC2(S12) SC2(S13) SC2(S14) SC2(S15) SC2(S16) SC2(S17)	SC2(S18) SC2(S19) SC2(S20) SC2(S21) SC2(S22) SC2(S23) SC2(S24) SC2(S25) SC2(S26) SC2(S27) SC2(S28) SC2(S29) SC2(S30) SC2(S31) SC2(S32) SC2(S33) SC2(S34) SC2(S35) SC2(S36) SC2(S37) SC2(S38)



## **APPENDIX F**

### **DISTRIBUTION OF PROCESS TYPES ACCORDING TO SCHEMATIC STRUCTURE**

F1: TEXT M1

F2: TEXT M2

F3: TEXT B1

F4: TEXT B2

F5: TEXT SC1

F6: TEXT SC2

## APPENDIX F1: TEXT M1

Source: [www.classicalarchives.com/bios/](http://www.classicalarchives.com/bios/) (26/09/2007)

Title: WOLFGANG AMADEUS MOZART

Biographer: Allen Krantz

Mozart 1

Schematic Structure		Process Types					
Stage	Span of Text	Material	Verbal	Mental	Relational	Behavioural	Existential
Introduction to the Subject	S1 → S14	10	5	1	13	4	0
Life as a Grown-up	S15 → S43	35	2	4	15	2	0
Evaluation- Late Works and Life After Death	S44 → S59	20	1	0	12	1	1

## APPENDIX F2: TEXT M2

Source: <http://w3.rz-berlin.mpg.de/cmp/> (26/09/2007)

Title: WOLFGANG AMADEUS MOZART (1756 – 1791)

Biographer: Stanley Sadie

Mozart 2

Schematic Structure		Process Types					
Stage	Span of Text	Material	Verbal	Mental	Relational	Behavioural	Existential
Introduction to the Subject	S1 → S4	12	0	2	4	1	0
Life as a Grown-up	S5 → S31	52	2	7	16	2	0
Evaluation- Late Works and Life After Death	S32 → S38	20	0	1	1	0	0

## APPENDIX F3: TEXT B1

Source: [www.classicalarchives.com/bios/](http://www.classicalarchives.com/bios/) (26/09/2007)

Title: LUDWIG VAN BEETHOVEN

Biographer: Allen Krantz

### Beethoven 1

Schematic Structure		Process Types					
Stage	Span of Text	Material	Verbal	Mental	Relational	Behavioural	Existential
Introduction to the Subject	S1 → S11	13	0	2	8	1	0
Life as a Grown-up	S12 → S27	24	0	6	7	0	0
Evaluation- Late Works and Life After Death	S28 → S32	7	0	0	2	0	1

## APPENDIX F4: TEXT B2

Source: <http://w3.rz-berlin.mpg.de/cmp/> (26/09/2007)

Title: LUDWIG VAN BEETHOVEN (1770 – 1827)

Biographer: Stanley Sadie

### Beethoven 2

Schematic Structure		Process Types					
Stage	Span of Text	Material	Verbal	Mental	Relational	Behavioural	Existential
Introduction to the Subject	S1 → S5	9	0	0	0	1	1
Life as a Grown-up	S6 → S25	35	6	10	13	0	1
Evaluation- Late Works and Life After Death	S26 → S36	14	1	5	9	2	3

## APPENDIX F5: TEXT SC1

Source: [www.classicalarchives.com/bios/](http://www.classicalarchives.com/bios/) (26/09/2007)

Title: FRANZ SCHUBERT

Biographer: Allen Krantz

### Schubert 1

Schematic Structure		Process Types					
Stage	Span of Text	Material	Verbal	Mental	Relational	Behavioural	Existential
Introduction to the Subject	S1 → S3	3	1	1	4	1	0
Life as a Grown-up	S4 → S31	34	5	3	19	7	1
Evaluation- Late Works and Life After Death	S32 → S38	7	0	1	3	2	1

## APPENDIX F6: TEXT SC2

Source: <http://w3.rz-berlin.mpg.de/cmp/> (26/09/2007)

Title: FRANZ SCHUBERT (1797 – 1828)

Biographer: Stanley Sadie

Schubert 2

Schematic Structure		Process Types					
Stage	Span of Text	Material	Verbal	Mental	Relational	Behavioural	Existential
Introduction to the Subject	S1 → S2	3	0	0	0	0	0
Life as a Grown-up	S3 → S17	31	3	5	4	1	0
Evaluation- Late Works and Life After Death	S18 → S38	35	1	4	7	0	0

## **APPENDIX G**

### **RAW DATA (BIOGRAPHICAL TEXTS)**

- G1: TEXT M1 - [www.classicalarchives.com/bios/](http://www.classicalarchives.com/bios/) (26/09/2007)
- G2: TEXT M2 - <http://w3.rz-berlin.mpg.de/cmp/> (26/09/2007)
- G3: TEXT B1 - [www.classicalarchives.com/bios/](http://www.classicalarchives.com/bios/) (26/09/2007)
- G4: TEXT B2 - <http://w3.rz-berlin.mpg.de/cmp/> (26/09/2007)
- G5: TEXT SC1 - [www.classicalarchives.com/bios/](http://www.classicalarchives.com/bios/) (26/09/2007)
- G6: TEXT SC2 - <http://w3.rz-berlin.mpg.de/cmp/> (26/09/2007)



