## 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: <u>www.classicalarchives.com/bios/</u> (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.



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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 organis 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
11(334)	
	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(642)	In 1776 he made I and a second a large state the second state with the second state state of the second state sta
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
<u> </u>	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)	
(2.10)	"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(851)	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 (Mitridate, Lucio Silla) 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>



	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.
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
WI2(311)	
	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(814)	Dut on an amain of at the soutes of his analitisms, and an annext with source
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
	Kammermusicus, 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: 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').
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)	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'.
M2(S28)	In 1782 Mozart embarked on the composition of piano concertos, so that he
	could appear both as composer and soloist.
M2(829)	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.
	grown.
M2(S31)	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 Cosi 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.
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(836)	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 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.
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: <u>www.classicalarchives.com/bios/</u> (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 ov



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	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 Concerto No.5 in Eb
	(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



	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.
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 Ninth,
	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
<b>``</b>	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-
	(Appasionata), 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
B1(S26)	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.



B1(S27)	The importance of the sonata form can be particularly seen in a work such
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	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
Ы(329)	
	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.
	numor, 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
	the similaring stars in the neaven of the variations of the Op.109 plano
	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 <sup>1</sup> / <sub>2</sub> 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(34)	The 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.l and three piano sonatas op.2.
B2(S8)	As a pianist, it was reported, he had fire, brilliance and fantasy as well as
B2(38)	
	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 Pathetique 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



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 thePastoral 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) and5 (the noble and brilliant Emperor) and the ViolinConcerto, as well as more chamber works and piano sonatas (such as theWaldstein and the Appassionata) Beethoven was firmly established as thegreatest 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
D2(621)	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 difficuit, 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: <u>www.classicalarchives.com/bios/</u> (26/09/2007)

### Title: FRANZ SCHUBERT

#### Biographer: Allen Krantz

### Schubert 1

0.01/01)	
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.
	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 the that develop discursively and episodically.         SC1(S8)       While the classical sonata moves inexorably toward an increase of tension and deminent homeopies. Schehert release his forme with a tendence to release the forme with a tendence to release to release the forme with a tendence to release the tendence to release the forme with a tendence to release to release the tendence to release to release the tendence to release the tendence to release to re	mes
SC1(S8) While the classical sonata moves inexorably toward an increase of tension	
and dominant home onion. Cohish out not contract formers with a tandamary to m	
and dominant harmonies, Schubert relaxes his forms with a tendency to n	nove
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 Ma	ijor
in the closet of Schubert's brother), and he is also one of the first compose	ers 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 m	aster
of harmonic miracles, creating breathtaking surprises with the imaginativ	e
reharmonization of a single note.	
SC1(S12)         In the first movement of the great C Major String Quintet, the dominant r	note
	lote
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	d to
settle in the magical key of Eb with the g now reinterpreted as the third of	f 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	0,
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 Roman	



	neat musician as a langly wanderer
	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
SC1(S20)	
	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.
	dance music for the enjoyment of the fucky 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(S52)	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
561(555)	
	few days later.
0.01/(02.1)	
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.
	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,
562(50)	
	and instrumental pieces - inventive piano sonatas, some tuneful,
	Rossinian overtures, the Fifth and Sixth Symphonies began to show
862(87)	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 tumed 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
SC2(S16)	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.



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
	sononties 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 ngures)
	embracing a central impassioned section in F minor.



SC2(S25)	Among the piano sonatas, the last three, particularly the noble and spacious
562(525)	
	one in B-flat, represent another summit of achievement.
5(2)(22()	His greatest orchestral masterpiece is the 'Great' C Major Symphony, with its
SC2(S26)	
	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.
	orenestral coroar in indie sense of aramate 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.
	contary.
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.
	genius is by far the most important factor.
SC2(S32)	The songs fall info four main structural groups - simple strophic, modified
562(652)	
	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
	unfailing 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(837)	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: <u>www.classicalarchives.com/bios/</u> (26/09/2007)

### Title: WOLFGANG AMADEUS MOZART

#### Biographer: Allen Krantz

Text Mozart 1

M1( S1)	We	might say	that	the Lieder	infor	ms		most of Schubert					
51)	sayer	Pr: Verb	sayer		er Pr:V			target					
	And	that every '	Tchaikovsky	Symphony		is		ballet					
		carrier				Pr:R	Rel.Att	attribut	attribute				
M1( S2)	With Wo	olfgang Amader	us Mozart		, almost a	11	is						
52)	Cir: Acc	companiment					Pr:R	el.Att					
	a sublime opera.												
	value												
M1( 53)	The pian	o of his concer	tos	Is				the protagonia	st				
)	Token			Pr:Rel. Iden	t		va	lue					
	be it in either an opera buffa or seria,												
	Cir:Location												
	the slow movements of his string quartets												
	token												
	are	token	love arias	and duets,	is, and								
	arc			and ducts,			and						
	Pr:Rel.I	dent	value										
	the last n	novements of h	is piano sona	itas	are								
	carri	er			Pr:Rel .Att								
		the denouements of high comedies.											
	attribute												
M1(	Drama		is		the essence	of Moz	zart	and his characters					



	carrier	carrier				Pr:Rel .Att at				attribute		token		
	express				a universality of emotion akin to the gods of classic myth					mythology				
	Pr:Rel.	Pr:Rel.Ident				value								
M1( S5)	His mus	sic			n	noves			with a	n unparallel	ed grace	and		
,	actor			]	Pr: Material			goal						
	Behave Unveils		its trut	ths	wit	h a supplenes	s	an	d	subtlet	v			
	behavio		range			Manner				Cir: Mann	-			
	only	excee	0			by Nature her	celf							
	omy					-	5011							
	•	. Pr: Material				range								
M1( S6)	One of t	he greate	st prodi	gies in 1	mus	sic history,				Moza	ırt	had		
,	Cir:Ma	nner								behav	er			
	the good	d fortune		to be	e born in 175			175	6	a	t a time			
	Cir: Manner Pr: B				ehavioral Cir: Loo			Loc	cation	ation Cir: Location				
	when tonality and harmony				in western music				had evolved					
	carrier				Cir: Location				Pr:Rel. Att					
	to a leve	el of purit	y and sc	phistic	ication that			nat	makes					
	Attribute									Pr:Mate	rial			
	the 18th century the envy of more than one great composer born later.													
	goal													
M1( S7)	No less	a figure tl	han Frai	nz Josej	ph I	Haydn			h	ad paved	the w	/ay		
57)	Cir:Manner							Pr:Material			goal	goal		
	by showing the endless possibilities of the mature classical style.													
	Cir: Manner													
M1( S8)	The less	fortunate	e aspect	of		Mozart's fa	ate	was to be born						
,	Cir: Ma	Cir: Manner				behaver			Pr: Behavioural					
	To an o	verbearing	g and ar	nbitiou	s fat	ther		a	anxious to exploit his son's gifts.					
	rang	ge							Cir: Cause					
M1( S9)	Leopold	l Mozart,		a mo	oder	ately success	ful vic	e-ka	apellme	ister	ats	Salzburg		



	carrier		Cir: Role						(	Cir: Location				
	was			a good enough musician to								to know how		
	Pr: Rel . At		Attribute C								Cir: Contingency			
	extraordina	ry		his son						wa	lS.	el .Attribute		
	attribute			carrier						Pr:	Rel .A			
M1( S10)	By three,	Wo	olfgang	ang was pick					oicking	g out tu	by ear			
510)	Cir: Loc	beha	ver				P	Pr:Beha	aviour	al			range	
	at the piano	and		by six				he	v	vas com	posin	g.	<u> </u>	
	Cir: Loc			Cir: Loc				actor	Pr	: Mat				
M1( S11)	And from the		he was					alı	nost co	nstant	nstantly on the road			
,	Cir: exter	nt	a	actor Pr: Mat					1	goal				
	being exhib	ited	as a	s a piano virtuoso			to the courts			of Europe				
	Pr:Material C			Cir: Role				Cir: Location				Cir: Location		
	And	denied		any kind of normal childhood.										
		verbal		target										
M1( S12)	Mozart	grew t	to hav	e			a love-hate relationship							
	Carrier actor	Pr:Rel.At	tt	attrib				attribute						
	with his ove	erbearing fat	her				an	d		neve	r	devel	oped	
	Cir: Accompaniment							Cir: Extent			Pr: Material			
	a normal adult balance							in conducting the affairs of everyday life.					lay life.	
	goal				Cir: Role									
M1( S13)	As his first	biographer	not	ed		in 1	793	3	_ "	For just	t as th	is rare	being early	
	sayer		Pr:	:Mental Cir: Tem				Verbiage poral						



									Tok	en				
	Became	a man		so far as	s	his art		wa	s concerr	ned,	he		a	lways
	Pr:Rel:Att	value		Cir:Ext	t	actor		Pr:	Mat		carı	rier	Cir exte	
	remained-	as the im	parti	ial observe	er	must s	ay	of	him-	in a	almos	t all o	other	matters
	Pr:Rel:Att	sayer				Pr:Ver	bal	re	ciever	Cira	: Mai	ner		
				а	ı chi	ld."								
				attribut	e									
M1( S14)	Throughout h	nis childhood	, V	Wolfgang		was		alv	ways	in th	ne nev	vs	and	
511)	Cir: Extent			eceiver	_	Pr:Ma	t	Ci Te	r: ş emp	goal				
	extravagantly	I		praised	1.									
	Cir: Manner	r		Pr: V	erb	al								
M1( S15)	Не	was		V	well	aware	ofł	ıow	special h	e was	5	and		
515)	carrier	Pr:Rel.Att		attribut	te		Cir	:Co	ndition					
	Was		una	able to kee	ep hi	is opinic	ons to	him	nself	abo	out an	y me	diocri	ty
	Pr:Rel.Att		att	tribute						Cir	: Ma	tter		
	he						end	coun	tered	<u> </u>				
	actor								mat			•		
M1( S16)	His letters		re fil			WI			d and hu	moro	us cri	tique	S	
	actor	P	::Ma	iterial			g	oal						
	of the many of	court musicia	ns	he	N	Лet		in	his trave	ls	and		he	
	beneficiary			actor	Pr	:Materi	al	ra	nge				actor	
	developed	a lifelo	ng c	apacity for	r ma	ıking en	emies	s	of those	e with	less	talen	t,	and
	Pr:Mat		goal						Cir:Ac	comp	anim	ent		
	that			mea	nt				al	most	every	one	1	



					Pr:Re	l.Ide	ntify			value		
M1( S17 )	Не	spent	ł	his lif	ĩe	100	king	foi	a well	paying hig	gh court job	that
)	actor	Pr:Mater	rial g	goal					goal			
	was	Certainly		his	s due,	but	t	his r	naive arr	ogance ar	nd impulsive beha	avior
	Pr:Mat	Cir:Man	ner	go	al				ac	tor		
	undid		ł	him		at	every	urn.				
	Pr:Mat		Į	goal		(	Cir: S	patial	l			
M1( S18	Leopold's le	etters to W	olfgang	g	÷			are	like t	those of P	olonius to Hamle	:t.
)	actor						Pr:N	lat		C	Cir:Comparison	
M1( S19	They		are fil	lled			1	with tl	he righte	eous and r	igid homilies	
)	actor		Materi							oal		
	of a conven	tional min	d tryi	ing to	o reaso	n wit	h and o	contro	l a geni	us.		
	Cir	: Manner										
M1( S20	And	they			are						often about mo	oney.
)		actor			Pr: N	Mat					goal	
	Apart from	music,	Moz	art	gr	ew uj	p to be	un	disciplin	ned, unwo	orldly and a soft to	ouch.
M1( S21 )	Cir: Contin	ngency	carrie	er	Pr;R	kel. A			tribute			
M1 (S2	Money	went tl				hi	s hand	S			like wa	ter.
2)	actor	Pr:Mat	erial		1	goal					Cir: Manne	er
M1 (S2 3)	In 1777,	Wolfgar	ng v	went		on a	long to	our m	other	for the fir	st time with his r	nother
-,	Cir: Temp	actor	]	Pr: M	lat	go	al			Cir: Acc	ompaniment	



ters who
makes
Pr: Mat
nd property
l and
alue
where



	Cir: l	Locat	ion	actor		Pr: Mate	rial	Cir: L	oc				
	Aloys	sia	Had	now		becon	ne	a prima	a dona	of th	ne opera	and	had
	Toke		_	Cir:Ex	tent	Pr:Ro dent	el.I	value		Cira	: Loc		Pr:Mat
	actor			Co a X	V - 1 C								
	no tin goal	ne			Wolfgan eficiary	-							
M1	Не		returr	ed defea	ted		to S	alzburg	de	eclarin	g	that	
(S2 9)	actor		Pr: M	at			goa	_		r:Verl	-		
	"I .	will	no lon	ger	be				a fid	dler			
	toke n		Cir: F	Extent				valu	e				
			: Rel.Ide piage	nt									
		vert	_										
M1 (S3	10		want to						avier a	nd acc	company	arias."	
0)	actor		Pr: Mat	erial			go	al					
M1 (S3 1)	Instea	ıd	Mozart	beca	me	a disg	runtl	ed court	organis	5 8	at Salzbu	rg.	
			carrier	Pr:R	el.Att	attri	ibute			•	Cir: Loc	ation	
M1 (S3	Howe	ever,	these	are		also	the	years of	his ear	ly mat	urity a	as a com	poser
2)				Pr: Rel.A	Att		attr	ibute			•	Cir: guis	se .
	with v	works	including	g the "Co	ronation	n" Mass	5 ;	and	the wo	nderfu	ıl "Sinfor	nia Conce	ertante"
	Cir:	Comi	tative						Cir: A	dditiv	ve e		
	for vi	olin, v	viola and	orchestra	•								
	Cir: l	Purpo	se										
M1 (S3	His fi	rst ma	ajor opera	commi	ssion	"Ido	omene	eo,"	an ope	ra seri	a in the C	Gluck tra	dition,
3)	actor					goa	1		range				
	was p	remie	red	in I	Munich			in	1781.				



	Pr: Ma	terial		goal				Cir: L	ocation				
M1 (S3	Meanwł	nile	Mo	zart,	betra	ayed		by the	e secretar	y to the	Archb	ishop	, was
4)			actor		Pr:	Materia	al	goal					Pr: Material
	dismisse	ed	1	rom his j	positio	n.							
			goal										
M1 (S3 5)	Не	wro	te	with a f	lair wo	orthy of	the	stage	that	"he (the	e secre	etary)	may
5)	actor	Pr:	Mat	range						senser			Pr: Men
	Confide	ntly	exp			from m	ie a	kick	on his a	rse	an	d	a few boxes
	Cir: Ro	le	Pr: N	Iental	Pher	omeno	n		Cir: Lo	ocation		]	Phenomenon
	on the e	ar in			add	lition.			L				
	Cir: Lo	cation	l										
M1 (S3 6)	For when	]	[	am ir	nsulted		Ι	mus	st have			my	/ revenge."
-)		sens	ser	Pr: Men	tal	act	or	Pr:	Mental	goa	1		
M1 (S3 7)	This new	ver car	ne to p	ass of co	urse,	and	M	ozart	settled		in Vie	enna	where he
.,	Cir: Ca	use					ac	tor	Pr: Materi		Cir:L	.oc	actor
	moved i	n	with	the Web	oers	who	1	now		resided	l	th	ere.
	Pr: Ma	terial	goa	l				Cir:	Time	Pr:Rel	.Att	attr	ibute
M1 (S3	In Dece	mber,	1781,	Moz	zart	wro	te	to his	father	that	he		was in love
8)	Cir: Lo	cation	l	actor		Pr:Ma	t	goal			sens	ser	Pr: Mental



		unotner	weber-un	e middle da	augr		tanze.				
	Phen	omenon									
M1 (S3	His fa	ther's	wo	orst fears		had come	to pass	-Wolf	gang	was married	in August
<del>)</del> )	carrio	er	Cir:	Manner		Pr:Rel: A	Att	Toker		Pr:Rel: Ident	Cir:loc
	into a	impecun	ious fami	ly		of quest	ionable rep	outation	l.		
	value	;				Cir: Ma	anner				
M1 S4	Const	anze	v	/as		no bette	r than Moz	art	in the	e ways of the	e world,
))	carrie	er	Pr:Rel:	Att		attribut	te		Cir:	Role	
	by all	accounts	3	it		was			a good	marriage	and
	Cir: (	Continge	ency c	arrier		Pr:Rel:	Att		attribu	ite	
	the be	ginning (	of a distir	ct chill		in Moza	rt's relation	ns		with his o	utraged father.
	attrib	ute				Cir: Co	ndition			Cir: Acco	ompaniment
И1 S4 )	This	was	a fer	tile period	mu	sically	with Mo	ozart ge	tting co	mmissions a	and students
		Pr: Rel. Att	attr	ibute			Cir: Qu	ality			
	and	at this	s point	producin	ıg		masterpie	ces	in ever	y conceivab	le genre.
		Cir: E	xtent	Pr: Mat			goal		Cir: S	patial	
И1 S4	In 177	76	he	met		Lorenzo	da Ponte,	a po	et	who	could supply
2)	Cir:L	ocation	actor	Pr: Ma	at	goal		Cir:	Role		Pr: Mat
	with v	vorthy lil	orettos	and	th	ree great	operas	re	sulted:		ze di Figaro"
		5								(1786)	



