

## Motivations and Causes of the Climax and Decline of Classical Music

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### *Abstract*

Biological, social, and technical causes of the splendor and decline of classical music are examined and found insufficient. Evidence shows that music involves unconscious motivation. The classical summit predominantly included part of the German Awakening, showing that this motivation was, at least in part, collective.

The German Awakening was a phase of the Western turn from religion to a world view centered on conscious human experience and power. The decline of classical music parallels developments in literature, science, and history as this world view approaches a stage of exhaustion.

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### *I. Problem, Strategy, Approach*

Why did Haydn, Mozart, Beethoven, Schubert, and Mendelssohn create a consistent, if developing, style from 1760 to 1840? Why are there so many great composers during these years? Besides those named, Rossini, Weber, and Gluck belong to the period and style

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while Chopin belongs to the period. Many people prefer the Baroque period that came just before it, but they too will understand my theme. Consider Mozart's symphonies and concertos and Beethoven's sonatas and quartets. Run them over in your mind. You will be likely to do so more easily than with any other music except that of J. S. Bach. True, there are artistic techniques and moods of triumph and melancholy that nobody had used so much before. Sheer inspiration, however, is what makes the music great. This inspiration is often shared, or at least hinted at, by the contemporaries I named. Schumann, Mahler, Berlioz, Verdi, Brahms, Chaikovsky, and sometimes Wagner, are often attended by this splendid vision too, before it dies away into a squall of short-lived experiments. The inspiration is dying out already in Mendelssohn's brief last years.

How did this inspiration come about? This mystery is made clear by several other related questions: Why is music written before 1700 not as admired, as often played and heard, or as inspiring to audiences as music of the greatest composers who wrote between 1760 and 1840? Why did the efforts of the great composers from 1840 to 1915 achieve results that audiences find on the whole less inspiring, less transporting, and less beautiful than the work of the great masters of the classical summit? Why did the classical style collapse around the time of the First World War when Ravel lost his compositional powers, Strauss, Elgar, and Sibelius ceased to compose, and the success of Stravinsky went into eclipse? Although occasional works by Prokofiev, Bloch, Respighi, Arvo Pärt, and others show that it is possible to do so, why has music rarely been composed in the classical style since? Why have no composers and no styles of the twentieth century found lasting and widespread favor comparable with that of the great classical composers?

I shall consider several possible explanations imputing the preëminence of the summit—and the subsequent decline and fall—to features of the conscious mind, society, and biology. For each hypothesis, I give historical evidence showing that while it may explain something, it does not explain everything. I believe it will become obvious that not even all these hypotheses can collectively provide a persuasive answer to these questions. I offer evidence that the inspiration of the classical summit involved a movement of the collective unconscious. What motivated both conscious and unconscious spirit in this historic wave of creation? I note that the climax of classical music has connections with other contemporary waves of creation: the German Awakening, the Romantic and Victorian eras in British literature, the progress of science at the same time, and the entire modern movement from a religious world view founded on the Bible to a human-centered view founded on experience. Finally, I make a few suggestions as to how these cognate developments in the human spirit may have worked on each other and on classical music in particular.

I cannot speak about all these things as a specialist. My experience is as a general reader, philosopher, teacher of humanities, and long-time listener. But a generalist like this is likely to be better placed than a specialist to conceive this inquiry and suggest its direction. A generalist can perceive literary movements that a musicologist might miss, musical developments that a literary specialist might miss, and scientific and philosophical forces that either specialist might miss. At the same time, a generalist is unlikely to provide the evidence that will definitively answer the question. So I can go no further than suggestions. Both generalist scope and specialist depth are needed to prepare a high place of vision for thinking persons.

*II. The Classical Summit Discloses a Collective, Unconscious Inspiration*

The crudest common-sense proposal as to why the inspiration of classical music peaked between 1760 and 1840 is that a rare constellation of talented musicians happened to be born then. Robert Jourdain writes that Camille Saint-Saëns, by all educational measures, had more talent than any musician of the classical summit.<sup>49</sup> The reader may recall Saint-Saëns as the composer of *Samson and Delilah*, *Carnival of the Animals*, *Danse Macabre*, and other pieces, but he never rivalled Mozart, Beethoven, or Schubert. This fits the idea that great talent is far more widespread than the inspired use of it.

