

Robert Gerhard's Modernism

Techniques, Influences, Receptions, Meanings

Universitat Autònoma de Barcelona / Biblioteca de Catalunya

23-24 November 2023

Conference convenors

Diego Alonso (Universitat Autònoma de Barcelona)
Rachel Mann (University of Texas Rio Grande Valley)

In association with the Biblioteca de Catalunya

Venue

Sala de la Caritat, Biblioteca de Catalunya (courtyard)



**The capacity in the auditorium is limited.
To register free of charge please send your name & surname to:
diego.alonso@uab.cat**

Thursday, 23 November 2023

10: 00 – 10:15 / Welcome words (Diego Alonso & Rachel Mann)

10:15 – 11:00 / **Julian White** (Keynote speaker): *14 June 1936: A Day in the Life of Robert Gerhard*

Music, ideology, identities

11:00 – 11:30 / **Leticia Sánchez de Andrés** (independent researcher): *Roberto Gerhard's Ideology and Aesthetics. Music, Society and Communication*

11:30 – 12:00 / **Pep Gorgori** (Universidad de La Rioja): *The Future is also Backwards: Robert Gerhard and the Early Music Revival in Spain*

12:00 – 12:30 / Coffee break

12:30 – 13:00 / **Sam Gillies** (University of Huddersfield): *Thoughts on 'Thoughts on Art and Anarchy'*

13:00 – 13:30 / **Xavier Daufí** (Universitat Autònoma de Barcelona): *L'alta naixença del rei En Jaume. An Approach to the Concept of Cantata*

13:30 – 15:30 / Lunch

International relationships

15:30 – 16:00 / **Mark Perry** (Oklahoma State University): *Catalan Modernity, Internationalization, and the Circle of Gerhard*

16:00 – 16:30 / **Paloma Ortiz-de-Urbina** (Universidad de Alcalá): *The Correspondence between Roberto Gerhard and Anton Webern*

16:30 – 17:00 / Coffee break

The music for guitar

17:30 – 18:00 / **Matteo Chiodini** (Accademia di Imola): *The Role of the Guitar in Gerhard's Chamber Music*

18:00 – 19:30 / **Marco Ramelli** (TU Dublin Conservatoire of Music): Lecture-Recital on Gerhard's music for guitar

Manuel De Falla
Homenaje

Marco Ramelli
Fantasia (homage to Roberto Gerhard)

Federico Mompou
Selection of pieces

Roberto Gerhard
Fantasia

Joaquim Homs
Soliloqui for Guitar

Roberto Gerhard
For Whom the Bell Tolls

Friday, 24 November

Techniques, styles, aesthetics

10:00 – 10:30 / **Diego Alonso** (Universitat Autònoma de Barcelona): *Gerhard's Sardana for Jazz-Cobla and the "Kurt Weill Sound"*

10:30 – 11:00 / **Rebecca Long** (University of Louisville): *Surrealism, Serialism, and Tonality in Gerhard's music*

11:00 – 11:30 / **Darren Sproston** (University of Chester): *Lost, Found, Reimagined - Roberto Gerhard's Viola/Cello Sonata(s)*

11:30 – 12:00 / Coffee break

12:00 – 12:30 / **Rachel Mann** (University of Texas Rio Grande Valley): *On serialism and psalms in Gerhard's Hymnody*

12:30 – 13:00 / **Trevor Walshaw** (independent researcher): *Embracing the Alien: Gerhard's Leo*

13:00 – 15:00 / Lunch

Institutions

16:00 – 16:30 / **Rosa Montalt & Margarida Ullate i Estanyol** (Biblioteca de Catalunya): *Robert Gerhard and the Biblioteca de Catalunya*

16:30 – 17:00 / **Antoni Ros-Marbà** (conductor): *La música de Gerhard desde la experiencia como director de orquesta*