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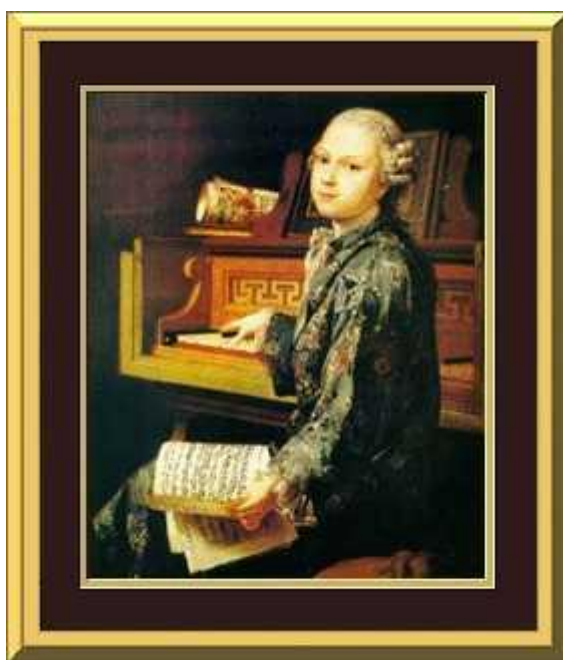
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## WOLFGANG AMADEUS MOZART

Biography by Allen Krantz



**Born:** January 27, 1756 in Salzburg, Austria

**Died:** December 5, 1791 in Vienna, Austria

[Historical Context](#)

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We might say that the Lieder informs most of Schubert and that every Tchaikovsky symphony is ripe with ballet. With Wolfgang Amadeus Mozart, almost all is a sublime opera. The piano of his concertos is the protagonist be it in either an opera buffa or seria, the slow movements of his string quartets are love scenes and duets.

and the last movements of his piano sonatas are the denouements of high comedies. Drama is the essence of Mozart and his characters express a universality of emotion akin to the gods of classic mythology. His music moves with an unparalleled grace



and unveils its truths with a suppleness and subtlety only exceeded by Nature herself. One of the greatest prodigies in music history, Mozart had the good fortune to be born in 1756 at a time when tonality and harmony in western music had evolved to a level of purity and sophistication that makes the 18th century the envy of more than one great composer born later. No less a figure than Franz Joseph Haydn had paved the way by showing the endless possibilities of the mature classical style. The less fortunate aspect of Mozart's fate was to be born to an overbearing and ambitious father anxious to exploit his son's gifts.

Leopold Mozart, a moderately successful vice-kapellmeister at Salzburg was a good enough musician to know how extraordinary his son was. By three, Wolfgang was picking out tunes by ear at the piano and by six

he was composing. And from that age he was almost constantly on the road being exhibited as a piano virtuoso to the courts of Europe and denied any kind of normal childhood. Mozart grew to have a love-hate relationship with his overbearing father and never developed a normal adult balance in conducting the affairs of everyday life. As his first biographer noted in 1793 - "For just as this rare being early became a man so far as his art was concerned, he always remained-as the impartial observer must say of him-in almost all other matters a child."

Throughout his childhood, Wolfgang was always in the news and extravagantly praised. He was well aware of how special he was and was unable to keep his opinions to himself about any mediocrity he encountered. His letters are filled with detailed and humorous critiques of the many court musicians he met in his travels and he developed a lifelong capacity for making enemies of those with less talent, and that meant almost everyone. He spent his life looking for a well paying high court job that was certainly his due, but his naive arrogance and impulsive behavior undid him at every turn. Leopold's letters to Wolfgang are like those of Polonius to Hamlet. They are filled with the righteous and rigid homilies of a conventional mind

trying to reason with and control a genius. And they are often about money. Apart from music, Mozart grew up to be undisciplined, unworldly and a soft touch. Money went through his hands like water.

In 1777, Wolfgang went on a long tour for the first time with his mother instead of his father. In Mannheim, he met the Webers, a family with four daughters who lived the Bohemian life of musicians. Mozart fell in love with the eighteen year old Aloysia. Even Mozart's mother, a gentle soul, complained "When Wolfgang makes new acquaintances, he immediately wants to give his life and property to them." Mozart continued to Paris where his mother became ill and died in 1778. On his way back he stopped in Mannheim where Aloysia had now become a prima dona of the opera and had no time for Wolfgang. He returned defeated to Salzburg

declaring that "I will no longer be a fiddler. I want to conduct at the clavier and accompany arias."

Instead Mozart became a disgruntled court organist at Salzburg. However, these are also the years of his early maturity as a composer with works including the "Coronation" Mass and the wonderful "Sinfonia Concertante" for violin, viola and orchestra. His first major opera commission "Idomeneo," an opera seria in the



Gluck tradition, was premiered in Munich in 1781. Meanwhile Mozart, betrayed by the secretary to the Archbishop, was dismissed from his position. He wrote with a flair worthy of the stage that "he (the secretary) may confidently expect from me a kick on his arse and a few boxes on the ear in addition. For when I am insulted I must have my revenge." This never came to pass of course, and Mozart settled in Vienna where he moved in with the Webers who now resided there.

In December, 1781, Mozart wrote to his father that he was in love with another Weber-the middle daughter, Constanze. His father's worst fears had come to pass-Wolfgang was married in August into a impecunious family of questionable reputation. Constanze was no better than Mozart in the ways of the world, but by all accounts it was a good marriage and the beginning of a distinct chill in Mozart's relations with his outraged father.

This was a fertile period musically with Mozart getting commissions and students and at this point producing masterpieces in every conceivable genre. In 1776 he met Lorenzo da Ponte, a poet who could supply him with worthy librettos and three great operas resulted: "Le Nozze di Figaro" (1786) ([Overture](#)), "Don Giovanni" (1787), and "Cosi fan tutte" (1790). Mozart as a successful op

piano virtuoso must have made a good bit of money at this time, yet he and Costanze could hold on to none of it and changed residencies eleven times in nine years. He also became a Mason.