A more persuasive proposal is that colleagues inspire each other with new ideas and competitive emulation. Unfortunately, this mutual inspiration does not explain the quality of the summit. An example of such collective inspiration is the Paris musical scene of the Second Empire (1851-1870) where Saint-Saëns, Bizet, Gounod, Massenet, Delibes, Franck, Offenbach, and others competed to produce an effervescent—but not sublime—movement. Another is the collective inspiration of Microsoft, Apple, and Intel in modern times. A third example of collective inspiration is the Russian Revolution. Far above these collective comedies and tragedies are several waves of creation with power to inspire great parts of the world, or even the whole human world, for many centuries. Examples are the philosophy of 600 to 300 B.C. in Greece, China, and India; Christian and Muslim faith; Renaissance art; classical music; and modern Western science.

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<sup>49</sup>. Robert Jourdain, *Music, the Brain, and Ecstasy* (New York: Morrow, 1997).

More spiritual ages talked of divine inspiration. A secular age discusses something unexplained.

Perhaps historical conditions liberated pent-up talents, which are commonly condemned to live underground while patronage and attention go to a vast herd of Pharisees and scholastics. For instance, the heavy tread of Prussian authority rolled over Germany in the nineteenth century, driving Heine, Marx, and Nietzsche into exile. A similar political and doctrinal flat-ironing has taken place in North America in the twentieth century, leading to a huge intellectual establishment ruled by doctrinal fashion and government priorities. By contrast, Germany from the Peace of Augsburg (1555) to about 1800 had the advantages of the city-states of ancient Greece and Renaissance Italy. Central authority, in this case the Pope and Holy Roman Emperor, was in abeyance. The map was a jumble of little kingdoms, fiefdoms, and free cities, each run by the edicts of its lord or its citizens. This gave artists and thinkers an unusual range of authorities to whom they could appeal. Bach was prized by the musical Duke of Cöthen, Goethe and Schiller were taken under the Duke of Weimar's wing, Handel appealed to George I of England, and Beethoven was patronized by the Archduke Rudolf von Habsburg. In America, patronage is granted by selection committees; in Germany, a creative person more often sought the favor of a powerful individual.

While the extinction of individual patronage may help explain the flat-ironing of America, can it explain why France and Britain fell behind Germany in music and philosophy? At this time, Britain produced a collection of poets, novelists, painters, and political leaders while France yielded an equally brilliant crop of scientists, writers, painters, and entirely different kinds of political leaders. Though both these nations possessed an avid musical public that

contributed generously to the careers of Bach, Gluck, Mozart, Haydn, Beethoven, Weber, and Mendelssohn, French and British composers produced little of note between the death of Rameau in 1764 and the arrival in Paris of the half-French Chopin from Warsaw in 1830. Patronage may help things happen, but it does not determine what will happen. Some other source of direction is at work here.

A more potent factor in the glory of the classical summit may be the availability of new and powerful musical forms. Polyphony culminated in the Baroque. Polyphony is a musical form that blends different, highly individual voices and affords unsurpassed beauties of pattern and harmony. Its besetting weakness is that the demands of detail jeopardize its unity. Bach has no rival in the control of polyphony; however, he and other Baroque masters often resort to homophony. Homophony achieves unity by subordinating other musical means to a single theme. Its problem is to develop larger forms without falling into repetition or fillers. The theme and variations form a way of generating meaningful variety while keeping thematic unity. A further development is the ruling form of the classical summit: sonata form. Here, thematic hegemony is extended through developing two, three, or more themes related in form, mood, and key. These forms are given a language by tonality, or the system of keys and their relations. Perfected in the Baroque, tonality made possible a richness of musical expression heard nowhere else in history. The classical summit would be unthinkable without it.

Do tonality and sonata form explain the greatness of the classical summit? A perfected tonality surely gave possibilities to Mozart and Beethoven that Palestrina and Schütz did not have, and the perfecting of sonata form gave them possibilities that Bach and

Handel lacked. But Mozart and Beethoven shared these possibilities with hundreds of other composers of their time whose music is charmless and forgotten. There is still something unexplained in musical greatness. Furthermore, it is a power that a person can lose, as Mendelssohn and Schumann progressively lost. Nevertheless, it might be argued that Mozart and Beethoven as creative persons were not greater than, say, Lully and Purcell; they simply had more powerful artistic means. Perhaps Mahler was right when he remarked of Haydn and Beethoven: “Looked at with a grain of salt, they were not such great scientists as Bach.” To sum up Mahler’s view, Beethoven did less than Bach to discover the aesthetics and invent the forms of the classical style, but Beethoven reached a higher artistic level, from his command of the style’s mature resources.<sup>50</sup>

