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Roberto Gerhard: explorer and synthesist

Trevor Stansfield Walshaw

A thesis submitted to the University of Huddersfield
in partial fulfilment of the requirements for the
degree of Doctor of Philosophy

The University of Huddersfield

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Key to abbreviations

A few sources are frequently cited in the thesis, for example the major source for biographical details is the memoir by Gerhard's pupil and friend Joaquim Homs, *Robert Gerhard and his music*. A second useful source is the booklet for the LP of the First Symphony issued in 1974 as Argo ZRG 752/3 which contains a 'Composer's Introduction' by Gerhard and analytical notes by Homs. Meirion Bowen's anthology of Gerhard's writings, *Gerhard on Music* is invaluable, as is Julian White's essay on Gerhard's use of traditional materials in his music. These and other frequently cited sources are listed below with the abbreviated references used in the footnotes.

- Homs Homs, Joaquim, *Robert Gerhard and his Music*, (Sheffield, 2000). A personal memoir by a student and friend of Gerhard.
- GoM *Gerhard on Music*, an essential collection of Gerhard's writings (edited Bowen, Meirion).
- CUL Gerhard papers, Cambridge University Library.
- Companion *The Companion to Roberto Gerhard* (publication by Ashgate, Farnham, anticipated 2013).
- Duque (2010) Duque, Carlos, *Symphony 4 'New York' by Roberto Gerhard* (unpub. PhD thesis, City University, London, 2010).
- White (1993) White, Julian, 'National Traditions in the Music of Roberto Gerhard', *Tempo*, New Ser., No. 184, (Mar. 1993), pp. 2-13.

Score references

Two systems of referring to the scores are used. With shorter pieces, *Dos apunts* and *Seven Haiku*, bar numbers are used, as is also the case in the Wind Quintet and *Pandora* where it seemed to be more convenient. In the larger scores references are primarily by rehearsal number, e.g. RN16+5-7 is rehearsal number 16, bars 5 to 7.

Abstract

There is a general perception that Gerhard's late, modernist, style was due to a radical change of direction around the time of his First Symphony. This thesis argues that in fact several important elements integral to this 'new' style are traceable in works as early as *Dos apunts* and *Seven Haiku* of 1921-22, and that during the intervening years Gerhard was exploring, expanding and accumulating the techniques which eventually enabled him to realise the potential of his sonic imagination.

The first part of the thesis will discuss Gerhard's origins in early twentieth century Catalonia, during the Catalan revival, with its *modernisme* and *noucentisme*, and the way in which these factors are reflected in his attitudes.

In the second section the works selected will be placed in a biographical and musical context and analysed in order to demonstrate three aspects of his works. The first is that Gerhard approached each one as a separate exercise, using different methods in the most appropriate manner and disregarding questions of dogma. The second, that many of these techniques originate in the practices of the preceding generation, particularly Schoenberg, Stravinsky, Pedrell and Bartók, in addition to absorbing and applying significant elements from Catalan and Spanish traditional music. Comparators will be cited to demonstrate these facts. The final intent is to show that as the methods are applied they are explored and expanded to meet his own particular requirements and the resulting synthesis equipped him to realise their potential in his late style, fully exploited for the first time in the first movement of the First Symphony.

This thesis deals with compositions preceding this work in order to demonstrate that despite the apparently disparate nature of Gerhard's output between 1921 and 1953 there is a consistent attitude in his approach extending into the later stages of his life.

Chapter 1

Introduction

No, I'm not an avant-garde composer, because I am an explorer.¹

Much of the literature about Gerhard's music focuses on the late works, paying particular attention to serial aspects, while the earlier works, written either while he was still living in Catalonia or during his first years in England, suffer comparative neglect. There are several reasons for this bias, one of which is the apparent dichotomy between the early and late styles. Whittall succinctly plots Gerhard's course,

Gerhard's music progressed from the impressionistic nationalism of the Piano Trio (1918), and preliminary essays in serialism (Wind Quintet, 1928), to the fully mature, unusually well-varied manner of the opera *The Duenna* (1946-7)...

After *The Duenna* Gerhard pursued a more radical and consistent twelve-note technique in his works of the 1950s, until the final period in which serialism, while pervasive, is used with sovereign flexibility within a style of the widest resonance.²

It is the principal argument of this thesis that the dichotomy is more superficial than is at first apparent and that many of the seeds of the later style are present as early as 1921.

Whittall hints that Gerhard's early career was somewhat exploratory. A partial explanation for this lies in the erratic course of his education, in which serious studies began when he was sent to Switzerland to study commerce and, using his own savings 'took lessons in harmony and counterpoint with the German composer Hugo Strauss (a local teacher)'.³ An attempt to further his musical education, at the Royal Academy of Music in Munich in 1914, was interrupted by the outbreak of World War I.⁴ He then studied piano with Granados until his death in 1916 and afterwards with Frank Marshall, a pianist of British origin working in Barcelona.

From 1916 he received tuition in composition with the eminent Spanish scholar and teacher Felipe Pedrell, who died in 1922. After retiring to Valls for a period of contemplation and study,⁵ in October 1923 Gerhard wrote a desperate appeal to Schoenberg for help.

What I should like to dare now is simply to send you some of my music and to tell you

¹ Gerhard, Roberto, notebook Gerhard 10.140, f. 20 (CUL). Gerhard's emphases.

² Whittall, Arnold, *Musical Composition in the Twentieth Century* (Oxford, 1999), p. 229.

³ Duque, (2010).

⁴ Homs, p. 21 (Duque, 2010, has 1913).

⁵ Perry, Mark, 'Early Works and Life of Roberto Gerhard', *Companion*, p. 14.

the essential circumstances of my intellectual and moral crisis. Then I should like to ask you to give me the great benefit of your advice; I do not say primarily your judgement of my music: I have long condemned it myself, indeed, it would hardly be necessary to add how it torments and shames me! But to hear a word from you, in my chaotic state of mind, which would help me to find a solution, that is what I should like to hope for.⁶

He began studies with Schoenberg before the New Year and until 1928 was a pupil in both Vienna and Berlin.

During the 1930s he worked primarily as an administrator and editor for the Autonomous Catalan Government (the *Generalitat*), becoming a significant figure not only in the musical life of Barcelona, but also in the artistic community of Catalonia,

At this time, Gerhard was active in artistic and musical circles in Barcelona and the international contacts he had built up, while studying with Schoenberg, enabled him to help enliven the concert scene. Along with Joan Miró, Josep Lluís Sert, Joan Prats and others, he started the ADLAN* group that promoted new artistic ideas; he was also active in a Friends of recording Club [*Discòfils*], promoted by Ricard Gomis ... Gerhard also assisted the organisers of the *Associació íntima de Concerts* in introducing to Barcelona important works of contemporary music, like Schoenberg's String Quartet No. 1, Berg's Lyric *Suite* [sic], a stage production of *Histoire du Soldat* by Stravinsky and music by Bartók and others.⁷

A booklet for an exhibition celebrating the 75th Anniversary of the *Discòfils* republishes a copy of the programme covering the year 1935-36 which illustrates the breadth of the members' interests.⁸ The programme ranges from Medieval and Renaissance music (introduced by Gerhard's friend Mnr. Higini Anglés) to the Baroque (Bach, Couperin, Handel, Scarlatti and Vivaldi, introduced by Enric Roig, a violinist, and Gerhard) and the nineteenth century (represented by Chopin, Schubert and Mendelssohn). Most significant is the quantity of twentieth century music: Bartók, Debussy, Granados, Hába, Hindemith, Jazz, Ravel, Schoenberg, Sibelius and Stravinsky, the last one several times, and mostly introduced by Gerhard.

A concert of his works at the Palau de Musica in 1929 caused considerable controversy, and, writing in *Mirador*, Gerhard entered into a dialogue with the *doyen* of Catalan music, Lluís

⁶ Gerhard, Roberto, letter to Schoenberg dated Valls, 21 October, 1923, re-printed in full in Homs, pp. 91-94.

* ADLAN was *Amics de l'Art Nou* (Friends of New Art), an association not only of musicians but of representatives of various arts. It is discussed in more detail below (I am grateful to Maria M. Gomis for the information, e mails, 5/11/2011, etc.).

⁷ Homs, pp. 34-35. Author's insertion.

⁸ *Discòfils Associació Pro-Música, 75è anniversary (1935-1936)*, curator Maria M. Gomis, (Exhibition booklet, Biblioteca de Catalunya, 8 November – 12 December, 2010).

Millet, in defence of modernism.⁹ He represented Catalonia at the International Society for Contemporary Music conferences: in 1933 the fourth and fifth movements of his cantata *L'alta naixença del Rei en Jaume* received their first performance at the ISCM Festival in Amsterdam and at the 1936 ISCM festival in Barcelona, which he organised, his ballet score *Ariel* (written for, and rejected by, Massine) received its first performance in the same programme as Berg's Violin Concerto. He was responsible for organising a protracted stay for Schoenberg and his wife (October 1931 – June, 1932) and two concerts for Webern to conduct in 1932.¹⁰ This list presents only a part of Gerhard's activities in this period and there are too many significant literary and artistic associates to enumerate here.

In 1939, when Franco prevailed in the Spanish Civil War, Gerhard had to flee Spain, settling first of all in Paris. Ultimately, owing to the generosity of Professor Edward J. Dent and King's College, at the beginning of World War II he established himself in Cambridge.

This was not an auspicious time for a virtually unknown composer to begin a career in a new country, but he did receive commissions from the BBC for incidental music for radio plays and for arrangements of Spanish music for the BBC Light Orchestra, under the pseudonym of Joan Serrallonga (a Catalan bandit). Eventually, in the last twenty years or so of his life (1950–70), and particularly after the appointment of Glock in 1959 as Controller of Radio 3 he began to receive significant BBC commissions and concert broadcasts¹¹ - the time at which he began to pursue 'a more radical and consistent twelve-note technique'. Almost simultaneously he became involved in electronic composition¹² and began to write essays discussing serial techniques.¹³ The consequence is that his works divide into two distinct phases, pre-Symphony Number 1 and post-Symphony Number 1, with the earlier period of thirty years suffering critical neglect when compared with the final twenty. Some of the reasons for this concentration on the final works can be found in this outline biography and the contemporary situation: Spain was culturally and politically isolated from the European mainstream and Gerhard's years of study in Vienna and Berlin meant that his external contacts were mostly Central European – once again a theatre of war. Others lie in the sparseness of the early output, coupled with the fact that, as Whittall indicates, he spread his attention over several genres produced at widely-spaced intervals – there is no core of string quartets, say, or works for piano: in each composition new methods are explored, with the result that although his sonic imagination creates a recognisable style, identifying the components of that style can be problematic.

⁹ Gerhard, Roberto, 'New musical methods', *GoM* (Aldershot, 2000), pp. 41-52.

¹⁰ Homs, pp. 36-37.

¹¹ Black, Leo, *BBC Music in the Glock Era and After*, (London, 2010), pp. x and 108.

¹² *Ibid*, p. 58.

¹³ Several of these are collected in *GoM*.

The late works, on the other hand, constitute a cohesive body of work in what was, for the time, an *avant-garde* style on a par with those of Boulez and Stockhausen, and although the First Symphony is a pivotal work the change of approach was not as sudden as previous passages might indicate: there were intimations of a new method in the First String Quartet (first movement 1950, second, third and fourth movements completed 1955¹⁴) and in the Piano Concerto of 1951.

In fact elements of the new, ‘radical’ style can be traced in the early works and the argument of this thesis is that it is possible to view each of the early works as an exploration of different compositional techniques, resulting in an evolutionary process in which certain features are gradually expanded as the explorations continue.

The intention is to trace this evolution through a selection of works from 1921 to 1952-53 and the composing of the First Symphony. For this purpose three pairs of significant compositions have been selected for study: *Dos apunts* (piano solo, 1921-22) and *Seven Haiku* (solo voice and ensemble, 1922, rev. 1958); the Wind Quintet (1928) and Cantata, *L’alta naixença del Rei en Jaume* (1932); two ballets, *Pandora* (1943-44) and *Don Quixote* (1940-50) plus the first movement of the First Symphony (1952-53). These particular items are selected because they are the most significant from this period, each one takes a different step towards the late works, and scores and recordings are available. The word ‘step’ is used advisedly: Gerhard’s evolving style does not follow a smooth trajectory, but neither is it a series of disconnected leaps – there is a steady course to be traced, even though the route may be indirect.

The decision to restrict the study of the First Symphony to the first movement only was the result of three main considerations, the first being the fact that the size and scope of the full work is incomparably greater than any of the others on the list. The second that the first movement contains most of the methods used in Gerhard’s mature practice, and the final consideration was the fact that the structure of the first movement can effectively be regarded as the first of Gerhard’s major single movement works in that it is complete in itself, with a slow introduction, a sequence of sections which include a slow movement and a scherzo and each of which provides a distinct exposition and development, leading to a climactic coda-cum-finale in which radically new material is introduced and incorporated with the serial elements.¹⁵

Other works such as *Sis Cançons populars Catalanes* (1933), the Violin Concerto (1942-43) and the opera, *La Duenna* (1945-47) will provide supplementary material.

¹⁴ Mitchell, Rachel E., *An Examination of Serial Procedures and Folkloric Elements in the Music of Roberto Gerhard (1896-1970)*, (unpub. Thesis, University of Texas at Austin, 2009), p. 55.

¹⁵ Conversation with Dr. Carlos Duque revealed that he agrees with this opinion (April, 2010).

Before the thesis proper, however, it is necessary to place Gerhard in an historical context, politically, culturally and musically.

Origins

Gerhard's origins were cosmopolitan - his father was German-Swiss and his mother from French Alsace, and he spent his formative years in rural Catalonia - a Catalonia in a state of political upheaval, with growing aspirations of autonomy in a Spain in which the central government was in turmoil, and it is necessary to disentangle three socio-political strands: the Spanish loss of power and influence and resultant political upheaval; the Catalan industrial revolution and the increasing wealth of the region, both of which coincide with the third strand, the Catalan cultural revival - in other words there was a tension between political and economic decay at the centre and industrial development and burgeoning prosperity on the periphery.¹⁶

The pivotal date is the year of the 'Disaster', 1898, the year of the Spanish-American War, in which Spain lost her last significant colonial possessions - Cuba, the Philippines and Puerto Rico,

Yet this in fact was the lowest moment and the end of an era. From now on a new Spain begins.¹⁷

After 1898 Spanish weakness was signified by frequent changes of government, exacerbated by the attitude of the King, Alfonso XIII, of whom the Conde de Romanones, cited in Brenan, wrote that,

[he] seemed to enjoy changing frequently the persons to whom, more or less completely, he gave his confidence.

To which Brenan adds a footnote,

The first twenty-one years of Alfonso's reign – from 1902–1923 – saw thirty three entirely different governments.¹⁸

Simultaneously Catalonia (and to a lesser extent the Basque country) had since the early nineteenth century been experiencing an industrial revolution, outlined in Balcells and Conversi,¹⁹ with the concomitant expansion of wealth and contacts with rest of Europe.

¹⁶ Brenan, Gerald, *The Spanish labyrinth: An account of the social and political background of the Spanish civil war* (Cambridge, 1943), chapters 1 ('The Restoration, 1874-1898') and 2 ('The Catalan Question, 1898-1909').

¹⁷ *Ibid.*, p. 18.

¹⁸ *Ibid.*, p. 23 and n. 1.

¹⁹ Balcells, Albert, (tr. Hall, Jacqueline), *Catalan Nationalism Past and Present* (Basingstoke, 1996), pp. 18-20; Conversi, Daniele, *The Basques, Catalans and Spain, alternative routes to national*

Balcells notes the resultant stress,

In the course of the nineteenth century Catalonia gradually became an economically developed country within a Spain which, even at the end of the nineteenth century, still did not fulfil the requisites of an industrial economy.²⁰

The industrial revolution and the cultural revival were very soon associated,

We have seen how Catalan nationalism emerged initially as a moderate regionalist movement imbued with progressive Republican ideas at a time of relative economic prosperity. Its first inspiration, the cultural revival known as the *Renaixença*, coincided with the interests of an emerging industrial bourgeoisie, who tried to use political regionalism as a lever in its difficult dialogue with Madrid, especially for its protectionist campaign.²¹

This ‘first inspiration’ took the form of a re-establishment of the Catalan language in urban areas after more than 100 years of disuse – mainly through poetry. The beginnings were tentative, but ‘the first landmark is the publication of a magazine *El Europeo* (1823-24)²² and Terry lists Schlegel, Mme. de Staël, Chateaubriand, Shakespeare, ‘and, above all, the achievements of Goethe, Schiller, Scott, and Manzoni’ as preoccupations of the journal, some of whose contributors became active in the *renaixença*.²³ He also advocates Aribau’s poem in Catalan, *La Pàtria*, published in 1833 as a second significant event²⁴ while Balcells and Conversi both agree that the publication of Rubio i Ors’ *Poesies* in 1843 (Conversi has 1841) was more crucial,

In 1843 the publication in a single volume of the poems of Joaquim Rubio i Ors, under the pseudonym of Lo Gaiter de Llobregat, gave strength to hitherto scattered remnants of the recovery of literature in Catalan. The author’s prologue, written in Catalan, states, ‘Catalan can still aspire to independence, not political independence but certainly literary independence’.²⁵

An additional stimulus to poetic endeavour was the re-establishment in 1859 of the ancient Catalan tradition of *jocs florals* (an event similar to an *eisteddfod*).²⁶

The second phase of the revival was designated *modernisme*:

The term *Modernisme* was probably coined in 1884 in an article published in *L’Avenç*,

mobilisation (London, 1997), pp. 48-50.

²⁰ Balcells, op. cit. p. 18.

²¹ Conversi, op. cit. p. 42.

²² Terry, Arthur, op. cit. p. 70.

²³ Ibid, pp. 70-73.

²⁴ Terry, Arthur, *Catalan Literature* (London, 1972), p. 71.

²⁵ Balcells, op. cit., p. 26. See also Conversi, op. cit., p. 13 and Terry, op. cit., pp. 73-74.

²⁶ Balcells, op. cit., p. 26

where it was used to signify the will to receive ‘cosmopolitan’ influences.²⁷

Once again inspiration was sought from external artists, and Terry establishes their credentials as part of the Romantic movement by listing ‘the foreign writers who most interested them: Carlyle, Ruskin, Nietzsche, Ibsen and Maeterlinck’.²⁸ Among the leading poets discussed by Terry is Joan Maragall (1860-1911) ‘in many ways the most clear-sighted of the movement’²⁹ and it was he who was the author of *Visions*, an anthology based on ‘Catalan legends and folk-heroes’.³⁰

But *modernisme* was not solely a literary movement: a sub-heading in Conversi’s chapter 2 is ‘Barcelona *fin de siècle*: a flourishing cultural life’,³¹ in which he lists not only poets and novelists, but also visual artists, pointing out the particularly impressive contribution to the artistic heritage made by Catalan architects, of whom Gaudí is now the most notable name, and noting the cosmopolitan aspect of the movement,

Of all the arts, it was in architecture that Modernism excelled³² ...A *Modernista* desire for novelty, universality, and openness towards Europe were widespread too among other artists...such xenophile tendencies were not always contradictory to political Catalanism, and were indeed an antidote to Spanishness.³³

Among musicians Conversi lists ‘the Republican Clavé (1824-74)’ who

laid the foundations for the cherished traditions of the Orfeons choirs...Felip Pedrell (1841-1922) undertook the systematisation of musicological studies, propounding the reform of religious music and the creation of a national opera.³⁴

As a composer Pedrell sought to emulate Wagner, drawing on Catalan history and legends for his source material,

In 1890 he began work on his monumental *Els Pirineus (Los Pirineos)*, an operatic trilogy with prologue, which blended the quotation of medieval and Renaissance music with modern harmony and Wagnerian leitmotif. In conjunction with its completion a year later he published the book *Por nuestra música*, in which he set forth his views regarding Spanish national opera.³⁵

²⁷ Conversi, op. cit., p. 22.

²⁸ Terry, op. cit., p. 86.

²⁹ Ibid, p. 86.

³⁰ Ibid, p. 89.

³¹ Conversi, op. cit. p. 22.

³² Ibid; includes a detailed footnote on Domènech i Montaner, *In search of a national Architecture*, p. 22.

³³ Ibid, p. 23.

³⁴ Conversi, op. cit. p. 23.

³⁵ Clark, Walter Aaron, ‘Pedrell’, *grovemusicline (oxfordmusiconline)* accessed 30/10/11.

His last dramatic work was a setting of *El comte Arnau*,³⁶ with a libretto based on the poem in Maragall's *Visions*.

The revival was not confined to the artistic community, it was also supported by the bourgeoisie and an indication of their involvement was the 'theatre and concert hall Liceu, founded in 1837', which 'became the paradigmatic cultural institution of the Catalan élites'.³⁷ Barcelona being the home of a cult of *Parsifal*, an opera with which the Catalan nationalists identified, Macedo demonstrates the way in which *modernisme* came to see *Parsifal* as a metaphor for Catalonia,

It also afforded Catalans the pleasure of seeing themselves as a geographical centre, by looking at a German opera (a musical paradigm, as it was construed) and seeing real-life Catalonia. The opening stage directions indicate:

'The scene is laid first in the domain and in the castle of the Grail's guardians, Monsalvat, where the country resembles the northern mountains of Gothic Spain...'³⁸

In 1906 *Modernisme* was superseded by *noucentisme*, a term associated with the 'ninehundreds', a play on the fact that *nou* means both 'nine' and 'new' in Catalan.³⁹ Terry explains the difference,

Thus 1906 is not only the year of Prat's own manifesto, *La nacionalitat catalana*, but also of the first International Congress of the Catalan Language (followed in 1907 by the foundation of the *Institut d'Estudis Catalans*), and of the first important writings of Eugeni d'Ors (1882-1954) and Josep Carner (1884-1970), the leading figures in the movement which came to be known as *noucentisme*.⁴⁰

(According to the website of the *Generalitat* it was Ors who coined the term *noucentisme*).⁴¹

The revival of Catalan as a literary language was further advanced in 1913 by the publication of the *Normes orthogràfiques*, a Catalan grammar, followed in 1918 by the first major dictionary, the *Diccionari general de la llengua catalana* in 1932, 'all of them the work of Pompeu Fabra', while the *Biblioteca Nacional de Catalunya* 'has been a centre of Catalan culture since the mid-1910s'.⁴²

³⁶ Ibid.

³⁷ Conversi, op. cit., pp.23-24, citing McDonogh, 1986.

³⁸ Macedo, Catherine, Perspectives on Music and Catalan Nationalism in 'fin-de-siecle' Barcelona, (unpub. D. Phil. Dissertation, Christ Church College, Oxford, 2002.) p. 79, citation from John, Nicholas (ed.), 'Parsifal' (London and New York, 1980) English Opera Hand Books 34, p. 84.

³⁹ Gomis, Maria M., in e mail, 04/11/2011.

⁴⁰ Terry, op. cit. p. 97.

⁴¹ Anon., 'Noucentisme', *Culturcat*, in the website of the *Generalitat*, www.gencat.cat, (hereafter 'gencat') accessed 03/11/2011.

⁴² Conversi, op. cit. p. 31.

Politically the period also saw further moves towards autonomy with the creation ‘of a commonwealth or *Mancomunitat* of the four Catalan provinces’.⁴³

Balcells lists the achievements of the *Mancomunitat* in his chapter 7, they include the foundation of the *Biblioteca de Catalunya*, the linguistic publications and support for culture in general,

The ‘noucentista’ artists strove to give life to the official Catalan culture. It was a unique movement because, for the first time in history, politics, institutions, art, literature and music came together with the same objective.⁴⁴

Thus Gerhard’s childhood and youth coincided with the period which saw notable developments in the advancement of a cultural revival which re- established Catalan identity through the application of cosmopolitan ideas to a national culture.

Politics

Given these circumstances and given the Catalan taste for schismatic politics (Balcells, in *Catalan Nationalism Past and Present*, lists acronyms for 62 political organisations at the beginning of his book, which covers 90 years) it is almost inevitable that Gerhard held political views: they were certainly present in the family as his brother Carles ended the Civil War as a commissar for the *Generalitat de Catalunya* in the monastery of Montserrat (Robert was the eldest of three brothers, Carles was the second and Ferrán the third).⁴⁵ The exact nature of Gerhard’s political inclination and whether it affected his music has to be a matter for speculation, but despite Poldi’s disclaimer there are some indicators in his writings of left-wing sympathies.

In the TV film *The Explorer* Poldi says,

Roberto was never politically-minded. He had no idea about politics – really rather childish, but he was of course anti-fascist by nature. Liberty-loving and under no circumstances did he want to live under any – red, green, blue – whatever it was – dictatorship.⁴⁶

In a letter to Homs he wrote,

[T]he point is that the government of His majesty called me British Commander of the Order of the British Empire, it’s something that is somewhat difficult to stomach, eh? Hardly means anything, it means that one of these days we will go to Buckingham

⁴³ Balcells, op. cit. p. 67.

⁴⁴ Anon. *Noucentisme*, gencat

⁴⁵ Duque (2010), citing Homs family collection, Barcelona, (tr. from Catalan, Duque), p. 1, esp. n. 1.

⁴⁶ Gavin, Barrie and Nupen, Christopher, *The Explorer* (London, 1970), at 19 minutes.

Palace, dressed in a suit (rented in Moss Bros) to receive the medal – for an anarchist the thing is not without its irony. But as you can imagine the pressure of publishers, the BBC, etc. When I said no thanks, there was no chance but to play the game.⁴⁷

And in notebook 7.114 f. 29 (1967 or later) there is a comment on a remark made by John Cage (Gerhard's underlining),

Someone having said that there is too much suffering in the world today, John Cage is supposed to have commented that, in his opinion! There was just the right amount. To my mind there is just a tiny little bit missing, which, if it happened to affect J.C. in a personal way, might perhaps help him to understand what he is talking about.

Indicators of left-wing republicanism are found in the fact that once the Second Republic allowed the establishment of the *Generalitat* Gerhard's principal employment was as an official of that government, and he had a close friendship with at least one of member of the autonomous government, the Councillor for Culture, Ventura Gassol, with whom he worked on the ethnographical ballet based on the *patum* of Berga, *Les feux de St. Jean*, which, because of the Civil War and the bankruptcy of the company which commissioned the work, the *Ballets Russes*, was never finished. A suite was later extracted by Gerhard, but the orchestration was never completed.⁴⁸

The two stayed in contact during their post Civil War exile, and there is evidence that they were planning another ballet together.⁴⁹

A second significant left wing figure with whom Gerhard was connected was Camus, whose novel *The Plague* he set as a secular oratorio and about which they corresponded. He also provided incidental music for radio plays based on Camus' *L'Étranger* and *Caligula*. The esteem in which he held Camus is indicated by the large number of Camus' works in his library.⁵⁰

Although he never overtly committed himself to any faction Gerhard's involvement in folk-song collection⁵¹ and his subsequent use of traditional material in his works may be seen as a further indicator of left-leaning tendencies. This conjecture is reinforced by his use of one particular song throughout his career, *El Cotiló*, which in the Six Catalan Folk Songs is the central and most intense setting. Pre-dating Gerhard's own expatriation the text concerns a

⁴⁷ Duque (2010), citing Homs family collection, Barcelona, (tr. from Catalan, Duque), p. 17.

⁴⁸ For further background see MacDonald, Callum, "'Soirées de Barcelone" - a preliminary report', *Tempo*, New Ser., No. 139 (Dec. 1981), pp. 19-26.

⁴⁹ CUL contains a file of letters from Gassol, 1948-53 with a 'typescript of a plot for a ballet entitled *Naissance, mort et transfiguration de Narcisse*' (shelf mark Gerhard 14.150).

⁵⁰ The connections between Gerhard and Camus are explored in some detail in an article by Castillo, Belén Pérez, 'Two Men in Tune: The Gerhard-Camus Relationship', Chapter 7, *Companion*.