	(Overture	e), "D	on Gio	van	ni" (1	1787), an	d "Cos	si fan	tu	tte" (17	90)					
	Goal															
M1 (S43	Mozart		as a suc	cces	ssful	opera coi	npose	r and	pi	ano virt	uos	50	must l	hav	e made	:
)	actor		(	Cir:	: Role	e							Pr: m	at		
	a good bi	it of n	noney		at thi	is time,	yet	he	an	d Costa	nze	;	co	oulc	d hold o	on
	goal			(	Cir:L	.oc		act	tor	•			Pr: M	Iat		
	to none	of it	an	d	char	nged	resid	encie	s	elever	1 tii	mes	in	nin	e years	l.
	goal				Pr:	Mat	goal			Cir:E	xte	ent	Ci	ir:L	locatio	n
M1 (S44	Не	also		bec	came							a	Maso	on.		
)	carrier			Pr:	:Rel.	Att						a	ttribu	te		
M1 (S45	By the er	nd of l	nis life,	t	he M	ozart's	we	re de	spe	erate	fo	r loa	ns and	co	mmissi	ons.
)	Cir: Loc	ation		a	actor		Pr:	Mat	ter	ial	g(	oal				
M1 (S46	"The Ma	gic Fl	ute,"	to	o a M	lasonical	ly insp	ired	lib	retto,	is			fo	r many	
)	carrier			Ci	r:Co	ntingenc	зy				P	r:Rel	.Att	Ci	ir: Beh	alf
	the quint	essen	ce of M	loza	ırt,	and	Was		a	great hi	t	in t	he sub	ourb	os of Vi	enna.
	attribute	•					Pr:R att	el:	at	ttribute	!	Cir	:Loca	tio	n	
M1 (S47	The mon	ey	it		shou	uld have	brougł	nt in		was		too	late		and	Mozart
)	actor		range carrie		Pr:	Mat				Pr:rel: Att		atti	ribute			behaver
	died		of	ove	erwor	k and sca	rlet fe	ver	+	on the 5	5th	of De	ecemb	er,	1791	while
	Pr: Behavior	ural	ra	nge	;					Cir: Te	emp	ooral				



	still iron	nicall	y at w	ork on the	"Req	uiem Mass'	" (Conf	futatis)	)			
	Cir: Co	nditi	ion									
	for an u	nkno	wn pat	tron	(Coi	unt Franz vo	on Wal	segg,	who	planned	l to claim	it
	Cir: Ca	use			acto	r				Pr: Ma	ıt	goal
	as his o	wn).										
	Cir: Ro	le										
M1 (S4 8)	Не	rece	eived	the chear	pest fi	uneral poss	ible	and	was burie	d in a grav	n unmarke ve.	d
	actor	Pr	: Mat	range					Pr: Mat	goa	1	
M1 (S4	The bod	ly		has nev	er bee	en found.						
(34 9)	actor			Pr: Mat								
M1 (S5	There		is		of	course not	enougł	1 roon	n in a sł	ort essa	у	
0)			Pr: F	Exist	ex	istent			Cir: S	patial		
	to even	list n	nost of	`Mozart's i	mpor	tant works.						
	Cir: Pu	rpos	e									
M1 (S5	Among	the in	nstrum	ental musi	с,	the 27	piano	concer	rtos (espec	ially afte	er no.9) wh	ich
1)	Cir: Ma	anne	r			actor						
	were wr	itten		as pers	onal v	vehicles	fc	or the o	composer,	consi	stently	
	Pr:Mat			range			benef	ficiary	1	Cira	Extent	
	contain	. ]	Mozart	t's most sul	blime	orchestral	writing	wi	th particula	arly beau	tiful wind	music
	Pr: Ma	it	goal	l					Cir: Acco	mpanin	ent	
	in the n	natur	e conc	ertos (No.2	21: Al	legro, And	ante; N	0.23:	Allegro co	n spirito	).	
	Cir: Lo	ocati	on									
M1 (S52	The syr	npho	ony	at this time	e	was	not th	e higł	nest pursuit	that	it	
)	carrier			Cir:Locat	tion	Pr:Rel. att	attr	ibute			carrier	



	would t	become	in the 19	<sup>th</sup> century,	yet	Mozar	rt's last s	ix wo		in this genre (no.37- 41)
	Pr:Rel:	:att	attribut	e		carrie	er			Cir: Spatial
	are	suprer	ne persona	al statements	(No.3	8: Andar	nte; No.3	9: Fi	nale; N	o.41: Molto Allegro).
	Pr:Re l:att	attribu	te							
M1 (S53	The "Si	x String (	Quartets"	dedicated	to	Haydn	integr	ate		
)	actor			Pr:Mat	go	al	Pr: N	lat		
	Mozart	's discove	ry of Bacl	n's counterpo	int	into clas	ssical for	ms	and	were followed
	goal					Cir: Ro	le			Pr: Mat
	by four	more qu	artets	that	cont	inue	this hig	hest l	evel.	
	goal				Pr:	Mat	range			
M1 (S54	Perhaps	s the gr	eatest sing	gle group of c	hamb	er works		are		
)		value						Pr:	Rel: I	dent
	the Six	String Qu	intets (i	ncluding the	string	arranger	ment of t	he Cr	ni Octe	et for winds).
	Token		С	ir: Manner						
M1 (S55	This	is	not to mer	ntion						
)		1	Pr: Verba							
	and	rinet Quin		ro; 3.Menuet	to), th	e Eb Stri	ng Trio,	the S	erenad	e for Thirteen Winds
				targe	t					
	that	contain	the per intensit		n bala	ance of ta	aste, forn	nal cl	arity aı	nd emotional



		Pr: Ma	ıt			ranş	ge							
M1	Mozai	rt		W	rote			w	ith a	ı luxuria	nt		abun	ndance of ideas.
(S56 )	actor		Pr	Mat	t		С	ir: M	ann	er			go	al
M1 (S57	Unlike	e Haydn	and Beet	hove	n,	who	0	eco	nom	ically		de	velop	pithy germ cells
)	Cir: N	Aanner						Cir: I	Man	ner	Pr:	Ma	t	goal
	into er	ntire mov	ements,		a Mo	ozart	first	theme	;	in	a son	ata f	form	may
	Cir: F			c	arrie	r	1			Cir: M				Pr: Rel: Att
		really					be			a profu		of tr	iemes	b.
	Cir: H	lxtent								attrib	oute			
M1 (S58	In the	opening	of the S	onata	in F,	K.33	2,	we		have	;	a so	ng	like melody which
)	Cir: I	ocation						cari	ier	Pr:Re Att	el:	toke	en	Cir:Manner
	is foll	owed	by a mir	uet	tha	ıt	lead	ls	to	a "sturm	and	dran	g" tra	ansitional passage
	Pr: M	at	goal				Pr: Ma		go	al				
	That	finally	tak	es	1	us		to t	he d	ominant				where
		Cir: Manne		Mat	go	al	Cir	: Loc	atio	n				
	a n	ew minu	et and ar	ı "em	pfind	lsamk	eit" j	passag	ge				a	ire
	carrie	er											F	Pr: Rel: Att
		e beginn	ing of th	e so c	called	seco	nd t	heme.						
	attrib	ute												
M1 (S59 )	Here	we	have		a par low	noran	nic vi	iew o	feig	hteenth	centu	ry c	haract	ters from high to
J	Cir: Loc	carriei	Pr:F	el:	attri	ibute								



Pr: Mat range	f a sonata form in music	that	sounds	effort	less			
Pr: Ma	at	range	9			Pr:Mat	goal	
and	na	atural	that	our only problem	is in t	aking	it	for granted
				actor	Pr:M	at		goal
like v	we do	the wo	orld itself.					
Cir: M	lanne	er						



#### 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

Не	sh	owed	m	usical g	lfts	at a	very e	early a	ige,	co	mposir	ng	wher	1	he	
actor	Pr	::Mat	go	al		Cir	Tem	poral		Pr	": Mat				toker	l
was	1	five	and	W	nen		ł	ne	was			six		p	laying	
Pr:Rel Ident	. '	value				Tok	en		Pr:F	Rel: I	dent	Va	lue			
Ident						acto	or		Pr: I	mat						
before	the	Bavaria	an eleo	ctor an	d the	Austr	ian er	npress	5.							
		go	al													
Leopol	d	fel	t	that	it		was			pro	per,	anc	1	r	night al	so be
senser		Pr: N	len		car	rier	Pr:I	Rel.At	t	attr	ibute			P	r:Rel:	Att
profital	ole,	to e	xhibit	his ch	ildrei	ı's Go	d-giv	en ger	nius	(1	Maria A	Anna	' Na	inne	rl',	
attribu	te		Cir	: Purp	ose					ca	rrier					
1751-1	829	, v	vas	a gi	fted l	ceybo	ard pl	ayer)	: 50	5	in mi	d-17	53	the	family	
Cir:Te	mp		Pr:	attr	ibut	e					Cir:1	ſemp	or	act	or	
			Rel: att								al					
set out		on a t	our	that		took		them	1	to	Paris a	ind L	ondo	n,	v	isiting
Pr: Ma	nt	goal				Pr: N	lat	goal		Ci	ir: Loc	atio	1		Pr: N	<b>Aat</b>
numero	110 /	Courte e	en rou	te												
	Jus (		iii iou													
goal																
Mozart		astonis	hed	his au	dien	ces	with	his p	recoc	ious	skills;	h	e		playe	d
senser		Pr: Menta	I	Phen	omei	ion	Cir	Com	itativ	ve		a	ctor		Pr: Ma	at
to the L	Ten	ch and	Engli	sh rove	l far	nilies	ha	d	hie f	irct n	nusic	pul	olishe	bd	and	wrote
	1010	un and	ווצווב	511 10 12	u iail	mics,	I IId	u	IIIS I	пэt П	uusic	i Dul	115110	JU J	anu	1 WIUU



	goal								go	al						Pr: Mat
										Р	r: Ma	nt				
	his earl	iest syn	nphon	ies.												
	range															
M2	The far	nily	arriv	ved	hom	ie la	ite	in 1766;		nine	e mon	ths la	ter	they	W	vere off
(S4)	Actor Behave		Pr:	Mat	goa	l		Cir: Ten	ıp	Cir	: tem	р		actor	Р	r: Mat
	again,		na,	wher	re l	nope	es of l	naving	an	oper	ra	by Mo	ozart	perform	ed	
	goal				]	Pr:	Mat		go	al		Benef	ficiar	y		
	were fr	ustrated			ł	oy ii	ntrigu	es.								
	Pr: Bel	Behavioural Cir: Cause														
M2 (S5)	They	y spent 1769 in Salzburg; 1770-73 saw three vis								visit	s to Italy,					
	actor	Pr: Mat	Ci Te	r: empor	al	Į	goal		sei	ıser		Pr:M	at	pheno	mei	ion
	where	Mozar actor	rt	Wr(	ote Mat			wo operas goal	(Mi	trida	ite, Li	icio S	'illa) a	and a se	rena	ita
		actor		11.	Iviai		g	<u>3</u> 041								
	for perf	ormanc	e in N	Milan,	and		ac	quainted		hi	mself	wi	th Ita	lian sty	les.	
	Cir: P	urpose				]	Pr: M	at	go	al		Ci	ir: Co	omitativ	ve	
M2 (S6)	Summe	er 1773	sa	W	a furtl	ner v	visit	to Vien	na,	pr y	robab		the h st;	ope of s	ecu	ring a
	senser		Pr M		Phene	)		Cir:Sp	atia	С	ir: Iann	-	ir: Ca	use		
	there			ozart	wro	te	a set	of string of	quar		And	1, 0	on his	return,		wrote
	Cir:Lo	cation	A	etor	Pr: Mat	t	goal						Cir: empo	oral		Pr: Mat
	a group	of sym	phon	ies			inclu	ıding his t			-				d 29	) in A,
	goal							Cir: C	omi	tativ	'e					
	in the re	egular r	eperto	ory.												
	Cir: Ro	ole														
M2	Apart f	rom a jo	oume	y to M	unich		for t	he premier	e of	his o	opera	La fir	nta gi	ardinie	ra	
(S7)	Cir: Co	oncessio	on				Cir:	Purpose								
	early in	1775,	the	e perio	d fron	n 17	74 to	mid-1777		W	as spe	ent	in S	alzburg	,	where



	Cir: Tem		·al	act	tor					Pr:	Mat		Cir:Lo	ocatio	n	
	Moz rt	_	worke	ed	as Koi	nzertm	neister	at	the Prin	nce- A	Archbis	hop's co		his wo years	orks	of these
	acto	r	Pr:M t	a	Cir R	ole		Ci	ir: Loca	ation				actor		
	inclu de	1	masse	s, sy	ympho	nies, a	ll his	violir	n concer	tos,	six pia	10 sonata	as, seve	eral ser	rena	des and
	Pr: Mat	;	goal													
	dive	rtim	entos a	and l	his firs	t grea	t piano	o con	certo, K	271.						
2	<b>goal</b> In 1'		the	• Mo	zarts,	see	ing lin	nited	oppo	ortuni	ty in S	alzburg f	for a co	mpos	er	
)	Cir: Tem al		ser	iser	,		Ment			nome		<u> </u>		1		
	So										ang.					
	Cir:	Ma	nner		Pr: M	ental			Pheno	men	on					
	Не		as sent	,	with h	is mot	her,		l Iunich a		o Mann	heim,	but	was		
)	act or	Pr	::Mat		goal			Cir	: Locat	ion				Pr:	Ma	t
	no posi	tion		ougl	h	he	stay	ed	over	four	month	s at N	Iannhe	im,	co	mposin
	goal				a	ctor	Pr:	Mat	Cir:	Exte	ent	Cir	: Loca	tion	Pr	: Mat
	for p flute		o and		and	fa	illing i	in lov	re	with	Aloys	ia Webe	r).			
	goal					Р	r: Me	n		goa	l					
	His fathe	er	then		dispat	ched	him	. 1	to Paris	:	there		he		hao	1
	acto		Cir: Loc		Pr:M	at	goa	1	Cir:Lo	e	Cir:I	Loc	car	rier	Pr	:Rel:At
	mino succ		es,	n	notably		Wit	h his	Paris S	ymph	ony,	no.31,				deftly
	attri			Ciı	r: Exte	ent	Cir	:Acco	ompani	ment	,	actor				Cir: Exten
	desi	gnec	ł	fc	or the l	ocal ta	aste.					<u> </u>				
	Pr:	Mat	t I	rang	ge											
	B ut	pro	ospects	tł	here	we	re	poo	r	and	L	eopold	order	red	1	nim
		car	rier		Cir: Loc	Pr: Re	l.	attı	ribute		a	ctor	Pr: N	Mat	ş	goal
	hom ,	e	where	-	a supe	Atterior p		had	been a	rrang	ed		at t	he cou	urt.	