Abstracts & Bios

Julian White: *14 June 1936: A Day in the Life of Robert Gerhard*

Like many of his fellow Barcelonese heading towards the Poble Espanyol on Sunday 14 June 1936 to celebrate a day-long festival of Catalan Folk traditions, Gerhard would have been unaware, however twitchy the political atmosphere, of the tragedy that would befall Spain in little over a month and imperil the very existence of the Catalan nation itself. The composer attended the festival in a professional capacity, judging the morning competition of gralla [Catalan folk shawm] players in their performance of one free composition and three set pieces: the matinades, the Toc de Processó and the Toc or Tocada de Castells. Echoes of all three traditional genres can be heard in Gerhard's oeuvre, sometimes in surprising contexts. Who else but Gerhard could have conceived of introducing Christ to the music of the Toc de Castells, as he does in his incidental music to the third episode of *The Man Born to be King* (1966)? What might these references symbolise? Remarkably, Gerhard's immersion in Catalan folkloric traditions on this particular Sunday may not have been limited to events in Barcelona. Shedding new light on the genesis of Gerhard's still-born 'Catalan Ballet' *La Nuit de la Saint Jean / Soirées de Barcelone* (1936-9), the paper provides compelling documentary evidence placing Gerhard in Berga later that same day, confirming Joaquim Homs's assertion that it was Berga's Patum Festival and not, as Calum Macdonald claims, the town's Midsummer Eve celebrations, that Gerhard, Massine, Gassol and Dorati attended in June 1936. The evidence lies in an undated notebook (Notebook 14_01_05) held at the Institut d'Estudis Vallencs which contains eleven hastily scribbled transcriptions and titles of Catalan folk dances (plus a transcription of the Patum's iconic toc de tabal drumbeat). Tellingly, these dances, several of which Gerhard incorporated into the ballet, appear in exactly the same order as they were performed by the dance troupe of the Institute of Catalan Folklore at the Patum de Berga on Sunday 14 June 1936.

Julian White studied musicology at King's College London and Durham University. He has contributed articles on Gerhard for *Tempo*, *The Musical Times*, *The Roberto Gerhard Companion*, *Essays on Roberto Gerhard* and others. In recent years he has presented papers at international conferences dedicated to the composer, and has been closely involved in several Catalan projects commemorating the 50th anniversary of the composer's death including recordings of Gerhard's ballets (Ficta) and songs (Seed Music), as well as a documentary film in connection with the latter about the composer and his vocal music directed by Escafior Films and premiered at the In-Edit Festival in Barcelona.

Leticia Sánchez de Andrés: *Roberto Gerhard's Ideology and Aesthetics. Music, Society and Communication*

The existing bibliography on Roberto Gerhard scarcely analyzes his political and religious principles. Gerhard himself refrains from including annotations of this type in his articles, but his personal notebooks are full of references to his most inner thoughts about politics, religion and music aesthetics. Gerhard's ideology is essential to understand his music and his ideas regarding the role that music played in society.

Gerhard's affinity with left-wing Catalan nationalist, separatist, and federalist parties is well known, but his first years of exile in England compelled him to think deeply about the Civil War and the Spanish realities. He also devoted a great deal of time in analysing his religious sentiments and the intervention of the Catholic Church in the conflict. Gerhard also

reflected deeply on other concepts, such as the real meaning of solidarity and liberty, humanity and war, nationalism and individualism, communism, technology and science.

The evolution of Gerhard's ideology is reflected in the change of his ideas regarding the social and educational impact of music. Finally, Gerhard's thought drifts towards the communicative capacity of music and his approach is based on philosophical considerations and communication theories from a technological perspective. This lecture takes an in-depth look at the above-mentioned concepts.

Leticia Sánchez de Andrés is a musicologist specialising in XIXth and XXth century Spanish music. Her doctoral thesis (U. Complutense de Madrid, 2006) won the 23rd Music Research National Award of the Spanish Musicology Society. She has researched and taught at Universidad Autonoma (Madrid) and Universidad Complutense (Madrid). Her first book *Música para un Ideal. Pensamiento y actividad musical krausismo e institucionismo españoles, 1854-1936* (SEDEM, 2009) analyses the music activity and thought of krausismo institutionism. Her second book, *Pasión, desarraigo y literatura. El compositor Robert Gerhard* (Machado Libros, 2013) offers an updated biography and analysis of Gerhard's aesthetic and ideological thought.