This hypothesis of maturity in form and technique provides a persuasive explanation of the fact that music written before 1700 rarely has the quality of some music written in the following two centuries. As for the summit, decline, and fall of classical music, we can make a hypothesis based on form and technique. From their predecessors, Mozart and Beethoven inherited tonality and sonata form. They invented a technique of thematic and harmonic development that yielded emotion, mood, and drama as never before. Once they had carried this technique as far as it could go, it lost creativity. It became formulable, reducible to directions, and subject to imitation. Creative musicians found themselves in danger of becoming the slaves of conservatory professors. Perhaps even worse, writing in the classical style grew accustomed, rather than a voyage of discovery. .

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<sup>50</sup>. Ernst Dedjé, “Stunden mit Mahler,” in *Die Musik* (August 1911). Quoted in Norman Lebrecht, *Mahler Remembered* (New York: Norton, 1987), 254.

This guess is illustrated and supported by the fact that naturalistic painting went into eclipse sometime around 1870. Nineteenth-century naturalist painters were able to render light, space, color, and texture far more evocatively than photography itself. Having been perfected, the art was rationalized and became the property of conservatories, with rules and standards. Creative artists rebelled, beginning with the Impressionists, opening a period of unfettered experiment. Curiously but naturally, now that “modern art” is academically *de rigueur*, creative painters have returned to naturalism.

The hypothesis that the greatness, decline, and fall of classical music is a natural process of growth, maturity, and aging in form and technique explains the gathering exhaustion of classical music in the later nineteenth century and the hectic search for novelty in the twentieth. But it fails to explain one important fact: the classical summit was dominated overwhelmingly by Germans. Of the ten composers I named who worked between 1760 and 1840, eight are ethnic Germans. By contrast, the great composers of the Baroque are about equally distributed among Germans, French, and Italians. The great classical composers after 1840 are a pan-European lot in which Germans form perhaps the largest national contingent, but share the art with geniuses of Russian, French, Italian, Czech, Hungarian, Norwegian, Finnish, and English nationality. Why the predominance of Germans in the summit period? The resources of mature tonality, polyphony, and sonata form were equally available to other European nationalities.

What about work ethic, dedication, self-sacrifice? We can safely say that the German work ethic of the seventeenth to nineteenth centuries was more dedicated than today. But the German Awakening, as we may call the years from 1750 to 1900, did not

occur until these centuries were half-over. And here we find the one striking correlation in our whole survey. 1760 to 1840, the summit of classical music, is also the period when Goethe, Schiller, Lessing, Herder, Hölderlin, Eichendorff, Kleist, Büchner, and Heine wrote most of their work. Furthermore, it is the period when Kant, Fichte, Schelling, Hegel, Schopenhauer, and the Humboldts worked out most of their thoughts. The summit of classical music is part of a vaster German spiritual tide that also ran high; however, not quite so high from 1840 until the early twentieth century. Germany led the world of the mind in these years. Since the mid-twentieth century, German genius has not distinguished itself beyond the genius of other nations.

Is the German Awakening simply a matter of individuals calling each other's attention to new possibilities? Paul Griffiths points out that Arnold Schoenberg taught harmony all his life, and what he taught was classical harmony. At the height of his creativity, Schoenberg wrote a treatise on harmony "where atonality appears only as a postscript."<sup>51</sup> Schoenberg quoted Schopenhauer's description of artistic creation with enthusiasm, applying it to his own work "like a mesmerized somnambulist who reveals secrets about things that he knows nothing about when he is awake."<sup>52</sup> This view of creativity has been reaffirmed by artists since it was put by that great dramatist of ideas, Plato, in the *Phaedrus*.<sup>53</sup>

Much of creation gushes up from the unconscious. My contention is that this inspiration from the unconscious is not only individual but super-individual. It grows and breaks forth at certain times and

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<sup>51</sup>. Paul Griffiths, *A Concise History of Avant-Garde Music* (Oxford University Press, 1978).

<sup>52</sup>. Ibid.

