

## **The Diverse Neoclassical Attitudes**

[Neoclassic and Anachronistic Impulses in Twentieth-Century Music by Martha Hyde](#) (see Readings tab in the website)

### **Reverential Neoclassicism**

When the composer emulates and imitates in an ostensible manner the style and techniques of a specific composer from the past.

- an obvious reference to a single composer, a corpus of related historical works, the historical style of a country or region
- direct quotations
- adoptions of harmonic progressions or structural sections influencing the whole piece
- emulations of recognizable surface design even if the pitches or harmonies are not the same

### **Eclectic Neoclassicism**

The modern composer adopts styles and techniques of the past before 1800, but they do not belong to a single composer, source or period, but come from a variety of sources that are easily recognizable as belonging to past styles.

- recognizable features from the past, like chants, points of imitation canons, fugues, chorales, pedal points, white notes, pre-classical symphonies in three movements, Baroque-style ornamentations, continuo-like chordal progressions, sonatinas rather than developed sonatas, pandiatonic or modal rather than chromatic harmonies, use of old instruments like harpsichords and gambas, etc.
- the features may come from different periods at the same time in a single composition, in the manner of a compilation

### **Heuristic Neoclassicism**

The modern composer creates an antipodal dialogue between his modernist style and a model from the past. The composer uses the model from the past as a mirror that is confronted with the composer very personal language.

- The underlying structure may be inspired by the past, but the surface has contrasts between modern-sounding music and old-sounding passages
- Sudden emergence in the modern piece of passages emulating the past like chorales, motets, canons, etc.

### **Dialectical Neoclassicism**

The composer adopts the full structure and texture of a composition of the past as a model to compose a piece from the ground up according to lessons in style and technique provided by the old composition

- Quotations and other obvious emulations are not apparent, but sections in the structure, contrapuntal passages, chord progressions scales, etc. may be adopted as the foundation for the modern piece, as if an old seed was planted and is reborn with a modern guise.

**Examples of Neoclassical repertoire. What attitudes do you find?**

**Lili Boulanger 1893 –1918**

Lili Boulanger – [Vieille Prière Bouddhique for chorus and orchestra](#) (1917)

**Carl Orff (1895-1982)**

[Carl Orff- Carmina Burana for soprano, baritone, high tenor or countertenor, chorus, children chorus and orchestra \(1936-37\)](#)

**Francis Poulenc (1899-1963)**

[Francis Poulenc- Mass in G \(1936-37\) for chorus a cappella](#)

**Maurice Duruflé (1902-1986)**

[Maurice Duruflé – Requiem](#), Op. 9.

3 versions: soloists, chorus, orchestra, organ (1947); soloists, chorus, organ (1948); soloists, chorus, organ, chamber orchestra (1961)

**Ralph Vaughan Williams (1872-1958)**

[Ralph Vaughan Williams- Mass in G Minor for soli and double choir a cappella \(1922\)](#)

**Frank Martin (1890-1974)**

[Frank Martin- Mass or Double Choir \(1922-26\)](#)

**Juan Orrego-Salas (Chile-USA, 1919-2019)**

[Juan Orrego Salas- 3 Romances Pastorales](#)