	Cir: Locat ion		a	ctor		]	Pr: M	at				Cir: Lo	cati	on
M2 (S1 2)	He	returned	l sl	lowly	aı	nd	aloı	ne; l	nis moth	er	ha	d died	in I	Paris.
,	actor	Pr: ma	at	Cir: E	xtent			Cir: Acc		beh	aver	Pr: B	eh	Cir:Loc
M2 (S1 3)	The ye	ears 1779	9-80	were	spent	in	Salzbu	ırg,	playi ng	In	the c	athedral an	d at	court,
							r:Loca	ation			Cir:l	Location		
	compo	osing		sacreo			<mark>Mat</mark> mphoi	nies, c	oncertos	, sere	nades	and drama	tic n	nusic.
	mat				range									
M2	But	opera	ren	nained	at th	e cer	ntre of	his an	nbitions,	and	a	n opportun	ity	came
(S1 4)		carrie	Pr:F	Rel:Att	attri	ibute	e				a	ctor		Pr: Mat
	with a	r commiss	sion	for a s	erious	oper	a		f	for M	unich.			
	goal			Cir: C	ause			Cir:	Locatio	n				
M2 (S1	He	went	there	e to it	comp	ose	late	in 178	30;	his c	corres	oondence	W	ith Leopold
5)	act or	Pr: mat	Cir: Loc	g	oal		Cir:	Тетр	)	carı	rier			ir: omitative
	(throu whom		he	C	ommur	nicat	ed	with	the libre	ttist,	in	Salzburg)		is
	carrie		say	er P	r: Ver	bal		recie	ever		Ci	r: Locatio	n	Pr: Rel:Att
	richly	informat	ive				a	bout h	is approa	ach to	) musi	cal drama.		
	Attrik	oute				0	Cir: M	atter						
M2		ork, Ido	menec						uccess.					
(S1 6)	carrie	er			Rel: A			ibute						
M2	In it		Moza		epicted			-	eroic emo	otion		h a richnes		paralleled
(S1 7)		roduct	sense		r:Men			nome			Ci	r: Comitat	ive	
		nere in hi	s wor		vith viv			al wri	ting		and	1		
		patial			ir: Co									
	an abı	indance of	of prof	foundly	expres	sive	orche	stral re	ecitative.					
	C	ir: Manı	ner											
M2 (S1 8)	Moza	t was	then s	ummon	ed	fron	n Mun	ich to	Vienna,	w	here	the Salzb	urg c	court
0)														



	actor		Pr: N	lat			Cir:	Locatio	on				toke	n			
	was		in res	idenco	e		ont	the acce	essior	n of a r	new en	npero	r.				
	Pr:R Ident		value				Cir:	Manne	r								
M2 (S19)	Fresh succe		m his			he	found	1	hin	nself	place cooks		veen tl	he valet ar	nd the		
	Cir:	Mar	nner		A	ctor	Pr: N	Aat	goa	ıl	Cir:	Conti	gency				
					be r	ehave											
	his re emplo		tment to	oward			exac	erbated	l	by t	he Prii	nce- A	rchbis	shop's refu	isal to let		
	empi	<i>yye</i>	Cir: (	Cause	e		Pr:	•		rang	ge						
	actor						– Bena	vioura	1								
	him	pe	erform	at	even	ts	the empe	eror	was	s attend	ding,	co ct,					
	act or	Pr	r: Mat	go	al		actor	•	Pr:	Mat		Cir	: Loc	range			
	and	in	May 1	781	he		resig	ned,	or	was	kicked	l out	of, h	is job.			
		Ci	ir: Ten	ւթ	act	or	Pr: N	Aat		Pr: 1	Mat		goal				
M2 (S20)	Не	<u> </u>	wante	ed		a post	at t	he Impe	erial	court in	n Vien	na,	but	was			
(520)	Actor	r	Pr: N	lat		goal	Cir	: Loca	tion					Pr:Rel:	Att		
	carri		1.5														
	conte	nt to	o do Fro	eelanc	e wo	ork	in a cit	y th	at	appare	ently	offe	ered	golden opportun	ities.		
	attrik	oute	;				Cir: Location	n		Cir: N	<b>Aann</b>	Pr: Ma	t	goal			
M2 (S21)	Не	ma	ide 1	nis liv	ring	over	the ens	uing ye	ars	by te play		g, by j	publis	hing his m	usic, by		
(~)	act or	Pr: at	:M	goal		Cir:	Extent				Cir: M	annei	•				
			s' house	s	i	in publ	lic,	by co	mpos	sing to	comm	nissior	n (part	icularly op	peras);		
	Cir:	Loc	ation		Cir	: Loca	ation	Cir	r: Ma	anner							
	in 178		he			otainec		a min post	or co	ourt			ermus	icus,	which		
	Cir:1	em	-	ken		r:Rel:		value				: Rol					
	gave		Him	aı	easo	nable	salary	and	req	uired		hing t ice mi		l the writin	ng of		
	Pr: Mat		Goal	be	nefic	ciary			Pr:	Mat	ran	ige					
	for co	ourt	balls.														



	Cir: Pu	irpos	e														
M2	Не	alwa	ays	earn	ed,	by	y mus	sicians	s' stan	dare	ds,	a	good incon	ne,	an	d	had
(S2 2)	actor		: Ext	Pr:N				annei			,		oal				Pr: Mat
,										md		-	nagement	he			ffered
	a carria	ge an	u serva	ms,		Ū		i spen	ung a	and	poor	ma	nagement	ne			
	goal				Cir	: Ma	nner							acto	)r	Pr	: Mat
	times o	f fina	ancial d	lifficu	lty	and			ha	d			to bor	row.			
	range							Pr: n	nat		goal						
M2 (S2	In 1782	2	he			marri	ed	Co	nstan	ze V	Veber	,	А	loysia	a's y	oun	ger sister.
3)	Cir:Lo	c	actor		Р	r: Ma	at	go	al				Cir: Cor	nitati	ve		
M2 (S2	In his e	arly y	ears in	Vien	na,	Μ	lozar	t	bu	ilt u	ıp		his rep	outatio	on		
4)	Cir: Lo	ocatio	n			acto	r	P	r: Ma	ıt	0	Goa	al				
	by publ	ishin	g (sona	tas fo	r pia	no,	son	ne wit	h vio	lin),		1	by playing	the p	ianc	)	and,
	Cir: M	anne	r				Cir	·: Acc	ompa	nin	nent		Cir: Manr	ner			
	in 1782	·,	by	having	g an	opera	perfo	ormed	l: Die	Ent	führu	ng	aus dem So	erail,			
	Cir:Te	mp	Cir	: Mai	ner												
	a Germ	an Si	ngspiel	whic	h	Wen	ıt		far be	yon	d	th	e usual lim	its of	the	trac	lition
	carrier	•				Pr:F	Rel:A	tt	attrik	oute	:	С	ir: Manne	r			
														_			
	with its	long	, elabor	ately	writt	en so	ngs	(hei	nce	Er II'	-	r Jo	oseph	famoı	JS	ob	servation,
	Cir: Q	uality	7							se	nser		-	Cir: Manı	ne	Pr	:Mental
	'Too ma	any n	otes, m	y deai	Mo	zart').		<u> </u>		<u> </u>				<u>r</u>			
	Phenor	neno	n														
M2	The wo	ork	was			su	ccess	ful	an	d	was	s ta	aken	into t	he r	epe	rtories
(S2 5)	Carrie	r	Pr:R	el.Att		at	tribu	te			Pr:	M	lat	goal			
	actor								_								



	of many j	provin	cial co	ompa	inies	(for wh	nich	М	ozart	was			not	howev	er paid).
	beneficia	ry						ca	rrier	Pr: Att	Rel:		attr	ibute	
M2 (S2	In these y	vears,	too,	he	e	Wrote	si	x sti	ring quar	tets	wh	nich	he	de	edicated
6)	Cir:Tem	р		a	ctor	Pr:Ma	t go	oal					acto	or P	r:Mat
	to the ma form,	ster of	the		Hayd		they	y	are mar	ked	1			not o	nly
	goal				benef	ficiary	act	or	Pr: Ma	nt					
	by their v	ariety	of exp	oress	ion	by the	eir coi	mple	ex texture	es,				conceiv	ved,
	goal					Cir: 1	Mann	er				Р	r: Ma	at	
	as four-pa	art dis	course	W	vith the	musical	ideas		linked	to t	his f	reshl	y inte	egrated	treatment
	range			C	Cir: Cor	nitative			Pr: Mat	goa	l				
	of the me	dium.													
	Cir: Maı	nner													
M2 (S2 7)	<u>Haydn</u>	told		Mc	ozart's fa	ather	that		Mozart				was		
	sayer	Pr:V	'erb	rec	eiver				token	Р	r:Re	el: Id	ent		
	'the grea	test co	ompos	er k	nown t	o me in j	perso	n oi	r by nam	ie;	he		has	5	taste
	value										carı	rier	Pr: Att	rel:	attribu te
	verbiage									_		_			
	and ,	wha	t	is	s mo	re,		the	e greates	t kno	wlee	lge o	f con	npositi	on'.
				Pr:F el: Att	R atti	ribute	Cir:	Ma	nner						
M2	In 1782	Moz	art	emba	arked	on the	comp	osit	tion of pi	ano c	once	ertos,		so that	he
(S2 8)	Cir: Temp	acto		Pr: I		goal			•			,			token
	could app	bear	bot	h	as	compos	er and	d so	loist.				1		
	Pr:Rel: Ident		value	e	Cir	: Role									
M2 (S2 9)	Не	wrot	e	15	before	the end	of 178	36,	with ea	arly 1	784	as	s the p	peak of	activity.



	actor	Pr: N	lat Go al	0	Cir: Lo	ocation		0	ir: Te	mporal	Ci	r: F	kole
N/2	They	repre	esent o	ne of	his gre	eatest ac	hieven	ment	s,	with t	heir fo	orm	al mastery,
M2 (S3 0)	token	Pr:R Ident		alue						Cir: (	Comit	ativ	/e
0)	their su	btle rel	ationshi	ps bet	ween j	piano ar	nd orch	nestra	a	(the w	vind in	nstru	uments especially)
	Cir: M	anner								Cir	: Ma	nne	r
	And		their	com	binatic	on of bri	lliance	e, lyr	icism a	and symp	honi	c gro	owth.
				C	Cir: Ad	lditive							
M2	In 1786		he		wrote	the f	irst of	his tl	nree co	mic oper	ras	wit	h Lorenzo da Ponte
(S3 1)	Cir: Te	emp	actor	Pr:	Mat	goal						С	ir: Comitative
	as libre	ttist, <i>Le</i>	e nozze d	li Figa	aro:	here		and	ir	n Don Gi	(given		
	Cir: Ro	ole				Cir: T	emp		Ci	r: Loc	Pr: Mat		
	in Prag	ue, 178	37) Mo	zart	treat	s	the in	terpl	ay of s	ocial and	l sexu	ensions	
	Cir: Lo	oc	act	or	Pr:	Mat	Goal						
	with ke	en insi	ght	into	huma	an chara	cter		Tl	hat -			
	Cir: Co	omitati	ive	Cir	r: Proc	luct							
	as again	n in the	more ar	tificia	ıl sexu	al com	edy of	f Cos	i fan ti	utte (179	0) -	1	ranscends,
	Cir: Ro	ole											r: Mat
	the com	nic fra	mework		t as <i>Di</i> 1scend	e Zaube s,	erflöte	(179	1)				elements of ritual gory
	goal			Cir	:: Mar	nner					Cir:	Co	mitative
	about h	uman l	narmony	and e	enlight	enment,	•			_	_		
	Cir: M	atter											
			ne Vienn	ese	popula	ar theatr	e fron	n wh	ich it sj	prings			
	Cir: ad	ditive											
M2 (S3 2)	Mozart		lived		in '	Vienna	for	the re	est of	his life.			
<i>2</i> j	actor		Pr: Mat	g	oal		Cir	: Ext	ent				
M2 (S3	Не	und	lertook	a n	umber	ofjoun	neys:	to S	Salzbur	g			in 1783,
3)	actor	Pr:	Mat	goa	al			Cir	·: Loc		C	ir: [	Гетр



	to introduc	e his wife	to his fam	nily;	to	Prague	e thi	ree times,	for concerts	and operas;
	Cir: Purp	ose			Cir: I	Locatio	-		Cir: Purpos	se
	to Berlin	in 1789,	where	he	ha	d hope		anner a post;	to Frankfurt	
	Cir: Loc	Cir: Ten	nporal	actor	Pr	: Mat	go	al	Cir: Locati	0 <b>n</b>
	in 1790,	to	play at c	oronati	on cele	bratior	IS.			
	Cir: Temporal		purpose							
M2 (S3 4)	The last P	rague jour	ney		was					
,	actor				Pr: N	1at				
	for the prei	miere of <i>La</i>	a clemenz	a di Tit	o (179	1),	a	traditional s	serious opera	
	Goal						actor			
	written	for c	oronation	ı celebr	ations,		but	compose	ed	
	Pr: Mat	Cir:	Purpose					Pr: Mat	:	
	with a fine	sse and eco	onomy ch	aracteri	istic		of	Mozart's la	te music.	
	Cir: comit	ative					Cir:	behalf		
M2( S35 )	Instrument	al works	of these	years	inclu	ude	some	piano sonat	as, three stri	ng Quartets
,	actor		Cir:Tei	mporal	Pr:	Mat	range	!	actor	
	written	for the K	ing of Pru	ussia,	some	string o	quintets	, which	include	
	Pr: Mat	goal			range	<u>)</u>			Pr: Mat	
	one of his i in g Minor		y felt wor	ks (K5	16 a	and	one of h	l iis most not	bly spacious (F	(515 in C),



	Cir: M	anner					Cir:	Manne	r		
·	And		st four bhonies-	one (no.38 in	1 D)	com d	pose	for Pr	ague	in 1786,	the others
·		Cir: I	Manner	actor		Pr:	Mat	goal		Cir: Temp	actor
	written		in 1788	3	and	1	forming	g,			
	Pr: Ma		Cir: tem	<b>poral</b> 9 in E-flat, the	tragio		Mat	ess of n	- 40 in	g Minor	
	goal		SIII 01 110.5						<u> </u>	g Millor	
	and		the g	grandeur of no.	41 in C	·,		a clin	nax to 1	his orchestra	l music.
·			Cir: Ad	ditive			Cir:	Role			
2( 5	His fina	ıl	works	include the C	Clarinet	Conc	erto	and	some	piece for m	asonic lodge



	actor		Pr: Mat	go	al						Ci	r: Ao	lditive		
	(he	h	ad been	a	freem	ason	si	nce 1784	,	mas	onic t	eachi	ings no	o dou	bt
	token		r:Rel: dent	va	lue		C	ir:Tempo	oral	Phe	nome	non	C	ir: C	ontigency
	Affected	l hi	is thinkiı	ıg,	and		hi	s compos	ition	S,	in hi	s last	t years).		
	Pr: Mental	S	enser				se	enser			Cir:	Ten	nporal		
M 2( S	At his de	t his death from a ir: Temp Cir: C				llness	•	whose	pre	cise na	ature	ha	s given r	ise	
37 )	Cir: Tei	ir: Temp Cir: Co							act	or		Pı	::Mat		
	to much	uch speculation			he	was i	not p	ooisoned)	,	he		]	left unfin	ished	l
	range			acto	)r	Pr:N	lat			actor		Pr:	Mat		
	the Requ	uiem, I	his first	larg	e-sca	le wor	k	for the	chure	ch s	since	the c	Minor M	lass	of 1783,
	goal	goal						Cir:Be	half	:	actor				Cir:Tem p
	Also	Also unfinished; a comple				tion	by l	nis pupil S	Süssi	mayr	wa	IS	long	ac	ccepted
		Pr:M	lat	acto	)r		Cir	:Accomp	)				Cir:Ex t		



								Pr: Mat	
	as the stan	dard	but	there	have been	recent	attempts	to	improve on it.
	one								
	Cir: Role					Cir: Temp		goal	
						Pr: Mat			
M 2( S	Mozart	was bu	ried	in a Vi	enna suburb,	with	little ceremony	7	and
38 )	actor	Pr: Ma	nt	Cir: L	ocation	Cir:	Comitative		
	in an unm	arked grav	ve,		in acc	cordance v	vith prevailing	custom.	
	Cir: Spat	ial			Cir: A	ccompani	ment		



### APPENDIX B3: TEXT B1

Source: <u>www.classicalarchives.com/bios/</u> (26/09/2007)