<sup>53</sup>. Plato, *Phaedrus*, 244b-245b.

places, and at other times it recedes and yields no more in spite of what individuals struggle to achieve. When atonal music asserted itself through Schoenberg, it also did so through his pupils Berg and Webern. But at the same time, it asserted itself quite independently in the music of Americans such as Charles Ives, Carl Ruggles, and Henry Cowell.<sup>54</sup>

Collective motivation may be largely conscious or largely unconscious. A largely conscious collective motivation might be shown by the competition of Microsoft, Apple, and Intel referred to earlier. This particular activity draws on market analyses, electronic and information theory, and experimentation. Applying this model to classical music, we would have Beethoven studying audience reactions and concluding that there is public demand for a symphony with a tragic first movement and a triumphant finale. He then gets out his composition textbooks and brushes up on tragic and triumphant intervals and tragic and triumphant harmonies, as well as tragic and triumphant modulations. Finally, he applies this learning to a number of experimental thematic lines. Music can be written in this way. However, its conscious method is bound to produce formulaic music, like most music from film and television sound tracks, if only because these conscious methods can be mastered by anyone with a little talent. In contrast, Beethoven seems rarely to have been guided by audience reactions and textbooks. He walked a great deal, often ignoring companions because he was developing music in his head.<sup>55</sup> Very often he wrote down passages, presumably in order to nail some form precisely, and then went on developing them in silent cogitation. (For example, compare the Leonore Overtures Nos. 2 and 3). His

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<sup>54</sup>. Ibid., 34.

<sup>55</sup>. Joseph Schmidt-Goerg and H. Schmidt, eds., Ludwig van Beethoven (Bonn, Bertelsmann, 1974).

methods had a great deal of conscious work in them, but the forms and aesthetics of his themes and their unique developments stem from the unconscious. Unconscious creation probably went further with Mozart than with Beethoven. Though Mozart's surviving manuscripts show sketching and development, testimony indicates that much music came to him unbidden, as if from outside.<sup>56</sup> Finally, the inimitable, unlearnable excellence of the greatest classical composers is evidence of unconscious creativity. The greatest classical composers were German speakers and partners in the German Awakening, showing that the inspiration was collective. In the summit of classical music, mature tonal technique and unconscious collective inspiration were both at work.

Can't individuals create consciously by drawing on what they know and feel, rather than by following prescribed rules? Yes, they can, but this creativity does not explain the transcendent excellence that appears at certain times and places. Philosophers, artists, and musicians are always at work and often come up with something new. This incessant individual creativity does not account for the quality of philosophy in Greece, China, and India from 600 to 300 B.C., for the inspiring power of Christian and Muslim religion, or for the wonderful appeal of European Renaissance art and classical music—particularly music composed by a few ethnic Germans between 1700 and 1900.

### *III. The Motivation of the Summit and Decline*

If the inspiration of classical music was both individual and collective, as well as being both conscious and unconscious, what

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<sup>56</sup>. Robert Jourdain, *Music, the Brain, and Ecstasy* (New York: Morrow, 1997), 170, 178-81.

can we learn about the motivation of this inspiration? If it was part of a more general wave of creativity, what is this wave and why did it rise and subside? The German Awakening was the earth-shaking spiritual arising of a gifted nation that until then had largely been tossed in a spiritual slumber left over from the Middle Ages. Sparks of genius such as Luther, Paracelsus, Leibniz, and the generation of painters from Holbein the Elder to Holbein the Younger had flared up from time to time, but in the Awakening the sparks coalesced into a conflagration. Forceful individual patronage, concentrated work ethic, and advancing technique were part of the picture. The very terms that force themselves on us give a clue. It was a mental awakening of musicians, writers, philosophers, humanists, and finally, scientists. It was not a religious awakening like the birth of Christianity or a sensuous awakening like the French eighteenth century. This is why music was a privileged art, because classical music is as much architectural composition as it is sensuous response.

The German Awakening was tied in with a broader European awakening. What was their motivation? What did they have in common? The contemporary movement with the closest family resemblance to the German Awakening bears a double name: the Romantic and Victorian periods in British literature. The two British periods are organically one, the later a maturing of the earlier. What do they have in common with the German Awakening?

Both movements open with a new consciousness of undeveloped possibilities in regions such as reason, sexual love, national tradition, the rights of women, individual personality, the creativity of the unconscious (or, in the terminology of the times, the Transcendental). Romantics of both nations struggled to overthrow

inherited shackles: dogma, caste, materialism, and often sexual and marital discipline, but above all, the routine unconsciousness of ordinary life. "Getting and spending, we lay waste our powers."<sup>57</sup> However, Romantic sensibility and fervor lay waste a good deal too. After the Don Juanery of Byron, the suicide of Shelley's deserted first wife, the suicides of Kleist and Karolina von Gunderode, and all the alcohol, opium, and romantic early deaths, such things as discipline, traditional morality, faith, and utilitarianism began to take on some sense.