By the end of his life, the Mozart's were desperate for loans and commissions. "The Magic Flute," to a Masonically inspired libretto, is for many the quintessence of Mozart, and was a great hit in the suburbs of Vienna. The money it should have brought in was too late and Mozart died of overwork and scarlet fever on the 5th of December, 1791 while still ironically at work on the "Requiem Mass" ([Confutatis](#)) for an unknown patron (Count Franz von Walsegg,

who planned to claim it as his own). He received the cheapest funeral possible and was buried in an unmarked grave. The body has never been found.

There is of course not enough room in a short essay to even list most of Mozart's important works. Among the instrumental music, the 27 piano concertos (especially after no.9) which were written as personal vehicles for the composer, consistently contain Mozart's most sublime orchestral writing with particularly beautiful wind music in the mature concertos (No.21: [Allegro, Andante](#); No.23: [Allegro con spirito](#)). The symphony at this time was not the highest pursuit that it would become in the 19th century, yet Mozart's last six works in this genre (no.37-41) are supreme personal statements (No.38: [Andante](#); No.39: [Finale](#); No.41: [Molto Allegro](#)). The "Six String Quartets" dedicated to Haydn integrate Mozart's discovery of Bach's counterpoint into classical forms and were followed by four more quartets that continue this highest level. Perhaps the greatest single group of chamber works are the Six String Quintets (including the string arrangement of the Cmi Octet for winds). This is not to mention the Clarinet Quintet ([Allegro](#); [3.Menuetto](#)), the Eb String Trio, the Serenade for Thirteen Winds and numerous other works that contain the perfect Mozartian balance of taste, formal clarity and emotional intensity. Mozart wrote with a luxuriant abundance of ideas. Unlike Haydn and Beethoven, who economically develop pithy germ cells into entire movements, a Mozart first theme in a sonata form may really be a profusion of themes. In the opening of the [Sonata in F, K.332](#), we have a song like melody which is followed by a minuet that leads to a "sturm and drang" transitional passage that finally takes us to the dominant where a new minuet and an "empfindsamkeit" passage are just the beginning of the so called second theme. Here we have a panoramic view of eighteenth century characters from high to low consorting on the stage of a sonata form in music that sounds so effortless and natural that our only problem is in taking it for granted like we do the world itself.

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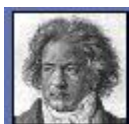
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#### Introduction

(born Salzburg, 27 January 1756; died Vienna, 5 December 1791). Son of Leopold Mozart.

He showed musical gifts at a very early age, composing when he was five and when he was six playing before the Bavarian elector and the Austrian empress. Leopold felt that it was proper, and might also be profitable, to exhibit his children's God-given genius (Maria Anna, 'Nannerl', 1751-1829, was a gifted keyboard player): so in mid-1763 the family set out on a tour that took them to Paris and London, vis

route. Mozart astonished his audiences with his precocious skills; he played to the French and English royal families, had his first music published and wrote his earliest symphonies. The family arrived home late in 1766; nine months later they were off again, to Vienna, where hopes of having an opera by Mozart performed were frustrated by intrigues.

They spent 1769 in Salzburg; 1770-73 saw three visits to Italy, where Mozart wrote two operas (*Mitridate*, *Lucio Silla*) and a serenata for performance in Milan, and acquainted himself with Italian styles. Summer 1773 saw a further visit to Vienna, probably in the hope of securing a post; there Mozart wrote a set of string quartets and, on his return, wrote a group of symphonies including his two earliest, nos. 25 in g Minor and 29 in A, in the regular repertory. Apart from a journey to Munich for the premiere of his opera *La finta giardiniera* early in 1775, the period from 1774 to mid-1777 was spent in Salzburg, where Mozart worked as Konzertmeister at the Prince-Archbishop's court; his works of these years include masses, symphonies, all his [violin concertos](#), six piano sonatas, several serenades and divertimentos and his first great piano concerto, K271.

In 1777 the Mozarts, seeing limited opportunity in Salzburg for a composer so hugely gifted, resolved to seek a post elsewhere for Wolfgang. He was sent, with his mother, to Munich and to Mannheim, but was offered no position (though he stayed over four months at Mannheim, composing for piano and flute and falling in love with Aloysia Weber). His father then dispatched him to Paris: there he had minor successes, notably with his Paris Symphony, no. 31, deftly designed for the local taste. But prospects there were poor and Leopold ordered him home, where a superior post had been arranged at the court. He returned slowly and alone; his mother had died in Paris. The years 1779-80 were spent in Salzburg, playing in the cathedral and at court, composing sacred works, symphonies, concertos, serenades and dramatic music. But opera remained at the centre of his ambitions, and an opportunity came with a commission for a serious opera for Munich. He went there to compose it late in 1780; his correspondence with Leopold (through whom he communicated with the librettist, in Salzburg) is richly informative about his approach to musical drama. The work, *Idomeneo*, was a success. In it Mozart depicted serious, heroic emotion with a richness unparalleled elsewhere in his works, with vivid orchestral writing and an abundance of profoundly expressive orchestral recitative.

Mozart was then summoned from Munich to Vienna, where the Salzburg court was in residence on the accession of a new emperor. Fresh from his success, he found himself placed between the valets and the cooks; his resentment towards his employer, exacerbated by the Prince-Archbishop's refusal to let him perform at events the emperor was attending, soon led to conflict, and in May 1781 he resigned, or was kicked out of, his job. He wanted a post at the Imperial court in Vienna, but was content to do freelance work in a city that apparently offered golden opportunities. He made his living over the ensuing years by teaching, by publishing his music, by playing at patrons' houses or in public, by composing to commission (particularly operas); in 1787 he obtained a minor court post as *Kammermusicus*, which gave him a reasonable salary and required nothing beyond the writing of dance music for court balls. He always earned, by musicians' standards, a good income, and had a carriage and servants; through lavish spending and poor management he suffered times of financial difficulty and had to borrow. In 1782 he married Constanze Weber, Aloysia's younger sister.