Pep Gorgori: *The Future is also Backwards: Robert Gerhard and the Early Music Revival in Spain*

Well known as a key figure in the history of 20th-century musical modernism, Robert Gerhard had also a remarkable influence in the historically informed performance movement of Early Music in Spain that should not be neglected. As a member of Associació de Discòfils, Gerhard took part in several conferences about Spanish Renaissance music both as a listener and a lecturer. He was in close contact with Higiní Anglés, disciple and collaborator of Felip Pedrell; and with José María Lapaña, founder of *Ars Musicae*, a group which had the aim to perform with period instruments the music that Pedrell and Anglés had been working on for decades. The documents preserved in Lapaña's Collection at Biblioteca Nacional de Catalunya reveal that before and after the Spanish civil war, Gerhard worked closely with Lapaña and Anglés on concert programs, recording projects, and even BBC radio broadcasts of Spanish Early music. Thus, he had a prominent role both in introducing the Early Music revival in Spain and in making Spanish Early repertoire known worldwide. The collaboration of *Ars musicae* with eminent soprano Victoria de los Ángeles allowed them to succeed, as they recorded iconic LPs and offered several concerts in important stages such as Queen Elizabeth Hall in London and Edinburgh Festival.

Departing from the study of these letters and concert programs and projects, this research discusses the relation between Gerhard, Anglés, Lapaña and Victoria de los Ángeles, as well as their role in European Early Music revival in 20th century and in international divulgation of Spanish Early music repertoire.

Pep Gorgori is a musicologist and journalist. He has developed a remarkable career as a specialised journalist and critic (*ABC*, *Radio Clásica*, *Revista Musical Catalana*, *Scherzo*, etc), as well as a researcher. MA Arts Administration & Cultural Policy, Goldsmiths (University of London), he is now preparing his PhD thesis under the direction of dr. Miguel Ángel Marín, with the title: "Ars Musicae and the Early Music Revival in Barcelona (1935–1979)". At the same time, he is finishing a new biography of soprano Victoria de los Ángeles that will be published during the commemorations of the first centenary of her birth.

Sam Gillies: *Thoughts on 'Thoughts on Art and Anarchy'*

Edgar Wind's Reith Lecture series 'Art and Anarchy' is notable for being one of the first instalments in the series to address arts and culture. The series received almost unanimous praise for its intellectual rigour but prompted significant and varied criticisms from historians and artists alike who took objection to Wind's firmly modernist critiques of the contemporary experience of art. Responding to this debate, BBC's *The Listener* commissioned three responses to *Art and Anarchy* for print publication and radio broadcast. Roberto Gerhard was the third contributor to this series. 'Thoughts on Art and Anarchy' was written at a significant moment in Roberto Gerhard's life. It presents perhaps the most detailed insight into Gerhard's views on the values of art, through his critique of Wind's thesis. This paper will explore Gerhard's arguments and draw connections between the ideas he furthers, the concurrent development of his own creative practice, and the cultural space he saw his work increasingly occupy.

Sam Gillies is a composer and sound artist with an interest in the function of noise as both a musical and communicative code in music and art. His work treads the line between the musically beautiful and ugly, embracing live performance, multimedia and installation art forms to create alternating sound worlds of extreme fragility and overwhelming density. In 2016 Sam was awarded the Liz Rhodes scholarship in musical multimedia from the University of Huddersfield, where he completed his PhD in 2020. Since 2020 he has worked as a Research Assistant, constructing the Roberto Gerhard Digital Archive at Heritage Quay archive, and was recently appointed as Research Fellow on the AHRC-funded project 'Ernest Berk: An Expressionist Outsider'.

Xavier Daufí: *L'alta naixença del rei En Jaume. An Approach to the Concept of Cantata*

Based on a poem written by Josep Carner, Robert Gerhard composed in 1932 *L'alta naixença del rei en Jaume*. Named, by Gerhard himself, as *cantata*, the work is set for soprano, baritone, chorus, and orchestra and narrates how King Peter II of Aragon, by way of deception, engendered his son who was to become King James I the Conqueror.

In this paper, I will focus on the term *cantata* and why Gerhard's work can be (or not?) designated with that word. Throughout history, the expressions *cantata* and *oratorio* have often been used as synonyms, but they are not the same. On the other hand, 20th century *cantatas* and *oratorios*, unlike earlier works, make extensive use of a great variety of subjects taken from mythological, historical, political, patriotic, or nationalistic sources. Gerhard's work falls in the historical type and, of course, his is not a unique case in the history of the genre. Indeed, many other of his contemporaries composed works that are named *cantata* or *oratorio*.