## Title: WOLFGANG AMADEUS MOZART

## Biographer: Allen Krantz

lex	t Beethoven	<u> </u>											
B1 (S1)	Ludwig Va	n Beethov	en	is				cer	tainly or	n any	short	list	
	Token			Pr:Re	l: Id	ent		val	ue				
	of the great	est compo	osers.										
	Cir: Comp	arison											
B1( S2)	Like all sup	oreme artis	sts,	this		is							not
,	Cir: Comp	arison				Pr:F	Rel	: Ide	nt				
	for his prod	ligious tecl	hnica	l gifts al	one,			but					
	attribute												
	for the dept		n exp	erience		and	(	emot	ion	that		his mus	sic.
	Cir: Cause	•										actor	
	Explores					ar	nd		ť	he un	iversa	ality of it	s message
	Pr: Mat	•							range				
B1( S3)	Beethoven's	s struggles	5	W	ith h	nis ow	n fa	ate a	nd deafn	ness	are	embodie	d
22)	actor			range							Pr:	Mat	
	in music	that	fearle	ssly	cc	ontinue	ed t	to ev	olve	th	rough	out his li	ife.
	goal	•	Cir: (	Quality	Р	r: Ma	t			go	al		
B1( S4)	His	continued	d sear	ching	:	for de	epe	er mu	isical, pł	niloso	phica	and em	otional truths
2.)	actor	Pr: Mat			1	range	;						
	brings		t	o mind a	rtist	S			such as	s Shal	kespe	are and N	Aichelangelo.
	Pr: mat		g	goal					Cir: C	ompa	arisoi	1	
B1( S5)	Beethoven,	the son	ofaı	rather dis	ssolı	ute cou	urt	musi	cian,			was borr	1
55)	behaver	Cir: Ro	ole								Pr: B	ehaviou	ral
	in Bonn, G	ermanv						in	1770.				
	Cir: Locat								ir: Tem	pora	1		
B1( S6)	It	is	pe	erhaps	his	early r	rebe	ellio	n agains	t the a	arbitra	ary strict	ness of a father
23)	carrier	Pr:Rel: Ident			attr	ibute							



	who	V	wanted	to ex	xploit	t i	his	son's tale	ents				that		formed	
		]	Pr: M	at		1	goa	ıl							Pr: Mat	
	Beethov	en's st	trong	and d	lifficu	ult pers	son	ality.					1			
	goal													-		
B1( S7)	Не			was		truly	a cl	hild of th	e revol	luti	ionary s	pirit	that	was	spreading	
,	carrier		Pr:R Iden			attril	but	e						Pr:	Mat	
	through	Europ	be,	a	ind	the fir	rst i	importan	t comp	os	er to op	enly	declare	hi	mself	
	Cir: Lo	cation	1			actor	•						Pr: Mat	g	al	
	an artist	servir	ng a hi	igher c	calling	g than	the	court or	aristo	cra	cy.					
	Cir: Ro	le														
B1( S8)	Beethov	ren		t	thus			id not bee			the seco	ond Moz	art,			
	token						Р	r:Rel: Id	lent		value					
-	the darli	the darling of court society						his fathe	r h	nop	ed for.					
	Cir: Ro	Cir: Role						senser	F	?r:	Men					
B1( S9)	Rather		he	he became				an independent force, confident of his own power								
57)			car	rier	Pr:F	Rel: At	tt Attribute									
	one who	ose fev	v lesso	ons wi	th the	e great	s of	f the prev	ious g	ene	eration,	includir	ng Hayo	ln and	d Mozart,	
	didn't	didn't ultimately						mea	n			much t	o him.			
		Cir:					P	r:Rel: Io	lent			value				
B1( S10	Не	sett	led	in	Vien	ina	in 1	792,	and		his fir	st public	fame	car	ne	
)	actor <b>Pe:Mat</b> Cir:Loc						Cir	::Temp		actor Pr: Mat					Mat	
	as a piar	no virt	uoso (	of unp	reced	ented	рол	wer, w	rith a n	ew	and ex	plosive l	kind of	playi	ng	
	Cir:Rol	e						C	ir: Co	mi	itative					
	that	quite	e apar	t from	the	e elegant	fluenc	y c	of Moza	rt and ot	her virt	uosos	s of the day			



		Pr:Rel:i dent	at	tribute										
B1( S11	His virt	uosity		is		cert	ainly			evider	nced	l		
)	senser					Cir	: Manner							
					1	Pr: Mei	ntal							
	in his p	iano sonat	as and	d particu	larly	the fiv	ve piano c	oncertos,		culm	ninat	ting		
	Phenor	nenon							]	Pr: Mat				
	in the <u>C</u>	Concerto N	o.5 in	<u>ı Eb</u> (Em	pero	or),	which	n,	lik	the con	certo	os of	f Moz	art,
	goal							Cir	: Co	ompariso	n			
	were or	iginally co	onceiv	ved		as aj	pt calling	cards for	a co	omposer/p	oiani	st.		
	Pr: Ma	ıt				Cir:R	ole							
B1(	Beetho	ven's talen	ts and	l brash c	onfic	lence		wo	on					
S12 )	actor						Pr: Ma	ıt						
	the resp	ect of a m	usical	l and enl	ighte	ened ari	stocracy	who	)	tre	ated	1 1	him	
	goal									Pr:Mat		1	goal	
	with a c	leference		that B	eeth	oven ex	pected	and	de	manded,		a	ind	that
	Cir:Ma	nner		P	r: M	lat			Pr	:: Mat				
	would h	nave shock	ted				both Hay	dn and N	/loza	art.				
	Pr: Me	ntal				Pheno	omenon							
B1(	While	he	proba	ably	00	uld how	e survived	by of	nor 1	means,	he		roo	eived
S13	white		-	Quality		•: Mat				ineans,				Mat
)	financia	actor al support		-			iterested n	range		but	act	with		Mat
	goal	ti support	h	eneficiar					,	but		witt	iout	
	Sacrific	inα	DC		·	depende	ence							
	Pr: Ma	-			ange		chee.							
	11.1414			1	<u>5</u>	~								
B1( S14	Beethov	ven's outpu	ut i	is u	sually thought of as grouped in early, middle an periods.					e and	late			
)				C	ir: 1	Гетр								



	senser		Pr	: Me	nta	1			Phenomenon					
B1( S15	The <u>First Sym</u>	<u>nphony</u> (1800)	)	1	begi	ins								
)	actor			Pr:	Ma	nt								
	the new centu subdominant)		th cho	ord (a	a my	ysterio	us do	omin	ant of t	he			1	that
	range													
	quickly	challenges	5	c	lass	ical pr	oprie	ety	(altho	ough	su	ich thir	ngs	
	Cir:Qualit y	Pr: Mat	g	goal							ac	ctor		
	had already be	een explored	by	C.P.	E. E	Bach,	pe	rhap	s the	true fa	ther of t	he nev	v m	usic).
	Pr: Mat		go	al					Cir	: Role				
B1( S16	The style of th	nis music a	lread	у	sa	crifice	s	the	elegano	ce of M	lozart's :	surfac	es	
)	actor				Pr	:: Mat		goa	al					
	for power and	energy, a	nd	В	eeth	oven		sho	ows					
	Cir: Purpose			ac	ctor			Pr	: Mat					
	his attraction	to the econom	ic us					vore	d	by H	aydn.			
	goal						Pr	Pr: Mental sens			er			
B1( S17	Beethoven's g	ruff humor	proł	oably	7	owes	more to Ha			o Hayd	n as wel	ll, a	nd	
)	carrier		Cir: Ma			Pr:R	el:Att attribute							
	by the Second	l Symphony,		the 1	min	uet			has b	een rep	olaced			
	Cir: Manner		ac	tor				I	Pr: Mat	t				
	with a weight	ier scherzo wl	nich		is		ch	arac	teristic	of the o	directior	n in	wł	nich
	goal			P	r:Ro	el:Att	at	trib	ute					
	Beethoven's s	ymphonic th	ough	ts				are	moving	g.				
	actor						Pr	: M	at					
B1( S18	The <u>Third Sy</u>	<u>mphony</u> (Eroi	ca)	is			a wa	aters	hed					history.
)	carrier					:Att		ibut	e		Cir: Lo	ocatio	n	
B1( S19	The violent re	emoval of the	dedic	ation	to 1	Napole	eon is				known	l,	but	
)	carrier							Pr	:Rel. A	tt	attril	bute		



	the u	niversal	heroism and	grand	leur of the lo	ngest sympho	ny	until the	<u>Ninth</u> ,	remained		
	carrie	er						Cir: Ten	nporal	Pr:Rel. Att		
	and	points	the way		the noblest a the form	aspirations		in the 19	th centur	y		
		Pr: M	at goal	Ci	ir: Loc			Cir: Ten	nporal			
B1( S20	By thi	s time	Beethover	l	has al	lso established	1	his mos	st importa	ant metiers		
)	Cir: 7	Гетр	Actor		Pr: Mat			goal				
			-	two j	piano sonata:	s and the Op.1	8 strii	ng quartets.				
		Comita				1 1 0		1 1 1				
B1( S21	Не		also begun	to	experience	the deafness		bably	from syphilis)			
)	actor	Pr:	Mat	goa	1		Cir:	Mann	Cir: C	ondition		
	That	tr	ansformed		his inner	world view.						
		Pr: N	lat	goa	1							
B1( S22	This	was	at first		met	most charact	teristic	cally	pe	erhaps		
)			Cir: tempo Pr: Mat	oral		range						
	with t	he viole	nce and chall	enge	of the fate n	notive		of th	e <u>Fifth S</u>	ymphony.		
	Cir: (	Comitat	ive					Cir: Loca	tion			
B1( S23	Beeth	oven	seems		to address	his own destin	ny and	l place in the	e univers	e		
)	carrie	er	Pr:Rel: Att	at	tribute							
	with a	biblica	l directness		that	ev	okes	es Job.				
	Cir: (	Comitat	ive			Pr: Mental		senser				
B1( S24	Other	semina	middle perio	d mu	sic	includes		su	ich maste	erpieces		
)	actor	_				Pr: Mat	J	goal				
	as the Violin Concerto, the Piano Sonata No.21 in C (Waldstein) and No.23 in F-											



	Cir	r: Manne	r								
	(Appasio	nata), and	the Rasumov	vsky st	ring quarter	ts.					
B1( S25 )	Much of music	this	is characte	rized	by an e themes	normous	expans	ion of clas	sical forms and		
,	actor		Pr: Mat		Cir:	Manner	ſ				
	That	are ma	rkedly	rł	ythmic in o	character	(e.g.	the openi	ing motives		
		Pr: Mat		goal				Pr: Mat			
	of the Vio	olin Conce	erto and the	Walds	tein Sonata	.).					
	goal										
B1 (S2	In additio	on,	Beetl	noven			real	izes			
6)	Cir: Add	litive so	enser		Pr: Men	tal					
	the essent	ce of the r	nost importa	nt of cl	assical forr	ns - the s	onata f	orm –			
	Phenome	enon									
	with stron groups,	ngly differ	rentiated first	and se	econd them	e		y dramatic ons and coc	development las		
	Cir: Con	nitative					Cir:	Manner			
	that	some	times	ri	val	the dev	elopme	ent in size.			
		Cir: 7	Femporal	P	r: Mat	goal					
B1 (S2	The impo	ortance of	the sonata fo	rm	can be	particu	larly	seen	in a work		
7)	senser					Cir:Qu	ality		Phenomenon		
	such as th	ne first str	ing quartet of	f	Pr: Mo where		e slow	movement	and scherzo		
	Op.59,		0 1								
	Cir: Mar	nner				attribute					
	Are			in s	sonata form.						
	Pr:Rel: A	Att	C	arrier							
B1 (S2	For all the	e inspirati	on that	B	eethoven	was					
8)	Cir: Cau	se		car	rier	Pr: Re	l: Att				
	to succee	ding gene	rations of ror	nantic	composers,	,					



	attribu	te														
	both in	the trans	cende	ence of	his r	nusic	and	the in	dep	end	ence o	f his ch	aracter,		he	
	Cir: Ma	anner												act	tor	
	almost o	complete	ly	WC	orkec	1	wit	hin th	e he	erita	ge of t	he clas	sical traditi	on.		
	Cir: Ex	t		Pr: M	at		rar	nge								
B1 (S2	The sub	lime wo	rld	of t	he la	st five	e of	his six	tee	n st	ring qu	artets a	and the late	pia	no sonatas	
(02 9)	carrier			Cir: N	latt											
	is	still	withi	n the bo	ound	s of cl	assi	cal pro	oce	dure	es,	but	now		forms	
	Pr:Rel: Att	attri	bute										Cir:Temj	p	actor	
	are teles	scoped	and	th	ere	is				a	very p	persona	l use of uni	isua	l numbers	
	Pr: Ma	t				Pr:	Exi	istenti	al	e	xisten	t				
	and	types	nts	comb	oine	d			with a	n increa	using use of	coi	unterpoint.			
		actor				Pr: N	Mat		Ci	ir: C	Comita	tive				
B1 (S3	Many o	f the fina	ıl wo	rks	co	ontain		fu	gal	l sections of a very personal nature						
0)	actor				Pr	: Mat	1	goal				Cir: I	Mann			
	within s	onata fo	rms.													
	Cir: Sp	atial														
B1 (S3	In these	works	s Beethoven, in his isolation b							bro	ought a	bout	by years o	of to	otal deafness,	
1)	Cir: Ma	ann	a	actor Cir: Condition							: Mat		Cir: Man	ner	•	
	reaches	a profound state of resignatio						and		un	derstar	iding,	humor, an	nd c	ontemplation.	
	Pr: Mat												Cir: Add	itiv	e	



		goal		
В 1	The	rhetorical trills of the earlier classical era	been transformed	
(S 32 )	acto	)r	Pr: M	lat
	into	the shimmering stars in the heaven of the vari	ations	of the Op.109 piano sonata
	goa	I		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)	Не											firs	t with h	is fath	er, Johann,
(51)	actor			Pr: N	lat							goa	1		
	a singe	r and	d instru	imentalis	st in the s	serv	rice of t	the Ele	ctor		of Co	logne	at Bonn	,	but
	Cir: R	ole									Cir: S	Spatia	l		
	mainly							with	n C.G	i. N	eefe,			court	organist.
	Cir: M	ann	1					Cir: A	Acco	mpa	anime	nt	Cin	r: Rol	e
B2 (S2)	At 11 <sup>1</sup> /	2		he	was ab	ole t	o depu	tize	for	Nee	efe;	at 12		]	he
(52)	Cir: To	emp	oral	actor	Pr: M	at			goa	1		Cir:	Temp	acto	or
	ha	d						some	musi	c				ŀ	oublished.
								Goal							
32	In 1787	7	he		went	I	Pr: Ma	<b>t</b> Vienna	h	ut	aui	ckly	ratu	irned	on
(S3)	III 1707	1787 he went					10	v icinia	, 0	uı	qui	скіу	Tetu	incu	hearing
	Cir: Lo	oc					Cir: Lo	cation			Cir: Qua		Pr:	Mat	goal
	that						his mother					w	as dyin	g.	
							beha	ver				Pr:	Behav	ioura	1
B2 (S4)	Five ye	ars	later	he	W	ent	back	to	Vien	ıa,	W	here	h	e	settled.
	Cir: To	emp	oral	actor	Pr: M	at		goa	ıl				acto	or	Pr: Mat
B2 (S5)	Не	pı	ursued	his s	studies,		first v	vith Ha	ıydn,		b	ut	there	Wa	as
(20)	actor	Pr	: Mat	goa	l		Cir:	Comit	ative					Pr Ex	r: kistential
	some c	lash	oftem	peramen	ts	an	d	Beeth	nover	1	st	udied	1		
	existen	t						actor			P	r: Ma	t		



	too with Schenk, Albrechtsberger and Salieri.																
	Cir: Ac	com	panin	nent													
B2 (S6	Until 17	794	he	wa	as supp	orted	by tł	ne Ele	ector	at	t Bor	n	bu	t	he	]	found
)	Cir: Temp		acto	r Pr:	Mat		goal			C	Cir: I	loc			actor	]	Pr:Mat
	patrons		amo	ng the m	usic-lo	ving Vi	ennes	e aris	stocrac	y	and		soon		enjoye	d	success
	goal		Cir:	Comita	tive								Cir:' emp	Т	Pr:Ma	at	goal
	as a pia	no vi	rtuoso	, p	aying	at pri	vate h	ouse	s or pa	lace	es			athe	er than i	n p	oublic.
	Cir: Ro	ole		Pr:	Mat	Cir: 1	Locat	ion				Cir	: Co	nce	ession		
B2 (S7	His pub	olic d	ebut	was	in 1	795;	abou	it the	same	tim	e	his	first	imp	portant	puł	olications
)	Token			Pr:Rel Ident	: valı	1e	Cir:	Tem	poral			car	rier				
	appeare	ed,					tł	ree p	oiano ti	rios	op.l	and	three	e pia	ano son	ata	s op.2.
	Pr:Rel:	: Att					a	ttrib	ute								
B2 (S8	As a pia	anist,	it		was r	eported	l, ł	he			ad	fi	re, b	rilli	ance an	d f	àntasy
)	Cir: Role receiver Pr: Verbal						/erbi		Р	r:R	91	ttrib	ute				
								el:At				tt					
	as well	as de	pth of	feeling.													
	verbiag	-															
B2	Cir: Ac		is	natura	lv in th	e niano	sonat	as	writi	ng	fo	r his	own	ins	strumen	t	that
(S9	carrier		Pr:	attrib		• pruno			Pr:N	_			0.111			•,	
,	currer		Rel: Att	attiin					1 1 1 1	1	50						
	he	is		at his	most or	riginal i	n this	perio	od;	the	Path	netiqu	ıe	be	longs		to 1799,
	token	Pr: Ide	Rel: nt	value						tok	ken			Pr de	:Rel:I nt		value
	the Moo	onlig	ht ('So	onata qua	isi una i	fantasia	ι')	to	1801,				and	the	se	re	present
	token						Cir:Location Pr: Ma						r: Mat				
	only the	e mos	st obvi	ous inn	ovation	s in sty	le and	emo	tional	cor	ntent.						
	range																
B2 (S1	These y	ears	also	saw		the	comp	ositio	n of hi	is fi	rst tł	nree j	piano	) co	oncertos	, h	is
0)	senser			Pr: N	Iental	Phe	henomenon										



	First tv	vo sy	mph	onies	and a se	t of si	x st	ring quai	rtets op.18	8.					
		-													
B2( S11	1802,	ho	owev	ver,	V	vas	a y	year of ci	risis for B	eethc	oven,	with l	his r	ealizatio	n
)	carrie	r			Pr:Rel	:Att	at	tribute				Cir: (	Con	nitative	
	that	the in	mpai	red h	earing	he	e	had n	oticed	f	for some	time		was	
		Cir:	Con	ditior	1	sen	ser	Pr:M	ental	Phe	nomeno	n	]	Pr:Rel:A	Att
		c	arri	er											
	incural	ole an	ıd su	re to	worsen.										
	attribu	ite													
B2(	That a	utumi	1,	at a	village o	outsid	e Vi	enna, He	eiligenstad	dt,	he	wro	te	a will-li	
S12 )														docume	ent,
	Cir:Te	emp		Cira	: Locatio	on					actor	Pr: Ma		goal	
	addres	sed		his tw others			desc	ribing		r unh	appines	s over	<sup>.</sup> his	affliction	n in
	Dre Vo	rhol			·		Dm	Verbal	terms						
								target death		VOC		<b>n</b> 001			
	Pr: Ve			that	he	D.		ought Iental			was		near		
	rr: ve	rDai			senser	r	r: 1V1	ientai	carrier Phenor	r Pr:Rel:Att				le	
B2( S13	But	he		can	ne throug	gh		with his	determin	ermination strengthened and					
)		act	or	Pr:	Mat			goal							
	entered	1	a	new	creative	phas	e,	genera	ally	(	called	-	his '	middle p	eriod'.
	Pr: Mat	r	ang	e				Cir: N	Mann		Pr: Verbal		targ	get	
B2( S14	It	i	is ch	aracte	erized	by a	here	oic tone,	evider	nt i	n the Er	oica S	Sym	phony	(no.3,
)	actor	P	r: N	lat		goal			Pr: Men	]	Phenom	enon			sayer
	Origin	ally	to ł	nave t	een ded	icated	l	not to a	noble pa	tron	but	to N	Japo	oleon),	
	Cir: Mann		Pr:	Verl	oal			target				rec	eive	r	
	in Sym	phon	iy no	.5,	where			nbre moo door')	od of the c	c Min	or first i	nover	nent	t ('Fate k	nocking
	actor							ontigency							
	ultima		-	ields	to a 1	trium	ohan	ıt C Majo	or finale		•	·		ones and j	percussion
	Cir:Te	emp	P	r:	goal					Cir	r: Accor	npani			



oral	M	at		
addec	1	to	the orchestra, and in his opera Fid	delio.