⁵¹ Perry, Mark, "'Un Catalá Mundial": The early Works of Roberto Gerhard', (Huddersfield, 2010) p. 23.

man imprisoned, away from home and therefore in exile. The song is traced by White in five works spanning his career, *Dos apunts* (1921), the *Cantata* (1932), *Albada*, *Interludi i Dansa* (1936), *Pedrelliana* (1941) and *Symphony 4* (1967).⁵² Duque agrees that it is present in the *Fourth Symphony*, but only as ‘a flavour (a simple reminiscence)’.⁵³

Nationalism ?

Gerhard’s early involvement in folk-song collection and his editorial activities with the *Generalitat* leave no doubt about his commitment to continuing the work of Pedrell and to the task of reviving and documenting the musical heritage of both Catalonia and Spain, in both composed and oral traditions. Composers involved in such activities are often regarded as being ‘nationalists’, a term open to many definitions, all of which Gerhard denied from the beginning to the end of his career,

Incidentally, it was the very first question Schbrg. [sic] fired at me on our first interview: “Are you in favour of musical nationalism?” and like a pistol-shot I answered: “No!” - and the point is: I had never asked myself the question or thought about it...⁵⁴

In the previous sentence of the letter he actually claims that he was unaware of his Spanish identity and after 1923 he was never ‘influenced’ by Catalan traditional music,

As far as my Spanishness is concerned I can honestly say that *other people* are far more aware of it than I myself. Not only has there never been any complacency about it on my part, any conscious display, nay, any consciousness at all of the thing. The period where Catalan folk-song had influenced my music was long past - relatively long - in 1923.⁵⁵

There is, in fact, a tension between this statement and the musical actuality as the denial of his ‘consciousness’ of his ‘Spanishness’ is somewhat disingenuous when between *Dos apunts* and *Symphony 4* ‘New York’ he consistently included materials from Catalan and Spanish traditions in his compositions, including not only folk-songs but also contrapuntal textures richly permeated with Renaissance techniques, rhythmic devices deriving from guitar techniques and idiosyncratic tone-rows specifically designed to facilitate the generation of Spanish or Catalan idioms, as in the *Wind Quintet* and *Don Quixote*.

In the essay on Bartók which he wrote for *Mirador* in 1931 he describes the Hungarian’s absorption of traditional idioms into his style, making it absolutely clear that he regarded folk-culture as a fundamental compositional resource,

52 White (1993), pp. 2-13.

53 Duque (2010), p. 81.

54 Gerhard, letter dated 31/1/1965, to BBC producer Leo Black, op. cit., p. 108. I am grateful to Mr. Black for providing the date of the letter in an e mail (11/2/12).

55 Ibid, p. 108 (Gerhard’s emphases).

This marvellous process of transubstantiation through which Bartók's music absorbs the folk-culture of his home-country and turns it into musical essences representative of modern art-music and its sonorities, responding at the same time to the advanced ideas in the unstoppable evolution of our Western tradition is, in my opinion, the most significant lesson that Catalan musicians should extrapolate from this Hungarian master.⁵⁶

The passage is very similar to one written by Bartók about his friend Kodály in the same year,

There is yet a third way in which the influence of peasant music can be traced in a composer's work. Neither peasant melodies nor imitations of peasant melodies can be found in his music, but it is pervaded by the atmosphere of peasant music. In this case we may say, he has completely absorbed the idiom of peasant music which has become his musical mother tongue.⁵⁷

But Bartók was not the only musician to practise this concept - there were eminent Spanish models to follow,

Falla takes folk and popular material and transmutes it into something rich and new and in context strange, as every composer worth hearing does and has done, as Vaughan Williams, Bartók and Janáček did.⁵⁸

And both Falla and Gerhard were pupils of Pedrell, whose own antecedents are traced by Chase back to the eighteenth century Jesuit writer on music, Eximeno (1729-1808),

Drawing his inspiration both from his historical studies and from the living folklore that he studied and gathered no less assiduously, he sought in his work as a creative artist to unite these two elements of artistic and popular tradition, fusing them into a complex but homogeneous entity. Backing his views with the authority of a principle formulated by the Spanish theorist Padre Antonio Eximeno in the eighteenth century - "Each people should construct its musical system on the basis of its national folk song"...⁵⁹

The concept was clearly part of the *Zeitgeist* and the analyses demonstrate the way in which Gerhard treated the Catalan and Spanish heritage as a repository from which to draw material as required, frequently extending his cultural reach to include elements from an eclectic mix of sources, including marches from the Civil War, popular songs from war-time Britain and Schoenberg tone-rows.

Aesthetic

The eclectic attitude of the Catalan revival is the root of Gerhard's outlook. His respect for

⁵⁶ Gerhard, 'Bartók', *GoM*, p. 63.

⁵⁷ Bartók, Béla, 'The Influence of Peasant Music on Modern Music' (1931) in *Béla Bartók Essays* (ed. Suchoff, Benjamin), (London, 1976), p. 343-344.

⁵⁸ James, Burnett, *Manuel de Falla and the Spanish Musical Renaissance*, (London, 1979), p. 73.

⁵⁹ Chase, Gilbert, *The Music of Spain* (Toronto and London, 1941, this edition by Dover, 1959), p.147.

Catalan culture is apparent in his scholarly activities in collecting folk-songs and in his musicological work with the *Generalitat*.⁶⁰ It can be argued that it is also evident in his search for tuition abroad - but like Pedrell he demonstrated respect for Spanish tradition, paying tribute in *Don Quixote* and in the Piano Concerto while the expansiveness of his intellectual commitment was demonstrated in his association with both the relatively conservative CIC,

Gerhard was one of the members of the group called ‘Compositors Independents de Catalunya’ (CIC) [Independent Composers of Catalonia], alongside Manuel Blancafort, Ricard Lamote de Grignon, Joan Gibert Camins, Agustí Grau, Baltasar Samper, Eduard Toldrà and Frederic Mompou. The members of CIC, which had an ephemeral life between 1929 and 1931 headed a new musical movement in the ‘Noucentisme’ movement, which returned to a firm classicism that acted as a counterpoint to the post-romantic style of modernism.⁶¹

and the *avant garde* ADLAN (Amics de l’arts nou), which he helped to found,

ADLAN was a group created in Barcelona in November, 1932. Their supporters were Joan Prats, Joaquim Gomis and Josep Lluís Sert, who was the most active member of GATCPAC (Grup d’Arquitects i Tècnics Catalans per al Progrés de l’Arquitectura Contemporània [Group of Catalan Architects and Technicians for the Progress of Contemporary Architecture]... ADLAN made its principles public in its manifesto in 1933, where the group defined itself as ‘a group of friends open to all the new spiritual unrest’. In seven points they explained why ‘ADLAN interests you’ and ‘ADLAN calls you’. Their idea was summarised in the seventh point: ‘if you wish to save what there is of living inside the new and what there is of sincerity in the extravagant’.⁶²

Surrealism and Dadaism were among the isms sheltering under its umbrella and Miró, Dalí and Picasso were associates.⁶³

This breadth of vision is reflected in Gerhard’s development as a composer, as his ‘method’ continued to evolve throughout his career - he retained the features which he had absorbed from Ravel, Stravinsky (from whom he continued to learn) and the Schoenberg of extended tonality to which he later added not only serialism but methods of his own devising.

To uncover the origins of his ‘methods’ it is necessary to read between the lines in the articles which he wrote about others, since to write about his own music was totally anathema. Two essays

are particularly revealing.

⁶⁰ Duque (2010), p. 8.

⁶¹ ‘Twentieth Century’ in *Music and History*, gencat, accessed 08/11/11.

⁶² ADLAN, in *Visual Arts Trends*, [gencat](#), accessed 08/11/11.

⁶³ Ibid.

In ‘The Muse and music today’⁶⁴ he writes a critique comparing Schoenberg and Webern. While he makes his admiration for Webern absolutely clear, he is nevertheless critical of the rigidity imposed on the composer by his adherence to the use of complete series,

Webern rejected specifically the segmentation procedure, which guarantees the flexibility of the Schoenbergian method, in favour of the exclusive use of entire undivided series... What was essentially pragmatic, in Schoenberg, merely the norm of craftsmanship, *modus facendi*, acquires in Webern the category of “law”, of *nomos*, and soon after, in his successors, of fanatical shibboleth.⁶⁵

This passage covers not only what he disliked, but also what he particularly admires in Schoenberg, which is a continuation of the previous paragraph,

In Schoenberg, the distributive automatism gives serial technique an extraordinary degree of flexibility, thanks to the composer’s favourite procedure of segmenting the series in various ways... and using these segments as threads for the layout of the polyphony.⁶⁶

It is also a description of much of Gerhard’s own serial practice, and the most significant word in both of the above quotations is ‘flexibility’.

In ‘An inaugural lecture’ given at Tanglewood in 1961 Gerhard does to some extent describe his ‘method’, though in such densely argued prose that disentangling single concepts is problematic (a situation he would enjoy: when he is explaining the work of other composers his prose is a model of simplicity and clarity),

In other words, with pre-compositional pre-determination, we are still in the domain of possibility or potentiality.

This is an abstract domain where we deal with generalities. We build in it a frame of our own devising, consisting of the co-ordinates necessary to the actual compositional handling of all the variables of the auditory phenomena. The frame is an embodiment of method and method is a *modus operandi*.

Thus the prior conception of a work creates a frame which is filled by the *modus operandi*.⁶⁷

On the same page flexibility re-appears in a different guise,

The spontaneous – by definition the non-willed – must be allowed elbow room. Its living space must remain inviolate. The living-space of the spontaneous is, of course, the

⁶⁴ Gerhard, ‘The muse and music today’, *GoM*, pp. 216-225.

⁶⁵ *Ibid.*, p. 218.

⁶⁶ *Ibid.*, p. 218.

⁶⁷ Gerhard, ‘An inaugural lecture’, *GoM* p. 228.

artist's true battleground. The contestants are logical thought and intuitive thought...⁶⁸
This amicable contest between method and intuition is a topic to which Gerhard constantly returns, and which, in fact, had occupied him since he was a young apprentice: discussing their relationship during the fallow period between Pedrell and Schoenberg, Duque cites the composer Federico Mompou,

Our arguments were always the same: I defended intuition over all; he defended intellectual reflection. He wanted to convince me that it was possible to share these two impulses.⁶⁹

⁶⁸ Ibid, p. 228.

⁶⁹ Duque (2010), citing his own tr. fr. Sp. of Mompou, 'Mi lejana Amistad con Gerhard', *La Vanguardia Española*, (11 Jan, 1970), p. 31.

Chapter 2

Dos apunts and Seven Haiku

Dos apunts

Introduction

The title of the pieces ('Two sketches', in English) suggests something slight. It is justified by their brevity ('a' is approximately 1½ and 'b' about 2 minutes), but they are far from slight, as they contain a number of features reflecting preoccupations and techniques which engaged Gerhard throughout his career, being later developed and expanded into the distinctive language of his late works and as Drew points out, they marked a significant change of direction,

However, the two little piano pieces of 1922 suggest that in the four years' silence which Gerhard allowed himself after completing the López Picó cycle,* a radical re-orientation of his aesthetic has taken place. The laconic utterance, the quasi-atonal harmony (which, in a rudimentary way, equates vertical and horizontal elements) and the spare textures must at that time have been unprecedented in the field of Spanish music.⁷⁰

Drew's suggestion that Gerhard 'equates vertical and horizontal elements' identifies one of the salient features of *Dos apunts* and the principle is applied in two different forms. In 'a' the piece derives from a series of chords, designated 'key signatures' by Gerhard. They are used to create both harmony and melody. In 'b' he permutes trichords, generating motivic cells which function as cohering elements, melodic lines, ostinati (often associated with pedal points) and accompanying harmonies.

The 'quasi-atonal harmonies' observed by Drew imply chromaticism, which is accurate, but in a letter to Josep Barberà⁺ in which he discusses 'a' Gerhard insists that the music is tonal,

I understand the tonal basis as consisting of two tonics around which, as towards opposite poles, gravitate all harmonic events, successively or simultaneously; the harmonic events refer to these two ideal centers [sic] implicitly or explicitly in a classic functional sense.⁷¹

In fact both pieces are, applying concepts very close to Stravinsky's,

* L'Infantament merevellós de Schahrazade (1917).

⁷⁰ Drew, David, 'Roberto Gerhard: The Musical Character', *The Score* (Dec. 1956), p. 40.

⁺ Probably Josep Barberà i Humbert (1897-1947), a former student of Pedrell, composer and director-to-be (1931-38) of the *conservatori del liceu* (Wikipedia, accessed 29/12/2011).

⁷¹ Benavides i Oller, Raül, *On Robert Gerhard's Own analysis of his First 'Apunt' for Piano*, a translation, with notes by Benavides, of a letter from Robert Gerhard to Josep Barberà, Valls, May 22, 1923 [pages 19-24] (unpag.).

In view of the fact that our poles of attraction are no longer within the closed system which was the diatonic system, we can bring the poles together without being compelled to conform to the exigencies of tonality. For we no longer believe in the absolute value of the major-minor system based on the entity which musicologists call the *c*-scale.⁷²

Similarly, the letter contains lines of thought relating to those of Schoenberg,

I can explain each note I write from reduction to reduction, reversing the *chain of evolution*; we will find that all are based on old and immutable principles.⁷³

The underlined phrase is reminiscent of Schoenberg's insistence that he was not a revolutionary but in direct line of succession to his German predecessors,

The method of composing with twelve tones grew out of necessity.

In the last hundred years, the concept of harmony has changed tremendously through the development of chromaticism. The idea that one basic tone, the root, dominated the construction of chords and regulated their succession – the concept of *tonality* – had to develop first into the concept of *extended tonality*...⁷⁴

In the passage cited Gerhard uses the term *chain of evolution*. If this concept is expanded from the restricted context of the letter, it accurately describes the development of his musical language subsequent to *Dos apunts* and reappears in a modified form in the sleeve notes for his First Symphony,

I was concerned with the possibility of evolving a large-scale work as a train of musical invention that would progress – much as a poem progresses – by the strength and direction of its inherent possibilities alone.⁷⁵

The final point is minor, but worth mentioning since it demonstrates that Gerhard regarded the octave as consisting of twelve interchangeable notes, the spelling of which was a matter of convenience,

Naturally, the 'key signature' has to be read enharmonically.⁷⁶

Throughout his life Gerhard treated accidentals enharmonically, often applying two forms of spelling simultaneously (Ex. 2.1).

Dos apunts, then, are Gerhard's first efforts in absorbing the techniques associated with

⁷² Stravinsky, Igor, *Poetics of music: in the form of six lessons*, translated by Arthur Knodel and Ingolf Dahl (London, 1947), p. 37.

⁷³ Benavides, op. cit. unpag. Author's emphases.

⁷⁴ Schoenberg, Arnold, 'Composition with Twelve Tones', *Style and Idea*, p. 103 (Schoenberg's emphases) (New York, 1950).

⁷⁵ Gerhard, ZRG 752/3.

⁷⁶ Benavides, op. cit. (Gerhard's emphases).

modernism and in creating a language appropriate to his own particular requirements and the gestatory period from his ‘chain of evolution’ to his ‘train of invention’ was about thirty years. In these years many of the seeds to be found in *Dos apunts* developed and expanded, evolving into a musical language capable of supporting the composition of large scale works.

Example 2.1: Symphony No. 1 bar 7.

Symphony No. 1 bar 7.

Some of the seeds have been mentioned already: the equating of ‘vertical and horizontal elements’, the retention of tonality within chromatic harmonies and the use of more than one tonal centre simultaneously. When this is integrated into complex polyphonic textures it often results in the layering effect already observed.

The simultaneous use of layers of activity implies rhythmic and metrical flexibility and these are also evident in this work, both multiple time-signatures and crossings of bar-lines. Other features to be considered in this eclectic mix include octatonic scales, Iberian traditional idioms, quotations and subversive practices.

‘a’

Analysis

The form of ‘a’ is a theme and variation. The theme is the melody of the first six bars and the variation, beginning in bar 6, ends in bar 12. The final three bars constitute the coda.

The starting point for examining the concept of ‘two tonics around which, as towards opposite poles, gravitate all harmonic events, successively or simultaneously;’ has to be the letter to Barberà and Gerhard expands the concept in the next sentence,

These two tonics, E and F, govern two tonal plans [sic] which are opposed in the following relationship: F = the subdominant region of E (the minor subdominant of E establishes the contact), a region which I understand as: Neapolitan, that is, the Neapolitan sixth chord becomes the temporary tonic; F is related to E in a subdominant way.⁷⁷

⁷⁷ Ibid, Gerhard’s emphasis.

He illustrates this concept of ‘plans’*, with a small diagram and musical example, and it is here that the concept of ‘key signature’ occurs, explained by Benavides in his note 7.

For ‘key signature’ (*armadura* in Catalan) Gerhard here means the accidentals implied by the main governing harmony of the passage or section.⁷⁸

Given Gerhard’s later essays in which he explains Stravinsky’s equating ‘the vertical and the horizontal’ and Schoenberg’s regarding the tone-row as the tonality it seems more likely that the ‘key signature’ is the entire collection of notes,

These basic plans $\underline{\quad x \quad y \quad}$ alternate or coexist in a dissonant
E F

relationship. Harmonically, all is simultaneously. For example: the



related both successively and ‘key signature’ of the first bars.

The lower E is the tonic of plan x; region of F, the subdominant to plan y. A pedal note justifies the superposition.⁷⁹

A-C-E \flat -G = the VII chord of a Lydian

In practice the result is not so clear-cut. Gerhard uses the chord to create three lines and he introduces extraneous notes: in example 2.2 the lowest part is an ostinato based on pitch class set 3-5: E \flat , E and A. E is the pedal point establishing the tonic (Ex.2.2, box 1).

In the two upper parts C is a pedal-point and above it the melodic motif pivots around G. The A is drawn from the harmony and ‘the F# can have either a linear or harmonic explanation’⁸⁰ (Ex. 2.2, box 2). Bars 1 and 2 are identical.

Example 2.2: *Dos apunts ‘a’*, bar 1.

Bar 3 has a new ‘key signature’,

* The author’s understanding of the word ‘*plan*’ as it translates from either Catalan or Spanish is as ‘plane’, or ‘level’. See p. 155 for a later reference.

⁷⁸ Ibid, note 7.

⁷⁹ Ibid.

⁸⁰ Ibid.

Measure 3: a complex chromatic

shifting towards plan x, which is

like a resolution. Naturally, the

'key signature' has to be read

enharmonically.⁸¹



The harmony as designated here is completed only in the final note collection (Ex. 2.3, boxed). The alien notes, C and G, are continuations of bar 2. The A \flat and B are chromatic variants of the first chord in bar 1. Once again the following bar is identical.

Example 2.3: *Dos apunts 'a'*, bar 3.



Gerhard continues his explanation with,

Measure 5:= the two plans

superimposed again.⁸²



That is, the E-A-E \flat is plan x, the F-A/A \flat -C is plan y, in F. Including the pedal E the set is completed within the box in example 2.4. The D \flat -G \flat of the first beat are suspended from the previous bar and the G and G \flat are auxiliary notes.

The move to 'plan y' takes place during bars 8 to 9:

to move smoothly from x to y; F#-A#-C-E = II of \underline{E} (of Mixolydian origin) enharmonically leads to V of F. In the top voice: to move chromatically from V of F towards a dominant of A \flat (A \flat = the relative major of F minor). – Second half of measure 9: plan x in the high register: plan y in the low register, easy analysis.

⁸¹ Ibid.

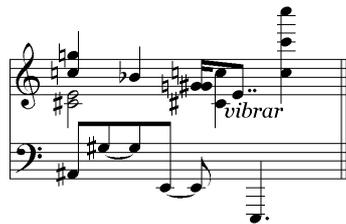
⁸² Ibid.

About the final cadence Gerhard writes,

I do not feel the need to affirm either the E or the F in pure form in the cadence. The E seems to be waiting for it (tendency of the bass to prevail), but the F is more explicitly prepared [Ex. 2.6].⁸⁴

In fact the E is clearly ‘affirmed’, with a distinct E major statement in the bass and the E major/minor clash in the middle register. The dominant approach of the C-B \flat and the final C of the top line may be ‘explicit’, but they are not convincing.

Example 2.6: *Dos apunts ‘a’*, final bar.



The confirming gesture is the G/G# falling to E in a gentle scotch snap. The format of a falling third is a typical cadential figure in Catalan traditional music, in which major/minor ambiguities are common, but not simultaneously, as in ‘a’ (Ex. 2.7).

Example 2.7: Catalan cadential figures.



Although Gerhard’s intention is to create ‘two tonics around which... gravitate all harmonic events’ his habit of creating melodic lines from vertical collections of notes tends to obscure at least part of this intention: ambiguity is established in the opening bars between E in the lower register and G in the upper, since by using G as a pivot for the melodic motif he creates a third potential tonic, enhanced by the introduction of A \flat , serving as a flattened supertonic in bar 3. Following this the transition establishes the dominant of F, but the final cadence confirms E as the principal tonal centre – mainly due to its placing in a low register: as he himself writes, ‘tendency of the bass to prevail’ – a concept which he utilised throughout his career.

In the introduction it was observed that *Dos apunts* contains features which Gerhard later evolved into elements of his compositional method. From the given list the devices to be

⁸⁴ Ibid.

found in *Dos apunts 'a'* are tonal and rhythmic flexibility, layers of activity and traditional Iberian idioms.

The layering effect is visible throughout since the ostinato in the bass functions at a different rate of activity from the more melodic treble lines. The effect is even more obvious in the middle of the piece when Gerhard displaces the established 4/4 meter by introducing irregular rhythms in the treble line: five beats followed by four followed by four, etc (Ex. 2.8, bracketed). The effect is to place the two different registers in different temporal and therefore spatial planes.

Example 2.8: *Dos apunts 'a'*, bars 6-9.

Dos apunts 'a', bars 6-9.

Influences

There is a parallel in the second of Stravinsky's *Two Poems of Balmont*, 'The Dove' in which the layers are carefully defined in the score and although the meter of the bass-line is displaced it is not as palpable as the Gerhard. It is also evident that there is more than one tonal centre functioning, with less ambiguity than in the Gerhard: the F#-D of the left-hand ostinato suggests D major, while the right-hand and voice initially agree on A# as a final (Ex. 2.9).

Example 2.9: Stravinsky, *Two poems by Balmont*, 'The Dove', bars 1-3.

'The Dove', bars 1-3.
Soprano solo

'b'Analysis

Like 'a', the second *apunt* is fourteen bars long and falls into two sections. In this case the sections are a declamatory recitative introducing a contrapuntal aria. It is also chromatic but tonal and the principal of 'equating the vertical with the horizontal' applies once again. The organisation of this material, however, follows different principles. The major technique is the permutation of cellular motifs in the manner of Schoenberg. Rhythmic features include complex additive metres, changes of metre and fluctuations of tempo. Once again several of the methods used have implications concerning the evolution of Gerhard's style.

The recitative consists of a one-bar phrase (Ex. 2.10, A) which is first of all compressed (A1) and then expanded (A2).

Example 2.10: *Dos apunts*, 'b' bars 1-4.

Two aspects of Gerhard's musical personality discussed in chapter 1 were the flexibility of his approach and his insistence on leaving space for the 'non-willed', the intuitive. On occasions it has the effect of subverting an established 'system', of which this passage is an example - section A is octatonic, with intrusive punctuation introducing subversive (i.e. non-octatonic) elements (Ex. 2.10, box x). The note collection is B \flat -C-C#-D#-E, and the octatonic hexachord is completed with the F# from the punctuating chord (Ex. 2.11, box 3). The octatonic set is used to create two trichords: C-C#-E (Ex. 2.11, box 1) and C-D#-E (Ex. 2.11, box 2). The trichords (both pitch class set 3-3) are linked by the dyad B \flat -C, and the phrase ends on C. The use of C as a pivot establishes the note as the tonic for the recitative.

The linking dyad of B \flat -C is absorbed into the initial trichord of bar 2 (Ex. 2.10, box y) and the abbreviated phrase again closes on C. The same chord punctuates and the arpeggio which ends the bar consists of two trichords of pitch class set 3-3, D- E#-F# and B-B#-D#. An alternative reading is as an octatonic hexachord (Ex. 2.12).

Example 2.11: *Dos apunts*, 'b' bar 1 with octatonic hexachord and intrusive notes.

Dos apunts 'b' bar 1

pp

Octatonic hexachord + alien notes

Example 2.12: *Dos apunts*, 'b', bar 2, arpeggio, with octatonic hexachord.

Dos apunts 'b', bar 2

Octatonic hexachord

Bars 3 and 4, with ten of the available notes, are more chromatic than bars 1 and two. Pitch class set 3-2, isolated in example 2.13, predominates over 'drones' of 3-6 and 3-5.

Example 2.13: *Dos apunts*, 'b', bars 3-4, pitch class sets.

Dos apunts 'b', bars 3-4.

The trichords are used to construct a more expansive melodic line: a variant of the Catalan folk song *El Cotiló*, a song which appears in several later works, as White observes,

But the most intriguing reference, and surely a symbolic one in view of its many future transformations in Gerhard's output, is the reference to *El Cotiló*...a Catalan song that Gerhard was to include in his *Fourteen Catalan Folk Songs* (1928) and allude to in the *Cantata* (1932), *Albada*, *Interludi i Dansa* (1936), *Pedrelliana* (1941) and, most movingly of all, at the dramatic climax of the *Fourth Symphony* (1967).⁸⁵

Example 2.14 juxtaposes the two versions. The opening of the song is radically altered, but identifiable. In the second phrase only the turn approaching the cadence is varied (Exx. 2.14a and 2.14b).

Example 2.14a: *Dos apunts*, 'b', bars 3-4.

⁸⁵ White (1993), p. 4.

2.16c: tenor line with trichords.

2.16d: bass line with trichords.

Tonally this section of the movement is ambiguous. The first significantly stable point is the cadence in D major in bar 10, over $E\flat$ in the bass (Ex. 2.17, box 1). The duality is sustained in bar 11: the first chord, $C\sharp-E-G-A\sharp$ (Ex. 2.17, box 2) is an enharmonic spelling of a diminished seventh ($C\sharp-E-G-B\flat$). The second is a triad of D major: $D-F\sharp-A$ with the $E\flat$ retained as a pedal (Ex. 2.17, box 2), over which the two chords alternate, minus the $C\sharp$. D major, dominant of G, is re-established in bar 12, over the $E\flat$ pedal, and in the final bar the tonality remains ambiguous. The treble line moves towards G, with a major-minor dichotomy as the $B\flat$ shifts to B natural, while in the bass the $E\flat$ becomes E natural, with the $E\flat$ now an upper pedal in this layer. The chord is completed with an A. The final harmony is a compilation of two trichords: pitch class sets 3-3 in the treble ($G-A\flat-B$) and 3-5 in the bass ($E\flat-E-A$). The dual tonality ‘resolves’ as the movement of the $B\flat$ and the B natural in the treble suggests the same cadential figure as that in the final bar of ‘a’, gravitating towards the G, while Gerhard’s suggestion in the letter of ‘tendency of the bass to prevail’ establishes E as an alternative: but the final gesture is an A in the contra-bass register and an E-B *in alt*: subverting the prevailing tonalities (Ex. 2.17, boxes 4 and 5).

Example 2.17: *Dos apunts ‘b’*, bars 10-14.

Thus although the two pieces seem to be discrete there is a relationship: the oscillating melodic figure in bar 11 relates to the figure in bar 6 *ff* in ‘a’⁸⁶ and the final contra-bass E of ‘a’ relates to the E-B *in alt* of ‘b’.

Formally the distinctive features of ‘b’ are its organic structure, based on the manipulation of trichords, generating a high degree of chromaticism, despite which there are discernable tonalities, albeit with much ambiguity.