Concerning these genres, 20th century composers were not very strict in the use of the exact word to identify their works, and many *cantatas* of the period were, in fact, *oratorios*. An analysis of the text, and how the poem is set to music will eventually show up to what extent the term *cantata* is appropriate enough to be applied to Gerhard's composition. Is Carner's poem of a lyric vein? Is it dramatic, or narrative? Can a narrator or other characters be identified in the text? Is there some kind of dialogue among different personages? What parts of the text are sung by a soloist and what parts are for the chorus? The answers to these questions will provide insight to the understanding of the appropriateness of the term *cantata* in Gerhard's work.

Xavier Dauff lectures at the Universitat Autònoma de Barcelona and is a correspondent member of the Reial Acadèmia de Belles Arts de Sant Jordi de Barcelona. His scientific production begins with the study of the oratorio in Catalonia in the 18th century and the early 19th and later on has diversified in a variety of other subjects, such as the transcription and edition of a collection of traditional dances; the transcription and edition of 18th century music; Catalan musical treatises; musical theory; musical pedagogy; biographical studies or iconography.

Mark Perry: *Catalan Modernity, Internationalization, and the Circle of Gerhard*

After the 1929 retrospective concert by Gerhard, his musical activities in the 1930s were centered in Barcelona, collaborating with Catalan and Spanish artists and musicians, with international aspirations. Gerhard contributed to the Catalan periodical *Mirador*, advocated for the importance of sound recordings with *Discòfils Associació Pro-Música*, and worked in the music section of the Institut d'Estudis Catalans (IEC) and Biblioteca de Catalunya. Gerhard participated with Catalan artists, predominately in the visual arts, with the *Amics de l'Art Nou (ADLAN)* as well as collaborating with seven other Catalan composers, a loose collective known as the *Compositors Independents de Catalunya (CIC)*. Gerhard and others brought international attention to Barcelona with the 1936 joint meeting of the International Society for Contemporary Music (ISCM) and International Musicological Society (IMS).

Catalan modernity and internationalization (the increasing involvement with European trends and ideas in particular) are intertwined. In addition to documenting the activities of Gerhard, this paper will examine the relationships of modernizing trends taking place in Barcelona in the 1930s. I argue that Gerhard functioned as a driving force in Catalan modernism in 1930s Barcelona, both in its shaping and serving as a vessel for new ideas and trends.

Mark E. Perry serves as associate professor of ethnomusicology and historical musicology at Oklahoma State University. He holds a Ph.D. in music from the University of Kansas, and his dissertation explores Catalan nationalism in relation to the early works of Roberto Gerhard. Active as a scholar, he has presented papers at national and international conferences. Engaged in publishing, he has contributed to the *Roberto Gerhard Companion* (2013), *Roberto Gerhard: Re-Appraising a Musical Visionary in Exile* (2022), and many articles to such important music dictionaries as *Die Musik in Geschichte und Gegenwart* and *Oxford Music Online*.

Paloma Ortiz-de-Urbina: *The Correspondence between Roberto Gerhard and Anton Webern*

The editing and analysis of the epistolary exchange between Roberto Gerhard and his teacher Arnold Schönberg revealed important connections between the Catalan composer and other relevant musicians of the time. A figure of special significance in the history of 20th-century music constantly emerged in the letters between the Catalan musician and the Viennese master: Anton Webern. Along with Alban Berg, the Austrian musician had been taking classes with Arnold Schönberg since 1904, thus being part of the first generation of the *Wiener Schule* (also called 'Second' Viennese School), which would later include other composers, among whom Gerhard would be found. Gerhard met Webern in 1923 in the Viennese town of Mödling, where the latter resided and where Schönberg taught his composition classes. Thanks to

Gerhard's assistance, Webern performed his works in Barcelona in 1931 and 1936. This presentation will unveil the unpublished correspondence between Roberto Gerhard and Anton Webern from 1931 to 1936, a particularly tumultuous period in the biography of both musicians and in European history. It will shed light on the musical life of Barcelona during that period and provide new biographical and historiographical data about Roberto Gerhard.

Paloma Ortiz-de-Urbina is Full Professor at the University of Alcalá since 1997. She holds a degree in German Philology and a PhD in Musicology from the Complutense University of Madrid. She received the Extraordinary Doctorate Award 2003 for her thesis on 'The Reception of Richard Wagner in Madrid (1900-1915)'. Her lines of research focus on the cultural and musical reception of Austria/Germany in Spain, 20th century. She has edited the complete correspondence between Gerhard and Arnold Schoenberg (Peter Lang, 2019), which has been translated into English and Catalan (BC, 2020) and will now be published in Spanish (Akal, 2024).