	Pr: Ma	ıt		goal	[											
D)(	Here		th	a har	oia th	0000	is mod	2	ovalio	;+ T	by the st		in wh	ich		
B2( S15 )		the heroic th				is made		e	explic		by the st		in wn	licn		
	Cir: actor Spatial						Pr: Ma	at	goal	oal C		Cir: Manner				
	(in the j	post	-Frer	nch R	levolu	tion 'r	escue ope	era' tr	adition	ion) a wife			saves			
	Cir: Lo	oc									actor	ſ	Pr: M	lat		
	her imp	oriso	ned	husb	and	from	from murder at the hands of his oppressive political enemy.									
	goal					Cir:	Cir: Contigency									
B2( S16 )	The thr	ee si	tring	quar	tets of	î this p	period,	op.	op.59,		are	simil	arly her	roic in scale:		
	carrier							Ci	r: Man	ner	Pr:R el:Att	attribute				
	the first,		lasting som			ne 45 1	ninutes,	is	is conceived		with g	great bro	eadth,	and		
	actor		Pr:	Pr:Mat goal				Pr	Pr: Mat		Cir: M	Cir: Manner				
	it to		0	embodies			a sense c	umph	as t	he intens	nor Ada	gio				
	actor			Pr: Mat			goal C			Cir	Cir: Role					
	gives way to a jubilant fi					nale i	ale in the major embodying									
	Pr: Mat			goal					Pr: M	at						
	( at the	requ	iest o	of the	dedic	catee,	Count Raz	ovsky)	8	a Russian folk melody.						
	Cir: Co	onti	genc	у						ra	ange					
B2( S17	Fidelio, un			unsuccessful			at its prem	iere,	was		twice		revi	ised		
)	goal C		Cir:Manner				Cir:Locat	tion	<u> </u>		Cir:Temporal					
											Pr: M	lat				
	by Beet	thov	en ar	nd his	s libre	ttists	and		successful			in its final version of 1				
	actor								Cir: M	ann	er					
B2( S18	Here	Here there is more emphasis on the mora							moral	force of	the story.					



)	Cir: Lo	)c	Pr: Existentia	ıl	existent						
B2( S19	It	deals	not only	with	ith freedom and justice, and heroism,						
)	actor	Pr: Mat		Cir:	Comitative						

-	with married love,							and in the character of the heroine Leonore,								
	Cir: Add	litive		Phe				enomenon								
	Beethove	en's lofty,	ofw	womanhood				is to be seen.								
-	senser			Pr: Me					Men	'n						
B2(S	Не	find	l it		in real li		fe	he		1	fell in lov		e several times,			
20)	actor	or Pr: Mat			goal C		ir:Location s			enser Pr: Mer		Pr: Ment			Phenomenon	
	Usually with aris			cratic pupils			(some of them			married),		ed),	and		each time	
	Cir: Cir: Com Mann			ative			actor			Pr: Mat		lat	C		Cir:Temporal	
	Was	either		rejected			or	or saw					that	the woman		
			Cir:Quality					Pr:Men						act	tor	
	Pr: did not	Mat match	[	his ideals												
	Pr: Ma	goal														
B2(S 21)	In 1812	, h	lowever	ever, he			wrote a			a pa	passionate love-letter					
	Cir:Loc			actor			Pr: Mat g			goa	pal					
	to an 'E	ternally E	ľ (	(probably Antonie Brentano, a Viennese				married								
	benefic		Cir: Mann			actor			(		Cir:Role		Pr: Mat			
	to a Fra	ıt	pı	robably	tł	he letter was never sent.			· sent.							
	goal							ir: Iann	a	ctoi	r	Pr: Mat				
B2(S 22)	With hi	s powerfi	midd	le-p	eriod w	orks,	rks, which			include						
,	actor									Pr: N						
	the Pastoral Symphony (no.6,							conjuring up 1			is feelings			about the countryside,		
	range	se	nser	]	Pr: 1	Mental		Pheno		menon Ci		Cir:	ir: Matter			
	which	he	loved		d), Symp		nony	v no.7 ar	nd Sy	ymp	hon	y no.	8, Pia	ano (	Concertos nos.4	
		Sense		r: lental		ange	;e									



(a lyrical work) and5 (the noble and brilliant Empere	or) and the Violin Concerto,
range	
as well as more chamber works and piano sonatas	(such as the Waldstein and the Appassionata)

	Cir	: Ad	ditiv	ve							Cir:	Manne	er		
	Bee n	ethov	e	was	firml	у		esta	ablisł	ned	as th	e great	est com	posei	r of his time.
					Cir:	Mann	ier								
	act	or		L	Pr	: Ma	t				Cir:	Role			
B2( S23	His p	iano-	play	/ing ca	eer	had	finish	ned		in 18	08		(a c	charit	y appearance
)	actor	•				Pr:	Mat			Cir:	Temp	ooral	car	rier	
	in 18	14	wa	S		a di	isaster		b	ecaus	e of h	is deafn	ess).		
	Cir: Temj	р	Pr	Rel: A	tt	attı	ribute	!	(	Cir: C	ause				
B2( S24	That	year	he	e	had	consid	dered	leavi	ng	Vier	nna	for a se	ecure po	ost	
)	Cir:7 p	Гет	a	ctor	Pr: ]	Mat				goal	[	Cir: P	urpose		
	in Ge	ermar	ıy,	but	;	three	Vienn	iese r	noble	men	had	banded	toget	her to	provide him
	Cir:I n	Locat	tio			actor					Pr: ]	Mat	goal		
	with	a stea	ıdy i	income	a	nd	he		rem	nained	the	ere,	altho	ugh	the plan
	Cir:	Com	itati	ive			carri	ier	Pr: Att	Rel:	Ci	r: Loc			actor
	found	lered		in the e	nsuin	ig Naj	poleor	nic w	ars	in w	hich	his pa	atrons	suf	fered
	Pr: N	Aat		goal								sense	er	Pr:	Men
	and			value o	f Aus	trian	money				leclin	ed.			
32( 525	The y	act years		r 1812		wei	re		Pr: I		ly un	product	ive.		
)	carri	er			P	r:Rel	: Att	at	tribu	ıte					
B2( S26	Не			see	ms to	have	been			serio	usly		dej	presse	ed,
)	sense	er								·: Mar					
									Pı	r: Mer	ntal				



	by his	de	eafness	and t	he rest	ıltiı	ng isolati	ion, by th	ne failu	ire of hi	s ma	rital hopes	;	and
	Phen	omo	enon											
	(from	18	15)	b	y anxi	etie	es over tl	he custod	ianship	o of the s	son o	f his late bro	othe	er,
	Cir: 7	Гen	nporal	Ciı	r: Mar	ın								
	which	1		To	<b>ken</b> ved			him		in les	val ad	ctions.		
	, mon		F		l: Ider	nt		value		Cir:				
D2(	But	he					f these ti		to me					Which
B2( S27	Биі	_						lais				ndest music	,	which
)	1			Pr: M	lat		oal	6 1 4	Cir: 1	Purpose		1 11		4 1
	surely		reflec					g of what		he			een	through.
	Cir: Manr		Pr: Me	en		Р	heno			actor		Pr: Mat		
B2( S28	There		are		sever	ı pi	ano sona	atas in thi	s,	his 'l	ate p	eriod',	in	cluding
)			Pr:Ex	kist	exist	ent				Cir:	Ma	nner	Pı	r: Mat
	the tu	rbu	lent Ha	mmer	klavie	r oj	p.106,	with its fugue,	dynam	ic writin	ıg an	d its harsh,	reba	arbative
	range	•						Cir: Ma	anner					
	and	oj	p.110,	wh	ich als	0	ha	S						
		ra	inge				Pr: R	el: Att						
	fugue	s ar	nd much	n ecce	entric	W	riting at	the instru	ment's	extreme	es of	compass;	t	here
	attrib	oute												
	is		e	ı grea	t Mass	an	d a Choi	al Sympl	nony, r	10.9 in d	Min	or,	v	where
	Pr:Ex	cist	ex	isten	t									
	the ex	ten	ded var	iation	ı-finale	e	is	a setting Joy;	g for sc	oloists ar	nd ch	orus of Schi	ller	's Ode to
	carrie	er					Pr:R el:Att	attribu	te					
	and	1	there	Is		a g	group of	f string qu	uartets,	music c	on a r	new plane of	`spi	iritual depth,
				Pr:l sten		exi	istent							



	with their exal	ted ideas, a	abrupt c	ontra	asts and	emot	iona	l intensity.		
	accompanime	ent								
B2( S29	The traditional	four-mov	ement s	chen	ne and c	conve	ntior	nal forms	are di	scarded
)	actor								Pr: M	lat
	in favour of de	signs of si	x or sev	ren n	noveme	nts, so	ome	fugal, some	akin to	variations
	range									
	(these forms	especia	lly		att	racted	1	him		in his late years),
	actor	Cir: Mar	n		Pr: M	at		goal		Cir:Temporal
	some song-lik	e, some m	artial,		one ev	ven lik	te a c	chorale prelu	ıde.	
	range			0	Cir:Con	npari	son			
B2( S30	For Beethover	, the ac	t of con	npos	sition	had		always	-	been
)	Cir: Cause	carri	er			Pı	:: Re	<u>Cir:Tempo</u> el: Att	oral	
	a struggle,			craw	vls of hi	s sket	chbo	ooks show;		nese late works
	attribute	Cir: Rol								: Contigency
	the sense of ag	onizing ef	fort			is			a part	of the music.
	carrier					Pr:R	el: a	itt	attrib	oute
B2( S31	Musical taste	in Vien	na h	nad c	hanged		dur	ring the first	decade	es of the 19th century;
)	actor	Cir:Lo	c I	Pr: N	Aat		Cir	r:Temporal		
	the public			we	ere	chief	ly			interested
						Cir:		ner		
	senser					Pr: M				
	in light Italian	opera (esp	ecially	Ross	sini) and	l easy	goin	g chamber r	nusic a	nd songs,
	Pheno									
	to suit		the p	oreva	alent b	ourge	ois ta	aste.		



	Pr: M	[at			goa	1								
B2( S32	Yet	1	the Vieni	nese	were		cc	onscious	of Beetho	ven'	s gre	eatness:	th	ey
)		ca	rrier		Pr:R	el:Att	at	ttribute					be	ehaver
	applau	ıdec	1	the Cl	noral S	ymph	ony	eve	n though,	,	und	erstandabl	у,	they
			vioural	receiv	ver						Cir	: Conditio	n	actor
	found				it			difficuit,			and			
	Pr: M	[at			goa	l		Cir: Ma	nner					
	Thoug	gh	baffled		by th	e late	quart	tets	they	y		sensed		
			Pr: Me		Phen				senser		P	r: Mental		
	their e		aordinary	visi	onary	qualiti	ies							
B2(	His re	puta	ation	, I	went			far t	beyond V	ienna	a:	the late N	/lass	5
S33 )	carrie	er		Pr:I	Rel: A	tt (	Cir:F	Extent				sayer		
	Was		first	hea	ard	in S	t. Pet	tersburg,	and	the	init	al commis	sior	n that
		F	Cir:Tem ooral											
	Pr:Ve						eiver			act				
	produ	ced	the C	horal S	ympho	ony	had	come	from the	e Phi	ilhar	monic Soc	iety	of London.
	Pr: M	[at	goal				Pr:	Mat	goal					
B2( S34	When	,	early i	n 1827,	,	he		died,	10,000	8	are s	aid to have	e atte	ended.
)			Cir: Te	mpora	l bo	ehave		Pr:Beh aviour al	actor	Р	r: N	lat		
	the fu	nera	ıl						1					
	goal													
B2( S35	Не		had be		a pı	ıblic f	igure		o compos	ser	ha	id done	be	fore.
)	token		Pr:Rel:	Ident	valu	ue		Cir Act	: Mann or		P	r: Mat	Ci	ir: Temp



B2( S36	Unlike compose	rs of the	preceding gen	eratio	n,	he	ha	d	never	been
)									cir: manner	
	Cir: Contigency	y				carrier		Pr:l	Rel: Att	
	a purveyor of r	nusic to t	he nobility	he		had li	ved	in	to the age -	indeed
	attribute			acto	r	Pr:M	at	go	al	Cir: Mann
	helped create	it	- of the arti	st	as h	nero	and	th	e property of r	nankind at large.
	Pr: Mat	goal	Cir: Manne	er	Cir	: Role		C	ir: Role	



# APPENDIX B5: TEXT SC1

## Source: <u>www.classicalarchives.com/bios/</u> (26/09/2007)

# Title: WOLFGANG AMADEUS MOZART

# Biographer: Allen Krantz

Text Schubert 1

(When	reas	Beethov	/en							W	vas			
		carrier								Р	r:Rel:	Att		
	rst compose ocracy,	er to assert hi	msel	f as ind	lepe	enden	t fro	om the o	cons	stra	ints of t	he 1	8th centu	ury
attri	bute z Peter Schu	ibert, born		0.000	oro	tionly	ator	in 179'	7			nor	haps the	first
FTall	reter Schu			a gen	era		ater	III 179	/,	wa	15		nemian.	mst
beha toke		Pr: I	Beh	rang	e						:Rel: ent	val	ue	
		ool teacher,	Sc	hubert		declai	red		hiı	nse	lf	fit f	for nothi	ng
Cir:	Role		sa	yer		Pr: V	erb	al	re	ceiv	ver	Cir	: Role	
but	compo	sing	m	usic,	an	ıd	liv	ved		a 1	modest	exist	tence	
	Pr: Mat	goal					Pr	: Mat		go	al			
with	the support	primarily of	frien	ds	W	hile		he		C	quietly		revolutio	onized
Cir:	Comitative	!						actor	r	Ci	ir: Mar	n	Pr: Mat	t
the a	rt	in his br	ief tł	nirty-or	ne y	ears c	on e	arth.						
goal		Cir: Tempo	oral											
The f	irst of the g	reat Viennese	e con	nposers	5	who	)	was		ac	tually		from Vi	enna
tokei	1							Pr:Re Ident		Ci	ir:Man	n	value	
was	barely	known,	ex	cept		I	fo	r his so	ngs	,	in the	city	that	was
	Cir: Manner													
	Pr: Me	ntal	Ci Co	r: ontigen	ıcy		Ci	ir: Cau	ise		Cir:L	oc		Pr: Rel :At
mad	for Rossini a	and other m	ore f	lamboy	yan	t form	is of	fentert	ainn	nen	t.			
ottri	bute													