There is a consistency in these ambiguities, however, in that they often relate. In the letter to Barberà Gerhard wrote in terms of diatonic and modal relationships. It seems very likely that the same concepts are present here: in the recitative, C, the pivotal tone and the most frequent note, is established as the ‘pole of attraction’ - yet the cadence settles on G in bar 5, suggesting that C was a preparatory subdominant. But the G is a constituent in the chord of E \flat major: over an E natural in the bass. Furthermore, the final of the recitative is also the initial note of the aria, G.

Similarly the final cadence is approached via a D major cadence in bar 13 – but over an E \flat pedal point, and the final bar is worth an essay in itself, with the E/E \flat conflict in the lower registers, enhanced by A at midpoint, and the G minor – major cadence in the alto line below a subdominant interval (C-G), with the whole layer eventually settling on G major incorporating an A \flat , only for the whole edifice to be finally undermined by an A deep in the bass and an E-B concurring with the original bass, *in alt*.

Influences

The relationship between techniques employed by Stravinsky in his *Two Poems by Balmont* and *apunt ‘a’* has been demonstrated and it is probable that Gerhard had Schoenberg in mind when he composed *apunt ‘b’*. An examination of the opening bars of the first of *Drei Klavierstücke*, op. 11, of which the first six bars are analysed below, displays the same penchant for manipulating pitch class sets 3-1, 3-2, 3-3, 3-4 and 3-5 (Ex. 2.18). The melody is constructed from combinations of pitch class sets 3-2, 3-4 and 3-1, laid in unsorted sets as T1

⁸⁶ White (1993), p. 3, traces this to a folk song in Pedrell’s *Cancionero Musical Popular Español* (Valls, 1919-22) vol. 1, no. 30 ‘El mal rico’.

(treble 1), T2 and T3 in system C. Their appearance as melodic units is boxed in example 2.18a as T1, etc. on systems A and A (cont'd). The harmonic accompaniment, like Gerhard's, uses pitch class set 3-5, although Schoenberg also uses pitch class set 3-3 (Ex. 2.18a, B1 [bass 1] and B2, systems B and B (cont'd) and D). The subsequent contrapuntal figures are also manufactured from trichords (Ex. 2.18a, B3 and B4).

Unlike the Gerhard Schoenberg's final cadence is a simple trichord of 3-5, G#-A-D over E b (Ex. 2.18b).

Example 2.18a: Schoenberg, Drei Klavierstücke, Op. 11 No.1, bars 1-6, .

Schoenberg, Klavierstück op. 11, No. 1, bars 1-6.

A

T1

T2

B1

B2

A (cont'd)

T3

T3

B (cont'd)

B3

B4

C

T1 3-2

T2 3-4

T3 3-1

D

B1 3-5

B2 3-3

B3 3-8

B4 3-1

Example 2.18b: Schoenberg, Drei Klavierstücke, Op. 11 No. 1, final bar.

The Schoenberg is also notable for frequent changes of tempo – *langsamer* (bar 9), *viel schneller* (bar 12), *langsamer* (bar 15), etc: nine in all. And the Schoenberg, like the Gerhard, is contrapuntal .

In *Dos apunts*, then, Gerhard constantly establishes, suggests or hints at tonalities, ultimately subverting them. Reference has twice been made to the fact that he will subvert a system as inherently unstable as the octatonic scale, established in bar 1 and immediately undermined

by an intrusive harmony, clearly demonstrating how deeply ingrained was the habit.

The harmonic use of trichords in 'b' is a foretaste of later usage. Glock cites him as saying,

The most uncompromising dissonance is one of three notes; a fourth note always softens.⁸⁷

and it is evident that the concept is already present in 1922. In 'a' it occurs as a feature of the ostinato, in 'b' it features most prominently as a sustained accompaniment to *El Cotiló* in bars 3 and 4, and in compound form in the final bar (Ex. 2.19).

Example 2.19: 'The most uncompromising dissonances'.



It is clear that at this time Gerhard recognised the fact that the extreme dissonances used meant that harmony no longer functioned as a source of motive power, and the old method of dissonance leading to resolution no longer applied. One of his solutions was to spread the melodic lines over wide intervals, using aural space to generate motion, as in the opening gesture of 'b' and elsewhere (Exx. 2.10, 2.15).

It is probable that the same problem contributes to Gerhard's constant use of contrapuntal textures, creating motion through the continual interplay of melodic lines. The counterpoint in 'b' is less layered than that of 'a', being more like a short score for a four-part exercise, although layering becomes a feature of the final bar.

Gerhard's use of folk songs and idioms in chromatic contexts is also a constant. The two major instances, the final cadence in 'a' and *El Cotiló* have been discussed. It should also be noted that the cadential figure used in 'a' also occurs in a disguised form in 'b', since the manipulation of the B \flat and B natural in the 'alto' line sound as a falling third (Ex. 2.20).

Example 2.20: *Dos apunts 'b', 'alto' line, final bar: falling third.*



⁸⁷ Glock, William, 'Comment', in *The Score*, No. 17 (Dec. 1956), p. 7.

Conclusion

In *Dos apunts* Gerhard explored new compositional techniques, and, working on a miniature scale, packed a great number of concepts into two small spaces, one seemingly modelled on Stravinsky's works of around 1912, the second on Schoenberg's from about the same time. The conclusions to be drawn from the pieces are that although there are few works from this period of Gerhard's life still extant his technical accomplishment is considerable. His handling of the potential hazards of creating tonality within superficially atonal chromaticism, as Drew suggests, is secure and his permutational manipulation of the motivic cells is both imaginative and skilful, and sounds inevitable. Similarly his use of rhythmic devices, whether crossing metric boundaries as in 'a' or using a multiplicity of additive metre as in 'b', sounds natural and unforced, bestowing great fluidity. Of the concepts isolated at the beginning of this essay none is original or unique to Gerhard – they were all part of the *Zeitgeist* of that period and for some years to come. What Gerhard does is to take apparently disparate musical strands: elements of Stravinsky, of Schoenberg and of traditional music, for example, and synthesises them into a coherent language which through constant development becomes the vehicle for the *avant garde* oeuvre of his last twenty years.

Seven Haiku

Introduction

In the introduction to *Dos apunts* reference was made to Drew's comment on the re-orientation of Gerhard's aesthetic in 1921-22. The piano pieces were the first results of this re-orientation, with *Seven Haiku* following shortly after. The cycle, scored for voice and ensemble, was written in emulation of Stravinsky's *Three Japanese Lyrics*, as Gerhard states in a letter to Leo Black at the BBC of 31st January, 1965.

Talking of 'influences' I think you might find in Haiku some trace of my admiration for Stravinsky's [sic] *Japanese lyrics, et pour cause!!* – they represent the nearest approximation between him and the Schoenberg school... I must tell you that in 1923 I think I knew *Pierrot* fairly well, technically, [though] the spirit was still foreign to me.⁸⁸

One of the important features of *Three Japanese Lyrics* is that it is scored for voice and chamber ensemble. Stravinsky's original intention was to use piano accompaniments for the songs but he was inspired by hearing Schoenberg's *Pierrot Lunaire* to score them for an ensemble of voice, wind and strings: soprano, two flutes, two clarinets, piano and string quartet, similar to Schoenberg's *Sprechgesang*, flute, clarinet, piano, violin and 'cello, with

⁸⁸ Black, Leo, op. cit., p. 109.

doublings.⁸⁹ Composers as disparate as Ravel and Warlock followed suit: the concept was clearly part of the *Zeitgeist*, although Gerhard's comment in respect of the Schoenberg that 'the spirit was still foreign to me' is telling in the current context, and, together with the choice of Junoy's minute 'Japanese' poems, the brevity of the original version and the application of concepts similar to those found in *Three Japanese Lyrics*, confirm the primary influence of Stravinsky in *Seven Haiku*.

Gerhard's emulation, however, was not slavish: the scoring of *Seven Haiku*, mezzo-soprano (or baritone) flute, oboe, clarinet, bassoon and piano has *timbral* potential very different from Stravinsky's ensemble.

This aspect of Gerhard's attitude towards emulation, that whenever he adopted ideas from other sources he invariably adapted them to his own requirements, exploring and expanding their potential, is a feature of *Seven Haiku* and it is necessary to demonstrate the fact that in the work Gerhard draws on and modifies concepts found in *Three Japanese Lyrics*, together with two songs composed by Stravinsky in 1911, *Two Poems of Balmont*, while placing them in a new perspective. It is appropriate first of all, therefore, to examine the models.

Influences

Stravinsky: *Two Poems of Balmont* and *Three Japanese Lyrics*

In 1957, before the letter to Black (above), Gerhard had written an article, 'Twelve-note technique in Stravinsky'⁹⁰ in which he takes the *Lyrics* as his starting point, using the songs to demonstrate that,

Stravinsky did, of course, use total chromaticism long before he composed with twelve-tone series. Compare, for instance, the *Three Japanese Lyrics* and *Pierrot Lunaire* - the second piece, with its opening seven-note chord and the "using up" of the twelve notes by the end of the second bar [Ex. 2.21], is, for all that, light-years apart from Schoenberg.

Stravinsky's seven-note chord is a perfectly straightforward compound of C7 + F# minor. By comparison, a simple triad in *Pierrot Lunaire* is already totally "emancipated". Or take the opening of the third *Japanese Lyric*, with its astonishingly Webernesque two-note motifs [Ex. 2.22]:^{91†} nonetheless, to the naked, unprejudiced ear, the piece is

⁸⁹ Nichols, Roger, *Open University course A308, Units 8-10*, p. 56; Walsh, Stephen, *The Music of Stravinsky* (London, 1988), pp. 40-41.

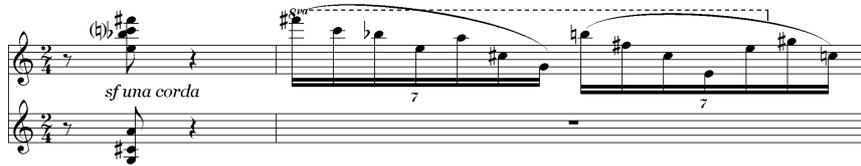
⁹⁰ *GoM*, pp. 148-156.

⁹¹ *Ibid*, pp. 148-149.

† In fact only nine different pitch classes are used in the example, but in the instrumental version Stravinsky adds to the original piano version quoted here a chromatic scale on flute. Alternatively he

perfectly tonal. The second is quite as firmly so: as for the first one, that has even got a key-signature!

Ex. 2.21: Stravinsky, ‘Mazatsumi’, bars 1-2*



One remarkable feature of these pieces – whether still clearly heptatonic, though richly inflected (as in the first), or freely dodecaphonic (as in the second and third) is the way in which a steady pole of attraction effectively manages to resist the centrifugal pull characteristic of total chromaticism.⁹²

Ex. 2.22: Stravinsky, ‘Tsaraiuki’, bars 1-4.



Stravinsky himself used the term ‘poles of attraction’ in his *Poetics of Music*, first published in English in 1947. The first mention refers to the concept of ‘polar attraction of sound’,

So our chief concern is not so much what is known as tonality as what one might term the polar attraction of sound, of an interval, or even of a complex of tones.⁹³

The essential points of both passages are that however the music may be ‘inflected’ there is a pull towards a ‘pole of attraction’, that Stravinsky may use ‘a complex of tones’, and by extrapolation, two or more poles simultaneously.

Other features held in common by *Three Japanese Lyrics* and *Two Poems of Balmont* include vocal writing using short phrases of syllabic word-setting, often of equal notes or repetitive rhythms; simultaneous use of different note collections: diatonic, modal, chromatic, octatonic and whole-tone; dense textures composed of complex rhythmic juxtapositions; rhythms crossing bar-lines; ostinati, pedal points and timbral devices such as flutter-tonguing.

may have misread the opening bar as an upbeat: the full chromatic collection is not completed until the final note of bar 4. The point is still valid, however.

* Examples enumerated as by Gerhard.

⁹² Gerhard, ‘Twelve-note technique in Stravinsky’, *GoM*, p. 149 (example moved to accommodate text).

⁹³ Stravinsky, Igor, *Poetics of Music in the form of six lessons*, (New York, 1947), p. 38.

‘Akahito’, the first of the *Three Lyrics* illustrates three of these aspects: inflected note collections resulting in ambiguity of polarity, the use of simultaneous poles of attraction and syllabic vocal writing. In the instrumental line the C ♭ gravitates to the ‘final’ of B ♭, in the vocal line, varying the instrumental part, the effect of the C ♭, in a phrase which closes on G- E ♭, suggests a leading note of B natural in C minor. The key signature is A ♭ (Ex. 2.23).

Example 2.23: Stravinsky, ‘Akahito’ bars 1-5, *Three Japanese Lyrics*, No. 1.

‘Akahito’, bars 1-5, voice, flute and clarinet..

The score consists of three staves. The top staff is for Voice, the middle for Flute, and the bottom for Clarinet (actual pitch). The key signature is A-flat major (three flats) and the time signature is 3/4. The lyrics are: "I have flo - wers of white, come and see where they grow in my gar - den." The music features a descending chromatic line in the flute and clarinet parts, and a vocal line with short, syllabic phrases.

The vocal writing in example 2.23 with its short phrases and syllabic word-setting typifies Stravinsky’s method throughout both collections.

Gerhard’s description of Stravinsky’s total chromaticism in his ‘example 8’ is incomplete. A fuller explanation includes the fact that the opening chord is not only a ‘perfectly straightforward compound of C7 and F# minor’, but also an octatonic heptachord (E-F#-G-A-B ♭ -C-C#), articulated vertically in bar 1, and horizontally in the first half of bar 2, where it is accompanied by a descending chromatic scale on the flute (Ex. 2.24).

Example 2.24: Stravinsky, ‘Mazatsumi’, bars 1-3, *Three Japanese Lyrics*, 2.

‘Mazatsumi’, fl. and po., bars 1 and 2.

The score consists of three staves. The top staff is for Flute, the middle for Piano (po.), and the bottom for Piano (po.). The key signature is A-flat major (three flats) and the time signature is 2/4. The flute part is marked 'Flatterzunge' and 'pp'. The piano part is marked 'sf una corda'. The music features a descending chromatic scale on the flute and a piano accompaniment with a descending chromatic line.

The method of combining several forms of note collection is expanded in 'Mazatsumi' and encapsulated in bar 6, with different whole-tone pentachords (Ex. 2.25, boxes 1 and 5), a diatonic arpeggio (boxes 2, 3 and 4) and an octatonic collection (box 6). Complex note groupings create a dense texture: four against five against nine (boxes 3, 2 and 4, respectively). Timbre is shaded by applying harmonics in the viola's high register (boxes 4-5).

Example 2.25: Stravinsky, 'Mazatsumi', bar 6, *Three Japanese Lyrics*, 2.

The most substantial pedal point, of six bars, appears in an earlier example, 2.9, the second of the *Two Poems of Balmont*, 'The Dove'. It occurs in a drone of F#-D underlying the *leggierissimo* twitterings with which the piano accompanies the voice (Ex. 2.9).

A single passage from 'The Flower', the first of *Two Poems by Balmont*, contains the essence of the settings. The vocal line in example 2.26 shows rhythmic variety, but the word-setting is still syllabic and the phrases short. The contrapuntal accompanying texture contains two interlocking ostinati and a bass-line which crosses the specified metre (suggested pulses are numbered). Each line has its own 'pole of attraction'. The most clearly defined is the vocal line, pivoting modally around the final, B, in the manner of a folk-song. The other lines are more ambiguous, but they gravitate towards their 'pole' - the semiquaver alto ostinato has B as its final and the treble ostinato ends on A (spelled Gx). The bass line closes on a note previously absent, D. The tightly organised simultaneity of activity results in an extreme terseness of form.

The gravitational pull of the poles of attraction is generated by a mixture of repetition and emphatic placing (alto line) and repetition and duration (treble line). The bass line is a 'resolution' of a quasi-dominant supertonic E: it is interesting that Stravinsky added a delicately placed pedal E on the piano when he scored the work in 1954 (Ex. 2.26).

The elements discussed in this analysis are all integral to *Seven Haiku*, but Gerhard's exploration of their potential places them in radically different contexts.

Example 2.26: Stravinsky, 'The Flower', *Two Poems of Balmont*, bars 11-14.

4 The Flower, bars 11-14.

When the dawn breaks night's last starfa - ding seems to say: "Will you be mine?"

m. d. m. d. m. d. m. d.

1 2 3 4 1 2 3 1 2 3 4 5 1

Seven Haiku (1922/1958)

Introduction

In addition to the use of voice with ensemble Gerhard's re-exploration covers several other aspects of the Stravinsky, primarily syllabic vocal settings and the simultaneous use of different note collections, including diatonic, modal, chromatic, octatonic and whole-tone elements, coupled with the application of two or more 'poles of attraction' simultaneously.

Ostinato patterns are applied in five of the seven songs. Drew recalls that when Gerhard showed Schoenberg the song cycle at their first meeting in Vienna,

Schoenberg was impressed by the piece, but critical of the predominance of the ostinato (which is still an aspect of the 1958 version).⁹⁴

The two songs in which there is no ostinato demonstrate the imaginative span of Gerhard's eclecticism: number 1 is a chromatic *chorale cum organum* and number 3 is a compilation of quasi-improvisatory episodes.

These features are all present in the original version of *Seven Haiku*, but since no complete score for the earlier version survives there are problems. As Drew wrote,

It is no longer possible to distinguish the extent of the revision, since Gerhard later destroyed the original version, which he had shown to Schoenberg at their first meeting.⁹⁵

This was Gerhard's habitual practice, confirmed by the draft of a letter to the British Council found in a notebook,

⁹⁴ Drew, David, 'Aspekte einer Physiognomie', in *Arnold Schönbergs "Berliner Schule"*, *Musik-Konzepte* No. 117-118 (Munich, 2002), p. 126 (tr. by the author).

⁹⁵ Drew, op. cit. p. 126.

Much as I wish I could add to the MS all the sketches that preceded it, I have to confess that I always destroy after the final score has been established.⁹⁶

The result is that only the 1958 version of this essential piece is now accessible, when what is required is that of 1922.

There has been a search for the original score: it was thought that since there had been a performance in 1929, for which additional scores must have been produced, that it was possible that a singer or pianist had ‘forgotten’ to return their copy. Enquiries have been made of the Homs, Gomis and Badia families, but in vain. Eventually, with help from the *Biblioteca de Catalunya* and Dr. Duque, manuscripts of the wind parts, together with a sketch of the vocal parts for four of the songs, were traced to the *Fons Robert Gerhard Biblioteca* at the *Institut d’Estudis Vallencs* and copies obtained.

Having acquired the parts, assembling a score for the wind alone was a simple task (Ex. 2.27). A bigger problem was fitting in the vocal part, since the draft manuscript, which contains only numbers 1, 2, 3 and 6, was written out in a non-rhythmic chant, in even crotchets or quavers, with occasional indications of sustained notes (Ex. 2.28).

Example 2.27: partial reconstruction of score: *Seven Haiku*, 1922, number I.

Fortunately, since flute players are apparently unable to count bars rest the manuscript is supplemented with one surviving fully realised vocal line since that for number 4 appears in the flute part as a cue (Ex. 2.29). The remaining two vocal settings, 5 and 7, had to be adapted from the 1958 version to fit that of 1922. One fragment of the piano part remains, a cue in the clarinet part of number 3.

⁹⁶ Gerhard, from notebook 7.114 f.46 (1967 or later).

Example 2.28: copy of draft manuscript of vocal parts, numbers 1, 3 and 2.

Handwritten musical score for vocal parts, numbers 1, 3, and 2. The score is written on multiple staves with lyrics in French. The lyrics include: "Au mi-lieu de la mai-rie vos-tes", "une va-che ta-cho-té-se sur ma me-tte", "vo-les", "J'ai pou-éé dans les té-rés", "u-ne sa-li-re na-gée", "J'ai la sa-sé la flot-tan-te de-ve-", "la-se de ces-tes bleus d'une main fine et", "d'un ruisseau". The score includes various musical notations such as clefs, time signatures, and dynamic markings.

Example 2.29: flute part (with vocal cue) for Number 4.

Handwritten musical score for flute part (with vocal cue) for Number 4. The score is written on multiple staves with musical notations and dynamic markings. The lyrics include: "la-se de ces-tes bleus d'une main fine et", "d'un ruisseau". The score includes various musical notations such as clefs, time signatures, and dynamic markings.

With the wind score, and vocal parts based on informed guesswork it became possible to make comparisons between part of the 1922 and the 1958 versions. For instance example 2.30, the opening of the 1958 revision of number 1, contains material identical to the wind parts of the 1922 version (Ex. 2.27) and only two of the songs (numbers 2 and 4) receive major revisions of the pitch organisation – the expansion comes from the insertion of passages of inactivity in the wind section in order to admit the voice, of additional phrases or through rhythmic augmentation. It is intended, therefore, to proceed with an analysis of the revised version followed by a comparison of the two versions.*

Analysis, *Seven Haiku* (1958)

A feature of the Stravinsky songs is the variety of tonal collections applied: diatonic, modal, chromatic, octatonic and whole-tone. Gerhard is similarly eclectic in *Seven Haiku*, emulating the Russian and adhering to his concept of poles of attraction. Although his interpretation of the idea was broad, including passages in which tonality is ambiguous and open to several interpretations, he always sought to create points of reference for his listeners. *Seven Haiku* reflects all of these aspects of his methods.

Example 2.30: Number 1 (1958), bars 1-15.

7 HAIKU
for MEZZO-SOPRANO or HIGH BARITONE

SCHOOL OF MUSIC,
THE POLYTECHNIC
QUEENSGATE
HUDDERSFIELD

ROBERTO GERHARD

1

Molto tranquillo *ca. 48*

FLUTE

OBOE

B♭ CLARINET

BASSOON

SOPRANO
or
BARITONE

PIANOFORTE

f *p* *mf*

pp *pp* *pp* *pp*

f *p* *mf*

mf *mf*

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M. M. 1117

* A brief paper on the process, with a finished score, can be found as appendix 2.

2

Fl.

Ob.

B♭ Cl.

Bsn.

Sop.

Bar.

Pfte.

Au mi - lieu de la prai - rie ver - te

Au mi - lieu de la prai - rie ver - te

M.M. 1117

Diatonicism is present only in number 1, in the vocal line, which is in a chromatic D minor (read the F#-E# as G ♭ -F), with a chromatic inflexion on the fourth degree as in example 2.31.

Example 2.31: *Seven Haiku*, number 1.

u - ne va - che ta - che té - eaux ma - me - lles ro - ses.

The second distinct polarity occurs in the principal melody of number 7, on oboe, which is in Dorian mode on A ♭. The only inflexions are a C natural in bars 11 and 37 and a G natural in bar 16. The other elements are also focused on A ♭: it is the bass in bar 1 and the final pedal point; it is the first note of the descending octatonic collection on bassoon in bars 1-8 and the vocal part is in the same mode. A ♭ is also the final note, across, six octaves (number 7, bars 1-8; bars 17-20; bars 45-50).

The use of several polarities simultaneously occurs in number 4. The song contains modes, octatonic and whole-tone sets and chromatic textures.

There are five principal elements in the structure: chromatic arpeggios on clarinet and piano, initiating activity, followed by a series of polyphonic layers. The arpeggio of the clarinet's anacrusis is a chromatic set with octatonic implications, E ♭ -F-F#-A-B-C and the piano set (bars 1-2) is an octatonic hexachord, G#-A#-B-D ♭ -D-E. In the polyphonic layers piccolo and

oboe double on a whole-tone tetrachord (E-F#-G#-A#); clarinet and bassoon share a chromatic set of B \flat -B-C, and by adding the clarinet's E \flat to the piano's diminished triad, E-G-B \flat , over the F# pedal point an octatonic tetrachord of E \flat -E-F#-G is obtained. The vocal part is ambiguous, consisting initially of only B-C (Ex. 2.32).

Example 2.32: number 4 bars 1-10.

12

4

Allegretto $\text{♩} = ca. 104$

PICCOLO

OBOE

B \flat CLARINET

BASSOON

SOPRANO
or
BARITONE

PIANOFORTE

M. M. 1117

13

6

144

Picc.

Ob.

B \flat Cl.

Bsn.

Sop.

Bar.

Pfte.

M. M. 1117

In bar 20 an A is added and the resulting cadence, of B-A-B-C-B (bars 24-29) contains implications of the Phrygian mode.

The most stable collection is the whole tone scale, transposed down a tone, but otherwise unchanged (bars 16 *ff*). The clarinet and piano arpeggios vary between chromatic (E \flat -G \flat - A \flat -A-C, clarinet, bar 13-14) and octatonic (C-D-E \flat -F-F#-G#-A, bars 20-21).

The coda is full of ambiguities, with three different pivots operating: A# on oboe, D on bassoon, with the E \flat creating Phrygian potential, and the F# in the right-hand of the piano suggesting D major as the left hand descends in a chromatic sequence (bars 33-36). The song ends in ambiguity: a drone of a diminished fifth of B-F supporting a seventh of G#-F#, both are absorbed into an arpeggiated and enriched octatonic collection by the clarinet. The arpeggio consists of E \flat -D \flat -C-A-F-E \flat -D-B. The full set is G#-A-B-C-[D \flat]-D-E \flat -F, with D \flat as the enriching (or subversive) note (Ex. 2.33).

The poles of attraction operating in number 4 are ill-defined: the most stable element is the whole-tone set, the final note of which is E. The clarinet and piano arpeggios are in a constant state of flux, but with octatonic tendencies, and the piano ostinato with its diminished triads can only be focused by the bass pedal points. The problem with the vocal part has already been described.

Ultimately the tonal centre is revealed as B: the first sustained note in bar 1, the final for the voice and the clarinet, and the final bass pedal (Ex. 2.33).

Example 2.33: number 4, bars 36-39.

20

36

D 6

picc. *p* *rall.* Change to Flute 39

Ob.

B♭ Cl. *p* *pp*

Bsn. *pp*

Sop.

Bar.

Pfe. *pp* *rall.*

M. M. 1117

An important difference between the Stravinsky and the Gerhard songs occurs in the function of the instrumentation. In all three of the *Lyrics* the material used by the four sections of the instrumental ensemble (voice, woodwind, piano and strings) is closely related while Gerhard tends to provide different material for each of his three elements: woodwind, piano and voice. A second difference is that while Stravinsky sustains the instrumental accompaniment throughout, Gerhard creates frames for the text with instrumental episodes between which the voice interposes its own line. The clearest example is number 1, which begins with a chord on the piano, preceding a *chorale cum organum* in the woodwind, punctuated by repetitions of the same chord on the piano. The woodwind phrase is followed by the vocal entry. The woodwind resume after the voice is finished and the piano's punctuating chord is repeated (Ex. 2.30, bar 13). With asterisks indicating the punctuating chords the structure formed is *A (*chorale*) -B (voice)-*A-*B-A*.

This pattern, with and without punctuation, is followed in almost every song to a greater or lesser extent, the only notable exception being number 6, in which wind and piano together sustain an interlocking ostinato pattern.

The technique of layering is clearly illustrated in number 2, in which six layers operate. The piano ostinato provides four: a bass pedal point on A, a tenor line of quavers on the note-set E-F#-G, an alto line of semiquavers outlining E-D-C, in contrary motion with the tenor line, and a crotchet line of C-B on piano functioning as part of the ostinato for two bars before veering away to create a rudimentary melody. Despite the A minor chord at the beginning, the tonal centre, articulated by the activity in the inner parts, is Aeolian on E.*

From bar 3 there is a four bar contrapuntal chromatic passage on flute and clarinet, using nine of the available notes. The final is an interval of B-D#. After four bars the flute disappears and the clarinet is absorbed into creating a series of alternative pedal points.

The central section is taken up with the vocal melody, after which the flute and clarinet repeat a variant of their original counterpoint to close the frame, and the piano closes with a punctuating chord of seven notes (Ex. 2.34).