Many great Victorian writers—Browning, Tennyson, George Eliot, Hardy, to name a few—aspired to see life clearly and as a whole. This includes the mythic music in life. The point is to become aware of our possibilities, for good and evil, and of the order to which we belong. Knowing "what God and man is,"<sup>58</sup> we could have perhaps found a sure salvation in place of a precarious, obscurantist faith. But what we learn may also lead us to despair. Charlotte Brontë ran the gamut in her three novels published in her lifetime, beginning with the triumph of *Jane Eyre* and ending with the desolation of Lucy Snowe in *Villette*. Hardy, Conrad, and Virginia Woolf took a little longer.

One other contemporary movement must be looked at before we hazard a guess at what was going on in people's spirits. This is the progress of science. Early in the German Awakening, what was probably the most important scientific controversy concerned the history of the earth. Led by the German A. G. Werner, the catastrophists who backed a rapid, cataclysmic becoming lost out to the gradualists led by James Hutton and William Smith. About 1780, the great naturalist Buffon had estimated the age of the earth

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<sup>57</sup>. Wordsworth, "The World Is Too Much With Us."

<sup>58</sup>. Tennyson, untitled verse beginning "Flower in the crannied wal," *The Princess*.

at seventy-five thousand years. An age of many millions of years was canonized in Sir Charles Lyell's *Principles of Geology* in 1830. Another chief development of this period was the foundation of paleontology by Cuvier and others. Geology and paleontology were foundations of Darwin's theory of evolution. These developments made Hegel's *Weltgeist* theory obsolete as a theory of universal order; what kind of spirit takes five hundred million years to develop its first conscious appearance in the higher animals and man? Schopenhauer's attempt to accommodate the world's will and idea to blind and unconscious nature was also outpaced. Feuerbach, Marx, Nietzsche, and Freud concluded that God is dead, or a myth, or a childish illusion.

On the idealistic Victorians, the blow of evolution by natural selection fell even harder. Tennyson cried out under it (e.g., *In Memoriam A. H. H.* liv-lvi). We need not quote Matthew Arnold's melancholy, long withdrawing roar ("Dover Beach"). George Eliot's early fiction, such as *Janet's Repentance* and *Adam Bede*, imparts her belief that Christianity belongs to the balance of a complete English life; yet Christian faith fades in her later work and is replaced by faith in humanity, a pale creed wanting the conviction of the old one.

The German Awakening, the development of British literary vision in the same period, and the contemporary progress of science were all part of a more catholic motive in modern Western history. It was the process of discovering human power, which has carried on since the Renaissance, and of replacing a religious and Biblical world view with one based on human experience, inquiry and invention. In this process, physical science outstripped humanism for the simple reason that matter is more predictable than spirit. Science advanced most readily in the fields of regular and

predictable phenomena: astronomy, physics, chemistry, geology, and biology. In human affairs, economics has been amenable to some degree of scientific formulation and prediction, but history, politics, religion, values, art and personal psychology have stayed the property of humanistic interpretation. Since the sciences of matter made the best progress, the Western world turned to materialism, that is, the philosophical view that everything is the outcome of physical processes.

The victory of materialism and the reign of humanity cost us dearly. Scientific materialism deprived us of our confidence in spiritual providence and our hope of immortality. This is the meaning of the despair that ended the Victorian ambition to see life clearly and as a whole. The same despair informs the work of Hemingway, Camus, and Orwell. The battle with this despair is a main theme of twentieth-century literature: Kafka and Pasternak, Thomas Mann and Iris Murdoch, André Malraux and Flannery O'Connor, Heinrich Böll and Robertson Davies. But what has this to do with the glorious inspiration of classical music and its subsequent decline and fall?

During the 17<sup>th</sup> and 18<sup>th</sup> centuries, music sloughed off the patronage of the church. These centuries brought us opera, concerto and suite, sonata, and finally, symphony. The secular character of these forms disclosed vast new possibilities of feeling and pleasure beyond religious feeling. Liberated from religion, music developed splendid new possibilities until about 1840. But after that, splendor becomes more remote and harder to reach. As Yeats put it, "Things thought too long can be no longer thought, / For beauty dies of beauty, worth of worth."<sup>59</sup>

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<sup>59</sup>. W. B. Yeats, "The Gyres," *Selected Poetry*, ed. Jeffares (London: Macmillan, 1963).