SC1 (S4)	The so	ongs of Scl	hubert	numbe	r over	600	and	range			
	actor			Pr: Mat	goal			Pr: M	at		
	from	nis earliest	masterpie	eces,	<u>.</u>						
	range	1									
	such a	is Gretcher	n am Spin	nrad and I	Die Erlko	onig to the	e desolat	e Winter	reisse	of	his final year,
	Cir: N	Aanner								Ci	ir:Temporal
	and	it	might be	e said	that	the C	German	ied		per	vades
		senser	Pr: Ver	bal		acto	r			Pr: I	Mat
	most	of Schube	rt's music.						<b>_</b>		
SC1 (S5)	In ins	trumental	works suc	h as the fif	teen pia	no sonatas	·,		a lor	ng me	elody
	Cir: N	Mann							carr	ier	
	is			ject matter	in a wa	y that	is				
	Pr:Ro Att	el: attri	bute				Pr:I	Rel: Att			
	quite	different	from the p	ithy germ	cells	that		COI	ncerne	ed	Beethoven.
	attrib	ute					Pr:N	Aat			goal
SC1 (S6)	That	Schube	rt, who	worsh	ipped	Beet	hoven	а	ind	live	d
		actor		Pr: M	at	goal				Pr:	Mat
	in his	shadow,	cc	ould	so resc	olutely	forge		his ow path,	n inc	lependent
	goal				Cir: N	lanner			Goal		



							Pr	: M	at					
	is	one	of th	e miracle	s of tl	he mar	n w	ho	d	ied			only	one year after his idol.
	Pr: Rel :Att	attr	ibuto	e					P a		Beha	viour	ran	ge
SC 1(S	Where	e	Bee	ethoven	is		ultim	atel	yac	lass	sical	comp	oser,	Schubert
7)		1	toker	1	Pr:l Ider		value	;						actor
	truly			paves		the wa	ıy				towa	ard the	e full flo	owering of Romanticism
	Cir: N	Mann	ler	Pr:Mat	t	goal					Cir	: Spat	ial	
	with h	emes	t	hat	de	evelo	p		discu	sively	and episodically.			
	Cir:C				P	r: M	at		range	•				
SC 1(S	While	•		the class	ical so	onata		m	oves			ine	exorabl	у
8)			act	tor			Pr:	Ma	t		Cir	": Mai	nner	
	towar	d an i	increa	ase of ten	sion a	and do	minan	t ha	irmo	nies	8,	Se	chubert	relaxes
	goal											behav		Pr:Behavioural
	his for	rms	wit	h a tende	ncy	to	o mov	e	in t	the	dire	ction of	of subd	ominant harmonic areas.
	range	•	Cir	: Manne	r	Р	r: Ma	nt	rai	nge				
SC 1(S	Schub	oert	1	expan	ded		the se	ense	ofn	nusi	cal	time	with l	nis "heavenly length"
9)	actor			Pr: Mat	t		goal						Cir: I	Mann
	(Schu	mann	n's ro	emark or	n his d	liscove	ery		of th	e G	reat	Symp	hony #	9 in C Major
	Cir: A	Angle	•						Cir:	Ma	attei	r		
	in the	close	et of S	Schubert's	s brot	her),	and	1		he			is	
	Cir: I	Locat	ion							car	rier		Pr:Re	l:Att



	attribute	e								
SC1( S10)	The Imp	romptus	s, Mome	nts Mus	sicaux an	d many small o	lances	for piano	sive sonatas.   sive sonatas.   sts,   was   Pr:Rel:A   aking surprises   inant note of g   neme group.   hovers   a   Pr: Mat	
,	actor									
	reached		р	opularit	ty	long b	efore l	nis expans	ive sonatas.	
	Pr: Mat		goal			Cir: Contiger	ncy			
SC1( S11)	Schubert	t, wi	ho is	known		as one of the	greate	st melodis	ts, was	
,	senser		Р	r: Men	tal	Phenomenor	1		Pr:Rel	:Att
:	equally a	a master	ofharn	nonic m	iracles,	crea	ting	breathta	king surprise	s
	attribute	e				Pr: Mat		goal		
	with the Cir: Ma		tive re	harmor	nization o	of a single note				
	UII • 1/1a	nner								
	In the fir		ment of	the grea	at C Maj	or String Quint	et,	the domin	nant note of g	
	In the fir Cir: Loc	rst move	ement of	the grea	at C Maj	or String Quint	tet, the dominant note o actor e new second theme group.	nant note of g		
SC1( S12)		rst move		the greater the three the three thre	-			actor		
	Cir: Loc	rst move c <b>ation</b> cd		the thr	-		e new	actor		
S12) SC1(	Cir: Loc is reache	rst move cation	on	the thr	eshold	of the	e new a	actor	eme group.	and
S12) SC1(	Cir: Loc is reache Pr: Mat	eation ed	on goa	the thro	eshold	of the Cir: Locati	e new a	actor second the music	eme group.	and
S12)	Cir: Loc is reache Pr: Mat Rather th Cir:	eation ed nan	on goa starting	the thro	eshold in the k goal	of the Cir: Locati	e new on the act	actor second the music	eme group. hovers Pr: Mat	and



	reinter	rpreted				as th	ne th	ird of	f the	Eb chord			
	Pr: V	erbal			target								
SC1( S14)	With S	Schube	ert	we	have		a fu	ll rea	lizat	ion of the	idea	that	we
,	Cir: (	Cause		carrier	Pr:Ro Att	el:	attr	ibuto	e				carrier
	are	no lo	nger i	n the key	of C ma	ijor,	bu	t		of C	C major-m	inor.	I
	Pr: Rel: Att	attril	bute						Cir	:: Manne	r		
SC1( S15)	Thus,	a	world	l of surpr	ising	but	i	nevit	able	harmonic	relations	1	bened up,
		ra	nge				r	ange	e			Pr:	Mat
	and	th	e freq	uent	changir	ng		of m	node	from maj	or to mind	or and v	vice versa
-		Cir	: Man	ner	Pr: Ma	ıt		goal	l				
	is	partia	ally	what	gives				Schu	bert his c	haracteris	tic bitte	ersweetness.
	Pr: Rel: Att	attril	bute		Pr:B	ehavi	ioura	al	rang	e			
SC1( S16)	In Sch	ubert	we	;		hav	'e				the first of	clear de	epiction
310)	Cir: N	Aann	ca	rrier		Pr:	Rel:	Att			attribut	e	
	of the	Roma	ntic id	eal of the	e poet-m	usicia	an				as a lonel	y wanc	lerer.
	Cir:M	latter								cir: Role	e		
SC1( S17)	This c	onceit	g	grows	natura	ally	fro	om th	e soi	l of the G	erman po	etry	that
517)	carrie	r		Pr:Rel: Att	attrik	oute	Ci	r: Lo	ocati	on			
	Schub	ert	was	immerse	d in h	is sor	ngs	an	ıd	also	inhal	oits	
	actor		Pr: ]	Mat	goa	1					Pr: Ma	t	
	instru	mental	music	2	suc	h as t	he F	irst I	mpro	omptu and	the 9th S	ympho	ony.



	goal			Ci	ir: Man	ner								
SC1( S18)	In the sym	nphony,		the	French l	horn	meloc	ły c	of the int	rodu	ction	and the	cor	ntrast
516)	Cir: Spat	ial	1	behaver										
	of the soli	tary voi	ce of t	he oboe	against	the v	world	oft	he full o	rche	stra			
	in the mai	n body o	of the	moveme	nt,	gi	ive		voice to	the	fragil	e poet	na	avigating
	Cir: Loca	ition				Pr: er	Behav	7	range				Р	r: Mat
	in the larg	er world	l.											
SC1( S19)	This symp	ohony	is pe	rvaded	by ma	rch r	rhythn	15	that				brav	vely
517)	actor		Pr: I	Mat	Cir: N	Mani	ner				Cir:	Manne	er	
	venture	forth		into	the unk	now	n and		reach		the	edge of	f the	e abyss
	Pr:Beh	range	0	Cir: Role	e				Pr: Ma	ıt	rar	ıge		
	as in the c	risis of t	he sec	ond mov	vement,		an	ı Ar	ndante	wh	iere	the p	lain	tive oboe
	Cir: Role						Cir: N	Aar	nner			toker	1	
	is			agai	in				the ma	ain p	rotago	onist.		
	Pr:Rel:Id	lent		Cir: E	xtent			val	ue					
SC1( S20)	This Nintl	h Symph	iony	with i	ts expar	nsive	e sense	e of	time					and
520)	carrier			Cir: Co	omitativ	ve								
	reliance of	n rhythn	nic pro	pulsion,						is				
	Cir: Addi	itive						F	Pr:Rel: A	Att				
	as every b	it as sen	ninal t	o the late	er sympl	honi	es of I	Bru	ckner an	d Ma	ahler	1	as	is



	attribu	ite												Pr:Rel: Att
	the Nin	th of Beet	noven.										I	
	attribu	ite												
SC1( S21)	The lor	nely wande	rer of	Schu	ıbert	still		echoe	s		in Ma	thler's v	vayfa	irer
,	sayer							Pr:Ve	erb	al	targe	t		
	at the e	nd of the c	entury	•										
	Cir:Te	mporal												
SC1( S22)	Schube	rt	left	mo			unf	inishe	ł	music	th	an any	great	composer.
522)	actor				r:Manı <mark>'r: Ma</mark> t					goal	С	ir: Ma	nner	
SC1(	In addi	tion to the	famou	s Un	ifinishe	ed Syr	npho	ony		th	ere			are
S23)	Cir: Co	ontigency										Pr:	Exist	ential
	magnif	icent torso	os of al	nand	oned st	ring	nuart	ets and	1 50	matas				
			<i>is</i> or a	Juna	oned st	u ing v	quart		1 50	matus.				
	existen	t												
SC1( S24)	Of all t	he great co	ompose	ers,		we	per	haps	kı	now	th	e least	abou	t Schubert.
	Cir: Co	ontigency			sense	er			P	r: Mental	P	henom	enon	
SC1( S25)	Не	was	alwa	ys	_	poor		and		unworld	dly	and		relied
	token	Pr:Rel: Ident	Cir:	Exte	nt		V	alue		J				Pr: Mat
		Iuent												
	on the s	support of	his cir	cle o	f frienc	ls.								
	goal													
SC1( S26)	Many r	nasterpiec	es	we	re	0	nly			performed	d at	the mi	ddle	class parties
Í						C	'ir:M	lann						
	actor			Pr	: Mat						ra	inge		



	dubbee	d	as	Sch	ubertia	ds		by	/ his	s inner	circ	le.			
	Pr:Ve	rbal	Cir:	Rol	e		sa	yer							
SC1( S27)	Here		pictured in		now		fan	nous e	ngra	avings	,	we	see	e	Schubert
	Cir: Spatia		Pr:Ment	al	Cir:To	emp	Ph	enomo	eno	n	:	senser	Pr M al	: ent	Pheno
	at the p	piano		play	ing	dance	e mu	isic		for th	e en	ijoyment	of t	he lu	cky ones.
	Cir: Locati	ion	Pr:M	[at		goal				Cir: ]	Pur	pose			
SC1( S28)	For all	his bo	hemian l	lifest	tyle,	S	chuł	pert	Wa	as knov	vn t	o wake u	р	very	early
,	Cir: C	Cir: Contigency and compose e				behav actor				: Beha	ivio	ural		Phe	nomenon
	and	coi	mpose	eve	eryday		at l	least ui	ntil	noon	be	efore join	ing	his fr	iends
		Pr: 1	Mat	rai	nge		Ci	r:Tem	por	al	C	ir:Contiş	genc	ey	
	at the l	Red H	ledgehog												
	Cir: L	ocatio	n												
SC1( S29)	Even v	with co	ompany,		hi	s abilit	y	to di	isap	pear	in	private c	conc	entra	tion
	Cir:Co	ontige	ncy	•	carrier			Pr:I	Rel:	Att	at	tribute			
	was				famo	ous.									
	Pr:Re	l:Att			attril	bute									
SC1( S30)	Schubert's love life				is			ysterio	ous,	but		h	e		
	carrie				:Rel:A	tt at	trib				6	actor			
	probab			tract	ed			syphili	is			om a serv		girl	when
	Cir:M er	ann	Pr:Mat	t				goal			Ci	r: Mann	er		



	he	was	teaching	the Est	erhazy	y girls	0	ne summe	er	at their	estate.
	actor	Pr: N	Iat	goal			0	Cir:Temp	oral	Cir:Lo	ocation
SC1( S31)	The recu	urrence	e of his s	ymptoms		led	a d	octor	to ree	commend	that
	actor				Pr:	Mat	goa	al	Pr:V	erbal	
	he	stay	1	with his	brothe	er	in th	e new sub	urbs o	f Vienna	where,
	carrier	Pr:	Rel:Att	Cir:Co	nitativ	ve	Cir:	Location			
	ironicall	y,	the la	ick of good	plumb	oing		led	to l	nis contract	ion of typhus.
	Cir:Ma	nner	Cir: Co	ondition			Pr: N	Mat	goa	ıl	
SC1( S32)	There	was	5	one public	c conce	ert of S	Schub	ert's musi	c	befo	ore his death.
		Pr:	Exist	existent					0	cir: Tempo	ral
SC1( S33)	With the	e proce	eeds,	Schub	ert	boug	;ht	tickets	1	for his fr	iends
,	Cir: Co	mitati	ive	actor		Pr: N	Mat	goal		beneficia	ary
	to see		Ра	aganini		a	few d	ays later.			
	Pr: Me	ntal	Phenon	nenon	Cir:1	Гетро	ral				
SC1( S34)	The latte	er's im	minent a	ppearance		was	S	too imp	ortant	for the pap	ers to waste space
554)	carrier				Р	r:Rel:	Att	attribu	te		
	on Schu	bert's	concert.								
	Cir: Lo	cation	l								
SC1( S35)	This pro	gram		probably			inclu	ded		pr	emieres
	actor		Cir:N	Ianner	Pr	:Mat			goa	1	
	of one o	f the p	oiano trio	s, late string	quart	ets and	l post	humous p	oiano s	onatas	



	Cir: Ma	nner										
	(such as #	#20 in	A).									
	Cir: Mai	nner										
SC1(	In this m		So	chube			fers	us a	wisdo	m of	`humanity a	and the world
\$36)	Cir: Loc	ation	actor		Pı	r: Mat		goa	1			
	that	is			hard to	explain				in o	ne so young	<u>y</u> .
		Pr: I	Mat	goal				Cir	::Caus	e		
SC1( S37)	The omin	ious		tri	lls	under t	he an	gelic	theme of	of th	e Piano Sor	nata #21 in Bb
,	behaver		Pr:Bel	havio	ural	range						
	Inevitabl	y	S	eem			au	tobiog	graphic	al.		
	Cir: Mai	nner	Pr:Re	l:Iden	ıt	val	ue					
	Schubert		will		foreve	r	be	;	one o	fou	most belo	ved composers,
338)	carrier				Cir:T	emp			attrik	oute		
				-	Pr:Re	el: Att						
	for while		he	doe	es not	shy fro	m	show	ving	us	the void,	he
	Cir:Tem al	por	actor	Pr:	Mat	goal		Pr: N	lat	go	al	actor
	puts	his a	rm aroun	nd us	and	cons	oles		us		with the te	enderest love
	Pr:Mat	goal				Pr:B al	ehavi	our	range	e	Cir: Man	ner
	and		un	ndersta	anding.							
			Cir: M	lann								