It has already been observed that in the Stravinsky the voice is part of the general texture while Gerhard tends to isolate the voice within frames. There are other differences in the vocal settings. Stravinsky's are very folk-like, being syllabic, restricting the rhythmic potential, and using limited sets of notes pivoting around a focal note, creating a folk-like idiom. Gerhard's word-setting is syllabic, but he is less mechanical, more expansive, with greater rhythmic variety and a more lyrical style. In addition, Stravinsky uses a soprano voice

* Alternative readings might be that the piano's ostinato collection is two layers, or even a single layer.

The image shows a page of a musical score, likely from a book, with the page number 64 at the top. The score is for a vocal piece and includes parts for Flute (Fl.), Clarinet in B-flat (Bb Cl.), Soprano (Sop.), Baritone (Bar.), and Piano (Pfte.). The vocal parts have lyrics in French: 'pu re, ô c'air ruis - seau.' and 'pu re, ô c'air ruis - seau.'. The piano part features a complex, rhythmic accompaniment. The score is divided into two systems, with measures 13-19 and 19-25. The key signature is one flat (B-flat major/D minor), and the time signature is common time (C). The score includes dynamic markings such as *p*, *f*, and *pp*.

Example 2.35: comparative vocal ranges.

The image shows a musical staff with two pitch ranges indicated by brackets. The first range is labeled 'Gerhard pitch range' and spans from a middle C (C4) to a C-sharp (C#4). The second range is labeled 'Stravinsky pitch range' and spans from a B-flat (Bb3) to a B (B3). The notes are shown on a treble clef staff.

Elements of Catalan tradition are found throughout the score. White's suggestion that the alternations of C and C# in Number 1 are indicators of a 'modally equivocal third degree (C-C#)' has already been noted (the idea recurs in bars 11 and 37 of number 7): an alternative reading, as in the analysis of *Dos apunts 'b'*, is that Gerhard applied another Catalan tradition, that of using the flattened seventh and sixth in a rising phrase and the same degrees sharpened in a falling phrase and it is used here to create the chromatic vocal line in number 1, as can be seen in example 2.31 above. Its use in a traditional context can be seen in *El Cotiló* (Ex. 2.14b) and in *El petit vailet* in example 2.36. Traces of the same idiom, although less methodically applied, appear in the vocal part of number 2 (Ex. 2.34).

Example 2.36: *El petit vailet*, bars 1-4.

The image shows a musical staff for the vocal line of 'El Petit Vailet'. The title 'El Petit Vailet' is written above the staff. The music is in a key signature of one flat (B-flat major/D minor) and common time (C). The melody consists of eighth and quarter notes. There are two first endings marked with '1' and '2' above the notes.

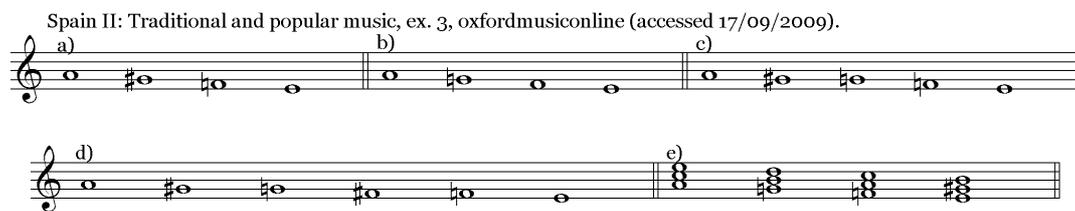
A third element of Catalan idiom also occurs in the instrumental texture and that is a falling third at a cadence, again, already observed in *Dos apunts*. The clearest example is found in the final vocal phrase in number 1, with the F#-E#-D (read G b -F-D, Ex. 4.31).

In other contexts in *Seven Haiku* the falling third can be observed not only in the opening

vocal phrase of the *chorale* in number 1 but also in the final cadence. Other examples occur in numbers 3 (clarinet and flute cadenzas throughout; voice, bar 18, etc.), 4 (oboe, clarinet, bars 36 and 38 respectively), 5 (bassoon, bar 8, read F#-D), 6 (voice, bars 21 and 29-32, oboe, bar 23) and 7 (voice, bar 25).

Finally there is the use of Phrygian elements in *Seven Haiku*. A version of the Phrygian mode has been designated 'the Spanish E-mode' by Donostia. Martí i Perez gives five examples of Phrygian cadences as found in Spanish traditions (Ex. 2.37).

Example 2.37: Martí i Perez, Josep i, Spain, II: Traditional and popular music, (ii) musical characteristics, (b) melodic features.⁹⁷



All of these cadential forms are found in both Spanish and Catalan traditional music. In *Seven Haiku* Gerhard primarily uses the final falling semitone of the Phrygian mode as a method of introducing colour into the melodic lines.

Possible Phrygian idioms have already been identified in the vocal and bassoon parts of number 2. Beyond this example Gerhard is sparing with its use and even when examples are identified it may be the result of imaginative interpretation rather than the composer's intentions. There are two examples in number 1, in the inner parts, oboe and clarinet, bar 17. In number 5 there is a suggestion at the clarinet cadence in bar 5, and in number 7 the octatonic scales of the clarinet and bassoon end in a possible Phrygian cadence in bar 7. It is also possible to interpret the clarinet's final descent of C-B-A-G# in bars 42-46 of number 7 as Phrygian.

A minor structural feature is to be found in the way in which Gerhard punctuates certain numbers. The most common device is a high-pitched dissonance on the piano, e.g. the first chord of the cycle in number 1. The chord, which is a widely spread articulation of pitch class set 4-9 (B-C-F-F#) precedes the first two woodwind entries (Ex. 2.30, bars 1 and 13). The next appearance is in bar 19 where a kind of 'modulation' is effected to the chord which punctuates the final stanza, appearing also as the final chord – pitch class set 3-1 (C#-D-D#).

⁹⁷ Martí i Perez, Josep i, Spain, II: Traditional and popular music, example 3. oxfordmusiconline, accessed 19/04/2012.

The device plays a part in the punctuation of number 3, at bar 3, with pitch class set 3-4 and bar 20 (pitch class set 3-2) and number 4, in which similar chords are at the apex of the rising arpeggios which follow the clarinet's initiating gestures (bar 2, pitch class set 7-10, bar 8, ditto, etc.). Pitch class set 4-1 (F-F#-G-G#) punctuates number 5, the final occurrence.

A feature of these 'punctuation marks' is the frequency with which pitch class sets 3-2, 3-3, 3-4, etc. occur. The 4-9 set of number 1, for example, is articulated as two sets of 3-5: B-C-F (left hand) and F-F#-B (right hand), with an additional C on top. Similar sets, in different guises, appear elsewhere. In number 2 it is a feature of the final cadence, where it is isolated in the final chord (D-D#-A, pitch class set 3-5); in 3 the punctuating chord in bar 3 is C-C#-F, set 3-4), in bars 12-15 D#-E-G# (pitch class set 3-4) appears and in the same number it is articulated melodically as pitch class set 3-3 on piano, bars 14-16, three sets and in a series of climbing arpeggios on woodwind. The final chord consists of C-D-D#-F#, pitch class set 4-17, which contains sets of 3-2 and 3-3 (C-D-D# and D-D#-F#). It plays similarly discreet but significant parts in 4, where pitch class 3-3 is played as a sustained melodic line in bars 3-6 and elsewhere, and they are again a feature of the final bars, with collections of sets 3-2 on piano (bar 37) and 3-3 on clarinet (bars 37-38). Number 5 features mostly pitch class sets of 4-1, but 3-3 also features in the final descending clarinet arpeggios (bars-22-23), and in the final bars of 6 (bar 36, flute oboe, clarinet, G-G#-B \flat , 'resolving' on B-C-E). The dissonant trichords make no significant contribution in number 7, the most cohesive song in terms of tonality.

In *Seven Haiku* Gerhard's response to the loss of functional harmony is to resort to the use of combinations of melodic forms and ostinati. An additional method is the use of a variety of rhythmic devices. The obvious ones are syncopation and other methods of disturbing the meter, techniques in which Gerhard is adept. The mixture of melodic and rhythmic techniques can be illustrated in the melodic line of number 1. Melodic motion, even using such a limited collection of notes (mostly within a perfect fifth) is generated by the constant chromatic shifts and apparent contradictions of flattened notes rising and sharpened notes falling. At the same time rhythmic momentum is generated by the mixture of minim triplets, broadening the beat, regular quavers, which move the music forward, and crotchet triplets which push forward to the final drawing out into semibreves (Ex. 2.38).

Example 2.38: *Seven Haiku*, No. 1, bars 20-26, voice, from manuscript.

7 Haiku, No. 1, bars 20-26, voice.

U - ne va - che ta che-té - e, Aux ma-mel - les ro - - ses - .

Number three brings an alternative technique of creating melodic patterns through

improvisatory arpeggios in triplets, initially solo, but later generating an even greater sense of movement through passing from one instrument to another (bars 14-16), creating a ‘melodic line [which] appears in fact to be self-harmonising’.⁹⁸ A third solution is applied in number 4: from bars 3-6 rhythmic undercurrents are established as the piano metre changes from 4/4 to 12/8 while the wind and voice remain in the original. Above this the clarinet and bassoon establish a smoothly flowing white-note syncopation, while the piccolo and oboe’s rising whole-tone motif proceeds in a regular rhythm of five quaver notes in a meter of 4/4. In bar 12 the voice introduces a series of three dotted crotchets, still in 4/4, beginning on the second quaver in the bar, a rhythm which features in Symphony Number 1 as motif R (Ex. 2.39).

Example 2.39: *Seven Haiku*, No. 4, bars 12-14, voice.



It is later taken up and extended by the piccolo and oboe. Number 5 is full of phrases which begin on off-beats, 6 is driven by the ostinati and in number 7 the regular flow of polyphony over a syncopated bass-line sustains the movement.

Dynamics also have a function in the generation of motion as many of the syncopations in number 5 are reinforced by *crescendi*, *diminuendi* and *sforzandi* (bars 1-2) and the upward reaching whole tone scales in number 4 are similarly driven by a crescendo to zero (bars 29-30).

A song which has barely received a mention hitherto is number 7. The reason for this is that many of the techniques for differentiating lines by creating parallel poles of attraction and the use of other chromatic devices are used in this case to create modal coherence. The melody, on oboe, is in Dorian mode on A \flat , with only two minor deviations, C naturals on flute in bars 11 and 37, and a G natural in bar 15. The accompaniment largely agrees with the mode. The piano right hand creates a quasi-ostinato from a note collection which draws three of its five notes from the mode (B \flat -C-E \flat -F \flat -F), while the initial basso ostinato strongly emphasises the A \flat . The polyphonic lines of the clarinet and bassoon initially descend through an octatonic scale containing four of the modal set: A \flat -G \flat -E \flat -B (C \flat). From bar 9 their lines are chromatic, but still drawing on the modal collection. The only disturbing factor lies in the basso ostinato, which, after establishing the A \flat modality, moves away and begins to focus on the tritone (e.g. bar 9, F-B). The voice, entering in bar 17, is also in Dorian mode on A \flat , and the final cadence ends with an A \flat across five octaves.

⁹⁸ Homs, 2000, p. 52.

To summarise, there are two major differences between Stravinsky and Gerhard in the manner of vocal treatment, Gerhard's is the more lyrical and he is less inclined to absorb the voice into the ensemble. In addition, all of the complex (and simple) systems described above are dedicated to providing a musical background appropriate to the intentions of the poet. Possibly the most intriguing is the depiction of stasis in the *chorale* of number 1: the aimless chromatic lines, harmonised in bare fifths, enhance the condition of stillness depicted by the poet,

In the middle of the meadow, a spotted cow, with pink teats.

The multiple layers of number 2, on the other hand, create a varied sense of flow, matching the fluidity of the several materials described by Junoy,*

I caressed your flowing hair of blue cress

With a pure hand,

Oh limpid stream.

Where necessary the mood adjusts to changing circumstances: the cheerful interlocking pentatonic ostinato of number 6 gradually fragments as the mood of the poem changes from,

Under the summer rain I walked, humming,

Along the row of planes,

to

Oblivious of my pain.

However complex the musical techniques employed therefore, Gerhard is always concerned to place the musical effects at the service of the text, but by utilising so many complex and often ambiguous methods he is able to match not only the mood and meaning of the words but their surreal ambience.

Conclusion

The traits displayed in *Dos apunts* and *Seven Haiku* remain as notable aspects of Gerhard's attitude and output for the remainder of his career. The most significant is the intellectual curiosity which lead him to explore the most advanced methods of his older contemporaries, Schoenberg and Stravinsky in particular. The result is never mere emulation, however, as the explorations always resulted in an expansion of the potential applications of the methods, in the case of *Dos apunts* in a synthesis of the apparently disparate styles of the two composers.

* Junoy's poems translated Walshaw.

Perhaps the most notable feature is his capacity to draw on a wide variety of tonal methods, using diatonicism, modalism and parallel polarities while establishing tonal coherence.

Other features present in *Dos apunts* and *Seven Haiku* which Gerhard retained and expanded are the absorption of traditional Iberian idioms into unexpected contexts, and, in his concern to generate motion, infinitely imaginative rhythmic devices, the use of motivic development, angular melodic lines and the almost constant application of polyphonic textures.

Chapter 3

Wind Quintet and Cantata, L'alta naixença del Rei en Jaume

Wind Quintet

Introduction

Gerhard composed the Wind Quintet in 1928, shortly after returning to Barcelona from Berlin. Aspects of the work suggest that Schoenberg's own Wind Quintet of 1923 was a partial model, in that there are structural features common to both. But like any other significant composer Gerhard's attitude to methods and resources was to explore their potentialities using his own personal approach, even with a concept as new as serialism. The Wind Quintet can therefore be regarded not only as emulating that of Schoenberg, but also as an assertion of independence on Gerhard's part, since serial methods are applied selectively while being combined with other techniques, thus the quintet contains aspects of tonality and of Stravinsky's 'poles of attraction' together with characteristics drawn from Catalan traditional music which co-exist with Gerhard's interpretation of serialism, albeit with a series of only seven notes. Since Schoenberg was particularly critical of the mixing of folk and serial elements, believing it was detrimental to both⁹⁹ and the Spanish dictator of the time, Primo de Rivera, had banned most elements of Catalan culture it is possible to view the presence of traditional elements in this work as an assertion of both independence and defiance, although the limited series suggests a certain lack of confidence - as late as 1944 Gerhard was writing to Schoenberg,

I think I had better made [sic] it clear too that I have not found it possible for me yet to work consistently with 12-tone series. I find the desire to work with poorer series insurmountable.¹⁰⁰

Nevertheless, with his seven-note series Gerhard applies skill and imagination enough to fulfil Schoenberg's concept of the series as a source of material,

The possibilities of evolving the formal elements of music - melodies, themes, phrases, motives, figures and chords - out of a basic set are unlimited,¹⁰¹

generating a compendium of motifs, melodies and harmonies to which he applies the several techniques of developing variation with great liberality.

⁹⁹ Schoenberg, Arnold, 'Folkloristic Symphonies', op. cit. pp. 196-203.

¹⁰⁰ Gerhard, Roberto, letter to Schoenberg, 2/12/1944 (I am indebted to Dr. Carlos Duque for providing a copy of the letter) (CUL).

¹⁰¹ Schoenberg, Arnold, 'Composition with twelve tones', op. cit. pp. 116-117.

The series is applied most methodically in movements I, II and IV, and the system of tonal organisation is a synthesis of Stravinsky's 'poles of attraction' and Gerhard's concept of the series as 'Tonality in twelve-tone music'.¹⁰² In fact the initial B-E of the series (and in II the ground bass), with its implications of dominant to tonic, occurs so frequently in I and II that there is a case to be made for regarding them as being at least partially in E, although the modality must remain undefined. In III, the movement in which the series does not occur, and the most loosely constructed section, the question of tracing the tonal centres is more problematic.

Tradition and musical borrowings

It is not only through unorthodox serialism that Gerhard asserts his individuality: the series is designed to facilitate the creation of a number of alternative tonal resources, including whole-tone collections and traditional Spanish and Catalan idioms, the chromatic elements of which facilitate the generation of octatonic sets and idiomatic cadential motifs, as was seen in his use of *El Cotiló* in *Dos apunts*.

The two most significant elements embedded in the series, however, are typical Iberian cadences, specifically a falling third and a Phrygian cadence of a closing semitone (and their inversions, as will be demonstrated in the analyses of the relevant passages (boxed in Ex. 3.1).

Example 3.1: I, bars 12-14.

Bars 12-14 Oboe

Clarinet (actual pitch)

Horn (actual pitch)

Bassoon

The shape of the melodic line enables Gerhard to draw on the specifically Catalan tradition of *sardana*, and he creates two melodies typical of the *llargs* (long steps) sections of the dance. The livelier *corts* (short steps) section, often in 6/8 time, articulates the structure of the first movement, being used to generate climaxes at the approaches to the ends of sections.

The quintet, with its use of disparate tonal elements and traditional idioms to generate chromatic materials can be seen as a continuation of the methods established in *Dos apunts*

¹⁰² Gerhard, 'Tonality in twelve-tone music', *GoM*, pp. 116-128.

and *Seven Haiku*. It also demonstrates the addition of a number of significant elements to Gerhard's lexicon.

Analysis

First movement: structure and form

The first movement, like that of Schoenberg's *Wind Quintet*, is in first-movement sonata form.¹⁰³ The tempo marking is *Moderato*, crotchet = 60. The formal layout is orthodox and Gerhard's habit of punctuating his movements internally creates structural clarity (table 3.1).

Section	Sub-section	Bars
Exposition		1 – 51
	First subject group	1 – 21
	Transition	22 – 23
	Second subject group	24 – 35
	Codetta	36 – 51
Development		52 – 75
	Part 1	52 - 60
	Part 2	61 – 75
Recapitulation		76 – 130
	First subject group	76 – 99
	Transition	100 – 102
	Second subject group	103 - 110
	Coda	111 - 130

Table 3.1: Wind Quintet, I, structure.

Tonality

Many of the serial aspects of the work have been analysed by Nash and Mitchell in their respective essays.¹⁰⁴ Nash is concise and focussed, and his work is complemented by Mitchell with more detailed descriptions of Gerhard's permutational techniques.¹⁰⁵ Both of them comment on the fact that Gerhard's application of serialism is unorthodox. Nash puts it most

¹⁰³ 'F. G.', Introductory notes to miniature score, Schoenberg, Arnold, *Bläserquintett* (Vienna, 1925) unpag.

¹⁰⁴ Nash, Peter Paul, 'The Wind Quintet', *Tempo*, New Series, No. 139 (Dec. 1981), pp. 5-11; Mitchell, op. cit., pp. 23-51.

¹⁰⁵ Mitchell, op. cit. pp. 26-32.

simply,

In fact only the first seven different notes heard [Ex. 3.2] have a structural significance comparable to a 'tone-row', and that significance is only governing in the first two movements.

Their work may be supplemented by observing the way in which Gerhard uses the series to create tonal centres, and varies the relationship of the motifs to the series by intensifying the rate of cohesion as the exposition progresses, tightening the internal structure of the movement.

The development begins in the opening bars and is sustained throughout the movement. *Cantabile* lines penetrate a contrapuntal texture of motivic cells. Both elements are subjected to permutational and rhythmic variation and the result is a compound of thematic and motivic developmental variations.

Nash's 'first seven different notes' are laid out in a melodic line which includes repetitions. It is answered immediately by an inversion of the series with varied intervals (Ex. 3.2).

Example 3.2: I, bars 1-5, bassoon.



The shape of the melody, with the initial suggestion of a dominant - tonic anacrusis (a distinguishing feature in a chromatic context), the continuous rise to the end, the mordent, the final rising thirds and the distinctive articulation, retained throughout, produce an easily recognised musical artefact which generates a strong sense of cohesion not only in the first movement but throughout the work.

The series appears in three versions in the first subject group. In bars 6-7 it is transposed a fifth higher, lending dominant implications. The rhythm is identical to the opening statement, but intervals are altered. The second variant again adheres to the original rhythm, but now in a re-arrangement of the components, with altered intervals (Ex. 3.3).

Example 3.3: I, bars 13-14, oboe.



To create the second subject the series, untransposed, is subjected to complex rhythmic changes and the introduction of wide intervals. The clarinet line is a mirror image transposed down a semitone, with the final intervals varied (Ex. 3.4, boxed).

Example 3.4: I, bars 24-25, oboe and clarinet.

A significant cohesive element comes from the fact that four crucial iterations of the series begin B-E. They initiate the movement (bar 1), the second subject group (bar 24), the development (bar 52) and the recapitulation (bar 75). In addition, although the final entry of the second subject, at the recapitulation (bar 103), is F-B \flat , the bassoon's accompanying inversion is E-B. The consequence is that the tonal focus for this movement is E, confirmed by the voicing of the final chord, where Gerhard once again adopts the principle of 'tendency of the bass to prevail'¹⁰⁶ in a whole-tone chord of E-A \flat -B \flat -C, 'enriched' with a B on the horn, with the E on bassoon.

The score is scattered with permutations and transpositions of the row, fairly easily identifiable through intervallic, rhythmic or decorative traits, seen in examples 3.3 and 3.4.

The motivic cells are processed in miniature development sections, beginning in bar 2. In each development one motif is permuted, and initially the relationship with the series is tenuous, strengthening as the movement proceeds. The first motif focuses on several kinds of fourths (with inversions) (Ex. 3.5a, bars 2-5), the second on the augmented fourth created by the C-(D#)-F# of the last three notes of the row (Ex. 3.5b, boxed, bars 7-12).

In the second subject group the relationship with the series strengthens and the permutations are of the whole-tone tetrachord and retrograde inversions of the series (Ex. 3.5c).

Example 3.5a: I, bars 2-5.

¹⁰⁶ See Gerhard's letter to Barberá in the discussion of *Dos apunts* (p. 41, above).

Example 3.5b: I, bars 7-10.

I, motif B, bars 7-10.

Fl. *pp*

Ob.

Cl. (actual pitch) *pp*

Example 3.5c: I, bars 25-26.

I, bars 25-27, oboe and flute.

p

j

The first part of the development section re-addresses the motif of example 3.5b and augmented fourths (Ex. 3.6a) before introducing new material (Ex. 3.6b). In the second part, from bar 61, focus is primarily on expanding the intervals of chromatic and whole-tone sets (Ex. 3.6c).

Example 3.6a: I, bars 55-58.

I, bars 55-58, oboe and bassoon.

pp

pp sempre

Example 3.6b: I, bars 61-64.

I, bars 61-64, clarinet (actual pitch) and bassoon.

p

Example 3.6c: I, bars 71-74.

I, bars 71-74, flute and clarinet (actual pitch).

p

At the recapitulation the entire row is again subjected to motivic permutations during the first subject group (Ex. 3.7).

Example 3.7: I, bars 79-82.



The remainder of the movement further develops previous ideas, between bars 105-110 focusing on the whole-tone motif.

The only homophonic passages in the movement occur in the transitions. A hammering out of repeated chords of a whole-tone tetrachord (E \flat -F-G-A-B) concludes the first subject group (Ex. 3.8).

Example 3.8: I, bars 22-23

As the movement continues new material increases the length of the transitions. The transition to the codetta (bars 36-51) consists of a metrical change, to 9/16, with whole-tone scales in both transpositions. It is followed by an antiphonal chromatic passage in 6/16, the significance of which is that compound time is a traditional metre in the Catalan national dance, the *sardana*,¹⁰⁷ and the passage may be an element in the double gestures of defiance (Ex. 3.9) and the idea is expanded in the coda (bars 111-130).

The reason for the irregularity of Gerhard's serialism is that Schoenberg's methods are adapted to fit his own requirements, resulting in a movement in which the variety of material drawn from a common source is used to generate not only a high degree of coherence but also propulsion.

¹⁰⁷ I am grateful to Dr. Carlos Duque for insights into the style of the *sardana* (e mails, June, 2011).

Example 3.9: I, bars 34-37.

In the introductory paragraphs it was observed that Gerhard was skilled in creating clarity of structure and texture despite the complexity of the counterpoint. It is achieved as each entry is made unimpeded by competing lines and the transparency is the result of parts interlocking and overlapping rather than competing (Exx. 3.5 and 3.6). This is in contrast to passages in Schoenberg's Wind Quintet in which Schoenberg's fondness for dense polyphonic textures can lead to an excess of information (e.g. bars 148-150 in the first movement).

The structure is articulated by the 6/16 transitional passages and repeated chords preceding almost every new section.

On a micro scale three easily recognised features provide audible assistance. The first is the dotted semiquaver rhythm plus grace notes in the series, making it easily identifiable, the second that the motifs contain distinctive rhythmic characteristics, creating a separate area of cohesion. The most characteristic feature is the semiquaver rest giving each entry a kick-off: it can be seen in virtually every example in this essay, as can the last element, the use of syncopation. The function of both is to create not only identifiable rhythmic motifs, but also to generate motion in the absence of harmonic impulse, and there are also traces of the idea in *Dos apunts* and the 1922 version of *Seven Haiku*. Gerhard's application of the idea may originate in Schoenberg's usage, since they are a feature of his compositional practice (see Schoenberg quintet, first movement, bars 76-88, for example, or the first page of *Pierrot Lunaire*). It may also derive from Catalan tradition, however - the rest on an initial beat is quite common in Catalan folk-songs (Ex. 3.10a and 3.10b).

Example 3.10a *Joan, per que no t'alegres?*

Example 3.10b *El bon caçador.*

The creation of areas of tonal focus reflects this concern to help the listener to follow the

music, whereas Schoenberg designed his method in order to prevent it,

Discussing such problems in my *Harmonielehre* (1911), I recommended the avoidance of octave doublings. To double is to emphasize, and an emphasized tone could be interpreted as a root, or even as a tonic; the consequences of such an interpretation must be avoided.¹⁰⁸

Gerhard's constant use of the basic set untransposed at moments of structural significance can only work against this stricture. It also seems probable that the concept of 'the tonality of a twelve-tone series' was already present in his thinking, since he borrowed the phrase itself from page 487 of the third edition of Schoenberg's *Harmonielehre*,¹⁰⁹ and, as has been noted, the design and use of the series in this movement is thematic, providing a guide to help the listener to follow the musical argument.

Generating musical motion

In a texture as dissonant as that in this movement the problem of sustaining motion without the benefit of harmonic progression is a primary consideration. Gerhard achieves it by the application of four methods: counterpoint, melody, spatial textures and rhythm. The use of contrapuntal texture is almost total, and this in itself generates motion. The constant upwards reach embodied in the design of the melodic version of the series also pushes the music forward. The introduction of wide intervallic leaps into many of the motifs deriving from the series (a feature of Schoenberg's writing) have a similar effect. Rhythmically the movement is highly active, and the motion generated by the semiquaver rests from which almost every motif 'kicks off' has already been discussed in the previous paragraph.

Second movement: structure and form

Gerhard's slow movement is his second movement, while Schoenberg places his after the scherzo, but he does follow Schoenberg's example with the internal structure of the piece, since the Austrian inserts two sections at slightly faster tempi into the main body, a feature shared by Gerhard, who also adds a development section in the centre of the movement. The resultant form is a sonata rondo: A-B-A-development-A-B-A, with the sections indicated by double bars.

There are dual tonal centres in the movement, one of which, again, is E. It is established in the second bar by the bassoon's E against G# on clarinet. Other notable points are at bar 15 at the return of the A section and bar 41 at the return of the A section again after the development.

The tonal focus at the ends of sections is less distinct, but the most consistent centre on the

¹⁰⁸ Schoenberg, 'Composition with twelve tones', op. cit., p. 108.

¹⁰⁹ Gerhard, 'Tonality in twelve-tone music', *GoM*, pp. 117, n. 99.

Over the ground the opening phrase is a transposition of the series at a sixth higher. Imitative entries follow, on horn at the original pitch and on flute in unison with the clarinet. Following the imitative entries the continuations are freely composed lines applying sequences and syncopations in the manner of suspensions (Ex. 3.12, below).