Our connection of this process with contemporary movements in literature and thought, embedded in the movement from religion to humanism and science, allows us to reach a suggestion. When science had disposed of God, literary idealism turned to despair. About the same time, the classical development of music became exhausted. In the political and social history that began at this time, it was as if humanity was learning to hate itself. Men were mowed down by advancing military technology; women and children were bombed, starved, shot, and gassed in the names of the “Master People” and the victory of the proletariat and other Big Lies. Philosophically, consciousness was dismissed as a mythical occult process, and mind was defined as a form of behavior. With consciousness reduced out of existence, the stage was set for technological artifacts to receive human rights, show their behavioral power, and inherit the earth. “I want robots to succeed us,” says Hans Moravec, a principal researcher at Carnegie Mellon. “Trying to prevent that is almost obscene in my mind.”<sup>60</sup>

The confusion and struggle of the twentieth century are important to our attempt to understand the fall of classical music. Yet we must still search further to explain the inspiration abroad in Germany between 1760 and 1840. Our suggestion has been that when the religious conservatism of the Middle Ages finally lifted from Germany about 1700, human abilities were released to explore the possibilities of secular music, individual personality, and free philosophical thought. When these possibilities had been explored, the fire of creation died down. Hegel’s universal idealism could not meet the tests of advancing science. It was hard for

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<sup>60</sup>. *Maclean’s Magazine* (August 21, 2000), 21.

Keller, Fontane, and Storm to say something about the human condition that had not been said by Goethe, Schiller, or Heine.

Similar cases can be made about the Italian Renaissance, the Elizabethan and Jacobean Renaissance in England, and *le grand siècle* in France. In all these cases, the religious preoccupations of the Middle Ages or the Reformation had receded and human possibilities came to the fore: youth, love, reason, science, the Americas, the Indies, light, and perspective. But genius cannot keep on doing old things over again. Eventually all these possibilities were realized. To sum up our suggestion, religious inspiration became exhausted; and the inspiration of human experience has become exhausted in its turn.

Did the loss of faith in God contribute to the crash of classical music? It very probably contributed to the alienated and arbitrary quality of some twentieth-century attempts to create a new kind of music, such as Schoenberg's twelve-tone system, and to the careerism of others, such as John Cage's bag of tricks. What we believe is not fit to inspire us. Christianity produced inspiration for more than a thousand years, from St. Sophia to St. Matthew Passion. While I do not expect the resurrection of Christianity, I very much doubt whether any aesthetic can capture the world's love without a rediscovered connection with spirit beyond our conscious selves.

Why pick this spiritual, transcendental connection as crucial? The material and empirical factors preferred by historians for the past 200 years cannot explain why classical music climaxed along with philosophy and literature in the awakening of a nation. Nor can they explain why this climax died away along with faith in the universe and hope for humanity, in a cataclysmic historical rupture

with any spirit beyond ourselves. We have witnessed the rise and fall of an inspiration that is not fully accounted for by wealth, knowledge, or technical innovation, nor by mutual influence, hard work, or enlightened patronage, nor by all of these together.

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### Musicography

Giving musical references to most of my readers would be carrying owls to Athens. To judge my judgements, one must consult his or her own wide musical experience. However, I give here a selection of musical works which I have listened to over the past sixty years and which have formed the view of the rise, decline and fall of classical music here expressed. As the works are available in many editions and recordings, I give enough information to identify each work; anything else is redundant.

- Bach, Johann Sebastian. Brandenburg Concertos 1 to 6  
 --. Goldberg Variations

- . Mass in B Minor
- . *The Passion According to St. John*
- . *The Passion According to St. Matthew*
- . *The Well-Tempered Clavier*

Bartok, Bela. Concerto for Orchestra

- . Concertos for piano and orchestra Nos. 1, 2, 3
- . Concerto for violin and orchestra No. 2

Beethoven, Ludwig van. Concertos for Piano and Orchestra Nos. 1 to 5

- . Diabelli Variations
- . *Fidelio*
- . Leonore Overtures Nos. 2 and 3
- . *Missa solemnis*
- . Sonatas for piano, especially Nos. 3, 4, 7, 8, 14, 21, 23, 29, 30, 31, 32
- . String quartets, especially Nos. 7, 8, 9, 12, 13, 14.
- . Symphonies, especially Nos. 3, 5, 6, 7, 9.