In his early years in Vienna, Mozart built up his reputation by publishing (sonatas for piano, some with violin), by playing the piano and, in 1782, by

performed: *Die Entführung aus dem Serail*, a German Singspiel which went far beyond the usual limits of the tradition with its long, elaborately written songs (hence Emperor Joseph II's famous observation, 'Too many notes, my dear Mozart'). The work was successful and was taken into the repertoires of many provincial companies (for which Mozart was not however paid). In these years, too, he wrote [six string quartets](#) which he dedicated to the master of the form, Haydn: they are marked not only by their variety of expression but by their complex textures, conceived as four-part discourse, with the musical ideas linked to this freshly integrated treatment of the medium. [Haydn](#) told Mozart's father that Mozart was **'the greatest composer known to me in person or by name; he has taste and, what is more, the greatest knowledge of composition'**.

In 1782 Mozart embarked on the composition of piano concertos, so that he could appear both as composer and soloist. He wrote 15 before the end of 1786, with early 1784 as the peak of activity. They represent one of his greatest achievements, with their formal mastery, their subtle relationships between piano and orchestra (the wind instruments especially) and their combination of brilliance, lyricism and symphonic growth. In 1786 he wrote the first of his three comic operas with Lorenzo da Ponte as librettist, *Le nozze di Figaro*: here and in *Don Giovanni* (given in Prague, 1787) Mozart treats the interplay of social and sexual tensions with keen insight into human character that - as again in the more artificial sexual comedy of *Così fan tutte* (1790) - transcends the comic framework, just as *Die Zauberflöte* (1791) transcends, with its elements of ritual and allegory about human harmony and enlightenment, the world of the Viennese popular theatre from which it springs.

Mozart lived in Vienna for the rest of his life. He undertook a number of journeys: to Salzburg in 1783, to introduce his wife to his family; to Prague three times, for concerts and operas; to Berlin in 1789, where he had hopes of a post; to Frankfurt in 1790, to play at coronation celebrations. The last Prague journey was for the premiere of *La clemenza di Tito* (1791), a traditional serious opera written for coronation celebrations, but composed with a finesse and economy characteristic of Mozart's late music. Instrumental works of these years include some piano sonatas, three string quartets written for the King of Prussia, some string quintets, which include one of his most deeply felt works (K516 in g Minor) and one of his most nobly spacious (K515 in C), and his last four symphonies - one (no.38 in D) composed for Prague in 1786, the others written in 1788 and forming, with the lyricism of no.39 in E-flat, the tragic suggestiveness of no.40 in g Minor and the grandeur of no.41 in C, a climax to his orchestral music. His final works include the Clarinet Concerto and some pieces for masonic lodges (he had been a freemason since 1784; masonic teachings no doubt affected his thinking, and his compositions, in his last years). At his death from a feverish illness whose precise nature has given rise to much speculation (he was not poisoned), he left unfinished the *Requiem*, his first large-scale work for the church since the c Minor Mass of 1783, also unfinished; a completion by his pupil Süßmayr was long accepted as the standard one but there have been recent attempts to improve on it. Mozart was buried in a Vienna suburb, with little ceremony and in an unmarked grave, in accordance with prevailing custom.

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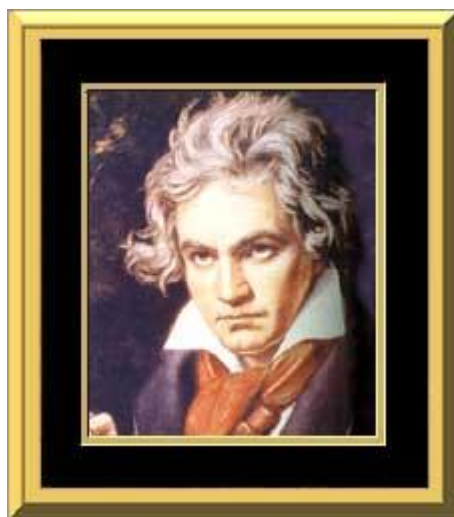
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## LUDWIG VAN BEETHOVEN

Biography by Allen Krantz



**Born: December 17, 1770 in Bonn, Germany**  
**Died: March 26, 1827 in Vienna, Austria**



See also his [Biography and Works from the Concise Oxford Dictionary of Music](#)

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Ludwig Van Beethoven is certainly on any short list of the greatest composers. Like all supreme artists, this is not for his prodigious technical gifts alone, but for the depth of human experience and emotion that his music explores and the universality of its message. Beethoven's struggles with his own fate and deafness are embodied in music that fearlessly continued to evolve throughout his life. His continued searching for deeper musical, philosophical and emotional truths brings to mind artists such as Shakespeare and Michelangelo.



Beethoven, the son of a rather dissolute court musician, was born in Bonn, Germany in 1770. It is perhaps his early rebellion against the arbitrary strictness of a father who wanted to exploit his son's talents that formed Beethoven's strong and difficult personality. He was truly a child of the revolutionary spirit that was spreading through Europe, and the first important composer to openly declare himself an artist serving a higher calling than the court or aristocracy.

Beethoven thus did not become the second Mozart, the darling of court society that his father hoped for. Rather he became an independent force, confident of his own powers, and one whose few lessons with the greats of the previous generation, including Haydn and Mozart, didn't ultimately mean much to him. He settled in Vienna in 1792, and his first public fame came as a piano virtuoso of unprecedented power, with a new and explosive kind of playing that was quite apart from the elegant fluency of Mozart and other virtuosos of the day. His virtuosity is certainly evidenced in his piano sonatas and particularly the five piano concertos, culminating in the [Concerto No.5 in Eb](#) (Emperor), which, like the concertos of Mozart, were originally conceived as apt calling cards for a composer/pianist.