Matteo Chiodini: *The Role of the Guitar in Gerhard's Chamber Music*

The most important historical precedent for the guitar within a contemporary chamber music ensemble is perhaps Arnold Schönberg's Serenade op.24. However, in more recent times, another very important work worth mentioning is certainly *Le Marteau sans Maître* by Pierre Boulez, presented in 1952 at the ISCM Festival in Baden-Baden. This piece will bring us considerably closer to the last decade of Roberto Gerhard's life, in which the guitar, within his chamber music production, will occupy a role of continuous connection with his native lands. The guitar will appear in two important works of his production: *Libra* (1968) and *Concert for Eight* (1962). While the former is part of a set of works inspired by astrology, the latter 'consists of purely musical events, and must not be taken as evoking or illustrating any extra-musical parallels whatever', as Gerhard himself states in the introduction to the work.

Of the two examples mentioned above, in *Concert for Eight* we will find a reference to Schönberg in the orchestration and unusual presence of guitar and mandolin, and to Boulez in the most innovative serial techniques. *Concert for Eight* will also represent a fundamental step in the evolution of Gerhard's own writing in terms of orchestration, form and consequentiality, which will accompany him towards the famous 'polyform movements' of his later years.

Matteo Chiodini (Accademia di Imola) is an Italian guitarist and music scholar. His interests as performer and researcher include the music of the Mediterranean area and the music of avant-garde composers such as Roberto Gerhard, Bruno Maderna, Karlheinz Stockhausen and others. He completed his guitar studies with Giovanni Puddu, Arturo Tallini and Matteo Mela. He is currently studying orchestral conducting under Marco Angius in Trieste.

Marco Ramelli: Lecture-Recital on Gerhard's music for guitar

Gerhard was able to create works of great richness that connect distant musical styles, extra-musical narratives, autobiographical references, and abstract musical concepts. The composer lived through extraordinarily tumultuous times, including the Spanish Civil War and the Second World War, as an exile in England. Away from his homeland, he maintained a pacifist stance, firmly opposing Franco's regime. It was Gerhard's personal connection to the Civil War that may have prompted the BBC to commission him to write incidental music for adaptations of two important books set during the Spanish Civil War. In both compositions,

The Revenge for Love (1957) and *For Whom the Bell Tolls* (1965), Gerhard decided to include the guitar, an instrument widely associated with Spanish and Catalan culture. The two incidental works provided the basis for his most important compositions for guitar, *Fantasia* for solo guitar and the chamber work *Libra*. This lecture will explore how Gerhard's political views and experience of the Spanish Civil War influenced his approach in composing for guitar. I also examine the profound impact of his guitar music on the repertoire, exploring its influence on subsequent works and the inspiration it provided to many composers into writing for the guitar.

Marco Ramelli is a guitarist, composer, artistic director and lecturer at TU Dublin Conservatoire of Music. He has performed to great acclaim at major international concert halls and music festivals. He has been awarded various first Prizes in international competitions in Italy, Spain, UK, France and Serbia. As a composer, he won the "World Guitar Composition Competition" and his music is performed by internationally acclaimed soloists. He has recorded on important labels including Brilliant Classics, and Naxos. In 2018 he released an album with Brilliant Classics with the complete solo music by Federico Mompou and Roberto Gerhard.

Diego Alonso: Gerhard's Sardana for Jazz-Cobla and the "Kurt Weill Sound"

At the end of his life, Gerhard recalled the exciting musical effervescence of Berlin during the three years he studied there with Arnold Schoenberg, between 1926 and 1929. The German capital then experienced "the first impact of jazz on the Western world. Ragtime, foxtrot, Shimmy, Blues and Charleston were the rage. The reign of the saxophone and the percussionist had begun. Kurt Weill with his *Dreigroschenoper* [1928] and *Der Zar lässt sich photographieren* [1927] and Ernst Krenek with *Jonny spielt auf* [1926] and *Leben des Orest* [1929] cashed it on the craze. [...] No other climate could have produced such works as Hindemith's *Neues vom Tage* [1929] or Hanns Eisler's mock-lyric *Newspaper Cuttings* [1926]; his marching songs for [communist] workers [1928–1932]; or Hindemith's easy pieces for children such as *Wir bauen eine Stadt* [1930]."