Tonality

A sense of unity between the first two movements is enhanced by the fact that the series appears at the original pitch not only in section A, but also in section B, which re-visits the triplet rhythms and motivic cells of the first movement. The original pitch of the series being retained, the resultant relationship with the first movement is organic, increasing the pull towards a polarity of E, possibly of E major, suggested by the coincidence of E and A \flat (=G#) on clarinet in the first bar, followed by similar juxtapositions (e.g. bar 10+5).

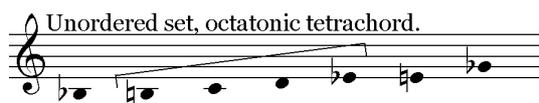
The initial and consequent entries and frequency of ground bass occurrence are laid out in table 3.3, with an illustration of the frequency of ‘tonic’ entries.

Section	Initial and secondary notes	Ground bass
A	1 A \flat -D \flat 2 B-E	B-E x 2
B	B-E	B-E x 1
A	1 G#-C# 2 B-E	B-E x 3
C	B-E	B-E x 1
A	1 A \flat -D \flat 2 B-E	B-E x 2
B	B-E	
A	1 G#-C# 2 B-E	B-E x 3 + 1

Table 3.3: Wind Quintet, II, formal layout and polarities.*

The note sets which comprise the melodies are whole-tone, octatonic and chromatic. The whole-tone collection is a tetrachord deriving from notes 2, 3, 4 and 5 of the series. The source of the octatonic sets is the unordered set for the series (Ex. 3.11).

Example 3.12: series, unordered set.



* 1) As the V-I effect of the initial fourth varies according to the rhythmic placing and relative length the stronger initial polarity is marked in bold type. 2) The final chords (‘tendency of the bass to prevail’) are listed from bass to treble.

Since so many aspects of the music are interdependent the full score of bars 1-7 is given here as example 3.13. The points noted in the text, whether melodic or motivic are more evident in this form. Tonal aspects - whole-tone and octatonic sets - are bracketed. Passages without brackets are chromatic. Ground bass, melodic lines and imitative entries are all clearly evident.

Example 3.13: II, section A, bars 1-7, full score.

The triplet motifs in section B are based on the tone-row. The first is a direct statement of the series, the second is a transposition of a fourth and the third is an inversion. Each triplet motif contains a whole-tone tetrachord within chromatic sets, as occurred during the second subject group of the first movement (Ex. 3.14, whole-tone sets boxed).

As the motifs lengthen the sets expand beyond tetrachords to complete collections (oboe, bar 10, horn, bar 11) and the increasingly busy texture is penetrated by the bassoon with a re-statement of the row, in augmentation, as the section closes on a fermata in bar 14 (Ex. 3.15).

The repetition of section A uses the same material and structures as in the first appearance, applying the same devices. The same polarities are evident: the ground and the second entry are again the series at original pitch.

Example 3.14: II, bars 8-10.

Animato ♩ = 116
II, bars 8-10, flute.

Flute. *mp grazioso*

Oboe. *mp*

Horn (actual pitch). *mp*

Bassoon. *mp*

Example 3.15: II, bars 11-14.

II, bars 11-14, flute. *rallentando poco a poco*

Oboe. *mf*

Clarinet (actual pitch). *mf*

Horn (actual pitch). *mf*

Bassoon. *mf*

Flute. *poco rit.*

In section C Gerhard exploits the potential of all four principal features of the preceding sections: the series, and octatonic, whole-tone, chromatic, and even diatonic sets.

The section opens with a melodic variation of the series and its inversion, at the original pitch.

The product of this statement is a collection of nine different pitches: B \flat -B-C-D-E \flat -E-

G \flat -G \sharp -C \sharp . The full chromatic set is completed by the F-F \sharp -A of the accompanying motif on bassoon and clarinet, initiating the falling minor third motif of A-F \sharp , copied by the flute and oboe as the melody ends in bars 25-26 (Ex. 3.16). The motif and its inversions become increasingly important as the section progresses (Ex. 3.17).

Example 3.16: II, bars 24-26.

Example 3.17: II, bars 34-35.

Gerhard freely mixes whole-tone, octatonic and chromatic sets and there are suggestions of G minor (clarinet, bar 29, bracketed) and D minor (bassoon, bar 30, bracketed, Ex. 3.18).

Example 3.18: II, bars 29-32.

Eventually octatonic collections dominate the texture and the end of section C (bars 37-41) is totally octatonic (Ex. 3.19).

Example 3.19: II, bars 38-41.

II, bars 38-41, flute.

Flute: *p*, triplet of eighth notes.

Oboe: triplet of eighth notes.

Clarinet (actual pitch): *pp*.

Horn (actual pitch): *pp*.

The procedures following section C are similar to those preceding, until bar 61. Between bars 61-63 the series and the ground bass disintegrate. Octatonic tetrachords become increasingly prominent and from bar 65-74 complete octatonic collections are applied. White observes,

At one stage all three possible transpositions of the octatonic scale are superposed in ornamental melodic lines that recall Spanish work-songs such as the *Arrada* of Salamanca.¹¹¹

Example 3.20 illustrates the expansion of the octatonic line in the oboe part: three different tetrachords are tried before Gerhard settles on number 3. Also included is the end of the passage, in which all three sets are used, here in the flute, oboe and horn parts from bar 68 (it also applies in the clarinet and bassoon parts), together with the re-entry of the ground bass on clarinet in bar 74 and the resumption of whole-tone and chromatic sets.

Example 3.20: II, bars 61-76, oboe, flute and clarinet.

II, bars 61-75, reduced score.

Oboe: *sf*.

Octa. 1

Octa. 2

Octa. 3

Octa. 3

¹¹¹ White (1993), p. 5.

The image displays a musical score for six instruments: Flute (Octa. 1), Horn (actual pitch) (octa. 2), Flute (Octa. 3), Oboe (Octa. 3), Horn (actual pitch), and Clarinet (actual pitch). The score is written in a complex, chromatic style, featuring octatonic patterns and whole-tone passages. The Flute (Octa. 1) part is in the upper register, while the Horn (actual pitch) (octa. 2) part is in the lower register. The Flute (Octa. 3) and Oboe (Octa. 3) parts are in the middle register. The Horn (actual pitch) and Clarinet (actual pitch) parts are in the lower register. The score includes markings for 'W.T.' (Whole Tone) and 'Octa. 3'.

In the final chord Gerhard's concept of the 'tendency of the bass to prevail' is applied once again, and the final tonal centre is the B-E which, despite the chromatic texture, has been part of the polarity throughout the movement. The interval is expanded into a chord of B-E-C-F#-B \flat .

The texture is contrapuntal throughout, and there are three styles applied: a baroque idiom, as in the A sections; motivic interplay, as in B and section C moves from melody and accompaniment, through motivic activity to a brief passage of octatonic canonic writing (bars 36-41).

There is also the feature noted in discussing the first movement, the fact that the shape of the series is designed to encourage two features of Spanish and Catalan cadential practice: the Phrygian cadence and a cadence with a falling third. Examples of the first can be found in the flute and bassoon parts of examples 3.19 and 3.20 respectively, while examples 3.16 and 3.17 are saturated with falling thirds (and their inversions).

As the *corts* section of the *sardana* appears in the first movement it is possible that here there is a reference to the *llargs*, suggested by the fact that the melody is played by the oboe, an instrument related to the *tenore*, a shawm which is traditionally allocated the solo line in the *llargs* and by the three quaver accompaniment in a bar of four in example 3.16 which is an adaptation of the basic rhythm of the lyrical section of the dance (3.21).

Example 3.21: Enric Morera *La Santa Espina*, bars 31-33.



Gerhard's achievement in this movement is to extract a disparate collection of material from the series: chromatic, whole-tone, octatonic and diatonic sets, plus elements of Iberian traditions, and to synthesise them into a coherent whole by applying the methods of baroque counterpoint and cellular motivic permutations.

Cohesion is maintained through the recognisability of all the elements which constitute the series and the material deriving from it so that even where the greatest deviation occurs, in the octatonic passage at bars 61-75, the music is still identifiable as an integral part of the whole work.

Through it all he adheres to the principle of 'poles of attraction', with the dual polarity of B-E confirmed in the final chord.

Third movement: structure and form

Although White designates the third movement as the Scherzo¹¹² there is no title, the tempo marking is *Allegro giocoso, ma non troppo mosso*, which indicates playfulness, but the time signature is 4/4, not the traditional three-time, and despite the rhythmic displacement the first bar suggests a gavotte (Ex. 3.22) (the fourth movement, however, is marked *Vivace scherzando* and, being in 3/8, serves as a scherzo and rondo finale combined). The basic outline of the structure is A-B-A-B-A, with some A sections containing developments.

Tonality

The A section is chromatic with octatonic sets inserted, usually tetrachords, and the B section is octatonic. Transitional passages are used to move from one section to another. The sense of polarity established in the two previous movements is less clearly defined here. In this analysis it has been found that the tendency is for the first note of a section to recur in the bass, or some other prominent note, of the final chord of the section and it has been assumed that these are the notes intended to act as focal centres, however chromatic the surrounding texture, but those in table 3.4 are suggestions rather than conclusions.

Section	Bars	Sets	Polarity
A	1-8	Chrom. (octa)	B-F#

¹¹² Ibid, p. 5.

A: development.	10-21	Chrom./octa	D-E-G
A (transition)	21-26	Chrom. - octa.	E \flat
B	27-38	Octatonic	D \sharp -F \sharp
Transition	39-43	Octa.-chrom.	F \sharp -B \flat
A ₁ development.	41-49	Chrom. (octa)	C (pedal G)
A dev. section 2.	49-57	Chro. (octa)	B-F \sharp
A	58-69	Chrom. (octa)	D \sharp
B	70-77	Octatonic	A \flat
A (compressed)	78-end (86)	Chromatic	F-C-E-F-A \flat

Table 3.4: Wind Quintet, III, structure and polarities.

The seven-note series is temporarily discarded as Gerhard introduces new material, although the melodic line of the opening bar inverts the initiating fourth of the row.

The A section consists of melody with accompaniment and after the gavotte-like opening the line expands through chromatic arpeggios. Eleven notes are used harmonically in bar 1 and eleven in the first two bars of the melody (Ex. 3.22). Some arpeggios contain octatonic tetrachords, bracketed in examples 3.22 and 3.22.

Example 3.22, III, bars 1-3.

The initial poles of attraction are B-F \sharp : the opening melodic notes and the outer notes of the closing chord (bar 7).

A transposition at a minor third higher of the first phrase of A in bar 8 serves as a transition to the first development section. The material is the arpeggio motif from bar 2 of the melody, to which are applied a mixture of chromatic sets and all three octatonic transpositions over

rhythmic and articulatory variants from the accompaniment. The polarity is D (opening melodic note and bass in the final chord [bars 20-21], Ex. 3.23).

The opening melody, now a major sixth higher (bar 21) links to the B section, an octatonic melody for oboe (bars 27-33) over an accompaniment of interlocking ostinati, each in a separate meter, offset from that of the melody: bassoon in four, horn in three and the clarinet initially in six, varying after three iterations. At bar 33 the flute adds parallel thirds above the oboe.

Example 3.23: III, bars 10-12

The octatonic set in all parts is F#-G-A-A#-B#-C#-D#-E-F# and integrity is maintained from bar 27-38, save for the insertion of a G# in bar 32 enhancing the melodic line. Polarity is the first and last notes of the melody, and the closing interval of the duet F#-D# (Ex. 3.24).

Example 3.24: III, bars 27-33.

The image shows two systems of musical notation. The first system consists of four staves: Oboe (ob.), Clarinet, Bassoon, and Flute (fl.). The second system also consists of four staves: Oboe (ob.), Clarinet, Bassoon, and Flute (fl.). The notation includes various musical symbols such as notes, rests, and articulation marks. The key signature is one sharp (F#) and the time signature is 4/4.

The transition to the second development (bars 41-42) switches from octatonic to chromatic. The motif developed between bars 43-48 derives from the opening bars' accompaniment and consists of chromatic permutations, primarily of pitch class sets 3-1 and 3-2, over a pedal G, with a chromatic ostinato on bassoon (Ex. 3.25).

Example 3.25: III, bars 43-44.

The image shows a musical score for Example 3.25, specifically bars 43-44. It features four staves: Oboe (ob.), Clarinet, Horn, and Bassoon. The notation includes various musical symbols such as notes, rests, and articulation marks. The key signature is one flat (Bb) and the time signature is 3/4.

Polarity is established through the first and last notes, C.

Counting in quavers, metrical games appear between bars 43 and 47, the meter moves from 4/4 (8/8) to 3/4 (6/8) to 5/8 to 4/8 to 3/8, before 4/4 returns in bar 48.

At 48 to the opening motif returns, in imitation at the major third, with arpeggios, some in augmentation, mixing chromatic and octatonic sets (Ex. 3.26).

The strongest candidate for the pole of attraction is B, the strong note of the first melodic phrase, and the bass of the final chord in bar 56.

Section A returns in bar 57, at the same pitch as bar 8 (D-A). Permutations of the arpeggio motif, again mixing octatonic and chromatic sets extend it from the original 7 to 11 bars (Ex. 3.27).

A truncated recapitulation of B, beginning on oboe at bar 70, has $A\flat$ as the initial pitch, now with an imitative, linear accompaniment, and ends on a chord of D-F-G \flat -B (bar 76).

Example 3.26: III, bars 49-50.

Example 3.27: III, flute, bars 59-61

In bar 78 A returns for the last time, with the original accompaniment and at the original pitch, chromatic, with octatonic tetrachords, leading to a final chord of C-F-A-F-A \flat : a chord of ‘indeterminate’ mode, with F predominating.

The final bars are a vestigial remnant of the repeated chords of the first movement, complete with *acorde final*.

Possibly because of the brevity of the movement and the simpler structure, the use of strong poles of attraction is less significant in this movement and although traceable in opening phrases and final chords their penetration of the general texture is less evident than in the first and second movements where the cohering effect is more necessary.

Coherence is generated by the frequent repetitions of the opening phrase and the fact that the various developments draw on only two sources for material: the arpeggios from bar 2 and the initial accompanying figures, while the B section is treated as a lyrical interlude.

As demonstrated above, a probable traditional element is from the *llargs* section of the *sardana*, with the melody of the B section allocated to a surrogate *tenore* and the repeat is accompanied with parallel thirds, another feature typical of this section.¹¹³

Fourth movement: structure and form

The fourth movement is in rondo form, but since the tempo marking is *Vivace scherzando*, the meter is 3/8 and the scoring includes a piccolo, as does Schoenberg's scherzo, it seems that Gerhard intended it to stand as the scherzo for the quintet, although the structure is more complex than implied by either the term rondo or scherzo.

The complexity derives from the fact that Gerhard fuses new material with recollections of elements from previous movements. The original seven-note series is integrated into the texture and in section C the melody is a variant of the main theme of the third movement, accompanied by elements from I (and therefore II) and IV.

The principal source of new material in the movement is found in the opening motif of D \flat - B \flat - C \flat (motif A), in several spellings. It is established as the referential motif for the movement, appearing throughout as a melodic component and a structural marker, particularly in the bass. It is supplemented with references to other, similar trichords such as 3-3 and 3-4 all of which are subjected to sustained periods of permutational development, leading to substantial octatonic passages. (Ex. 3.28).

Example 3.28, IV, motif A.



The rondo form is clearly discernable although the structure is unorthodox, having a basic A-B-A-C-A-A-coda structure, while incorporating two 'development' sections. The B section is not repeated since it is, in effect, developed as an integral part of the C section, which itself serves as a development section for material from the three previous movements. The double repetition of A after the developments in C results from A's having its own dedicated development section between bars 199-223 (table 3.5).

Section	Bars
A	1-31 (+rep)
Transition	31-33

¹¹³ Cobla Sant Jordi, CD *La Sardana*, (Barcelona, 2007), aural analysis.

B	33-61
Transition	61-76
A	76-102
Transition	102-108
C	108-174
Transition	174-184
A	184-198
Dev.	199-223
A	223-247
Transition	247-252
Coda	252-270

Table 3.5: Wind Quintet, IV, structure.

Sections are linked by transitional passages. In the first movement the punctuation of the different sections with distinct material taken from the *sardana* was discussed. In this movement they are linked by transitional passages which use a specific device, in this case whole-tone collections, usually scales. They may be solely whole-tone (Ex. 3.29a), or linked by octatonic (Ex. 3.29b) or diatonic collections (Ex. 3.29c).

Example 3.29a: IV, bars 20-22, bassoon.



Example 3.29b: IV, bars 61-67, bassoon and flute.

Example 3.29c: IV, bars 105-109, bassoon.

Tonality

Pitch class sets 3-2 and 3-3 are set out in the first bar: the melody, which begins in Phrygian mode on B \flat , is initiated with motif A (3-2) and the harmony 3-3 (C-D \flat -E), used to introduce a chain of arpeggios mixing chromatic and octatonic collections.

The accompaniment, based on a rhythmic motif similar to the equivalent in the third movement, creates a second layer. Both melody and accompaniment are chromatic, and all twelve notes appear within the first four bars (Ex. 3.30).

Example 3.30: IV, bars 1-8.

The musical score for Example 3.30, IV, bars 1-8, is presented in two systems. The first system (bars 1-4) features four staves: Oboe (p *grazioso*), Clarinet (actual pitch), Horn (molto *staccato e pp*, actual pitch), and Bassoon. The Oboe part begins with 'Motif A' and is labeled 'Phrygian on B \flat '. The second system (bars 5-8) features four staves: Flute (Octa), Clarinet, Horn, and Bassoon. The Flute part is labeled 'Octa'. The score is in 3/8 time and includes various musical notations such as dynamics, articulation, and phrasing slurs.

After brief variations of the arpeggios, whole-tone and chromatic collections lead back to the beginning (first time bars, 20-27). Similar whole-tone scales and chromatic arpeggios link to Section B (bar 33). The significance of motif A (D \flat -B \flat -C \flat -B \flat , Ex. 3.28) is now apparent as the final scales on bassoon end with the motif overlapping into the B section, which consists of a series of hexachordal sets created from permutations of pitch class sets 3-2, 3-3, etc. Motif A appears in its original form on flute in bars 35-36. The result is a sequence of octatonic sets, with all three transpositions used between bars 33-40. Below the hexachords the already noted bassoon and clarinet (between bars 33-40) and horn (bars 41-47) accompany with permutations of 3-2 in the manner of a *cantus firmus* (3.31).

Motif A recurs in similar contexts between bars 105-109, 196-198 (transposed, on clarinet), and as an ostinato on bassoon between bars 252-260 in the coda.

Between bars 41-49 octatonic scales are used to generate contrasts of texture and articulation in complementary quaver rhythms on clarinet and bassoon while motif A functions as the melody (Ex. 3.32).

Example 3.31: IV, bars 31-40. *

IV, bars 31-40.

Flute

Clarinet (actual pitch).

Bassoon

Oboe

Example 3.32: IV, bars 41-47.

IV, bars 41-47, oboe.

mf espress.

Clarinet (actual pitch)

pp

Horn (actual pitch).

pp

Bassoon

Section C summarises the whole work. The original seven-note series appears, intoned on the horn in augmentation (bar 109) and laid out in the manner of IV section B on oboe and clarinet (the rhythm of which originates in the triplet motifs of section B in I; bars 109-115). The flute melody is from section A of III (bar 108). The scales, etc. linking the previous

* In the published score the $D \flat$ beginning in bar 38 is printed as an E (concert D). Given the constant rotation of motifs it seems probable that it should be written as an $E \flat$ (concert $D \flat$, as here).

section with section C are included in the example to demonstrate the functionings of octatonic and diatonic scales and motif A in the bassoon part (Ex. 3.33).

Example 3.33: IV, bars 107-113.

Between bars 140-156 pitch class sets 3-1, 3-2 and 3-3 are developed in a series of canonic variations. Applying the rhythms and articulations of section C short melodic figures are subjected to inversions and intervallic extensions. Bassoon and horn accompany with permutations of motif A using the complement of the clarinet and bassoon rhythms of example 5.30b. The bassoon is octatonic and the horn chromatic. The passage is repeated (Ex. 3.34).

A chain of switching whole-tone scales (bars 178-184) links with the final appearance of section A, a strict repetition of the opening bars. A development based on the accompanying rhythm of section A with whole-tone and octatonic collections leads to a repeat a fourth higher (bars 205-223). A series of scales of chromatic collections leads to the coda (*Presto*, bar 252).

Over an ostinato on bassoon of $D \flat - B \flat - C \flat$ (motif A) Gerhard summarises the movement. The prime series, in a two quaver rhythm, is articulated by the horn, untransposed, while

permutations of pitch class set 3-2 on flute are combined with a variety of trichords on oboe and the clarinet plays variations on the octatonic and chromatic arpeggios of section A (Ex. 3.35).

Example 3.34: IV, bars 140-147.

IV bars 140-147

Flute *pp*

Oboe

Clarinet (actual pitch).

Horn (actual pitch).

Bassoon *molto stacc. e pp*

Example 3.35: IV, bars 252-255.

Presto

ff

f

Octa.

Chrom.

Octa.

ff marcato in ritmico

molto marcato f

3

The final gesture is a re-statement of permutations of 3-1 and 3-2 with a final of D \flat , across four octaves (Ex. 3.36): but not of motif A.

Example 3.36: IV, final bars.

Final cadence

Fl. & ob.

Cl. (actual pitch)

Hn. & bn. (actual pitch)

p

sf

p

sf

As with the previous movements Gerhard took an existing form, the rondo, and by applying serial techniques expanded the possibilities inherent in a fundamentally simple form. At the same time, despite the high degree of intellectual rigour underlying the methods and the formal principles behind the concept of summarising the whole work he was able to create a light-hearted ending in a genre generally regarded as apt mainly for *divertimenti*.

Schoenberg's concept of constant developmental variation is applied from the beginning. Other concerns, such as avoiding the creation of tonal centres, are, like the tonal traditions of sonata form, flouted (coincidentally, it is possible to make a case for E \flat as a tonal centre in Schoenberg's Wind Quintet, in that the note figures significantly as the first melodic note in the first movement, and that it is prominent in the first and last bars of every subsequent movement, and is the only note in the last gesture of the work).

The basis of Gerhard's methods of creating tonal centres draws on practices established by both Schoenberg and Stravinsky and his theory of the tone-row as the tonal centre¹¹⁴ is given credence by being anticipated to a certain extent by Schoenberg,

The main advantage of this method of composing with twelve tones is its unifying effect.¹¹⁵

It is demonstrated in this work by the frequency of the series' appearances. In addition, on a simple level he uses devices applied by Schoenberg, such as wide intervals or beginning a phrase after a rest on the beat, to generate motion, but on a broader level he is more circumspect.

The seven note series is employed to create 'the formal elements of music - melodies, themes, phrases, motives, figures, and chords - out of the basic set',¹¹⁶ but certain aspects are almost directly in conflict with Schoenberg's advice against doubling the octave in order to avoid the suspicion of creating a tonic.¹¹⁷ These include the repetition of a note, in this case C. More contentious is the opening of the series with an anacrusis of B-E, suggesting dominant to tonic, a feature which constantly recurs, often untransposed, making the case that the first two movements are in E.

Other tonal centres appear in the guise of referential sets, as is the case with D \flat -B \flat -C \flat in IV. This is in line with Stravinsky's usage in 'Mazatsumi', number 2 of *Three Japanese Lyrics*, in which the same compound chord of G-A-B \flat -C-C#-E-F# opens the song and appears as the penultimate chord.

¹¹⁴ Gerhard, 'Tonality in twelve-tone music', *GoM*, pp. 116-128.

¹¹⁵ Schoenberg, 'Composition with twelve tones', *GoM*, p. 143.

¹¹⁶ *Ibid.*, p. 116.

¹¹⁷ *Ibid.*, p. 108.

The constant appearance of octatonic and whole-tone sets in chromatic textures is a further trait of Stravinsky's methods, and the octatonic element in particular can also be related to Spanish and Catalan tradition.

Generation of musical motion

The principal contributory factor to the generation of motion is melody, which is present in two primary forms throughout. The first is the use of lyrical lines deriving from the structure of the series, with the pattern established in the first and second movements. The lyricism is frequently juxtaposed with highly active motivic passages, also defined by melodic shapes, which increase the rate of activity. Again, these are most apparent in the first two movements. Movements three and four, in contrast, are marked by dance rhythms and the fourth alone by melodic chains generated in the three-note motifs of previous sections.

In all movements the predominant texture is contrapuntal, with linear and motivic systems in a variety of styles often driven by imaginative rhythmic ideas, including rests on the first beat in the motivic passages and much use of syncopation and notes suspended across bar-lines.

Instrumentation

The instrumentation reflects the contrapuntal nature of the texture, with each instrument being treated equally, generating a lively interplay in motivic passages. It has been demonstrated that as Gerhard was careful in *Seven Haiku* to ensure that the instrumental parts do not obscure the voice, so in this work he ensures that each instrumental entry can be heard in the most highly active passages by creating space, resulting in a texture of great clarity.

Conclusion - Wind Quintet

What Gerhard achieved in his Wind Quintet was a synthesis of elements from sonata form, serialism, Stravinskyan methods and traditional idioms, possibly with elements of French symphonic tradition.

The externals of sonata form are easily discerned: four movements with internal structures including identifiable exposition, development and recapitulation, etc. He also uses the series thematically, with two movements conceived around the almost constant presence of the series as a theme, a third in which it affects the shape of new material and a fourth in which it makes a significant re-appearance. This application in different, but easily identified, guises in several movements is reminiscent of the French concept of cyclical form or the *idée fixe*.

Undermining the symphonic concept, however, are elements introduced by Gerhard which include a structure in which subject group 1 and subject group 2 are variants of the same theme at the same pitch, a fact which, with further similar occurrences, leads to the generation of an almost constant tonal centre, contrary to the sonata tradition of hierarchical tonal

structures. There is also the fact that through the creation of motifs in bar 2 which are immediately serially permuted, the development of the theme coincides with the statement of the subjects.

These qualities eventually become established features of his method, applied in a variety of genres throughout his career.

Cantata: *L'alta naixença del Rei en Jaume*

Introduction

Gerhard's Cantata, *L'alta naixença del Rei en Jaume* (1932) is a setting of a narrative poem taken from a novel written in 1910 by Josep Carner, *La Malvestat d'Oriana*. The poem, however, re-telling an episode from thirteenth century Catalonia, describes not the birth of Jaume but his conception, since it relates the story of how the citizens of Montpellier, a city at that time the centre of a dispute between France and Catalonia, perturbed that Pere I of Catalonia no longer enjoyed conjugal relations with Maria, his Queen, attempt to ensure an heir by concocting a plot to deceive him into spending a night in her company, the fruit of which was Jaume, 'later King James I of Aragon and Prince of Catalonia'.¹¹⁸

According to Homs,

It was Carner himself who had suggested that Gerhard should set to music his poetic narration of the unusual and amusing circumstances in which James I, the Conqueror, was begotten.¹¹⁹

Colomer asserts that Carner's significance is that he was,

the decisive promoter of the definitive modernisation of the [Catalan] language through the Institut d'Estudis Catalans. La [sic] cantata, *L'Alta naixença del rei en Jaume* (1932) is the result of collaboration between the two figures who were brought into contact by the classicist and rationalist spirit of *Noucentisme*. It was the year in which Catalonia obtained its Statute of Autonomy, just after the proclamation of the Spanish Republic in 1931.¹²⁰

Noucentisme was the artistic movement whose 'classicist and rationalist spirit' resulted in the establishment of Catalan as 'a standardized literary language'.¹²¹

¹¹⁸ Information taken from Drew, David, 'Editorial note' preceding score of *Cantata* (London, 1988), unpag.; Terry, op. cit. p. 2.

¹¹⁹ Homs (2000), p. 36.

¹²⁰ Colomer, Edmond, notes in 'Robert Gerhard, Collage', p. 72; CD collection published with: Mestres Quandreney, Josep M. *Life and works of Robert Gerhard* (Barcelona, 2011).