Beethoven's talents and brash confidence won the respect of a musical and enlightened aristocracy who treated him with a deference that Beethoven expected and demanded, and that would have shocked both Haydn and Mozart. While he probably could have survived by other means, he received financial support from a number of interested nobleman, but without sacrificing his independence.

Beethoven's output is usually thought of as grouped in early, middle and late periods. The [First Symphony](#) (1800) begins the new century



on a seventh chord (a mysterious dominant of the subdominant) that quickly challenges classical propriety (although such things had already been explored by C.P.E. Bach, perhaps the true father of the new music). The style of this music already sacrifices the elegance of Mozart's surfaces for power and energy, and Beethoven shows his attraction to the economic use of material favored by Haydn. Beethoven's gruff humor probably owes more to Haydn as

well, and by the [Second Symphony](#), the minuet has been replaced with a weightier scherzo which is characteristic of the direction in which Beethoven's symphonic thoughts are moving.



The [Third Symphony](#) (Eroica) is a watershed in western music history. The violent removal of the dedication to Napoleon is well known, but the universal heroism and grandeur of the longest symphony until the [Ninth](#), remained and points the way to the noblest aspirations of the form in the 19th century.

By this time Beethoven has also established his most important metiers with a number of his thirty-two piano sonatas and the Op.18 string quartets. He had also begun to experience the deafness (probably from syphilis) that transformed his inner world view. This was at first met most characteristically perhaps with the violence and challenge of the fate motive of the [Fifth Symphony](#). Beethoven seems to address his own destiny and place in the universe with a biblical directness that evokes Job.



Other seminal middle period music includes such masterpieces as the [Violin Concerto](#), the [Piano Sonata No.21 in C](#) (Waldstein) and [No.23 in F-](#) (Appassionata), and the Rasumovsky string quartets. Much of this music is characterized by an enormous expansion of classical forms and themes that are markedly rhythmic in character (e.g. the opening motives of the Violin Concerto and the Waldstein Sonata). In addition, Beethoven realizes the essence of the most important of classical forms - the sonata form - with strongly differentiated first and second theme groups, highly dramatic development sections and codas that sometimes rival the development in size. The importance of the sonata form can be particularly seen in a work such as the first string quartet of Op.59, where even the slow movement and scherzo are in sonata form.

For all the inspiration that Beethoven was to succeeding generations of romantic composers, both in the transcendence of his music and the independence of his character, he almost completely worked within the heritage of the classical tradition. The sublime world of the last five of his sixteen string quartets and the late piano sonatas is still within the bounds of classical procedures, but now forms are telescoped and there is a very personal use of unusual numbers and types of movements combined with an increasing use of counterpoint. Many of the final works contain fugal sections of a very personal nature within sonata forms. In these works Beethoven, in his isolation brought about by years of total deafness, reaches a profound state of resignation and understanding, humor, and contemplation. The rhetorical trills of the earlier classical era have been transformed into the shimmering stars in the heaven of the variations of the Op.109 piano sonata.



[Allen Krantz](#) is a composer and classical guitarist with degrees from the San Francisco Conservatory and Stanford University. He is on the faculty of Temple University in Philadelphia, PA where he lectures on music history and heads the guitar program. Krantz's works range from solo piano and chamber music to a number of orchestral pieces. Recordings of his compositions and arrangements are on the DTR label, and his guitar transcriptions are published by International Music.

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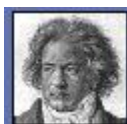
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**Epoch: Classic and Romantic**

**Country: Germany-Austria**

### **Ludwig van Beethoven (1770-1827)**

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- Incidental Music
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- [Picture Gallery](#)
- [List of Works](#)
- [Bibliography](#)

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#### Introduction

(born Bonn, baptized 17 December 1770; died Vienna, 26 March 1827).

He studied first with his father, Johann, a singer and instrumentalist in the service of the Elector of Cologne at Bonn, but mainly with C.G. Neefe, court organist. At 11 ½ he was able to deputize for Neefe; at 12 he had some music published. In 1787 he went to Vienna, but quickly returned on hearing that his mother was dying. Five years later he went back to Vienna, where he settled. He pursued his studies, first with [Haydn](#), but there was some clash of temperaments and Beethoven studied too with Schenk, Albrechtsberger and [Salieri](#). Until 1794 he was supported by the Elector at Bonn but he found patrons among the music-loving Viennese aristocracy and soon enjoyed success as a piano virtuoso, playing at private houses or palaces rather than in public. His public debut was in 1795; about the same time his first important publications appeared, three piano trios op.1 and three piano sonatas op.2. As a pianist, it was reported, he had fire, brilliance and fantasy as well as depth of feeling. It is naturally in the piano sonatas, writing for his own instrument, that he is at his most original in this period; the *Pathétique* belongs to 1799, the *Moonlight* ('Sonata quasi una fantasia') to 1801, and these represent only the most obvious innovations in style and emotional content. These years also saw the composition of his first three piano concertos, his first two symphonies and a set of six string quartets op.18.