Bloch, Ernest. Avodath hakodesh

Boccherini, Luigi. Concerto for cello and orchestra in B flat

Brahms, Johannes. Concertos for piano and orchestra Nos. 1 and 2

- . Concerto for violin and orchestra
- . Concerto for violin, violoncello and orchestra
- . Ein deutsches Requiem
- . Symphonies Nos. 1 to 4.
- . *Variations on a Theme by Haydn*

Chaikovsky, Peter Ilyich. *Capriccio italiano*

- . Concerto for piano and orchestra No. 2
- . Concerto for violin and orchestra
- . *Francesca da Rimini*
- . *The Nutcracker*
- . *Romeo and Juliet*
- . Symphonies Nos. 4, 5, 6

Elgar, Edward. Concerto for cello and orchestra in E minor, Op. 85

Handel, George Frederick. Concerti grossi in G, op. 6, no. 1; in A minor, op. 6, no. 4

--. Concerto for harp and orchestra, Op. 4 no. 6

--. *Israel in Egypt*

--. *The Messiah*

--. *Royal Fireworks Music*

--. *Royal Water Music*

--. Sonatas for flute and continuo

Haydn, Franz Josef. Concertos Nos. 1 and 2 for cello and orchestra

--. *Die Schöpfung.*

--. *Die vier Jahreszeiten.*

--. Symphonies Nos. 22, 26, 34, 39, 40, 50, 53, 88, 101, 102, 103, 104

Hindemith, Paul. *Symphonia Serena*

--. Symphony *Die Harmonie der Welt*

Holst, Gustav. *The Planets*

Mahler, Gustav. *Das Lied von der Erde*

--. *Kindertotenlieder*

--. Symphonies Nos. 4 and 5

Mendelssohn-Bartholdy, Felix. Concerto for violin and orchestra.

--. *The Hebrides* overture

--. *A Midsummer Night's Dream*, incidental music

--. Symphonies Nos. 3, 4, 5

Mendelssohn-Henschel, Fanny. *Das Jahr*

Messaïen, Olivier. Preludes for piano Nos. 1-8

--. *Quatre études de rythme*

Mozart, Wolfgang Amadeus. Concerto for clarinet and orchestra, K. 626.

--. Concerto for flute, harp and orchestra

--. Concertos for piano and orchestra Nos. 4-27

--. Concertos for violin and orchestra K. 207, 211, 216, 218

--. *Die Entführung aus dem Serail.*

--. *Die Zauberflöte.*

- . *Don Giovanni*.
- . *Eine kleine Nachtmusik*.
- . *Ein musikalischer Spass*.
- . *Le Nozze di Figaro*.
- . *Requiem*
- . Sinfonia concertante, K. 364/320d
- . Symphonies, especially Nos. 31, 38, 39, 40, 41.
- . Sonatas for piano, especially K. 300d in A minor

Orff, Carl. *Carmina Burana*

Pärt, Arvo. *Berliner Messe*

- . *Magnificat*
- . *Te Deum*

Puccini, Giacomo. *La Bohème*

- . *La Tosca*
- . *Madama Butterfly*
- . *Turandot*

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- . *Feste Romane*
- . *Fontane di Roma*
- . *Gli Uccelli*
- . *Pini di Roma*

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- . *Moments musicales*.
- . Quartet No. 13, Op. 29
- . Quintet for piano and strings, Op. 114
- . Symphonies No. 8 and 9
- . Trios for piano, violin and cello, Ops. 99 and 100

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- . Concerto for piano and orchestra
- . *Dichterleben und -liebe*
- . *Kinderszenen*
- . Symphonies Nos. 2, 3, 4

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--. *Le baiser de la fée*.

--. *Petrouchka*.

--. *Pulcinella*.

--. *The Rite of Spring*.

--. *A Symphony of Psalms*.

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--. *Ein Heldenleben*

--. *Till Eulenspiegels lustige Streiche*

--. *Vier letzte Gesänge*

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--. *La Traviata*

--. *Otello*

--. *Rigoletto*

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--. *Der Ring des Nibelungen*

--. Overtures and orchestral music from *Rienzi*, *Der fliegende Holländer*, *Tannhäuser*, *Lohengrin*, *Tristan und Isolde*, *Parsifal*