¹²¹ Roser i Puig, Montserrat, 'Erem i serem?: varying perspectives in the defence of Catalan culture',

Arthur Terry places Carner as one of the founders of the movement,

Thus 1906 is not only the year of Prat's own manifesto, *La nacionalitat catalana*, but also of the first International Congress of the Catalan Language (followed in 1907 by the foundation of the *Institut d'Estudis Catalans*), and of the first important writings of Eugeni d'Ors (1882-1954) and Josep Carner (1884-1970), the leading figures in the movement which came to be known as *noucentisme*.¹²²

Although in 1906 Carner was only 22 years old he was an established figure in Catalan literary society,

At the age of twelve he was already beginning to write for a range of literary publications, by eighteen he had a Law degree and, at twenty, an Arts degree, at twenty-two he triumphed with his third collection of poems, at twenty-six he was awarded the title of master in the Art of Poetry (*mestre en gai saber*) and, at twenty-seven, joined the Philological Centre of the *Institut d'Estudis Catalans*...¹²³

He developed a busy career as poet, novelist and journalist, working closely with the philologist Pompeu Fabra, until in 1920, discouraged by 'the uncertain economic situation he had suffered for many years' he successfully applied to join the Spanish diplomatic service and from 1921 he spent most of his life abroad, either on diplomatic postings, or, after 1939, in exile.¹²⁴ Throughout his expatriation, whether voluntary or enforced, he continued to write, and as a minister of the Generalitat Government in exile, he worked on preparations for the literary competition *Jocs Florals* and in re-launching the review *Revista de Catalunya*.¹²⁵

In setting a text re-telling a mildly scurrilous Catalan historical tale at a time when the re-establishment of Catalan cultural identity was still work in progress, Gerhard demonstrated three characteristics, two Catalan, one personal. The first is the use of Catalan tradition to establish an identity, a pre-occupation of both men. The second, to explore innovative concepts from progressive mainstream European artists,¹²⁶ a concern of the *modernisme* which preceded *noucentisme* and which still had a hold over artists such as Dalí and Miró. The third is his own all-inclusive attitude towards any material which might be useful - writing about the Violin Concerto, Russ discusses Gerhard's eclecticism in the context of his later exile,

Journal of Catalan Studies (1998), pp. 4-5.

¹²² Terry, op. cit., p. 97.

¹²³ <http://lletres.uoc.edu/en/Jaume-Subirana/josep-carner>, (website of Universitat Oberta de Catalunya, accessed 13/8/38) p.1.

¹²⁴ Ibid, p. 3.

¹²⁵ Ibid, p. 3.

¹²⁶ Terry, op. cit., pp. 85-87 (Terry's italics).

Probably the greatest challenge faced by anyone studying the music of Gerhard is to make sense of his eclecticism. Gerhard was a composer to whom many things were ‘grist to the mill’.¹²⁷

this is equally relevant here and there is something akin to Bartók in his attitude,

Few commentators agree on the precise balance of Bartók’s syntheses, for his approach to composition was highly eclectic. He progressed pragmatically through life, ever fascinated by new folk- or art-music experiences and contemptuous of theorizing about music.¹²⁸

The range of this eclecticism is demonstrated as the medieval world is evoked through the use of *organum*, folk-song and modal idioms, while modernism is represented in the use of quartal and compound harmonies, diatonicism, parallel modalities/tonalities, octatonic sets, modern settings for folk idioms and modern structural methods together with techniques which bridge the gap, such as a passacaglia, chorale variations, ostinatos, pedal points, etc.

In discussing *Seven Haiku* and the Wind Quintet observations were made about the clarity of Gerhard’s instrumentation. It is a quality particularly necessary in this score since the text is predominantly narrative: he provides chant-like settings for the text and handles the large orchestra, including five percussion players and separate parts for celesta and piano, with great skill, allowing space for the chorus and soloists as he does in *Seven Haiku* for a solo vocalist.

Gerhard divides the work into five movements, but in effect the structure is an introduction and three movements: ‘Introducció’; ‘Lletania’, repeated after ‘Divino’ to create a ternary form, ‘Follia’ stands alone, and the Passacaglia and ‘Coral’ are so closely related through use of an octatonic theme as to constitute a single musical unit, if not a movement. The entire work is permeated with motivic links.

The failure of the work to receive performances is puzzling - since the last two movements of the work were given at the ISCM Festival in Amsterdam in 1933, at which ‘The work received first prize in the competition organised by Universal Edition in Vienna, in memory of their founder’,¹²⁹ no performances took place until 1984, in Barcelona.¹³⁰

It is possible that as a consequence of his dispute with Lluís Millet in 1930 he was out of

¹²⁷ Russ, Michael, ‘Music as Autobiography: Roberto Gerhard’s Violin Concerto’, *Companion*, p131.

¹²⁸ Gillies, Malcolm, ‘Bartók, Béla, §9: interpretation and analysis’, *oxfordmusiconline*, accessed 24/8/12.

¹²⁹ Homs (2000), p. 36.

¹³⁰ Colomer, op. cit., p. 72.

favour with all of the many Catalan choirs,¹³¹ but given the courtesy with which the dispute was conducted and his status at the time this seems unlikely. Possibly it was the political turmoil¹³² or that he was simply too busy establishing himself in new projects, *Compositors independents de Catalunya* (1931) and *Amics de l'art nou* (1932)¹³³ to make the effort, and in 1934 there was more political upheaval followed in 1936 by the Civil War. It was eventually published in 1988.

Tradition and text-setting

There are four major works by Gerhard for which he selected literary texts, and they are all notable for their quality. *Seven Haiku* and *L'alta naixença del Rei en Jaume* are based on poems by leading Catalan literary figures, while *The Duenna* and *The Plague* are settings of acknowledged masterpieces, by Sheridan and Camus respectively.

In styling *L'alta naixença del Rei en Jaume* 'cantata' Gerhard places it formally in a liberal tradition,

Since the beginning of the 19th century the term 'cantata' has been applied to such a variety of works that a straightforward account of its development is hardly possible... The single most conspicuous change affecting the cantata during this period was its transformation from a work for a few voices, sometimes with chorus, to one for chorus and orchestra, and even this was less a case of genuine evolution than the simple appropriation of a term that had by then lost its original connotation, at least as far as secular music was concerned.¹³⁴

The current work fits well within that description, being primarily a choral work with solos and duets set in choral contexts. The text, however, with its solemn re-telling of an amusing historical anecdote including a hymn to the Virgin and a final supplicatory prayer, allows Gerhard the opportunity to nod in the direction of Bach, so that the woodwind writing in the only 'aria', 'Divino', hints discreetly at the obbligato tradition, and the final 'Coral', with its variations, is clearly a reference to Bach's usage, fully justified by the pseudo-liturgical text, although the variations owe more to Renaissance than Lutheran traditions. There may also be emulation of Stravinsky's *Oedipus Rex*, discussed below, and Gerhard's absorption of Catalan traditional idioms into the fabric of the work reflects Bartók.

In setting texts Gerhard displays the same care as he does in their selection - a feature of *Seven Haiku* is clarity of word-setting, and the same quality is found in the Cantata. The methods employed relate: syllabic word-setting and the use of preludes and postludes with the

¹³¹ Perry, Mark E., 'The Early Works and Life of Roberto Gerhard', *Companion*, p. 15 ff.

¹³² Brenan, op. cit. p. 240.

¹³³ Perry, op. cit. p. 19.

¹³⁴ Boyd, Malcolm, 'Cantata, VI. The cantata since 1800', *Oxford Music Online* (accessed 2/11/2012).

insertion of instrumental commentaries between phrases, thus ‘framing’ the vocal element.

Since the narrative is told from the point of view of the populace, a composer steeped in Catalan traditions, as Gerhard was, might be expected to reflect that in a musical setting filled with references to folk-songs. In fact he is more discreet - there is only one overt use. Instead there is modality, but compounded with other tonal systems; folk rhythms, but adapted to his own requirements, and the embedding of motifs deriving from folk idioms in the fabric. Since both text setting and tradition influence the musical structure it is necessary to discuss these aspects before tackling the substance of the work.

There is, in the Cantata, only one distinctively lyrical melodic line, and that is the folk-song derived, and therefore still syllabic, ‘Divino’. All of the other settings follow the inflexions of the Catalan language, thus the scene-setting of ‘Lletania’ is treated with a lyrical form of choral chant while in ‘Follia’, addressed to ‘My Lord’, a stronger form of solo declamation, supported by female chorus, is adopted. The list of city worthies in the Passacaglia is proclaimed in boisterous choral declamation, while the ladies, as befits their innocent gentility,

Next come twelve ladies, fair of face,
radiant, serene, and full of grace.

are listed in gently lyrical lines.

The ‘Coral’ is treated with appropriate, Teutonic, solemnity, and it is not until the variations of the *chorale* tune that Gerhard applies ‘learned’ canonical devices which might obscure the text.

In ‘Divino’ Carner’s intentions are matched by using an adaptation of a folk-song. The subject of the text draws on a form of religious folk-song common in Catalonia, *goigs del roser* (Joys of Mary) and White states that ‘Divino’ is ‘clearly modelled on a Catalan *Goigs de Roser*,¹³⁵ but the poetic rhythms are different, as shown by comparing an example from the Bishopric of Vic with Carner’s equivalent,

Vostres goigs amb gran plaer
Cantarem Verge Maria:
(With great delight we sing your joys, *Verge Maria*, from Vic)¹³⁶.

¹³⁵ White (1993), p. 6.

¹³⁶ Anon. *Goigs a la verge del roser*, from the Bishopric of Vic, accessed on internet, 10/10/2009, (tr. Walshaw).

Per set joies, O Maria,

Que en aquest món heu gojat.

(By the seven joys, O Mary, which you came to here on earth, from Carner, tr. Walker, Geoffrey),¹³⁷

and Gerhard's choice of song is secular, *Aimants donats al dimoni*, transcribed from mixed simple meters into a regular compound 5/8 (Exx. 3.37a and 3.37b).

A feature of the song is the 'scotch-snap', which becomes one of the motifs 'embedded' in the fabric. Since it occurs elsewhere in the Catalan tradition in a less abrupt version than in Scottish music, it is one of the discreet elements establishing Catalan identity (Ex. 3.37c).

Example 3.37a: 'Divino', bars 1-8.



Example 3.37b: *Aimants donats al dimoni*.¹³⁸



Example 3.37c: *Sant Ramon*.¹³⁹



Gerhard had previously used the rhythm of the men's dance-song in the 'Passacaglia' in the Piano Trio of 1918 and it relates very closely to the opening rhythm of Ravel's Piano Trio, which by repute is based on the Basque *zortzico* rhythm. Denis Laborde, in *Oxford Music Online* describes *zortzico* as being in a,

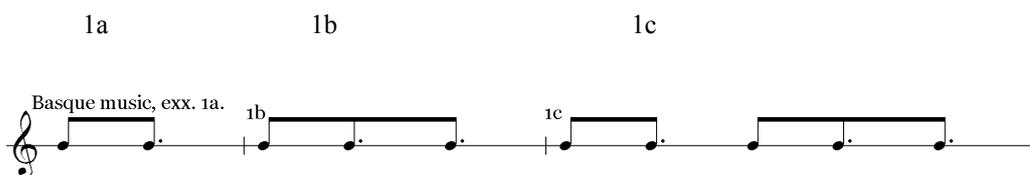
double compound metre, the result of combining two single heterogeneous metres:

¹³⁷ Tr. Walshaw.

¹³⁸ *Obra del Cançoner Popular de Catalunya*, (ed. Pujol, and others (Barcelona, 1926-29), No. 25.

¹³⁹ 'Sant Ramon', *40 Cançons Populares* (Barcelona, 1909), vol. 1, p. 92..

binary (Ex. 1a) and ternary (Ex. 1b).¹⁴⁰



If that is the case then Gerhard has adapted 1b to create his 3+2+3 rhythm. Since the text is a list of worthies (and others) in a procession, however, there is an alternative suggestion, which is that it is a Spanish processional dance named *pasacalle*, mentioned by Livermore, and which is defined by Oxford Music Online, anonymously, as ‘music for walking’.¹⁴¹

An enquiry addressed to a Spanish composer drew the response that the term *pasacalle* comes from *pasar por la calle* (walking on the street) and that the ‘up beat rhythm’ comes from this association. He also suggested *La Follia di Spagna* [sic] as an example of the form.¹⁴² A distinguishing feature of *La Folia d’España* is the detached first beat followed by the dotted second beat, used here in the men’s dance in the Passacaglia (Exx. 3.38a and 3.38b)

Example 3.38: ‘up beat’ rhythms.

Example 3.38a: ‘up beat’ rhythm, Passacaglia, bar 9.



Example 3.38b: ‘up beat’ rhythm, *La Folia d’España*.



There is one final motif which may have origins in traditional music. It occurs in the Passacaglia and reappears in later works. In the Passacaglia it is used as a descant, first in the woodwind, and then in the strings (Ex. 3.38c).

Example 3.38c: Passacaglia, bars 19+9-10, oboe.



White, in discussing the Fourth Symphony, identifies the figure which appears between RN93 and RN95 (Ex. 3.39) in the symphony as being,

¹⁴⁰ Laborde, Denis, ‘Basque Music’, *oxfordmusiconline.com* (accessed 04/08/12).

¹⁴¹ Livermore, Ann, *A short history of Spanish Music* (London, 1972), p. 173; *oxfordmusiconline*, accessed 9/8/12.

¹⁴² Duque, Dr. Carlos, in e mail, 10/8/12. The possible connection with *La Folia* was also made independently by Prof. M. Russ in conversation, 12/8/12.

A final allusion to *El Cotiló*, the Catalan folk-song that Gerhard had first quoted 45 years earlier... The image recalled is that of a popular Catalan festival, the Xiquets of Valls, from the town of Gerhard's birth.¹⁴³

Example 3.39: Symphony No. 4, RN94.



In his thesis Duque provides an outline analysis of the relationship (Ex.3.40).¹⁴⁴

Example 3.40: '*El Cotiló*' and Symphony 4, bb. 834-837.

El Cotiló

Symphony 4, 1st oboe

The significance of the oboe is that in Catalonia outdoor events are traditionally accompanied by 'bands' of two or three *gralles*, a Catalan shawm. If the association with *El Cotiló* is accurate there does not seem to be any particular textural connection here, since the motif accompanies the passage beginning, 'Next come twelve ladies' cited above.

Introducció

'Introducció' contains the genetic material for virtually the entire Cantata. Each constituent serves a dual function - to establish a tonal and harmonic centre and to provide motivic and melodic material for subsequent musical activity.

Three elements are introduced: first, a folk-song fragment outlining on a triad of C# minor, which will become a tonal centre for the work. The fragment is also the source of the scotch snap motif already discussed (Ex. 3.41).

Example 3.41: 'Divino', bars 1-3.

Introducció, bars 1-3 flute solo.

p dolce

The second element is a distinctive string chord, sustained from bar 3 to bar 10 (hereafter chord 'A'). It is a compound of a harmony of fourths (F#-B-E, 'A1'), of which the final notes

¹⁴³ White (1993), p. 13.

¹⁴⁴ Duque (2010), p. 80. The passage includes a detailed comparison with *El Cotiló*.

of the folk-song fragment (E-F#) are components, and a D minor triad (‘A2’). The two together can be expressed as a quartal chord of F/F#-B-E-A-D (Ex. 3.42).

Example 3.42: Introducció, chords A, A1 (top stave), A2 (bottom stave) bars 3-6.

Introducció, bars 3-6, violins I and II.

Thirdly, the 14-note theme presented as the bass-line in bars 1-9 (Ex. 3.43a). Since the final note of the Cantata is D \flat , completing a statement of the theme, it is arguable that it consists of fifteen notes, completed only it with the D \flat which launches the Passacaglia (Passacaglia, bar 9) and the last two movements, in which it is the most significant element. With the exception of the opening trichord, used as a motif in ‘Follia’ and the Passacaglia, subsequent appearances are all in the bass until it is used as the melody in the ‘Coral’. Omitting note repetitions, the notes of the theme form two octatonic hexachords with only the tritone G#-D common to both (Ex. 3.43b). They are later applied in the two melodic phrases of the ‘Coral’ (Ex. 3.43c). The second hexachord may be extended by the return to D \flat at the beginning of the Passacaglia.

Example 3.43a: Introducció, bars 3-6, theme.

Introducció, bars 3-fig. 1, D. bass, cellos and piano: series.

Example 3.43b: Cantata theme, octatonic sets.

Cantata: series, octatonic sets.

Example 3.43c: Coral, melody.

Coral, bars 1-4.

There is a circularity in the relationship of the three elements: the folk-tune’s C# initiates and eventually closes the theme; the final notes of the tune, E-F#, feature in A1, and the D minor triad of A2 melds with the final notes of the theme in its initial form.

Chord A plus an opening triad of C# minor on trumpets (bars 1-2 of example 3.44) and the

scotch snaps of the folk-tune are the sources for the brass fanfare in bar 5 and the subsequent woodwind motifs (Ex. 3.44).

Example 3.44: Introducció, bars 5-7.

Introducció, bars 5-7, brass, woodwind.

In the same extract A2 is present in the horns while the timpani's F pedal point, concluding on a D coinciding with the D in the series (bar 7), introduces the minor third as a motif which becomes significant in the bass-lines of the work, beginning in the first bar of 'Lletania' (the theme contains five minor thirds).

Three factors contribute to the coherence of the work, therefore: the motivic elements appearing in the 'Introducció', the characteristics of chords A, A1 and A2, and the theme, which until the final D \flat gravitates primarily towards D. Drew comments that,

Until the final 'Chorale', the strong D \flat tendency of the ground is restrained in every way - not least by the fact that the absentee from the 12-note set is C.¹⁴⁵

In fact the 'D \flat tendency' is confirmed at the beginning of the Passacaglia, but the principle remains, that having established the tonal centre of D \flat at the beginning of 'Introducció' the frequent subsequent focus on D creates a tension as the prime tonal centre of D \flat is avoided.

Tonality

The work begins with a focus on C# Aeolian and ends on the same pitch class, D \flat major being the final chord. The two elements of chord A - the chord of fourths (A1, diatonic E minor) and the D minor of chord A2 are also significant throughout the work, as shown in table 3.6. The progression is from a prevalence of modality and tonality generated primarily from A1, with A2 as subsidiary, in 'Lletania' and 'Divino', through a focus on A1 as referential harmony in 'Follia', to a mixture of independent tonality and the thematic use of the row in the Passacaglia to the distillation of the theme into octatonic sets in 'Coral' while

¹⁴⁵ Drew, David, and Walker, Geoffrey J., 'Gerhard's Cantata', *Tempo*. New Series, No. 139 (Dec. 1981), p.17.

the compound chord A disappears as an entity after ‘Lletania’.

	Intro.	Lletania 1	Divino	Lletania 2	Follia	Passacaglia	Coral
Opening focus	Aeo. C#.	A1	Aeo. C	D min	A1	Aeo C (F# min)	Theme (D)
Closing focus	Chord A	E min	E min	D maj	G min	Theme (D)	D b maj

Table 3.6: Cantata, initial (*Introducció*) and final chords.

Throughout the work there is distinct layering of the material. The core is the vocal narrative, primarily tonal or modal. The bass layer underpins the vocal tonalities, generally focusing on derivatives of chord A2 (in ostinati and pedal points) or the theme and the upper strata support the chorus by doubling the voices, sustaining harmonies or by creating a web of connections through motivic commentary. The result is a chain of parallel, co-existing, poles of attraction, functioning with varying degrees of independence in a principle established at the beginning of ‘Lletania’, in which the tonal centre for the chorus is the predominant note of the soprano line, B, with F#, from chord A1, suggesting organum. The source is confirmed by the string entry in bar 2. The cadence (boxed, Ex. 3.45, bar 3) establishes a B Aeolian modality.

A2, D minor, is the tonal focus for the ostinato bass, confirming the dual harmonic focus. The common derivation, from chord A, and the linking D of the final B Aeolian harmony creates a sense of co-existence rather than competition (Ex. 3.45).

Example 3.45: ‘Lletania’, RN1-1+3.

Sopranos & altos (col tenors) fig. 1 -1.5.

The ‘tonality’ is sustained for fourteen bars, switching at RN 2 to C major, underpinned by a C-G drone and enriched with an F# from A1 (Ex. 3.46). It is sustained for nine bars until a transitional passage (RN2+7-13) establishes E minor at figure 3.

Example 3.46: 'Lletania', RN2+1-3.

'Lletania', fig. 2, sopranos and altos.

Tenors and basses.

Vas., vc., basses. *divarco* *pizz.* *arco*

The transitions are accompanied by the theme at T8 (begins RN 2+6), with a final of B \flat at RN3.

Section A resumes at RN7+7, the tonal focus returns to A2, D minor. The movement ends in modal ambiguity with a chord of D major over a D minor bass. In the final bar the violas' shift to B partly restores A1 (F \sharp -B) over A2 as B minor in the final bar (Ex. 3.47).

Example 3.47: 'Lletania', closing bars.

'Lletania' 2: bars 8+8-10, chorus and str. (trem).

ff *mf* *dim.* *mf* *p*

These sustained periods of clear tonal focus are characteristic of the work: the melodic line of 'Divino' is in Aeolian on C throughout (accompanied mostly with E minor) and the second section of 'Follia' (RN14) is focused on G almost entirely. In the Passacaglia the male chorus (bar 9) is in Aeolian on C and the female predominantly in F \sharp minor, beginning at bar 19+7.

The method of sustaining tonalities applies equally to tonal systems based on referential harmonies, as in section A of 'Follia' (bar 1-RN14), which is constructed through accumulations of motifs, all deriving from the 'Introducció'. Example 3.48 shows the most significant.

Example 3.48: 'Follia', section A, ostinato motifs.

Motif 1

Follia, bar 2, violas

Motif 2



Motif 3



Motif 4A

Follia, bar 7, piano

Motif 4B

Follia, bar 7, fl. and picc.

A1 is the source for Motifs 1, 2 and 3. Motif 1 is an elaboration, motif 2 a bass pedal point on E and motif 3 a statement of the chord. Motifs 4A and 4B are inversions of the first three notes of the theme. The focal note is E, established by its position as the fundamental of motifs 1, 2 and 3.

Establishment of A1 as the harmonic reference is delayed by a tritonal ambiguity in the introduction: B \flat in the bass (the concluding F of 'Lletania' may be the dominant) alternates with the 'E' polarity of motif 1 (bars 1-6). The B \flat is a dominant of a diminished fifth and the conflict resolves at bar 7 as most of the motifs appear simultaneously over E, which is established in bar 9 (RN9) as the pedal point for the section RN9-RN12, with waning significance after RN12.

From RN 9 A1 dominates, being the source of the vocal line and of motifs 1, 2 and 3. Motifs 4A and 4B provide a parallel polarity of B \sharp , but placed at a high pitch on piccolos, the function is largely decorative (Ex. 3.49).

Example 3.49: 'Follia', baritone solo and female chorus, bars 9+1-4.

In the Passacaglia the principle of parallel polarities is fundamental. The theme is the ground bass, gravitating to the final, D. The approach to the D by F-E \flat -D suggests Phrygian mode and relates to the D minor of A2. Above it the quartal A1 is avoided: choral lines are primarily Aeolian on C (male chorus, bars 9-RN19+6) and F# and A \flat minors (female chorus, RN19+7-20+9).

At the beginning of the Passacaglia proper the D \flat polarity is reintroduced as the first D \flat in the Passacaglia is the final of the statement of the theme in the introduction (bars 1-8): it is the only repetition of the D \flat in the passacaglia but it confirms D \flat as the fifteenth note of the theme, as suggested in the discussion of 'Introducció'. It also agrees with the parallel polarities in the accompanying material in upper strings and woodwind, with note collections drawn predominantly from the theme in a series of scales focusing primarily on D \flat , whether major or as final in octatonic collections (Ex. 3.50, violin and flute, bracketed).

Example 3.50: Passacaglia, bars 9-12 (condensed score).

The final choral tonality is D, agreeing with the polarity of the theme in this passage (RN21-22+4, total 13 bars) but as at the beginning of the Passacaglia the theme continues, concluding on D \flat and coinciding with the initial D \flat of 'Coral'.

The source material for the 'Coral' is the theme, condensed into the octatonic sets of example 3.43b. They are deployed in both the melodic line and the harmonies. The first set in example 3.43b is the source for the melody and harmony of the first phrase (the E \flat is 'borrowed' from the following harmony) and the second in phrase two. As in the Passacaglia a sense of Phrygian modality is imparted by the closing F-E \flat -D of the 'Coral' melody.

With the exception of an occasional whole-tone interpolation (basses, bar 5), octatonic harmonies are sustained until the concluding D \flat major, where the chromatic Spanish 'E' mode is the approach to the final in the bass (Ex. 3.51).

Example 3.51: Spanish 'E' cadences.

Example 3.51a: 'Coral', final bars.

Example 3.51b: *Cançó de Batre*.

Example 3.51c: *Canto para pedir el aguinaldo*.

In a sense the work can be regarded as a game, with the passage from C \sharp minor to D \flat major played out largely by avoiding the 'tonic'. Drew comments,

Until the final 'Chorale', the strong D \flat tendency of the ground [i. e. the theme] is

restrained in every way - not least by the fact that the absentee from the 12-note set is C.¹⁴⁶

understood here as meaning that after the establishment of C# as a focal tonality in *Introducció* its only manifestation is at the beginnings of the *Passacaglia* and the 'Coral' and as the final for the work. The result is strangely ironic, with the sense of finality palpable as the basses ultimately gravitate to the hitherto avoided focal tone.

Structure

Gerhard's simplification of his tonal methods as a response to the text is mirrored in his selection of conventional forms as the basis for his structures. His concept of self-generating structures, however, still applies in the use of processive methods in 'Lletania' and 'Follia', in his approach to variations and in his juxtaposing not only contrasting materials but also methods in ternary forms. In the case of the *Cantata* there is an extra-musical factor, the text, and inevitably the length, style and rhythm of the verse impose constraints. Whether processive or conventional methods are used, different techniques underlie each section, as a comparison of the two processive sections demonstrates.

'Lletania' is a monothematic narrative. Surrounding the choral setting is an orchestral commentary in which motifs from the 'Introducció' are interspersed between phrases. The pattern is established in the opening bars (Ex. 3.52). As the movement progresses there is no developmental variation. Dividing the choir into 8 voices, rhythmic repetition, singing mixed with speech, and imitation create textural complexity (Ex. 3.53).

Example 3.52: 'Lletania', RN1-1+5.

'Lletania', fig. 1 -1+5 sopranos & altos (col tenors).

Upper str.

¹⁴⁶ Walker, Geoffrey J. and Drew, David, 'Gerhard's Cantata', *Tempo*, New Series, No. 139 (Dec. 1981) p. 17.

Example 3.53: 'Lletania', R 2+7-8.

Lletania, bars 2+7-8.

The underpinning is more relevant to the tonality than to the structure, consisting of a D minor ostinato from RN1-1+3 (Ex. 3.45), a C-G drone (RN2+1-3, Ex. 3.46) and the theme at T8 (RN2+6-12). The same principle is followed in the repetition after 'Divino' but without the same degree of complexity or intensity and the bass-line is the theme at T3.

The music fades out in the coda with the D-F motif from RN 1.

In contrast to the single motif used in 'Lletania', 'Follia' proceeds by accumulating and alternating a series of ideas, of which the five most significant are shown in example 3.48. In the introduction they are all presented in a cumulative process, reaching a climax with a complete set in bar 7 (Ex. 3.54).

Example 3.54: 'Follia', bar 7, abridged score.

Follia, bar 7, fl. & picc.

The movement proper begins at bar 10 (RN9). The core of the texture is the intonation of the text by the baritone soloist, supplemented at cadences by the female chorus and supported by motif 3. The underpinning is a pedal E, with timpani and basses playing alternate bars.