1802, however, was a year of crisis for Beethoven, with his realization that the impaired hearing he had noticed for some time was incurable and sure to worsen. That autumn, [at a village outside Vienna, Heiligenstadt, he wrote a will-like document](#), addressed to his two brothers, describing his bitter unhappiness over his affliction in terms suggesting that he thought death was near. But he came through with his determination strengthened and entered a new creative phase, generally called his 'middle period'. It is characterized by a heroic tone, evident in the [Eroica Symphony](#) (no.3, originally to have been dedicated not to a noble patron but to Napoleon), in [Symphony no.5](#), where the sombre mood of the c Minor first movement ('Fate knocking on the door') ultimately yields to a triumphant C Major finale with piccolo, trombones and percussion added to the orchestra, and in his opera *Fidelio*. Here the heroic theme is made explicit by the story, in which (in the post-French Revolution 'rescue opera' tradition) a wife saves her imprisoned husband from murder at the hands of his oppressive political enemy. The three string quartets of this period, op.59, are similarly heroic in scale: the first, lasting some 45 minutes, is conceived with great breadth, and it too embodies a sense of triumph as the intense f Minor Adagio gives way to a jubilant finale in the major embodying (at the request of the dedicatee, Count Razumovsky) a Russian folk melody.

*Fidelio*, unsuccessful at its premiere, was twice revised by Beethoven and his librettists and successful in its final version of 1814. Here there is more emphasis on the moral force of the story. It deals not only with freedom and justice, and heroism, but also with married love, and in the character of the heroine Leonore, Beethoven's lofty, idealized image of womanhood is to be seen. He did not find it in real life he fell in love several times, usually with aristocratic pupils (some of them married), and each time was either rejected or saw that the woman did not match his ideals. In 1812, however, he wrote a passionate love-letter to an 'Eternally Beloved' (probably Antonie Brentano, a Viennese married to a Frankfurt businessman), but probably the letter was never sent.

With his powerful and expansive middle-period works, which include the [Pastoral Symphony](#) (no.6, conjuring up his feelings about the countryside, which he loved), [Symphony no.7](#) and [Symphony no. 8](#), [Piano Concertos nos.4](#) (a lyrical work) and 5 (the noble and brilliant [Emperor](#)) and the [Violin Concerto](#), as well as more chamber works and piano sonatas (such as the *Waldstein* and the *Appassionata*) Beethoven was firmly established as the greatest composer of his time. His piano-playing career had finished in 1808 (a charity appearance in 1814 was a disaster because of his deafness). That year he had considered leaving Vienna for a secure post in Germany, but three Viennese noblemen had banded together to provide him with a steady income and he remained there, although the plan foundered in the ensuing Napoleonic wars in which his patrons suffered and the value of Austrian money declined.

The years after 1812 were relatively unproductive. He seems to have been seriously depressed, by his deafness and the resulting isolation, by the failure of his marital hopes and (from 1815) by anxieties over the custodianship of the son of his late brother, which involved him in legal actions. But he came out of these trials to write his profoundest music, which surely reflects something of what he had been through. There are seven piano sonatas in this, his 'late period', including the turbulent *Hammerklavier* op.106, with its dynamic writing and its harsh, rebarbative fugue, and op.110, which also has fugues and much eccentric writing at the instrument's extremes of compass; there is a great Mass and a [Choral Symphony, no.9 in d Minor](#), where the extended variation-finale is a setting for soloists and chorus of Schiller's Ode to Joy; and there is a group of string quartets, music on a new plane of spiritual depth, with their exalted ideas, abrupt contrasts and emotional intensity. The traditional four-moveme

conventional forms are discarded in favour of designs of six or seven movements, some fugal, some akin to variations (these forms especially attracted him in his late years), some song-like, some martial, one even like a chorale prelude. For Beethoven, the act of composition had always been a struggle, as the tortuous scrawls of his sketchbooks show; in these late works the sense of agonizing effort is a part of the music.

Musical taste in Vienna had changed during the first decades of the 19th century; the public were chiefly interested in light Italian opera (especially [Rossini](#)) and easygoing chamber music and songs, to suit the prevalent bourgeois taste. Yet the Viennese were conscious of Beethoven's greatness: they applauded the Choral Symphony even though, understandably, they found it difficult, and though baffled by the late quartets they sensed their extraordinary visionary qualities. His reputation went far beyond Vienna: the late Mass was first heard in St. Petersburg, and the initial commission that produced the Choral Symphony had come from the Philharmonic Society of London. When, early in 1827, he died, 10,000 are said to have attended the funeral. He had become a public figure, as no composer had done before. Unlike composers of the preceding generation, he had never been a purveyor of music to the nobility he had lived into the age - indeed helped create it - of the artist as hero and the property of mankind at large.

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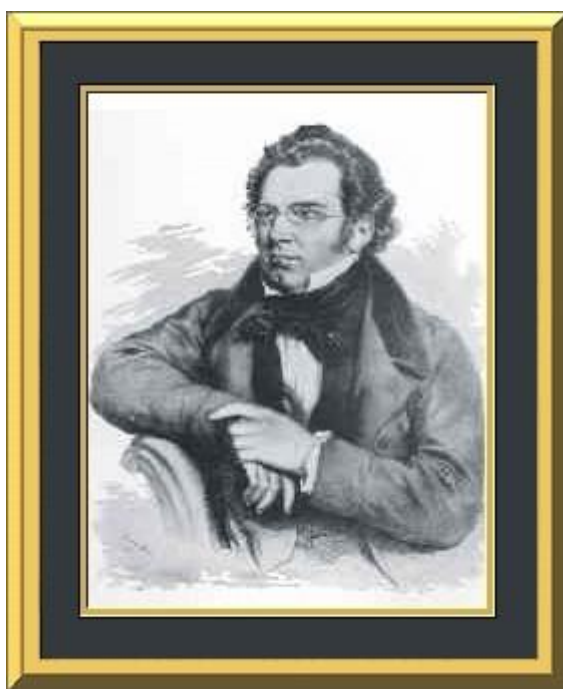
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## FRANZ SCHUBERT

Biography by Allen Krantz



Born: January 31, 1797 in Vienna, Austria

Died: November 19, 1828 in Vienna, Austria

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Whereas Beethoven was the first composer to assert himself as independent from the constraints of the 18th century aristocracy, Franz Peter Schubert born a

generation later in 1797, was perhaps the first bohemian. The son of a school teacher, Schubert declared himself fit for nothing but composing music, and lived a modest existence with the support primarily of friends while he quietly revolutionized the art in his brief thirty-one years on earth. The first of the great Viennese composers who was actually from Vienna was barely known, except for his songs, in the city that was mad for Rossini and other more flamboyant forms of entertainment.