# 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 so	on of a	scho	olmaster	, 1	he		shc	owed	aı	n extrac	ordinary
		Cir	: Rol	e	act	or	Pr:	Mat		Cir: Ma	nner	
	childh	ood ap	otitude	e for mus	sic,	study	ing	the p	viano, v	violin, organ	, singin	ng and harmony
	goal					Pr:M	at	rang	ge			
	and,	whi	ile	a choris	ster in	the im	perial	court	chape	l, compos	sition w	vith Salieri
				Cir: R	ole					Cir: M	atter	
	(1808-	-13).								I.		
	Cir: 1	empo	ral									
SC2 (S2)	By 18	14	he		had p	produc	ed					
	Cir:T	-	acto		Pr: N							
		pieces act ope		ngs of Sc	hiller a	and Me	etastas	sio, sti	ring qu	artets, his fi	rst sym	phony and a
	range											
SC2 (S3)	Althou	ugh far	nily p	oressure	dicta	ted	that	h	e	teach	in his	father's school,
	Cir:C	ontige	ncy		Pr: N	Mat		a	ctor	Pr: Mat	goal	
	he			ued to co	mpose			rolific	cally;	his huge ou	ıtput	of 1814-15
	actor	Pı	r: Ma	it		Ci	r: Ma	nner		actor		Cir: Temporal
	includ	es	Gretc	hen am S	Spinnra	ade an	d Erlk	önig	(bot	h famous	for th painti	eir text- ing)
	Pr:Ma		range							: Manner		Cause
	among songs,	g nume	rous		beside	s two :	more	sympł	nonies,	, three masse	es and f	our stage works.
	range				Cir: C	Contin	gency	,				
SC2 (S4)	From	this tin	ne	he	enjoy	yed			nionsh Spaun		l friend	s, especially
	Cir: 1	emp	:	senser	Pr: N	Men	Phe	nome	non			



	the poet	Johai	nn Mayı	rhofer	and	the law str	udent	F	ranz von S	cho	ber.
	Cir: Role	Pheno				Cir: Role		Phen	0		
SC2 (S5)	Frequently	gather	ring	for do	mestic even	nings of Sch	nubert's m	nusic	(later		called
	Cir: Temp	Pr: M	lat	goal					Cir:Lo	c	Pr: Verbal
	'Schubertiad	ds'),	this g	group	mor	e than	re	eprese	ented		
	target	t	token		Cir: Ma	ner	Pr:Rel:	Ident			
	the new phe	enomeno	n of an	educate	d, musicall	y aware mi	ddle class		it		
	value								token		
	gave		him an	appreci	ative audio	ence and inf	luential c	ontact	ts		
	Pr:Rel.Ide	nt v	value								
	(notably the	e Sonnlei	ithners a	ind the	baritone J.	M. Vogl),	as well	as th	e confidenc	e,	in 1818,
	Cir: Cause						Cir: A	ccom			Cir:Te mp
	to break	W	vith scho	oolteach	ing.						
	Pr: Mat	range									
SC2 (S6)	More song	s	poured	out,	in	cluding					
	actor	Pr:	Mat		Pr: Ma	at					
	Der Wande	rer and	Die Fore	lle, and	instrumen	tal pieces -	inventive	e piano	o sonatas,		me neful,
	range									Ci M	ir: anner
	Rossinian o	vertures,	, the	Fifth	and Sixth S	Symphonies	s begai	n to	show inc	rea	sed
	actor		Cir	: Mann	er		Pr: N	Aat			
	harmonic				subtlety.						
	goal		Cir	: Mann	er						



SC2 (S7)	Не	worke	d	briefly	as mus	ic ma	aster		to the Esterház	y fami	ly,	finding
	actor	Pr: Mat	ra	nge	Cir: R	ole		•	Cir: Loc			Pr: Mat
	greater	satisfac	tion	writing								I
	goal			Pr: Ma	t							
	songs,	char	nber m	usic (espe	cially the	e 'Tro	out' Qi	uin	tet) and dramatic	e musio	с.	
	range											
SC2 (S8)	Die Zw	rillingsb	rüder (	for Vogl)	was		only	a s	small success,	but		brought
	carrier				Pr:F :Att		attri	bu	te		Pı	r: Mat
	some re	ecogniti	on	and		led	to	o th	ne greater challen	ige of	Die Z	auberharfe.
	goal				Pr:	Mat	g	oal	I			
SC2 (S9)	In 1820	)-21	aristo	cratic patr	onage,	fur	ther i	ntro	oductions	and	new	r friendships
	Cir: Te	emp	sense	r			C	ir:	Accom		Cir	: Accom
	auguree	d we	11.			•						
	Pr: Me	n Ph	eno									
SC2 (S10)	Schube	rt's adm	irers	issued	20 of	his s	songs		by private subs	criptio	n,	and
	actor			Pr: Mat	goal				Cir: Manner			
	he	and	Sch	ober c	collaborat	ted	on	Al	fonso und Estrell	la (la	ater	said to be
	a	ctor		I	Pr: Mat		goa	al			ir:T np	Pr: Verbal
	his favo	ourite op	oera).							1		
	target											



SC2 (S11)	Though fu	ll of outst	anding m	usic,	it		Wa	as rejecte	ed.		
	Cir: Cont	igency			actor		Pr: 1	Mat			
SC2 (S12)	Strained	frien	dships,	pressing	g fir	nancial	need	and serio	ous il	lness -	Schubert
. ,	Pr: Mat	goal		Pr: Ma	it go	al					actor
	almost cer	tainly	contracted	l syph	ilis in	late 18	22 -	made		this a	dark period,
	Cir: Man	ner	Pr: Mat	goal	Ci	ir:Tem	р	Pr:M	at	goal	
	which	ho	wever		en	icompa	ssed				
					Pr: Ma	it					
	some rema movement		eative wo	rk: the ep	oic'Wand	lerer' F	antasy	/ for piar	no, th	e passior	ate, two
	range										
	Eighth Syr	nphony (	Unfinishe	ed'),				the exq	uisite	e	
						Cir:	Mann	er			
	Schöne Mi	üllerin so	ng cycle,	Die Verse	chworer	en and	the op	pera Fier	abras	5	
	rrange										
	(full of hat	inting mu	isic if drai	matically	ineffect	ive).					
	Cir: Man	ner									
SC2	In 1824	he	tume	d to ii	nstrume	ntal for	ms,		prod	ucing	
(S13)	Cir: Temp	actor	Pr: N	<mark>/lat</mark> g	oal			Pr: N	lat		
	the a Mino	or and d N	1inor ('De	ath and th	he Maid	en') stri	ing qu	artets	and	the ly expan	rically nsive
	range									Cir:	Manner
	Octet for v	vind and	strings;	around	l this tin	ne he	e	at least		sketched	,
				Cir: T	amn		ctor	Cir: Ex	xt	Pr: Mat	
	range			Cir: I	emp	av					
	range probably	at Gmu	nden i	n summe	-			at' C Ma		ymphony	



SC2 (S14)	With his	reputatio	n in	Vienna		steadily	growing	g (1	his co	oncerts	with	Vogl
		<b>a</b>	01	ir:Locati 1			Pr: Ma	t se	nser			Comitat
	Cir:	Conting	gency								ive	
	were rend	wned,	and	by 1825	h	e	was ne	gotiatii	ng	with f	our pub	lishers),
	Pr:Ment	al		Cir: Ter	np sa	iyer	Pr:Verba	ıl		receiv	ver	
	Schubert	now		entered			a m	nore ass	sured	phase.		
	actor	Cir:T	`emp	Pr: Mat		g	joal					
SC2 (S15)	Не	V	vrote			mat	ure piano	sonatas	s,			
	actor	Pr: Ma	t		goal							
	notably th Quartet,	ne one in in G M		or, some N	lagnific	ent sor	ngs and hi	s last, l	highly	y charac	cteristic	String
	range											
SC2 (S16)	1827-8	saw	r	not only	the pro	duction of	of Winter	reise an	nd two	o piano	trios	but
	senser	Pr: Me	ntal	Phenom	enon							
	a marked	increase	in pres	ss coverage	e of his	music;	and	he	W	as elec	cted	
	Phenome	enon						actor	P	r: Mat		
	to the Vie	enna Ges	ellscha	ft der Mus	ikfreun	de.						
	goal											
SC2 (S17)	But thoug	gh h	e	gave	a	full-scale	e public co	oncert	in	March	1828	and
		beh	aver	Pr:Beh	ra	inge			C	ir:Tem	р	
		acto					T			01 :		
	worked	diligent	Iy	to satisfy	publis	ners	- compo	osing	som	ne of his	s greates	st music
	Pr: Mat	Cir: M	ann	goal			Pr: Ma	t	ran	ge		
	in his last	year,	despi	te failing h	ealth	- appre	ciation	re	maine	ed	limited	1.
	Cir: Tem	р	Cir:O	Contigency	7	carriei	ŕ	Pr	r:Rel	:Att	attrib	ute



SC2 (S18)	At his	death,	aį	ged 31,	he	W	as mourn	ed	not only	V	for h	is achievement
(510)	Cir:C	Contigenc	y Ci	r:Temp	ac	tor P	r: Mat				rang	je
	but	for 'stil	l fairer	hopes'.						I		
		Cir: Ca	ause									
SC2 (S19)	Schub	bert's fam	e	was	long		limited	l	to that	of	a song	gwriter,
					Cir:T							
	actor			]	Pr: M	at				go	al	
	since	the bulk of	of his la	arge outp	put	was no	ot even pu	blish	ed,	an	d	some not even
	actor					Pr: M	at					actor
	perfor	rmed,	ur	ntil the la	ate 19	th centu	ry.					
	Pr: M	lat	Cir:	Tempor	al							
SC2 (S20)	Yet,	beginr	ing wi	th the Fi	fth Sy	mphony	and the "	Trout	t' Quintet,	ł	ne	produced
(320)		Cir: Lo	cation							8	ctor	Pr: Mat
	major	instrume	ental ma	asterpiec	ces.							
	goal											
SC2 (S21)	These	are ma	arked	b	oy an i	ntense ly	yricism	(oft	ten		sugg	esting
(021)	actor	Pr: M	at	range				Cir	: Manne	r	Pr: V	Verbal
	a moo	od of near	-pathos	5),	a sp	ontaneo	us chroma	atic n	nodulation	n	that	is surprising
	targe	t		se	enser							Pr: Mental
	to the	ear ye	t cle	early pur	posefi	ul and of	ften begui	lingl	y express	ive,	and	l, not least,
	Phen enon	om	Ci	r: Manı	ner							Cir:Ext
	an im	agination		that		creates			its own f	òrm	al stru	ictures.
	actor				Pr: N	lat	goal					



SC2 (S22)	His way	with	sonata for	rm,		1	whet	her	in an	unorth	odox	choice o	of key		
	actor				C	ir:	Cont	tige	ency						
	for secon Quintet)	idary	material (	(Syn	nphon	y ir	ı b M	lino	or, 'Tr	out'		or	of subsi	diar	y ideas
	Cir: Pur	pose	9										Cir: Co	ntig	ency
	for the de	evelo	opment,		mal	kes		cle	ear hi	s matur	ity ar	nd individ	duality.		
	Cir: Pur	pose	2	Pr:	: Mat			ra	nge						
SC2 (S23)	The virtu	ioso	'Wanderer	r' Far	ntasy		is		equa	ılly imp	oressi	ve in its	structure		and
()	carrier						Pr:Re Att	el	attr	ibute					
	use	of	cyclic forr	n,	while			stı	ring (	Juartet	in G	Major	explore	S	striking
	Pr: Mat	Mat and by						tor					Pr: Ma	t	range
	new sononties	5	and	b	y exte	ensi	on ar	ı en	notio	nal rang	ge of	a violenc	e new to	the 1	nedium.
				C	Cir: M	lan	ner								
SC2 (S24)	The great	test o	of his char	nber	work	S	how	veve	er		is	acknow	ledged		to be
	value											Cir: M	anner		
											Pr	:Rel: Ide	ent		
	the String	g Qu	intet in C	Majo	or,	wit	h its	ricł	n sono	orities,	its in	tensity ar	nd its lyri	cism	, and
	token					Cir	r: Co	mit	tative	•					
	in the slo	w m	ovement c	depth	n of	fe	eeling	g er	ngend	ered	by t	he sustai	ned outer	sect	ions
	Phenom	enor	1			Р	r: M	[ent	tal		Cir	: Manne	r		
	(with the	(with their insistent yet varied a							e acco	mpany	ring n	gures)	e	embr	acing
	Cir: Cor	nitat	tive										Pr: M	lat	
	a central	impa	assioned s	ectio	on in F	7 mi	inor.								
	goal														



SC2 (S25)	Among the	e piano	sonatas,	the la flat,	st three,	, parti	cular	rly the	noble and spacious	one in B-
	Cir: Man	ner		token	ı					
	represent			anoth	ner sumn	mit of	achi	eveme	nt.	
	Pr:Rel: Ic	lent		value						
SC2 (S26)	His greate	st orch	estral mast	erpiece		is			the 'Great' C Major	Symphony,
	value				F	Pr: R	el: Ic	lent	token	
	with its reasons with its reasons and the sheer lyric			synthesi	s, strikir	ng rhy	/thmi	ic vital	ity, felicitous orches	tration and
	Cir: Com	itative								
SC2 (S27)	Schubert	never	abandone		is ambiti <b>0al</b>	ion	to w	vrite	a successful	opera.
	actor			8	Pr: M	Iat			goal	
SC2 (S28)	Much of the	ne mus	ic		is				of high quality	
()	carrier				el: Att		ribu			
	(especially oratorio L			Estrella,	Fierabra	as an	d the	e attrac	tive Easter	closely
	actor									Cir: Mann
	related		to the ope	eras),	showi	ng	i	individ	uality of style	
	Pr:Mat		goal		Pr: M	lat	1	goal		
	in both ac	compa	nied recita	tive and	orchest	tral co	lour	if	little sense of drar progress.	natic
	Cir: Loca	tion							range	



SC2 (S29)	0				the partsongs	and		the	masses		rely	
	Cir: Manner				actor					Pr	: Mat	
	on homophonic texture an				bold harmonic s	hifts	for			e masses in A d E- flat	A-flat	
	range	:					Ci	r: Pu	rpose	ca	rrier	
	are				particularly	succe	ssful	l.				
	Pr:Re	el: Att		att	ribute							
SC2 (S30)	Schub	oert	effective	y	establishe	d th	e Ge	erman	lied	lied as a new art form		
	actor		Cir: Man	n	Pr: Mat	g	oal		Cir: Role			
	in the	in the 19th century.										
	Cir: 7	Гетро	oral									
SC2 (S31)	He	W	as helped		by the late 18th	-centu	ry	outb	urst of ly	ric p	oetry	and
	actor	P	r:Mat	(	Cir:Temporal			Cir:	Contige	ency		
	the ne	w poss	sibilities	for	picturesque acc	ompa	nime	ent	offered		by the pian	0,
	actor			Ci	r: Cause				Pr: Ma	t	Cir: Mann	ier
	but	his own genius is by far					by far the most important factor.					
		carri	er		Pr:Rel: Att		8	attrib	ute			
SC2 (S32)	The so	ongs	fall	info	four main struct	ural g	roup	os - simple strophic, modified strophic,				
	actor		Pr: Mat	Cir:	Role							



	through-	compos	ed	(e.g. Die junge	Nonne)	and	the 'scen	a' type	(Der Wanderer);	.,	
		Pr: Ma	t	goal		Cir: Manne		nner	goal		
	the poets	range	from	from Goethe, Schiller and			Heine to	Schubert's	own		
	actor	Pr: Mat			rang	je					
	versifying	g friends.									
	range									_	
SC2 (S33)	Reasons f	for their abid	ing po	opularity		rest		not	only		
	actor					Pr: Mat					
	in the dire	ect appeal of	Schul	bert's melody	and	the general attractiveness of his idiom					
	range										
	but also	in his	unf	failing	ability		t	o capture			
			L	r: Manner actor				Pr: Mat			
	musically	both the spin	rit of a	a poem	and		much of it	s external c	letail		
				1	range	]					



SC2 (S34)	Не	us	ses harr	nony	to rep	oresent	sent emotional change			(p	assi	ng			
	actor		goa	r: Mat				ran	ge				Pr: Mat		lat
			1	1. Iviai											
	from m	inor	to major,	magi	cally	sl	shifting to a 3rd-related			d ke	d key, tenuously		nuously		
	range			Cir: Manner	Cir: Pi Manner Pi		r: Mat goal					Cir: Mann			
	resolvin	ıg	a diminis	hed 7th,	infl	ecting		a fina	ıl st	rophe	1	to pr	ess		home
	Pr: mat		goal				ac	ctor						goal	
					Pr	: Mat									
	its clima	ax)	and	acc	compar	niment	figu	ratio	1	to ill	to illustrate		poetic images		images
	Cir: Location		senser	senser			Pr: Menta			al phenomenon					
	(moving	g	water,	shim	g		stars,		a church bell).		vell).				
	Pr: Ma	t	goal	Pr: Mat	;			goal	l		Cir:	Additive			
SC2 (S35)	With su	ch re	esources	he	four	nd		in	nun	nerabl	e	way text	-	o il	luminate a
	Cir: M	anne	er	actor	Pr: N	lat		Cir:	Ma	anner	,	goal			
	from the Doppel			iction of mo	orning	in Gan	yme	ed to t	the	leaps	of ang	uish	in	Der	
	Cir: Manner														
SC2 (S36)	Schuber	rt's d	iscovery	of Wilh	of Wilhelm Müller's narrative lyrics						ga	ave	rise		
(200)	actor			Cir: Ma	Cir: Matt							Pr: Mat			
	to his	furth	er develo	pment of th	e lied		by	means	s of	the so	ong cy	cle.			
	goal					Ci	Cir: Manner								



SC2 (S37)	Again,	his two	masterpie	ces	were	practicall	y with	out precede	nt and		
()	Cir:Ext	actor			Pr: Mat	Cir: Ma	nn goal				
	have neve	er been sur	passed.			1					
	Pr: Mat										
SC2 (S38)	Both	identify	nature	with l	numan su	ıffering,	Die schön	e Müllerin			
	senser	Pr: Men	Pheno	Cir: 1	Manner	senser					
	evoking		a pastoral sound-language of walking, flowing and flowering, and								
	Pr:Men		Phenomenon								
	a more in	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: <u>www.classicalarchives.com/bios/</u> (26/09/2007)

# Title: WOLFGANG AMADEUS MOZART

## Biographer: Allen Krantz

#### <u>Mozart 1</u>

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

Span of Text	Description
$S1 \rightarrow S4$	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.
$S5 \rightarrow S31$	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.
$S32 \rightarrow S38$	In this stage, the biographer provides information about the
	late works of the subject as well as the death of the subject.
	$S1 \rightarrow S4$ $S5 \rightarrow S31$



# APPENDIX C3: TEXT B1

# Source: <u>www.classicalarchives.com/bios/</u> (26/09/2007)

# Title: LUDWIG VAN BEETHOVEN

## Biographer: Allen Krantz

#### Beethoven 1

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



## 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	$S1 \rightarrow S5$	In this stage, the biographer provides information about the
Subject		subject's background. It also looks at the early works done
		by the subject.
Life as a Grown-	$S6 \rightarrow S25$	In this stage, the biographer provides an insight to the works
up		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	$S26 \rightarrow S36$	In this stage, the biographer provides information about the
Works and Life		subject's sickness that later led to death. It also looks at the
After Death		subject's late works.