Around and above the constants the structure accumulates through a series of motivic surges as motif 1 moves upwards through the string section and 4A and 4B are added at intervals: a climax is reached and the cycle is repeated, creating a series of panels of varying lengths.

The beginning of the process is shown in example 3.55.

From figure 11 the same motifs are used but tension relaxes as the texture fragments preceding a transitional passage leading to section B, which focuses almost entirely on G, major and minor. A1 is briefly restored after section B.

There are three sets of variations in the Cantata, each taking a different form. 'Divino' is a theme and four variations with the melody unchanged throughout. In the Passacaglia and 'Coral' the pitches of the melodic lines remain unaltered, but are subjected to rhythmic variation.

The melody of 'Divino' appears only in the soprano voice, solo or choral. The texture is spare, depending on the melody to sustain interest, and stanzas are separated by repetitions of the final phrase, played by solo flute or clarinet.

In the theme and first variation (bars 1-18) the soloist is accompanied by a solo clarinet, in parallel sevenths, and in variation 1 by a counter-melody on bassoon (RN4+2) followed by oboe and viola (RN4+6). The second variation is for female chorus, in parallel sixths. In each case harmonic support is minimal: C-E natural on pizzicato basses and harp (bars 1-8), in variation 1 E-B \flat initially before moving chromatically (RN 4) and C \sharp -E-B (variation 2, RN5+2-8). Variation 3 is the most complex, with an accompaniment in thirds descending chromatically over a bass-line which twice follows the opening phrase before establishing pedal points (Ex. 3.56).

The two concluding variations revert to the lean textures of the beginning.

After an introduction which is a modified repeat of ‘Introducció’, transposed down by a semitone, the Passacaglia proper is a double set of variations. In the texture the functions of the layers are clearly defined: variations on the theme constitute the ground bass. Above it the male chorus sing a choral dance, the melodic shape is a descending scale in C Aeolian. The top layer consists of variations on scale patterns in the upper woodwind and strings. Different treatments are applied to the two varied elements.

The theme, in the bass, is subjected to rhythmic variation. Example 3.57 shows a selection of treatments from the beginning, the middle and the end of the movement: there are no changes of pitch classes but re-distribution into different registers and rhythmic variants.

Example 3.57: Passacaglia, selected variations on the theme.

Example 3.57a: Passacaglia: bars 9-11, D. bass and cello.

Passacaglia, bars 9-11, D. basses and vc.

Example 3.57b: RN18+7-10.

Passacaglia, bars 18+7-10, D. basses and vc.

Example 3.57c: RN21+7-10.

Passacaglia, bars 21+7-10, D. basses and vc.

The upper parts play with rhythmic and linear variants of the concept of the scale. Example 3.50 above shows the establishment of the principle: simple scales on pizzicato violins and assorted scales with rhythmic variants on flute. At RN18 they appear inverted and in imitation (Ex. 3.58a) and subsequent passages elaborate on the concepts. The sequence is broken at RN19+7 as the women’s chorus introduces a melody based on arpeggiated figures and the upper orchestra adjusts accordingly, adding a counter-melody (Ex. 3.58b). The return of the men’s chorus restores the original figuration in a new orchestration.

The Passacaglia, therefore, functions on several levels: the ground bass is the theme in rhythmic variations and above it a ternary form created by the men’s and women’s choruses alternating contrasting material while the upper layers of the orchestra provide an accompanying set of variations and counter-melodies.

Example 3.58: Passacaglia, upper strata variations.

Example 3.58a: RN18, violin and flute.

Example 3.58b: RN19+7-8, arpeggios with counter-melody.

As with previous movements the coda subsides in a fade-out, linking with ‘Coral’, the third set of variations, in which Gerhard makes his strongest historical connection, subjecting the melody to increasingly complex and ‘learned’ contrapuntal techniques.

The first statement of the melody is in the manner of a German *chorale*, in measured crotchets and four-part harmony (Ex. 3.59a). In increasingly complex contrapuntal variations it passes through the various voices.

In bars 5-12 (variations 1 and 2) the melody appears as a *cantus firmus* within imitative counterpoint, including a mirror canon (Ex. 3.59b).

In variations 3 and 4 the melody becomes a strand in passages of double canon, accompanied by an increase in orchestral activity, the upper strings articulating chains of descending octatonic scales.

Above the whole passage (bars 5-RN23+10) there is a chromatic counter-melody in upper woodwind (Exx. 3.59b and 3.59c) while in the bass the theme is subjected to rhythmic variation. Example 3.59 shows a selection of treatments from the beginning, the middle and the end of the movement: there are no changes of pitch classes but re-distribution into different registers and rhythmic variants.

The ‘Amen’ at bar 23+11 restores the four-part crotchet movement of the theme and the work closes with a coda consisting of final reiterations of ‘Amen’ on a triad of D \flat major in a texture of descending octatonic collections.

Of the sections discussed above ‘Lletania’, ‘Divino’, ‘Follia’ and the Passacaglia are components of ternary structures: in ‘Lletania’ and ‘Divino’ ‘Lletania’ is repeated after ‘Divino’ in an abbreviated and simplified version. The ostinato (A) section of ‘Follia’ precedes a choral dance in two sections, in which the second is a variant of the first (RN14-RN17). The repeat of the A section is a residual six bars.

The Passacaglia is an accompaniment for a second choral dance, itself in ternary form. The A section, for male chorus, establishes a robust dance tune on a descending scale (Passacaglia, bar 9-RN19+6). The B section (RN19+7-RN21), for women’s chorus, uses contrasting legato arpeggiated figures. The repeat (Men’s chorus) is extensive (RN21- RN22+4) and followed by an orchestral coda of eight bars.

In addition to the large-scale application of the material from ‘Introducció’ there is a web of motivic connections, not only within, but between movements and they are a significant element in creating a coherent structure. Most significant are two figures connecting the movements. The first is the rising scotch snap motif noted in the section on tradition (Ex. 3.36a, bar 4). Gerhard deploys it immediately in the brass fanfare which follows the folk-tune in ‘Introducció’ (Ex. 3.44, bar 3), after which it is all-pervading as a cadential motif, from the fanfare to the penultimate ‘Amen’. Example 3.60 shows a few instances of its use, taken from each movement (bracketed in Exx. 3.60a, b, d, e and f). The motif from ‘Follia’ (Ex. 3.60c) is a contraction of the idea.

The same usage is applied to a new motif introduced in 'Follia' in the shape of a five-note scale figure in the bass, used initially to punctuate the ostinato panels (RN10+1). It is eventually used as a significant element in the transition to the B section (RN12+9-13+6) and later connects the Passacaglia with 'Coral' and to establish the octatonic sets for 'Coral' (Exx. 3.61a, 3.61b, 3.61c).

Example 3.61a: 'Follia', RN10+1.



Example 3.61b: 'Follia', RN12+9-10.



Example 3.61c: Passacaglia, RN22+9.



The treatment of the second major connecting element, the theme, is unorthodox. It is a significant link between 'Lletania' and the last two movements, but prior to the 'Coral' it appears only in the bass and is therefore not easy to discern.

Wherever it appears the connection with the harmonies of the chorus and upper strata is tenuous. In the transposed version at RN2+6, for example, every note is harmonically independent until the final B \flat at RN3, which serves as a diminished dominant fifth for the E minor of the chorus.

The connection with 'Follia' has already been discussed in that although the theme does not appear in that movement it is present in motifs 4A and 4B (Ex. 3.48) which themselves act as links between the two sections of the ternary form.

A final aspect is the potential of the theme, being octatonic, in the generation of thirds, a significant interval throughout the Cantata, particularly minor thirds.

Instances are numerous, and among the most significant are the fall of E-C# in the opening folk-song; those in the theme (C#-A#, B-D and B \flat -G, Ex. 5.41); the *basso ostinato* in the opening bars of 'Lletania' (Ex. 3.45); the link between 'Lletania' and 'Divino' (RN3+7-9); motifs 4A and 4B in 'Follia', and the two transpositions of the theme are by a third: T8 at RN2+6 and T3 at RN7+11.

On a larger scale, in the overall design each movement reaches a climax and subsides to facilitate a link with the following movement. In the case of 'Lletania' and 'Follia', chord A2 in the closing bars of 'Lletania' leads to chord A1 in 'Follia'. In addition the final F of 'Lletania' may be regarded as a dominant of the initial B \flat on 'Follia'.

The end of 'Follia' is approximately the half-way point in the work (9'40" : 8'01"¹⁴⁷), and Gerhard inserts a transposed and slightly modified version of 'Introducció', recapitulating the source material before the Passacaglia and 'Coral'.

Generating musical motion

In the Cantata, as in earlier works, there is the problem of generating motion in a context of non-functional harmony, exacerbated in this work by the practice of sustaining harmonies for long spans. The clearly defined character of each movement requires site specific solutions, and Gerhard responds accordingly

Metre and rhythm are two primary sources of motion and the most significant device is a change of metre, used either to generate momentum or to avoid monotony. At the beginning of 'Lletania' motion derives from alternations of 4/4 and 2/4 between RN1-RN1+9, after which, having established the rhythmic pattern it is abandoned. In the Passacaglia, on the other hand, the potential monotony of the 3+2+3/8 pattern is countered by bars of 4/4 for the orchestra between choral phrases (RN 19-RN 22).

As an additive metre the same 3+2+3/8 itself generates its own momentum, as does the quasi pastoral 5/8 in 'Divino'. Again monotony is avoided through changes of metre, with irregular insertions of a genuinely pastoral 9/8.

Rhythmic processes are applied - various methods of syllabic text setting coupled, in 'Lletania' and 'Follia', with a device already discussed in the Wind Quintet, that of beginning a motif with a rest in order to thrust the initial notes onto the main beat (Ex. 3.4a and 3.4b)

There is a wide variety of other rhythmic ideas, used independently or attached to ostinati ('Lletania' and 'Follia' again).

Progressive dynamics such as crescendo are used to launch new sections of music ('Lletania', RN 1 and RN 2), or added to ostinati (see example 3.48, motif 3).

The problem of 'Coral', with a slow tempo, linear counterpoint and octatonic harmonies is solved with initial rests (bars 5-8, 9-12, etc.) and a rhythmic scheme of increasing complexity, introducing syncopation into the first statement (bars 3-4). The complexity increases exponentially thereafter. The variations are saturated with phrases beginning with rests (bars 5-8), triplets (bars 9-12) and syncopated linear counterpoint (RN23 ff).

The most evident resources are melody and motif. Coming from a tradition of unaccompanied singing the folk-song style of 'Divino' creates its own momentum. The melodic and rhythmic

¹⁴⁷ The timing on CD VI, in 'Collage', a selection of CDs published as an appendix to Mestres Quadreny, Josep M. *Life and works of Robert Gerhard*, (Barcelona, 2011).

shapes of the many motifs scattered through the early movements generate short-term propulsion. In 'Follia' this is done by alternating or accumulating motifs (bars 1-2 and bars 5-7 respectively), in 'Lletania' by insertion between choral phrases (bars RN1+2; RN1+10-11).

A final device is the use of timbral alterations to create an impression of change as a texture fragments (RN11-RN12). The process is encapsulated in the opening of 'Lletania' (RN1-RN2): vocal chant in alternating metres interspersed with instrumental motivic interjections over an ostinato of rhythmic complexity.

Orchestration

The Cantata was the first work in which Gerhard used a full orchestra and choir, but his handling of the resources is skilful.

In discussing *Seven Haiku* and the Wind Quintet the point was made that a feature of Gerhard's instrumentation is its clarity. The same quality is evident in the Cantata: it is obvious throughout that Gerhard's primary concern was, as in *Seven Haiku*, to support the voices while ensuring their audibility. It is achieved here through the application of the same technique, that of 'framing' the voices with orchestral commentaries and interjections. 'Lletania' provides the clearest example: after the orchestral 'Introducció' the choir chants the narrative, supported discreetly with sustained chords (RN1+1-2) or quiet doublings on woodwind (RN1+3-4). Orchestral commentary is inserted between the vocal phrases (RN1+2 and RN1+4).

The layering effects observed in 'Follia' and the Passacaglia similarly engender clarity through the separation of areas of activity.

In *Seven Haiku* Gerhard occasionally showed a tendency to associate specific musical ideas with particular instruments, as with the clarinet arpeggios in number IV of the 1922 version (possibly imitated by the piano). It recurs in the Cantata. There is the use of the theme prior to 'Coral' as a bass-line only. Before RN 11 there is the association of the several motifs with certain instruments or groups of instruments, and in 'Divino' the pastoral element is emphasised as the instrumental phrase which separates the stanzas is played only on the flute (as is the opening phrase of the whole work).

In the early twentieth century it was not unusual for composers to score for multiple harps and keyboard instruments. Debussy scored for two harps and celesta (*Images, Jeux*), Falla included the piano in his orchestra (*Love the Magician, Three-cornered Hat*) and Stravinsky, in his *Oedipus Rex* of 1927, writes for harp and piano. In the Cantata Gerhard uses harp, piano and celesta. Two aspects of his method are akin to those of Stravinsky in *Oedipus*.

Stravinsky uses the piano and harp to clarify and reinforce the bass (RN2 and RN200 in

Oedipus). Gerhard has similar applications in ‘Introducció’ bar 7 and frequently when the theme is present (‘Lletania’, RN7+11*ff*). Both composers add percussive attack to a melodic line: *Oedipus* - RN27*ff*; Gerhard: RN1-2 and RN21+6. His use of the section expands in later works: piano duet and harp in *Don Quixote*, for example. A device which makes only a minor appearance here but which becomes increasingly significant later is the use of massed trills, as occurs in the coda of ‘Coral’. It will eventually be enriched with flutter-tonguing and string textures as in Symphony Number 1, RN102.

The Cantata is the first example of Gerhard’s use of percussion, and the section is large - timpani plus nine instruments shared between one timpanist and four or five percussionists. Given the importance of percussion in Gerhard’s later works it is interesting to compare the list with the last work covered by the thesis, Symphony Number 1: two tuned instruments, xylophone and glockenspiel, are included and in the untuned section triangle, tambourine, cymbal, large tam-tam, castanets, bass drum and side drum. The First Symphony has the same collection minus the glockenspiel and castanets but with three additional cymbals of different sizes, another triangle (one small, one medium) and three Chinese tom-toms (small, medium, large). In subsequent works the section is further enlarged (34 instruments for three players in the Concerto for Orchestra). A notable feature of both lists is the preponderance of metal instruments and the fact that cymbals are always suspended, never clashed.

In the Cantata the xylophone and glockenspiel are most frequently used to add brilliance to the ‘*continuo*’ section, particularly in ‘Follia’ (e.g. RN10+4*ff*). The bass drum and side drum are also used to point rhythms, throughout ‘Lletania’, for example.

The cymbal and tam-tam are commonly used together almost as a punctuating device and they are frequently found in the approaches to points of structural articulation: in ‘Lletania’, for example, the crescendi which push from ‘Introducció’ into ‘Lletania’ (RN1) or the equivalent bar between the introduction to the Passacaglia and the Passacaglia proper are marked with rolls on cymbal and tam-tam respectively (bars 8-9). The tam-tam also punctuates the final vocal phrases approaching the end of ‘Lletania’ and the beginning of ‘Divino’ (RN3) and they both enrich the texture of the last four bars of the work. All of this usage is expanded in later works.

In *Don Quixote* and *La Duenna*, Gerhard demonstrates his antipathy towards a body of religious police known as ‘The Holy Brethren’ through his musical and dramatic treatment. In the Cantata they appear at the end of the procession of notables in the Passacaglia, and Carner shows his dislike also,

Last in this dark procession, four hooded brethren

hiding their features slyly.

Such silent men! Such holy men!

They are accompanied, *piano*, by flutter-tongued muted trumpets, while the strings, *poco forte*, are either *pizzicato* or *col legno*. After they have passed normality is restored. With the choir singing *forte* it has to be another of Gerhard's private jokes.

Influences: Stravinsky

Gerhard's scoring for piano and harp is not the only feature which reflects *Oedipus Rex* (1927) and it is possible that when he read Carner's libretto he instinctively drew parallels, since *L'alta naixença del Rei en Jaume* could be regarded as a mirror of Cocteau's. In each a king, having been petitioned by the citizens, gets his comeuppance in a scenario involving an intimate relationship with a queen, although the outcome for the Catalans was the more fruitful.

There is a second aspect. When writing about contemporary opera in 1930 Gerhard paid much attention to Kurt Weill's *Mahagonny*. A particular feature of the opera which attracted his approval was the fact that,

The composition of *Mahagonny* is a sequence of closed scenes that represent successive states, staggered stages of the "story" that is being recounted.¹⁴⁸

This is also a description of the structure of *Oedipus* and of the Cantata.

Other features which might have lead Gerhard to base elements of the Cantata on the Stravinsky are the consideration that as an,

'opera-oratorio', a music-drama suitable for presentation with minimal staging in a theatre, concert hall or church.¹⁴⁹

there is a formal link with a cantata. Add to this the fact that Gerhard's musical aesthetic was more in tune with Stravinsky's than Weill's, as demonstrated in *Dos apunts* and *Seven Haiku*, and he had a model.

There are half a dozen musical parallels. Among the most noteworthy are Stravinsky's use of a minor third motif, used to underline the pleas of the citizens to Oedipus (figure 2-figure 8). Gerhard's method is more varied since he uses it not only as an ostinato (Ex. 3.45) but also to link sections (Ex. 3.47 and RN3+7-9), in motifs ('Follia', 4A) and in the theme. Both composers base their text setting on declamation and chant: the baritone's address to the King

¹⁴⁸ Gerhard, Roberto, 'Opera', *GoM*, p. 78.

¹⁴⁹ MacDonald, Malcolm, Preface to the score, *Oedipus Rex* (London, 1998), unpag.

in the 'Follia' (Ex. 3.49) and the Messenger's announcement of the death of Jocasta (RN178) are heraldic and call and response and one passage, at figure 11 in *Oedipus*, anticipates Gerhard's rhythms in 'Lletania' (Ex. 3.62).

Example 3.62: Stravinsky, *Oedipus Rex*, figure 11, basses.



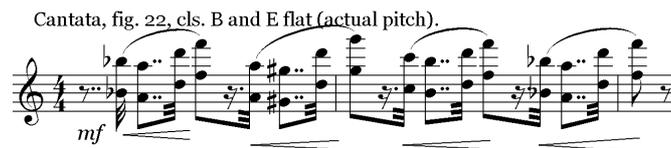
Both works contain sustained passages of diatonic harmonies. In *Oedipus* it is another feature of figure 2: 18 bars of predominantly B \flat minor harmony, with D \flat dominating the top vocal line (RN2-RN7), and the last 24 bars of Act I are primarily C major. There are ostinati in *Oedipus*, but nothing as dense as in the A section of 'Follia', but here the *Symphony of Psalms* contains a precursor in I, RN7-10.

A more tenuous connection is that there is an *obligato* on woodwind which seems to anticipate Gerhard, at figure 14 in *Oedipus*, which compares with figure 22 in the Cantata (Exx. 3.63a and 3.63b).

Example 3.63a: Stravinsky, *Oedipus Rex*: figure 14, clarinet (actual pitch).



Example 3.63b: Passacaglia, RN22, clarinets in B \flat and E \flat (actual pitch).



The relationship between *Oedipus* and the Cantata is too close to be coincidence, but a comparison of the scores and the related effects demonstrates that Gerhard's 'borrowings' are far more than mere imitation, the ideas are always adapted and expanded, making Gerhard's usage more varied than Stravinsky's in this context, but then Stravinsky and Cocteau aim to create an austere narration about the fall of Oedipus, Gerhard and Carner had a very different story to tell.

Conclusion - Cantata.

The Cantata is an expression of the dual nature of *Catalanisme* and philosophically the passage from the Aeolian C \sharp of the opening to the final chord of D \flat major in an octatonic context is a move from modalism to modernism - from Renaissance to modern Catalonia,

with the modernism expressed in Renaissance terms. Within the work traditional and cosmopolitan idioms co-exist, although Gerhard eschews many aspects of modernism: no serialism, little chromaticism, no abrasive harmonies. But the modalism is given modernist settings, with compound chords, quartal harmonies, parallel polarities and total octatonicism.

The same duality is expressed in the structures, which are conventional, but the ternary forms contain modern processive forms ('Lletania'), a cumulative form ('Follia', section A), mixed forms (the Passacaglia is a compound of variations with ternary) and the nearest approach to serial practice occurs in the Renaissance style octatonic canonic counterpoint of 'Coral'.

Since all of the primary material originates in 'Introducció' and the fabric is a web of motivic and harmonic connections with Catalan idioms embedded, the structure is organic, with a strong sense of coherence.

In an earlier chapter it was observed that one of the problems of reviewing this period of Gerhard's career is that there is no cohesive body of works. With the Cantata the pattern that the only pattern which is beginning to emerge is that there is no pattern is strengthened: starting at *Dos apunts* there has been chromatic extended tonality, Stravinskyan parallel polarities, quasi serialism mixed with traditional idioms and now traditional idioms expanded into modernism.

In reality the pattern is that Gerhard is prepared to use any material to hand which will serve his purpose, and that there will be a strict avoidance of dogma or fashion. In the case of the Cantata this means that in order to evoke the spirit of the late medieval period he will use a form of *organum*, but by associating this with one of the less abrasive techniques of modernism, quartal harmony, he avoids the trap of creating pastiche: the temporal setting is timeless.

There are some techniques seen in earlier works which now re-appear: the mixing of modal/tonal/chromatic 'systems', referential harmonies, parallel polarities, layering, contrapuntal textures, not only linear, but on a large-scale, as between layers of the ensemble; adaptation of traditional material, melodic and rhythmic, syllabic word-setting, punctuation of vocal settings with instrumental commentary in order to create a frame around them. All of these are used and expanded in the Cantata in ways which foretell their use in later works. One, specifically identifiable, is the use of ostinati to create 'panels' in 'Follia', anticipating 'The Quest' in Pandora.

Other features on which Gerhard elaborates later are processive forms, layering techniques, simultaneous use of more than one tonal system, motivic connections, the structural use of ostinati and an exponential expansion in the use of percussion.

One additional aspect peculiar to Gerhard is the constant re-use of particular songs or motifs throughout his career. In the case of the Cantata it is *El Cotiló*, first observed in *Dos apunts*, and seen here as the source of a motif which re-appears in a more exposed setting, but still on oboe, in *Symphony 4 New York*.

Thus the superficial simplicity of the Cantata is misleading, not only are there portents of later developments but what Gerhard achieves with the melange of borrowings, compounds and adaptations contained in the work is a synthesis of styles as disparate as medieval and modernist, a statement of *Catalanisme* with a subject drawn from a time when Catalonia was a flourishing autonomous principality in which the arts flourished,¹⁵⁰ in 1932, a year in which Catalans could anticipate a new autonomy and a prosperous future.

Summary

If *Dos apunts* and *Seven Haiku* explored *avant garde* methods of the early 1920s, then the Wind Quintet and the Cantata may be seen as a means of revitalising historical forms with contemporary ideas. The quintet demonstrates the influence of Schoenberg in the use of a tone-row, serial permutations and developing variation, but it also shows Gerhard re-designing the method by using only seven notes in the series and applying it to facilitate the generation of traditional element. The Cantata, on the other hand, explores Stravinskyan techniques in the use of referential harmonies introduced in the opening bars which then become a resource for the creation of individual movements. What Gerhard intended with the 'theme' is unclear - possibly trying to use a purely linear version of the series as a structural feature sustaining continuity in a work utilising a variety of idioms. Whatever the answer, the device has not yet been discovered in later compositions.

Both the quintet and the Cantata contain large elements of pastiche and may be Gerhard's nod in the direction of the Neo-classicism current in the 1920s, but his idiosyncratic applications of traditional idioms in a Baroque context in the quintet and of re-modelled Renaissance methods in the Cantata generate a more lyrical manner than was then fashionable.

The eventual consequence of Gerhard's application of modernist techniques to historical models is a realisation of the renewed structural potential of these forms which will manifest itself later in *Don Quixote* and in the First Symphony.

¹⁵⁰ Terry, op. cit. chapter I.

Chapter 4

Two ballets: *Pandora* and *Don Quixote*

Pandora, suite for orchestra

Introduction

As Sánchez de Andrés writes, ‘Ballet was a key genre for Gerhard’.¹⁵¹ The point is born out by the fact that before his exile he had worked on two ballets, *Ariel* and *Les Feux de Saint Jean*, neither of which reached the stage, and within seven years of arriving in England he had written three more, which were produced. As his articles ‘Ballet and Music’ make clear, in 1954 he had plans for yet another, with Anthony Tudor.¹⁵²

His commitment derives from three fundamental concepts. The first is the elemental,

Dance is after all one of the twin roots of music. The other root is the word. In music to steps, or dance, and music to words or song, we see the beginnings of all music.¹⁵³

The second is the physical,

One does not conceive music with one’s brain and heart alone, but also with the solar plexus, hips and thighs and the tips of one’s toes.¹⁵⁴

The third concerns the collaborative and dramatic potential of ballet: Gerhard is attracted by the fact that it involves co-operation between ‘at least three crafts’¹⁵⁵ - music, choreography and stage design, necessitating a synthesis of the intellectual and the physical.

Given Gerhard’s admiration for ballet as an expressive form it was only natural that when he was introduced to another exile at a party in Cambridge in 1942,¹⁵⁶ the eminent German choreographer Kurt Jooss, the consequence was a joint venture - *Pandora*.

Jooss had been forced to flee Germany in 1933, partly for refusing to sack the Jewish

¹⁵¹ Sánchez de Andrés, Leticia, ‘Roberto Gerhard’s Ballets: Music, Ideology and Passion’, *Companion*, p. 79.

¹⁵² Gerhard, Roberto, ‘Music and Ballet’, *GoM*, p. 93. This is a slightly edited version of articles originally published as, Gerhard, Roberto, ‘On Music in Ballet’ (I and II), *Ballet*, Vol. 11, Nos. 3 and 4 (April and May, 1951), pp. 19-24 and pp. 29-35.

¹⁵³ *Ibid.*, p. 88.

¹⁵⁴ *Ibid.*, p. 90.

¹⁵⁵ *Ibid.*, p. 90

¹⁵⁶ Scurfield, Cecilia, interview, 10/11/10 (see Appendix 1).

members of his ballet company and partly because of the political nature of his ballets.¹⁵⁷ After touring Europe and America for eighteen months or so, in 1934,

Through the generous support of Leonard and Dorothy Elmhirst the “Jooss Leeder School of Dance” is founded at Dartington Hall, England.¹⁵⁸

In the early 1920s Jooss was associated with Rudolf von Laban before he later formed his own dance company as part of the *Folkwangschule* in Essen, for which he devised the trilogy of which *Pandora* was the final element,¹⁵⁹ as Drew confirms,

Pandora was the conclusion of a Jooss-trilogy initiated in 1932 by his internationally acclaimed anti-war satire, *The Green Table*, and continued in 1938 by the (implicitly) anti-Nazi ballet *Chronica*.¹⁶⁰

The function of *Pandora* as conclusion of the trilogy was,

to resolve the practical and philosophical tension between *Chronica*'s opposition to the evils of fascism and *The Green Table*'s opposition to war.¹⁶¹

The scores for the ballets prior to *Pandora* were by Jooss's resident composer, Fritz Cohen, for *The Green Table*, and Bertholdt Goldschmitt for *Chronica*. Drew comments that Jooss generally preferred to work with ‘composers less strong-willed’ than Gerhard or Goldschmitt¹⁶² and there was friction in the relationship between Gerhard and Jooss,

Gerhard had his own conception of his score and its musical form, and did not relish the task of supplying more and more ‘accompanimental’ music at increasingly short notice.¹⁶³

In discussing the ballets *Ariel* and *Les Feux de Saint Jean* Sánchez de Andrés describes the close collaborations between those involved, and Gerhard clearly enjoyed exchanging ideas with other artists,¹⁶⁴ but in the case of *Pandora* he seems to have been excluded from a large area of the creative process, as he himself made rueful reference to the matter in ‘Music and Ballet’ - after describing a Stravinsky reminiscence about being in constant touch with collaborators and sharing evenings enjoying ‘fine dinners’ he wrote,

During the composition of my ballet *Pandora* with Kurt Jooss there was certainly

¹⁵⁷ Markand, Anna and Hermann (documentation), *Jooss* (Cologne, 1985), p. 53 (Anna Markand was Jooss's daughter).