The songs of Schubert number over 600 and range from his earliest masterpieces, such as [Gretchen am Spinnrad](#) and [Die Erlkönig](#) to the desolate [Winterreise](#) of his final year, and it might be said that the German lied pervades most of Schubert's music. In instrumental works such as the fifteen piano sonatas, a long melody is often the subject matter in a way that is quite different from the pithy germ cells

that concerned Beethoven. That Schubert, who worshipped Beethoven and lived in his shadow, could so resolutely forge his own independent path, is one of the miracles of the man who died only one year after his idol.

Where Beethoven is ultimately a classical composer, Schubert truly paves the way toward the full flowering of Romanticism with his lyric songlike themes that develop discursively and episodically. While the classical sonata moves inexorably toward an increase of tension and dominant harmonies, Schubert relaxes his forms with a tendency to move in the direction of subdominant harmonic areas. Schubert expanded the sense of musical time with his "heavenly length" (Schumann's remark on his discovery of the Great [Symphony #9 in C Major](#) in the closet of Schubert's brother), and he is also one of the first composers to fully explore the possibilities of the lyric miniature. The [Impromptus](#), [Moments Musicaux](#) and many small dances for piano reached popularity long before his expansive sonatas.

Schubert, who is known as one of the greatest melodists, was equally a master of harmonic miracles, creating breathtaking surprises with the imaginative reharmonization of a single note. In the first movement of the great C Major String Quintet, the dominant note of g is reached on the threshold of the new second theme group. Rather than starting in the key of G, the music hovers and slips downward to settle in the magical key of Eb with the g now reinterpreted as the third of the Eb chord. With Schubert we have a full realization of the idea that we are no longer in the key of C major, but of C major-minor. Thus, a world of surprising but inevitable harmonic relations is opened up, and the frequent changing of mode from major to minor and vice versa is partially what gives Schubert his characteristic bittersweetness.

In Schubert we have the first clear depiction of the Romantic ideal of the poet-musician as a lonely wanderer. This conceit grows naturally from the soil of the German poetry that Schubert was immersed in his songs and also inhabits instrumental music such as the [First Impromptu](#) and the 9th Symphony. In the symphony, the French horn melody of the introduction and the contrast of the solitary voice of the oboe against the world of the full orchestra in the main body of the movement, give voice to the fragile poet navigating in the larger world. This symphony is pervaded by march rhythms that bravely venture forth into the unknown and reach the edge of the abyss as in the crisis of the second movement, an Andante where the plaintive oboe is again the main protagonist. This Ninth Symphony with its expansive sense of time and reliance on rhythmic propulsion, is as every bit as seminal to the later symphonies of Bruckner and Mahler as is the [Ninth of Beethoven](#). The lonely wanderer of Schubert still echoes in Mahler's wayfarer at the end of the century.



Schubert left more unfinished music than any great composer. In addition to the famous [Unfinished Symphony](#) there are magnificent torsos of abandoned string quartets and sonatas. Of all the great composers, we perhaps know the least about Schubert. He was always poor and unworldly and relied on the support of his circle of friends. Many masterpieces were only performed at the middle class parties dubbed as Schubertiads by his inner circle. Here pictured in now famous engravings we see Schubert at the piano playing dance music for the enjoyment of the lucky ones.

For all his bohemian lifestyle, Schubert was known to wake up very early and compose everyday at least until noon before joining his friends at the Red Hedgehog. Even with company, his ability to disappear in private concentration was famous. Schubert's love life is also mysterious, but he probably contracted syphilis from a servant girl when he was teaching the Esterhazy girls one summer at their estate. The recurrence of his symptoms led a doctor to recommend that he stay with his brother in the new suburbs of Vienna where, ironically, the lack of good plumbing led to his contraction of typhus.

There was one public concert of Schubert's music before his death. With the proceeds, Schubert bought tickets for his friends to see Paganini a few days later. The latter's imminent appearance was too important for the papers to waste space on Schubert's concert. This program probably included premieres of one of the piano trios, late string quartets and posthumous piano sonatas (such as [#20 in A](#)). In this music Schubert offers us a wisdom of humanity and the world that is hard to explain in one so young. The ominous trills under the angelic theme of the [Piano Sonata #21 in Bb](#) inevitably seem autobiographical. Schubert will forever be one of our most beloved composers, for while he does not shy from

he puts his arm around us and consoles us with the tenderest love and understanding.

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**Epoch:**

**Country: Austria**

## **Franz Schubert (1797-1828)**

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### **Introduction**

(born Vienna, 31 January 1797; died there, 19 November 1828).