This presentation delves into the influence of these German trends and composers on Gerhard's two *Sardanas* from 1929, his main response to the "New Objectivity", the German branch of the modernist anti-romantic and formalist tendencies of the interwar period. My talk focuses on the earliest of these sardanas, scored for an ensemble halfway between a contemporary jazz-band and a cobla. I contextualise Gerhard's interest in the sound of these wind-dominated ensembles as part of the inter-war tendencies that avoided the use of stringed instruments as too "romantic" and expressive. I then show that the unusual instrumentation of this *Sardana* was directly influenced by Kurt Weill's arrangements for wind ensemble of the most popular numbers of his *Dreigroschenoper*, a work that Gerhard particularly admired. In the final part I discuss the reception of this sardana in Catalonia in relation to the sound and symbolism of jazz in the 1920s: while some saw American jazz as a refreshing element of modernity, others regarded it as an unacceptable element of racial and national otherness.

Diego Alonso is a Senior Researcher (Ramón y Cajal) at Universidad Autònoma de Barcelona. He received his PhD with a thesis on Schoenberg's influence on Gerhard's music. He has been a visiting scholar at Humboldt University (Berlin), the University of Cambridge, Goldsmiths, University (London) and the German Institute of Music Research (Berlin). From 2018 to 2022 he headed the research project *Hanns Eisler in Republican Spain* at Humboldt University. He is founder and leader of the research group "Deutsch-Ibero-Amerikanische Musikbeziehungen" of the German Musicological Society. He has published in leading journals including *Acta musicologica*, *Twentieth-Century Music*, *Music Analysis*, *Die Musikforschung* and *Musicologica Austriaca* (Best Paper Award 2019).

Rebecca Long: *Surrealism, Serialism, and Tonality in Gerhard's music*

Writing in 1952, Robert Gerhard recounted a conversation with Arnold Schoenberg who in 1925 warned him of combining the then-fledgling twelve-tone system with elements of tonality. This quote may well have weighed heavily on Gerhard's mind as he began work on his Harpsichord Concerto, completed in 1957, which strikes a careful balance between his personal brand of serialism and references to non-serial elements and influences including Surreal references to tonality. This paper first introduces Gerhard's references to tonality in the Concerto and then explores them from a technical standpoint through the hexachords Gerhard uses to build his tone row.

Just as Surrealist artists used distorted versions of familiar objects or figures in their work, Gerhard uses elements of tonality to create a grotesque reference to the familiar in an unfamiliar context. Like the artists, he achieves this primarily through distorting or magnifying aspects of (in his case) the tonal system. Far from occurring independently of the serialism at the heart of this work, the Gerhard's references to tonality are presaged and integrated into the pitch row constructed as the basis for the work. The hexachords of his pitch row create the ideal conditions for this effect through their trichord content because the majority of trichord subsets within each hexachord can imply triads and seventh chords. Gerhard uses this property to create a non-functional caricature of tonal harmony at certain points of the movement. When creating the distorted version of tonality, Gerhard uses permutation to divide each individual hexachord into two trichords, each reflecting or implying a tertian structure. A closer look at these hexachords suggests that Gerhard chose these specific hexachords for the piece because of their combined ability to imply structures common to tonal music.

Rebecca Long teaches at the University of Louisville in Louisville, Kentucky, United States. She holds a Ph.D. in music theory from the University of Massachusetts Amherst, as well as degrees from the University of Southern Mississippi and the University of Arkansas. Dr. Long's research interests include musical form, music of the early- and mid-eighteenth century, Roberto Gerhard, and music theory pedagogy. In her free time, Dr. Long can be found reading or running around the forest, birding app in hand, trying to get the birds to hold still so she can identify them.

Darren Sproston: *Lost, Found, Reimagined - Roberto Gerhard's Viola/Cello Sonata(s)*

The Viola Sonata (1948) sits at a pivotal time in Gerhard's output. Through the 1940s he had composed his *Symphony: Homenaje a Pedrell* (1940-41), *Don Quixote* (1940), *Alegrías Suite* (1942), Concerto for Violin and Orchestra (1942-43), *Pandora Suite* (1944-45) culminating in the tour de force which is *The Duenna* (1945-47). The Sonata marks the point at which Gerhard starts to seriously style his method of adopting serial technique leading to the exploration of its use beyond mere pitch manipulation.