# APPENDIX C5: TEXT SC1

Source: <u>www.classicalarchives.com/bios/</u> (26/09/2007)

# Title: FRANZ SCHUBERT

## Biographer: Allen Krantz

#### Schubert 1

Stage	Span of Text	Description
Introduction to the	$S1 \rightarrow S3$	In this stage, the biographer provides an in sight to the
Subject		subject's background.
Life as a Grown-	$S4 \rightarrow S31$	In this stage, the biographer tales a look at the subject's
up		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	$S32 \rightarrow S38$	In this stage, the biographer provides information about the
Works and Life		late works done by the subject before his death.
After 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	$S1 \rightarrow S2$	In this stage, the biographer looks at the background as well
Subject		as the childhood of the subject. The biographer also
		provides information about the subject's early works.
Life as a Grown-	$S3 \rightarrow S17$	In this stage, works done by the subject is provided. It also
up		looks at the sickness contracted by the subject and his
		failing health.
Evaluation-Late	$S18 \rightarrow S38$	In this stage, the biographer provides information of the
Works and Life		subject's late works and the characteristics of each work.
After Death		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: <u>www.classicalarchives.com/bios/</u> (26/09/2007)

# Title: WOLFGANG AMADEUS MOZART

## Biographer: Allen Krantz

#### <u>Mozart 1</u>

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(S1)	M2(S15)	M2(S4)	
M2(S2)	M2(S2) M2(S3)	M2(S2)	M2(S12) M2(S27)	M2(S12)	
M2(S3)	M2(85)	M2(S10)	1112(027)	M2(S12) M2(S19)	
M2(S4)	M2(S6)	M2(S11)		112(01)	
M2(S5)	M2(S8)	M2(S14)			
M2(86)	M2(S9)	M2(S15)			
M2(S0) M2(S7)	M2(S)) M2(S17)	M2(S16)			
M2(S9)	M2(S17) M2(S24)	M2(S18)			
M2(S10)	M2(S24) M2(S36)	M2(S20)			
M2(S11)	1112(050)	M2(S21)			
M2(S12)		M2(S24)			
M2(S12) M2(S13)		M2(S25)			
M2(S14)		M2(S27)			
M2(S15)		M2(S28)			
M2(S18)		M2(S20) M2(S30)			
M2(S19)		M2(S36)			
M2(S20)		1112(050)			
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)					
× ,					



# APPENDIX D3: TEXT B1

# Source: <u>www.classicalarchives.com/bios/</u> (26/09/2007)

# Title: LUDWIG VAN BEETHOVEN

## Biographer: Allen Krantz

Beethoven 1

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



#### 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)	BS(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: <u>www.classicalarchives.com/bios/</u> (26/09/2007)

# Title: FRANZ SCHUBERT

## Biographer: Allen Krantz

Schubert 1

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



# 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(S4)	SC2(S5)	SC2(S5)	SC2(S17)	
SC2(S2)	SC2(S9)	SC2(S8)	SC2(S10)		
SC2(S3)	SC2(S14)	SC2(S17)	SC2(S14)		
SC2(S5)	SC2(S16)	SC2(S23)	SC2(S21)		
SC2(S6)	SC2(S21)	SC2(S24)			
SC2(S7)	SC2(S24)	SC2(S25)			
SC2(S8)	SC2(S34)	SC2(S26)			
SC2(S10)	SC2(S38)	SC2(S28)			
SC2(S11)		SC2(S29)			
SC2(S12)		SC2(S31)			
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)					



# **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: <u>www.classicalarchives.com/bios/</u> (26/09/2007)

# Title: WOLFGANG AMADEUS MOZART

## Biographer: Allen Krantz

<u>Mozart 1</u>

Stage				
Introduction to the Subject	Life as a Grown-up	Evaluation-Late Works		
		and Life After Death		
M1(S1)	M1(S15)	M1(S44)		
M1(S2)	M1(S16)	M1(S45)		
M1(S3)	M1(S17)	M1(S46)		
M1(S4)	M1(S18)	M1(S47)		
M1(S5)	M1(S19)	M1(S48)		
M1(S6)	M1(S20)	M1(S49)		
M1(S7)	M1(S21)	M1(S50)		
M1(S8)	M1(S22)	M1(S51)		
M1(S9)	M1(S23)	M1(852)		
M1(S10)	M1(S24)	M1(853)		
M1(S11)	M1(S25)	M1(S54)		
M1(S12)	M1(S26)	M1(855)		
M1(S13)	M1(S27)	M1(S56)		
M1(S14)	M1(S28)	M1(S57)		
	M1(S29)	M1(S58)		
	M1(S30)	M1(S59)		
	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)			



# 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					
Life as a Grown-up	Evaluation-Late Works				
	and Life After Death				
M2(S5) M2(S6) M2(S7) M2(S8) M2(S9) M2(S10) M2(S11) M2(S12) M2(S13) M2(S13) M2(S14) M2(S15) M2(S16) M2(S16) M2(S17) M2(S16) M2(S17) M2(S18) M2(S19) M2(S20) M2(S21) M2(S22) M2(S22) M2(S23) M2(S23) M2(S24) M2(S25) M2(S26) M2(S27) M2(S28)	M2(S32) M2(S33) M2(S34) M2(S35) M2(S36) M2(S37) M2(S38)				
	Life as a Grown-up M2(S5) M2(S6) M2(S7) M2(S8) M2(S9) M2(S10) M2(S11) M2(S12) M2(S12) M2(S13) M2(S14) M2(S15) M2(S16) M2(S17) M2(S16) M2(S17) M2(S18) M2(S19) M2(S20) M2(S21) M2(S22) M2(S23) M2(S24) M2(S25) M2(S26) M2(S27)				



# APPENDIX E3: TEXT B1

Source: <u>www.classicalarchives.com/bios/</u> (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(S12)	B1(S28)		
B1(S2)	B1(S13)	B1(S29)		
B1(S3)	B1(S14)	B1(S30)		
B1(S4)	B1(S15)	B1(S31)		
B1(S5)	B1(S16)	B1(S32)		
B1(S6)	B1(S17)			
B1(S7)	B1(S18)			
B1(S8)	B1(S19)			
B1(S9)	B1(S20)			
B1(S10)	B1(S21)			
B1(S11)	B1(S22)			
	B1(S23)			
	B1(S24)			
	B1(S25)			
	B1(S26)			
	B1(S27)			



# 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(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(S33) B2(S34) B2(S35) B2(S36)		



# APPENDIX E5: TEXT SC1

Source: <u>www.classicalarchives.com/bios/</u> (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(S4)	SC1(S32)			
SC1(S2)	SC1(S5)	SC1(S33)			
SC1(S3)	SC1(S6)	SC1(S34)			
	SC1(S7)	SC1(S35)			
	SC1(S8)	SC1(S36)			
	SC1(S9)	SC1(S37)			
	SC1(S10)	SC1(S38)			
	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)				



# 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(S3)	SC2(S18)		
SC2(S2)	SC2(S4)	SC2(S19)		
	SC2(S5) SC2(S6)	SC2(S20) SC2(S21)		
	SC2(S7)	SC2(S21) SC2(S22)		
	SC2(S7) SC2(S8)	SC2(S22) SC2(S23)		
	SC2(S9)	SC2(S23) SC2(S24)		
	SC2(810)	SC2(S25)		
	SC2(S11)	SC2(S26)		
	SC2(S12)	SC2(S27)		
	SC2(S13)	SC2(S28)		
	SC2(S14)	SC2(S29)		
	SC2(S15)	SC2(S30)		
	SC2(S16)	SC2(S31)		
	SC2(S17)	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: <u>www.classicalarchives.com/bios/</u> (26/09/2007)

# Title: WOLFGANG AMADEUS MOZART

## Biographer: Allen Krantz

<u>Mozart 1</u>

Schematic	Structure	Process Types					
Stage	Span of Text	Material	Verbal	Mental	Relational	Behavioural	Existential
Introduction to the Subject	$S1 \rightarrow S14$	10	5	1	13	4	0
Life as a Grown-up	$S15 \rightarrow S43$	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	Process Types						
Stage	Span of Text	Material	Verbal	Mental	Relational	Behavioural	Existential
Introduction	$S1 \rightarrow S4$	12	0	2	4	1	0
to the Subject							
Life as a	$S5 \rightarrow S31$	52	2	7	16	2	0
Grown-up							
Evaluation-	$S32 \rightarrow S38$	20	0	1	1	0	0
Late Works							
and Life After							
Death							



# APPENDIX F3: TEXT B1

Source: <u>www.classicalarchives.com/bios/</u> (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	$S1 \rightarrow S11$	13	0	2	8	1	0	
Life as a Grown-up	$S12 \rightarrow S27$	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	$S1 \rightarrow S5$	9	0	0	0	1	1	
Life as a Grown-up	$S6 \rightarrow S25$	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: <u>www.classicalarchives.com/bios/</u> (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	$S1 \rightarrow S3$	3	1	1	4	1	0		
Life as a Grown-up	$S4 \rightarrow S31$	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	$S1 \rightarrow S2$	3	0	0	0	0	0		
Life as a Grown-up	$S3 \rightarrow S17$	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/ (26/09/2007)

G2: TEXT M2 - <u>http://w3.rz-berlin.mpg.de/cmp/</u> (26/09/2007)

G3: TEXT B1 - <u>www.classicalarchives.com/bios/</u> (26/09/2007)

G4: TEXT B2 - <u>http://w3.rz-berlin.mpg.de/cmp/</u> (26/09/2007)

G5: TEXT SC1 - www.classicalarchives.com/bios/ (26/09/2007)

G6: TEXT SC2 - <u>http://w3.rz-berlin.mpg.de/cmp/</u> (26/09/2007)

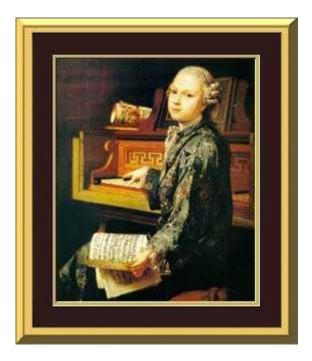


#### G1: TEXT M1 - www.classicalarchives.com/bios/ (26/09/2007)



**WOLFGANG AMADEUS MOZART** 

**Biography by Allen Krantz** 



Born: January 27, 1756 in Salzburg, Austria Died: December 5, 1791 in Vienna, Austria

See also his <u>Biography</u> and <u>Works from the Concise Oxford Dictionary of Music</u>

Click for the <u>Index of Biographies</u> or the <u>TIMELINE</u> Click to find the music of Mozart in the Archives!

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 lave arise and duate



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 lifelance.

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 ope



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" (<u>Confutatis</u>) 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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<u>Allen Krantz</u> 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

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#### G2: TEXT M2 - http://w3.rz-berlin.mpg.de/cmp/ (26/09/2007)



Epoch: Classic Country: Austria

# Wolfgang Amadeus Mozart (1756-1791)



#### **Detailed Information about**

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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 <u>violin concertos</u>, 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 repertories of many provincial companies (for which Mozart was not however paid). 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. <u>Haydn</u> 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 *Cosi 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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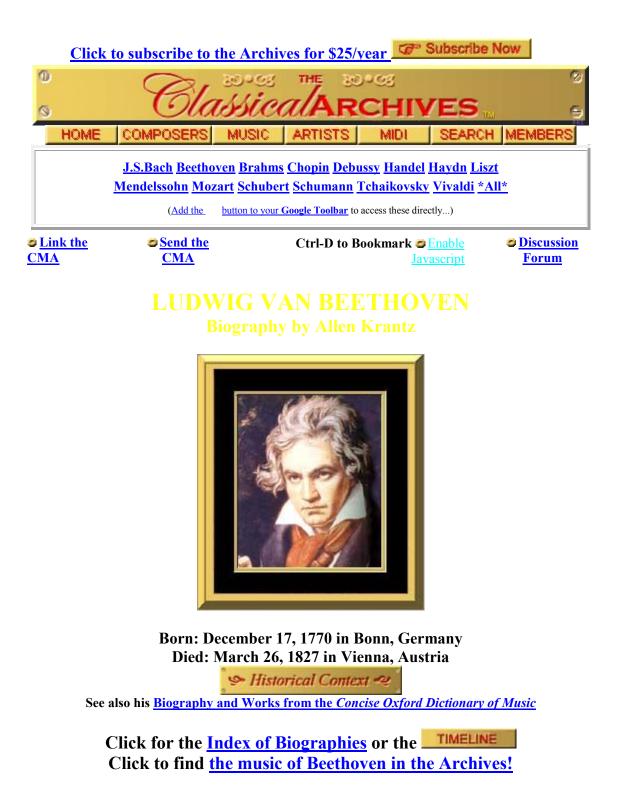


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#### G3: TEXT B1 - www.classicalarchives.com/bios/ (26/09/2007)



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 <u>Concerto No.5</u> in <u>Eb</u> (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 <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.





The <u>Third Symphony</u> (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 <u>Ninth</u>, 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 <u>Fifth Symphony</u>. 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 <u>Violin Concerto</u>, the <u>Piano Sonata</u> <u>No.21 in C</u> (Waldstein) and <u>No.23 in</u> <u>F-</u> (Appasionata), 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.



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<u>Allen Krantz</u> 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

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#### G4: TEXT B2 - http://w3.rz-berlin.mpg.de/cmp/ (26/09/2007)



Epoch: Classic and Romantic Country: Germany-Austria

# Ludwig van Beethoven (1770-1827)



#### **Detailed Information about**

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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 1/2 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.l 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 Pathetique 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 <u>Pastoral</u> <u>Symphony</u> (no.6, conjuring up his feelings about the countryside, which he loved), <u>Symphony no.7</u> and <u>Symphony no. 8</u>, <u>Piano Concertos nos.4</u> (a lyrical work) and 5 (the noble and brilliant <u>Emperor</u>) and the <u>Violin Concerto</u>, 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 <u>Choral Symphony, no.9 in d Minor</u>, 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 <u>Rossini</u>) 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 difficuit, 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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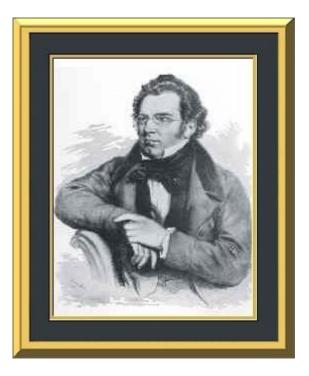
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#### G5: TEXT SC1 - <u>www.classicalarchives.com/bios/</u> (26/09/2007)



# FRANZ SCHUBERT Biography by Allen Krantz



Born: January 31, 1797 in Vienna, Austria Died: November 19, 1828 in Vienna, Austria Click for the <u>D (O.E.Deutsch) CATALOG</u> of his work.

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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.



bittersweetness.

The songs of Schubert number over 600 and range from his earliest masterpieces, such as <u>Gretchen am Spinnrad</u> and <u>Die</u> <u>Erlkonig</u> to the desolate <u>Wintereisse</u> 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 majorminor. 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



In Schubert we have the first clear depiction of the Romantic ideal of the poetmusician 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 <u>First Impromptu</u> 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 <u>Ninth</u> of Beethoven. The lonely wanderer of Schubert still echoes in Mahler's wayfarer at the end of the ce



wayfarer at the end of the century.

Schubert left more unfinished music than any great composer. In addition to the famous <u>Unfinished Symphony</u> 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  $\frac{#20 \text{ in } \text{A}}{20 \text{ in } \text{A}}$ ). 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  $\frac{#21 \text{ in } \text{Bb}}{20 \text{ in } \text{A}}$  in evitably 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)



#### **Detailed Information about**

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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 <u>Salieri</u> (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 <u>Fifth</u> and <u>Sixth</u> <u>Symphonies</u> 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 sononties 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 vet varied and suggestive accompanying ngures) embracing a central impassioned section in F minor. Among the piano sonatas, the last three, particularly the noble and spacious one in Bflat, 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 info 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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