The son of a schoolmaster, he showed an extraordinary childhood aptitude for music, studying the piano, violin, organ, singing and harmony and, while a chorister in the imperial court chapel, composition with [Salieri](#) (1808-13). By 1814 he had produced piano pieces settings of Schiller and Metastasio, string quartets, his first symphony and a three-act opera. Although family pressure dictated that he teach in his father's school, he continued to compose prolifically; his huge output of 1814-15 includes Gretchen am Spinnrade and *Erlkönig* (both famous for their text-painting) among numerous songs, besides two more symphonies, three masses and four stage works. From this time he enjoyed the companionship of several friends, especially Josef von Spaun, the poet Johann Mayrhofer and the law student Franz von Schober. Frequently gathering for domestic evenings of Schubert's music (later called 'Schubertiads'), this group more than represented the new phenomenon of an educated, musically aware middle class: it gave him an appreciative audience and influential contacts (notably the Sonnleithners and the baritone J.M. Vogl), as well as the confidence, in 1818, to break with schoolteaching. More songs poured out, including *Der Wanderer* and *Die Fore*.



pieces - inventive piano sonatas, some tuneful, Rossinian overtures, the [Fifth](#) and [Sixth Symphonies](#) began to show increased harmonic subtlety. He worked briefly as music master to the Esterházy family, finding greater satisfaction writing songs, chamber music (especially the 'Trout' Quintet) and dramatic music. *Die Zwillingsbrüder* (for Vogl) was only a small success, but brought some recognition and led to the greater challenge of *Die Zauberharfe*.

In 1820-21 aristocratic patronage, further introductions and new friendships augured well. Schubert's admirers issued 20 of his songs by private subscription, and he and Schober collaborated on *Alfonso und Estrella* (later said to be his favourite opera). Though full of outstanding music, it was rejected. Strained friendships, pressing financial need and serious illness - Schubert almost certainly contracted syphilis in late 1822 - made this a dark period, which however encompassed some remarkable creative work: the epic 'Wanderer' Fantasy for piano, the passionate, two movement [Eighth Symphony \('Unfinished'\)](#), the exquisite *Schöne Müllerin* song cycle, *Die Verschworenen* and the opera *Fierabras* (full of haunting music if dramatically ineffective). In 1824 he turned to instrumental forms, producing the a Minor and d Minor ('Death and the Maiden') string quartets and the lyrically expansive Octet for wind and strings; around this time he at least sketched, probably at Gmunden in summer 1825, the ['Great' C Major Symphony](#). With his reputation in Vienna steadily growing (his concerts with Vogl were renowned, and by 1825 he was negotiating with four publishers), Schubert now entered a more assured phase. He wrote mature piano sonatas, notably the one in a Minor, some magnificent songs and his last, highly characteristic String Quartet, in G Major. 1827-8 saw not only the production of *Winterreise* and two piano trios but a marked increase in press coverage of his music; and he was elected to the Vienna Gesellschaft der Musikfreunde. But though he gave a full-scale public concert in March 1828 and worked diligently to satisfy publishers - composing some of his greatest music in his last year, despite failing health - appreciation remained limited. At his death, aged 31, he was mourned not only for his achievement but for 'still fairer hopes'.

Schubert's fame was long limited to that of a songwriter, since the bulk of his large output was not even published, and some not even performed, until the late 19th century. Yet, beginning with the Fifth Symphony and the 'Trout' Quintet, he produced major instrumental masterpieces. These are marked by an intense lyricism (often suggesting a mood of near-pathos), a spontaneous chromatic modulation that is surprising to the ear yet clearly purposeful and often beguilingly expressive, and, not least, an imagination that creates its own formal structures. His way with sonata form, whether in an unorthodox choice of key for secondary material (Symphony in b Minor, 'Trout' Quintet) or of subsidiary ideas for the development, makes clear his maturity and individuality. The virtuoso 'Wanderer' Fantasy is equally impressive in its structure and use of cyclic form, while the String Quartet in G Major explores striking new sonorities and by extension an emotional range of a violence new to the medium. The greatest of his chamber works however is acknowledged to be the String Quintet in C Major, with its rich sonorities, its intensity and its lyricism, and in the slow movement depth of feeling engendered by the sustained outer sections (with their insistent yet varied and suggestive accompanying figures) embracing a central impassioned section in F minor. Among the piano sonatas, the last three, particularly the noble and spacious one in B-flat, represent another summit of achievement. His greatest orchestral masterpiece is the 'Great' C Major Symphony, with its remarkable formal synthesis, striking rhythmic vitality, felicitous orchestration and sheer lyric beauty.

Schubert never abandoned his ambition to write a successful opera. Much of the music is of high quality (especially in *Alfonso und Estrella*, *Fierabras* and the attractive Easter oratorio *Lazarus*, closely related to the operas), showing individuality of style in both accompanied recitative and orchestral colour if little sense of dramatic progress. Among the choral works, the partsongs and the masses rely on homophonic texture and bold harmonic shifts for their effect; the masses in A-flat and E-flat are particularly successful.

Schubert effectively established the German lied as a new art form in the 19th century. He was helped by the late 18th-century outburst of lyric poetry and the new possibilities for picturesque accompaniment offered by the piano, but his own genius is by far the most important factor. The songs fall into four main structural groups - simple strophic, modified strophic, through-composed (e.g. *Die junge Nonne*) and the 'scena' type (*Der Wanderer*); the poets range from Goethe, Schiller and Heine to Schubert's own versifying friends. Reasons for their abiding popularity rest not only in the direct appeal of Schubert's melody and the general attractiveness of his idiom but also in his unfailing ability to capture musically both the spirit of a poem and much of its external detail. He uses harmony to represent emotional change (passing from minor to major, magically shifting to a 3rd-related key, tenuously resolving a diminished 7th, inflecting a final strophe to press home its climax) and accompaniment figuration to illustrate poetic images (moving water, shimmering stars, a church bell). With such resources he found innumerable ways to illuminate a text, from the opening depiction of morning in *Ganymed* to the leaps of anguish in *Der Doppelgänger*.

Schubert's discovery of Wilhelm Müller's narrative lyrics gave rise to his further development of the lied by means of the song cycle. Again, his two masterpieces were practically without precedent and have never been surpassed. Both identify nature with human suffering, *Die schöne Müllerin* evoking a pastoral sound-language of walking, flowing and flowering, and *Winterreise* a more intensely Romantic, universal, profoundly tragic quality.

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