The Viola Sonata had been lost for a number of years until deposited at the Cambridge University Library as part of the Roberto Gerhard archive in 2016. There are two manuscripts, the full score and the solo viola part. It consists of 33 pages on 12 stave landscape manuscript paper. The dedication is to the viola player Anatole Mines (1915-1993) who performed the premiere of the work in 1950 accompanied by Gerhard. Until 2016, the only available legacy of this work was its revision in the form of the Cello Sonata (1956). This paper investigates the

differences between the Viola and the Cello Sonata to discover the extent to which the later work arranges or reimagines the former.

Darren Sproston is an Associate Dean in the Faculty of Arts, Humanities and Social Sciences at the University of Chester where he is also Professor of Music. He graduated from the University of Sheffield with a first-class degree and gained his Masters with distinction in part, for his thesis on Roberto Gerhard. He also holds a Ph.D. in Composition. Over a number of years, he has contributed to Gerhard scholarship, in particular his adoption of serial technique and orchestral works.

Rachel Mann (University of Texas Rio Grande Valley): *On serialism and psalms in Gerhard's Hymnody*

Gerhard's *Hymnody* for chamber ensemble was a BBC commission composed and premiered in 1963. Aside from a few brief concert reviews dating from the 1960s, little to nothing has been published on this work. Thus, working primarily from both privately and publicly held archival materials, this paper seeks to uncover the mysteries of this piece, from its serial framework to its enigmatic title and choice of quoted psalm verses bookending the score. This presentation will first map out the opening tone row and the time series from which it is derived. After illustrating how the time series governs a variety of temporal elements throughout the score, I will also demonstrate how Gerhard combines his tone rows and time series to create a set of proportions for governing other temporal elements throughout. This analysis is supported by evidence found in a brief two-page introduction to *Hymnody* from an incomplete manuscript (likely a draft for an unrealized book manuscript or listening guide) and an accompanying folder of materials labeled '*HYMNODY*' containing pages of hand-written analytical notes, serial calculations, row- and chord-transformation charts—all presumably by the late Hilary Tann and Susan Bradshaw. While the contents of this personal archive, gifted to the author by Tann in 2015, do not reveal any kind of definitive, overall solution or key, they do provide a brief introduction and offer some analytical suggestions and clues. After sharing *Hymnody*'s basic serial framework, I will then turn to Gerhard's notebooks archived at the Cambridge University Library to examine the meaning behind the composition's title. I will compare Gerhard's published 200-word introduction to score with earlier drafts found archived in his notebooks in Cambridge to determine why he quoted two psalm verses in the score (which are not meant to be performed) and question whether these particular verses held any hidden meaning.

Rachel E. Mann is an Associate Professor of Music Theory at the University of Texas Rio Grande Valley (USA). Her research includes the music and writings of Roberto Gerhard, music-theory pedagogy, and educational technology. She is the senior content developer for the part-writing and analysis app, Harmonia by Illiac Software, and her work is published by Ashgate, Cambridge Scholars Press, Routledge, and the Journal of Music Theory Pedagogy. Most recently, she is co-editor of *Roberto Gerhard: Re-Appraising a Musical Visionary in Exile*, published in 2022 for the British Academy by Oxford University Press.

Trevor Walshaw (independent researcher): *Embracing the Alien: Gerhard's Leo*

Gerhard's *Leo* was not only the last work which he finished, it was also the last piece of music which he heard, on his deathbed in a recording of the first performance. As is well known, it was written as a companion piece for *Libra*, and the two pieces represent the astrological birth

signs of Gerhard (*Libra*) and his wife, Poldi (*Leo*). An intriguing feature of the two works is that they share the same conclusion, Gerhard's final borrowing and the only one not of European origin. It is a work from Venezuela, from the Warimé initiation ceremony of the Piaroa tribe who live near the headwaters of the Orinoco.

The problem with *Leo*, however, is that the integration of the Warimé music is less easily discerned than it is in *Libra*, in which a version of the most prominent melody from the Warimé is clearly introduced near the beginning. The objective of this paper, therefore, is to describe how Gerhard assimilates such disparate material into this particular composition. He achieves a degree of assimilation by utilising the most significant elements of the initiation ceremony to create motifs which convey the seeds of recognition to the listener. The motifs are drawn from the basso ostinato, the intervals and rhythms of the clarinet melody and the rhythm of a whole-tone motif played on the piccolo. By introducing these fragmentary ideas into the texture Gerhard is able to explore his own distinct chromatic, rhythmic and timbral world before leading the listener to the wondrous revelation of the sacred Warimé music, with the link with *Libra* possibly symbolising the harmony of his partnership with Poldi.

Trevor Walshaw was born in 1938 in Huddersfield, in the West Riding of Yorkshire, where he enjoyed a happy childhood. Since leaving home he has lived and worked in Oswestry, Leeds, Middlesbrough, Cleveland and Nairobi. In 2003 he retired to the West Riding, this time to Meltham, a suburb of Holmfirth. He then applied himself, under the tutelage of Michael Russ, to the study of the music and personality of Roberto Gerhard. Being an absolute coward, in 2017 he fled Brexit and all its benefits to migrate to Córdoba.

Rosa Montalt & Margarida Ullate i Estanyol (Biblioteca de Catalunya): Robert Gerhard and the Biblioteca de Catalunya

This presentation deals with Robert Gerhard's relationship with the Music Department of the Biblioteca de Catalunya, his years as a disciple of Felip Pedrell and as a colleague of the musicologist Higiní Anglès. Gerhard became the third librarian of the Department and worked as editor of works by important Catalan composers, such as Domènec Terradelles and Antoni Soler. His editions were published as part of the music collection of the Biblioteca de Catalunya. Gerhard was also a fundamental figure in Barcelona's musical circles of the 1930s and one of the main organisers of the Barcelona Festival of the International Society for Contemporary Music in 1936. We will talk about the writings, scores, photographs and programmes kept by the library as part of the legacy of the soprano Conxita Badia, the composer Josep Valls and, in particular, his composition student Joaquim Homs and the Gomis Bertrand family.

The Biblioteca de Catalunya received from the Gomis Bertrand family an important set of sound tapes with music by Robert Gerhard and radio broadcasts. Some of them were sent by Gerhard himself to Ricard Gomis, while others were captured from the radio waves, broadcast mainly by the BBC. The friendship between Gerhard and Gomis began when the latter was still an engineering student. In addition to being a great record collector, Gomis always showed a keen interest in audio reproduction machinery. They both contributed to the creation of "Discòfils, Associació Pro-Musica", an organisation born to promote non-commercial music through record auditions. Gerhard was the executor of the audition programme, with the contribution of some of the best connoisseurs of the time in Spain, while Gomis was its first president. The "Discòfils" archive was also donated by the Gomis family to the Biblioteca de Catalunya. In the second part of our talk we briefly describe these collections. **Rosa Montalt** works for the Music Department of the Biblioteca de Catalunya since 1987. She heads this Department since 2006. Montalt has specialized in the treatment and description

of notated music, she has participated in working groups, exhibitions, serial publications and other projects in the field of musical documentation.

Margarida Ullate i Estanyol holds a degree in Documentation from the University of Barcelona and a diploma from the Escola de Bibliotecàries. In 1996 she joined the Fonoteca de la Biblioteca de Catalunya (Barcelona, Spain), where she was appointed director in 1998, a position she still holds today. In 1994 she classified the non-musical holdings of Robert Gerhard in the Cambridge University Library (United Kingdom). She currently holds the Vice-Presidency for Membership of the International Association of Sound and Audiovisual Archives.

Antoni Ros-Marbà (conductor): *La música de Gerhard desde la experiencia como director de orquesta*

Antoni Ros-Marbà has been principal conductor of the Orquesta Sinfónica de RTVE, the Orquesta Ciudad de Barcelona, and the Real Filarmonía de Galicia, and musical director of the Netherlands Kamer Orkest and the Orquesta Nacional de España. He made his debut in 1978 with the Berlin Philharmonic at the invitation of Herbert von Karajan. He has been awarded with the Premio Nacional de Música, the Creu de Sant Jordi, the Barclays Theatre Award and the Gold Medal of the Gran Teatre del Liceu. In the 1990s he conducted the first theatrical performance of *The Duenna* at the Teatro de la Zarzuela (Madrid) and Gran Teatre del Liceu (Barcelona). He recorded Gerhard's opera for Chandos.