¹⁵⁸ *Ibid.*, p. 55.

¹⁵⁹ *Ibid.*, p. 13.

¹⁶⁰ Drew, David, ‘Notes on Gerhard's *Pandora*’, *Tempo*, New Series, No. 184 (Mar. 1993), p. 14.

¹⁶¹ *Ibid.*, p. 14.

¹⁶² *Ibid.*, p. 14.

¹⁶³ *Ibid.*, p. 14.

¹⁶⁴ Gerhard, ‘Music and Ballet’, p. 92.

constant touch, but no dinner.¹⁶⁵

The relationship has been described to the present writer by Mrs. Cecilia Scurfield, who was in the embarrassing position of being a personal friend of Gerhard and secretary to Gabor Cossa, Jooss's business manager.

In an interview she described how Gerhard would come out of a meeting with Jooss and,

He [Gerhard] puts his head down like this and says [quoting Jooss] 'I want so many seconds of music, or so many minutes of music.' 'How does he know?'¹⁶⁶

Later she was responsible for typing the increasingly acrimonious letters written by Cossa to Gerhard, whose replies were written by his wife Poldi. The arrangement was necessary since in order to cool the situation communications between the two protagonists had to be entrusted to third parties (not always successfully).^{*} Mrs. Scurfield's perspective focuses on the correspondence for which she was responsible, Sánchez de Andrés presents a wider view,

The relationship between the composer and the choreographer was initially friendly, but when *Pandora's* rehearsals began they argued and nearly broke off relations. Jooss, it appears, was temperamental and used to imposing his own will.¹⁶⁷

(Mrs. Scurfield commented that Jooss was very democratic in theory, but that his idea of democracy was to call the company together and to tell them what they were going to do, and that being dancers, just wanting to dance, they accepted it).¹⁶⁸ Given Drew's comments about Gerhard's personality and that he himself 'confessed to being quarrelsome'¹⁶⁹ tension was inevitable, particularly when Jooss began to make cuts without consultation.¹⁷⁰

The need for additional music may have originated in what seems to have been Jooss's improvisatory approach to the composition of the ballet. A selection of synopses obtained from the *Deutsches Tanzarchiv* suggests that the scenario evolved during rehearsals, and although they are undated it is possible to trace its development. There are three descriptions of the opening scene, for example and they are presented here in what seems to be a logical chronological order (the second one has timings):

A) Pandora

¹⁶⁵ Gerhard, 'Music and Ballet', p. 92. the description 'my ballet *Pandora* with Kurt Jooss' is informative.

¹⁶⁶ Scurfield interview.

^{*} When enquiries were made to the Deutsches Tanzarchiv about access to possible correspondence between Gerhard and Jooss I was re-directed to Anna Markand, Jooss's daughter who replied, 'They were almost neighbours, they had no need to write'.

¹⁶⁷ Sánchez de Andrés, op. cit. p. 103.

¹⁶⁸ Scurfield interview.

¹⁶⁹ Connolly, Justin, a personal friend of Gerhard, e mail, 21/3/2012.

¹⁷⁰ Sánchez de Andrés, op. cit. p. 103.

Desires and search.

Big ensembles of a rather chaotic character.

B) Pandora

Synopsis

Part 1

The Quest

Mankind longing, passionately searching for - they don't know what - a device, a "maxime" [sic], a line to follow.

C) PANDORA

Part 1

1st Movement: (4'5" - 15")

Scene 1) a) (140") Ensemble of young men, young woman, mothers, elder men.

Search for unknown, aimless desires of younger groups; elder groups more quiet and stabile [sic] movements. Individual outbreaks and group movements alternating. (60")¹⁷¹

The first performance took place at the Cambridge Arts Theatre on the 24th January, 1944.¹⁷²

The ballet is a re-working by Jooss of the myth of Pandora's Box,¹⁷³ depicted as a conflict between Pandora, symbolising materialism, from whose box are released 'monsters', which Hein Heckroth, the costume and set designer, conceived as 'engines of war - gigantic robot-like figures',¹⁷⁴ and Psyche, 'the personification of the soul and of unselfish devotion'.¹⁷⁵

The score produced by Gerhard matches the scenario's mixture of *angst* and optimism, although Drew indicates that he may have had alternative settings in mind,

Long before his death, Gerhard remarked to the present writer that his *Pandora* music was in no important respect bound to Jooss's scenario, and could equally well (or better) be used for a ballet based, for instance, on a Calderón subject.¹⁷⁶

Whatever the problems encountered in the creation of the work, and whatever Gerhard's true

¹⁷¹ Deutsches Tanzarchiv, Cologne. Synopses provided by e mail, 17/7/2010.

¹⁷² Appendix II, *GoM*, p. 259.

¹⁷³ Drew, *Pandora*, op. cit. p. 14.

¹⁷⁴ *Ibid*, p. 16.

¹⁷⁵ Synopsis from programme for first performance, Cambridge Arts Theatre, week beginning Monday, 24th January, 1944. Programme acquired October, 2010, from Victoria and Albert Museum Theatre Archives,

¹⁷⁶ Drew, *Pandora*, op. cit., p. 15.

intentions in regard to the scenario the score is a powerful musical statement which expands the application of the structural methods and the tonal and modal concepts found in the Cantata, anticipating non-serial methods found in the first movement of the First Symphony.

As with earlier works, each movement is an individual construct with form the result of the compositional process, although elements of ternary, rondo and theme and variation forms create a strong basic outline for each movement.

The first three movements are based on similar structural methods, with blocks of motivic material juxtaposed in a manner akin to that used by Stravinsky in *Petrouchka*. In the last two movements the material is melodic rather than motivic. The structural coherence of the suite is ensured as movements are connected by thematic and motivic cross-references, as occurred in the Cantata. Particular substance attaches to three of these ideas, all of them present in the first movement, 'The Quest'. The most significant, both musically and dramatically, is,

the principal thematic source of the ballet. This is the oldest known 'Dance of Death' - the *Ad Mortem Festinamus* from the 14th century *Llibre Vermell* - a monophonic song sung by medieval pilgrims visiting the Catalan monastery of Montserrat,¹⁷⁷

which, apparently representing Pandora, features prominently in all movements except 'The Monster's Drill'. Second is a downward swinging motif which undergoes a number of changes, but is always identifiable (see motif 4.1c, below), and third is the bass pulse which opens the work and recurs at significant dramatic points (Ex. 4.1a below).

The tonal organisation is discussed in detail below, but one point, its similarity with that applied in the Cantata, may be made here, as both works are tonal in the broadest sense of the term, and schemes based around central polarities penetrate both scores. Perhaps the most significant aspect shared with the Cantata is a negative - the absence of serialism. Gerhard's tentative confession to his lack of confidence in the use of serialism in his letter to Schoenberg in 1944¹⁷⁸ may be seen as turning his back on the technique, but an alternative view is that he selects the most appropriate methods for the job in hand, illustrated by the fact that during the period 1940-1947 he worked on three major works, each of which required radically different approaches. *Pandora*, a sequence of dramatic tableaux, required the expansion of the methods applied in the Cantata (although whole-tone and octatonic sets play a very minor role in the current work, possibly being regarded as inappropriate) while in *Don Quixote*, the need to 'impersonate' and define character¹⁷⁹ leads Gerhard to devise an expanded version of the limited serial method of the Wind Quintet, and in the Violin

¹⁷⁷ White (1993), p. 8.

¹⁷⁸ Letter to Schoenberg, 2/12/44.

¹⁷⁹ Gerhard, 'Music and ballet', p. 94.

Concerto, ‘the 12-note episodes are ‘*memories* not anticipations’ .¹⁸⁰

Analysis

Structure and form

The structural importance of *Ad mortem festinamus* needs preliminary discussion. It is used in the manner of a *chorale* in a Bach cantata - a simple melody in a steady tempo, recurring at intervals as a reminder of the import of the work, in ironic reference to its origins.¹⁸¹ It does not have a dedicated movement, but appears as an insert in all movements except ‘The Monster’s Drill’, either complete, in part, with phrases re-arranged or as a *cantus firmus* - a line of known melody within a complex texture (e.g. ‘Psyche and the Youth’ bars 100-123, ‘The Quest’, bars 31-34, ‘Death and the Mothers’, bar 65 *ff* and ‘Pandora’s Carnival’, bars 76-82, respectively).

The first movement, ‘The Quest’, is in ternary form. The A section, consisting structurally of accumulations and variations of ostinati, is a development of the technique applied in ‘Follia’ in the Cantata and the B section establishes *ad mortem festinamus* as the theme, citing only the first four bars, in the style of a *chorale*.

Everything in the A section stems from the opening four bars, which, being a mosaic of several ostinati, constitute a ‘panel’, subdividing into two ‘tiles’ (T1 - bars 1-2, T2- bars 3-4).

There are three principal ostinati in T1 and four in T2. T1 is an upbeat to T2. The ostinati are an initial pulse, a rocking motif and a plunge into T2 (Exx. 4.1a, 4.1b and 4.1c respectively).

Example 4.1: ‘The Quest’, T1 - motifs.

1a Musical notation for Example 4.1a, showing two staves. The top staff is in bass clef with a 12/8 time signature. It contains two measures of music. The first measure starts with a piano (*p*) dynamic and features a series of chords. The second measure starts with a crescendo (*cresc.*) dynamic and features a series of chords. The bottom staff is in bass clef and contains a pedal point (*ped.*) and a sub-octave (*sub.*) line. The notation is labeled 'The Quest, bars 1-2, po. con percussion.' and 'etc.'.

1b Musical notation for Example 4.1b, showing a single staff in treble clef with a 12/8 time signature. It contains three measures of music. The first measure starts with a piano (*p*) dynamic and features a series of notes. The second measure starts with a crescendo (*cresc.*) dynamic and features a series of notes. The third measure starts with a sforzando (*sf*) dynamic and features a series of notes. The notation is labeled 'The Quest, vas., bars 1-3.'

1c Musical notation for Example 4.1c, showing a single staff in treble clef with a 12/8 time signature. It contains three measures of music. The first measure starts with a forte (*f*) dynamic and features a series of notes. The second measure starts with a fortissimo (*ff*) dynamic and features a series of notes. The third measure starts with a fortissimo (*ff*) dynamic and features a series of notes. The notation is labeled 'The Quest, vas., bars 1-3.'

The essential ostinati in T2 are part of the tune of a children’s song from Alicante, *Antón*

¹⁸⁰ Black, op. cit. p. 109 (Gerhard’s italics and parentheses).

¹⁸¹ Two ensembles have made historically informed recordings, performing the song at about crotchet = 120. Hespèrion XX (Jordi Savall), *Llibre Vermell de Montserrat*, Veritas VER 5 611742 (London, 1979); Ensemble Anonyme (Claude Bernatchez), *Llibre Vermell*, ANALEKTA *fleur de lys*, FL 2 3055 (Montréal, Québec, 1993).

Pirulero,¹⁸² the pulse in the bass, a high-pitched chord on strings and the clarinet arpeggio (Exx. 4.2a, 4.2b, 4.2c and 4.2d respectively).

Example 4.2: 'The Quest', T2 - motifs.

2a 

2b 

2c 

2d 

In its first appearance the structure of section A consists of repetitions of the panel for 23 bars, with internal variations. The interval of repetition is shortened to one bar and the material is reduced to variants of motifs 1b and 1c. The process can be seen operating in example 4.3, bars 1-4 of 'The Quest'.

The brief coda is based on a popular song from World War 2, *Roll out the Barrel*.¹⁸³

The repeat of the A section (from bar 35) is a variation of the same method and the four-bar cycle is restored. The texture is thickened with the addition of chromatic scales (woodwind) and arpeggiated octatonic sets (brass). At bar 46 a new idea, a dotted semiquaver rhythm in chromatic sets is introduced and the remainder of the texture is reduced to the pulse and repetitions of motif 1c.

The ternary form of the second movement, 'Psyche and the Youth', has an introduction. The A section, the substance of the movement, consists of a series of panels as in 'The Quest'. The B section is a full statement of *Ad mortem festinamus*. The third section combines the two.

The introduction (bars 1-30) combines two elements: a dance-tune in 5/8 intercut with a timpani solo (bars 3-5, Ex. 4.4). The section consists of repetitions of the motifs with progressively expanded orchestration.

The ternary form begins in bar 31 with the new time-signature of 3+3+2/16. Panels are initially organised in four-bar spans in an aabb pattern of semiquaver motifs. (Ex. 4.5).

¹⁸² White, (1993), p. 8.

¹⁸³ Drew, David, *Pandora*, op. cit., p. 16.

Example 4.4: 'Psyche and the Youth', bars 1-5.

Example 4.5: 'Psyche and the Youth', bars 31-35, abridged score.

There is much repetition: bars 31-35 are repeated before the process is repeated with new permutations and the process continues until bar 99, where the flow is interrupted by a full statement of *Ad mortem festinamus*, again in the manner of a *chorale*.

The flow resumes at bar 124, and from bar 153-186 the theme and the semiquavers proceed in parallel. The coda consists only of *Ad mortem festinamus*.

Within the constant flow of semiquavers motivic insertions maintain formal cohesion, as between bars 47-50, where the 5/8 timpani motif from the introduction is intercut, introducing a derivative accompanying motif.

In the repetition of the A section 3+3+2/16 is restored. New material is re-structured into nine-bar panels, divided into three-bar phrases (Ex. 4.6).

Example 4.6: 'Psyche and the Youth', bars 126-135, abridged score.

From bar 153 *Ad mortem festinamus* is treated as a *cantus firmus*, penetrating the texture of semiquavers. The coda (bar 187) is a final statement of the last two phrases of the theme.

As in the previous movements ‘Pandora’s Carnival’ is constructed from a series of panels, following the manner of ‘Psyche and the Youth’ with segments consisting of short melodic phrases. The structure is in two sections, the first a miniature rondo and the second a processive sequence of motivic interplay followed by a coda. Again, layering is in evidence.

There are three principal ideas, the introduction, motif A and motif B. The last is the source of several variants. Other material includes *Ad mortem festinamus* and a new motif in the coda.

The introduction is three four-bar panels of black-note glissandi on xylophone with tremolo strings, (both F#-G#-A#), at bars 5-8 ambiguous note-sets on harp are added and in bars 9-12 arpeggiated octatonic sets with whole-tone collections generating energy for the principal dance motif, A, expanding the black-note reference and layered with the first block of accompanying ostinati (Ex. 4.7).

Example 4.7: ‘Pandora’s Carnival’, bars 13-16.

The salient feature of motif B is a five-quaver rhythmic figure, used to generate secondary material (compare B and B1 in Ex. 4.8). The motifs, the formal pattern and the relative lengths of sections are shown in table 4.1.

Bars	1-12	13-21	21-30	31-34	35-42	43-47	48-52	52-56	57-64	68-72
Motif	Intro	A	Inter	B	A	<i>Ad</i>	B	B1	A	B2

Table 4.1: ‘Pandora’s Carnival’, rondo pattern, bars 1-64.

At bar 76 the method changes. *Ad mortem festinamus* occupies one layer, as a *cantus firmus*, elaborate percussion writing another and motif B the most prominent (bars 76-82, Ex. 4.9, the percussion score is merely an indicator).

In subsequent segments motifs are freely mixed (bars 86-93, Ex. 4.10).

Example 4.8: 'Pandora's Carnival', motifs A, B and B1.

Example 4.9: 'Pandora's Carnival', bars 76-82.

Example 4.10: 'Pandora's Carnival', bars 86-89.

After bar 93 the texture fragments. A disappears and motifs B, B1 and variants are scattered through the texture with a derivative of motif 1c from 'The Quest' added, here labelled motif C. It is applied in this movement as C, C1 and C2, the last of which is the nearest equivalent to 1c. The superficial effect is of a splintering fabric, but the web of motivic references ensures musical cohesion (Ex. 4.11).

Example 4.11: 'Pandora's Carnival', motifs C, C1 and C2.

At the beginning of the coda (bar 128) C2 is combined with new material, a motif for brass. As with *Roll out the Barrel* the tune refers to a song popular at the time, *Bless 'em all*, and Gerhard combines it with a variant of *Antón Pirulero*. In the context of 'Pandora's Carnival'

the reminder of the mildly cynical text would have been rich in ironic resonance for the contemporary audience (Exx 4.12 and 4.13).

Example 4.12: 'Pandora's Carnival', bars 128-135.

Pandora's Carnival,
bars 128-135

Example 4.13: *Bless 'em all.**

Bless 'em all,
Bless 'em all, ——— Bless 'em all, ——— The long and the short and the tall.

The movement is summarised in the coda with combinations of a series of motifs derived from C and *Bless 'em all* and the final two bars serve as transition to 'The Monster's Drill'.

'The Monster's Drill' divides into three distinct segments: a slow opening section followed by a more active passage in the same tempo, and a march. About them Drew, in his 'Notes on Gerhard's "Pandora"', which primarily discusses the suite for two pianos and percussion, suggests that the first two sections constitute 'The Monster's Drill' and that they 'function as a prolonged upbeat to the March', originally entitled 'Ode to Power' (a title retained here for the section between RN49+14 and RN66+9).¹⁸⁴

The first section returns to the 12/8 pulse of 'The Quest' as, over 12 bars a twelve-note chord accumulates, rising from the bass, one bar for each note. Melodic interest is added in bar 9 as the cor anglais isolates selected notes. Accumulated energy precipitates the second section, which consists of the repetition of a brief melodic figure on cor anglais, imitated on strings and leading to an extension completing the principal idea. Tension is increased through repetition, raising the tessitura and adding instruments to increase dynamic volume.

A transitional chromatic passage (bars 25-33) incorporating motif 2b leads to the march, 'Ode to Power', about which Drew comments,

it is clear from the character of the march that the power it represents is far from

* Transcribed from memory, Walshaw.

¹⁸⁴ Drew, *Pandora*, op. cit., p. 15.

invincible.¹⁸⁵

Gerhard draws heavily on military cliché to create a parody: drum rolls, trumpet calls, piccolo solos, quasi-euphonium ‘counter-melodies’ are all present, and he enjoys playing games with a large number of motifs and melodic fragments.

In the first section (bars 34-107) structural cohesion stems from intermittent references to elements from the opening motif, but as the movement progresses the significance of these ideas diminishes as substantial melodic elements take their place. The thematic layout is shown in table 4.2. The opening bars of each theme are given, plus the four principal motifs used to create contrapuntal accompaniments. The basic structure is shown, as is the distribution of the accompanying motifs.

Example 4.14 demonstrates the method in operation as in bar 5 of the extract the motivic accompaniment is switched, but a relationship is retained in the drum rhythm, which derives from the initial idea.

Example 4.14: ‘The Monster’s Drill’, bars 58-65.

Ode to Power, bars 58-65.

¹⁸⁵ Ibid. p. 16.

A B C

D E F

Motif 1 Motif 2 Motif 3 Motif 4

Bars	34-37	37-44	45-49	50-53	54-58	59-70	71-72	73-85	86-89	90-103	104-107	108-122	122-149	149-153	154-185
Theme	Intro	A	B	link	A	C	link	D	A	D	link	E	F	link	F
Motif a		1	3	2	1	2	3	2(V)	1	2(V)	2(V)	2(V)	2(V)		2(V)
Motif b		3 (V)	1(V)	3		4		3(V)				1(V)			3(V)
Motif c				1		1						3(V)			

Table 4.2: ‘Ode to Power’, structural layout.

There are three motifs in ‘Death and the Mothers’ connecting with earlier movements: the pulse, originating in the opening bars of ‘The Quest’ and which here runs through bars 1-6 and appears intermittently thereafter, *Ad mortem festinamus* and the 5/8 dance from ‘Psyche and the Youth’. The movement proper consists of five major sections, each of which is a melodic statement (table 4.3).

Bars	1-12	13-21	21-30	31-34	35-42	43-47	48-52	52-56	57-64	68-72
Motif	Intro	A	Inter	B	A	<i>Ad</i>	B	B1	A	B2

Table 4.3: ‘Death and the Mothers’, outline of major sections.

The principal melody, which rises through a thirteenth, to close an eleventh above the initial note, is simply stated on strings and flute in triadic harmony. The variations are primarily re-orchestrations, although the second begins with slight rhythmic changes and is accompanied with a syncopated motif linking with the transition.

The two parts of section B consist of a melody for oboe with an intervallic connection to the rising fourths and thirds of A (Ex. 4.15) followed by a brief chromatic motif on trumpet announcing fragmentary development of the semitone element of A (bars 53-64)). The accompaniment for the section is the syncopation of the transition continued (bars 42-48) and for the second section (bar 53 ff) the pulse and a dissonant drone.

Example 4.15: ‘Death and the Mothers’, bars 43-45.



Section A, in F# major and accompanied with chromatic bell chimes,¹⁸⁶ is repeated after *Ad mortem festinamus* (bar 82). It leads to a re-statement of the 5/8 dance from ‘Psyche and the Youth’ before a brief coda of chromatic collections, notably the A natural B b trill over a sustained chord of F# major ends the ballet.

Tonality

Features common to both *Pandora* and the Cantata are the revealing of the principal tonality obliquely only after a delay and the fact that during the suite there are two focal centres at the beginning of each movement, with a definitive final tonality at the end of a coda leading to brief linking passages. There are three major differences. The first is that a secondary referential harmony is not established until the second movement. Secondly, most of the writing is diatonic or modal, frequently operating in several layers simultaneously, with the

¹⁸⁶ Drew, ‘Pandora’, op. cit., p. 16.

consequence that with the exception of ‘Psyche and the Youth’ there is relatively little use of octatonic or whole-tone sets. The third difference is that in *Pandora* the focal tone is a point of reference, not of evasion.

The identification of Gerhard’s poles of attraction can be an arbitrary process: the parallel F and F# identified as tonal centres in ‘The Quest’ are initially selected as much for their prominence in the texture as for their status as ‘tonics’ (F as a pedal point, F# as a final).

The final ‘tonality’ of the whole suite is F#. Other poles of attraction are referential tones or harmonies, which may sustain their identity or evolve as movements proceed. A second variable, and another trait shared with the Cantata, is the significance of the time-spans during which tonalities retain their identity: in *Pandora*, as the ballet progresses and as hope begins to prevail the timings and stability of the tonalities expand. Table 4.4 sets out initial and final tonal references and shows the tonal shifts as they occur in the transitions.

Movement	Initial	Final	Coda
The Quest	a) F b) F# (weaker)	F	1 E b- G -A 2 B-F- G -A-B b 3 G (harp)
Psyche and the Youth	1) F-A-C# 2) C-G b (second part)	G b	A (1 st note of Carnival)
Pandora’s Carnival	a) F#- G# -A# b) A-C#	C# major	C minor
The Monster’s Drill	1) A-C#-(F) 2) (parts 2 & 3) F#	C: switches to	F
Death and the Mothers	a) F pedal b) A major melody		F# major

Table 4.4: *Pandora*, initial and final tonal centres.*

The method of establishing the principal polarities in ‘The Quest’ is oblique. Reference to examples 1a and 1b in ‘Structures’ shows, in 1a, a chord of B-C-F, and in 1b a motif in which B is the prime tone. The prominent voicing of the F and its use as a pedal point place it as the initial focal note, with B in parallel as a secondary polarity. The tonality of the work is

* Letters in bold show the most significant note in the set, numbers in the ‘Initial’ column indicate consecutive sections, not simultaneous application, number in ‘coda’ indicate three tonal planes: wind (1), strings (2) and harp (final note).

established by elliptical reference: the final cadence of *Antón Pirulero* is harmonised with a compound chord of D major and E \flat minor. The note common to both chords, and the most prominent, F \sharp , is isolated as the final for the tune. Subsequently it is an almost perpetual presence until bar 12. The motif is designated B1 (see Ex. 4.16a below).

The section on structures described the compilation of ostinati providing the basic material for ‘The Quest’. The bewilderment described in the scenario, (‘Mankind longing, passionately searching...’)¹⁸⁷ is depicted, as five poles of attraction are established in tiles T1 and T2. The three tonal elements of T1 are isolated in example 4.16. A chord of fourths (C-F-B) is designated A1, with F as the focal tone (Ex. 4.16a). It establishes a tritonal relationship with the B of A1 and of the second cell, A2 (Ex. 4.16b). A3 is the quartal chord enriched with B \flat (Ex. 4.16c).

Example 4.16, ‘The Quest’, Bars 1-2, tile T1 constituents.

4.16a) A1

4.16b): A2

of E \flat minor in bar 5, (Ex. 4.17d).

Example 4.17: ‘The Quest’, bars 3-4, tile T2 constituents.

4.17a) B1

4.17b) B2

Clarinet (actual pitch)

4.17c): B3

Contrabass & cellos

4.17d): B4

Hns 1&2 (actual pitch).

sf con *p*

Vn 1 & 2 div. *sva*

During the repetitions of the panels variations of tonality, transposition and instrumentation are applied. A comparison of the harmonic changes to B4 (with indications of changes of tessitura) and the transpositions of A2 enables a comparison of the resulting shifts of relationships, including the introduction of a suggestion of E \flat minor into T1 in bar 5 (Exx. 4.18a, 4.18b and 4.18c).

Example 4.18a: ‘The Quest’, motif B4, transpositions, bars 3-12.

Example 4.18b: ‘The Quest’, motif A2, variants and transpositions, bars 5-6, 9-10.

The Quest, vas. bars 5 - 6 and 9 - 10.

Example 4.18c: 'The Quest', motif A2, bars 13-14.



New material is introduced in bar 46, a dotted semiquaver motif articulating perfect and augmented fourths and octatonic collections, increasing the rate of change (Ex. 4.19).

Example 4.19: 'The Quest', bar 46, piano.



There is one moment of stability as the opening phrase of *Ad mortem festinamus* is inserted in bars 31-34, in Lydian mode on F, accompanied with the scale of D ♭ major on trombone.

The movement proper ends on F (bar 59, clarinet), followed by *Roll out the Barrel*. The harmony is indeterminate: chromaticisms on woodwind are clouded by a halo of harmonics from the lower strings. The final, G, is isolated by a harp harmonic on the second beat of the last bar (Ex. 4.20).

Example 4.20: 'The Quest', final bars; *Roll out the Barrel*.

F# is the tonal centre in all three sections of 'Psyche and the Youth', although ambiguity is present. The 5/8 section and *Ad mortem festinamus* are modal and in the 3+3+2/16 section octatonic, chromatic and diatonic sets are used to create tonal zones, passing from relative instability to security.

Initially the focus is on the secondary referential material mentioned above as an augmented chord of F-A-C# is established in the conflicting tonal centres of the opening bars. The *Rosa del Folló* motif begins in an apparent Phrygian C#, intercut with the F major of the timpani (Ex. 4.21). Repetitions of the two ideas establish the reference.

Example 4.21: 'Psyche and the Youth', bars 1-5.

As the section proceeds a Phrygian D# is established (bar 26) in parallel with D major-B b major alternations on piano, bars 17-27) ultimately gravitating to F# as the final for the section (bars 29-30).

In bars 31-35 the semiquaver motifs establish a pattern of mosaic panels. The mixed octatonic and chromatic sets establish a focal tone, B b, the initial and final note, over a discreet pedal C on viola and harp. Since the pedal shifts to F# in a weak drone with the tritone, C, the B b establishes a stronger tonal centre. The octatonic sets are enriched and switched: in bars 31-32 the octatonic collection A b-B b-B-D b-D-E-F absorbs an A, but in bar 33 there is a switch to a second set, B b-B-D b-E b-E-G b, followed by yet another switch to a chromatic set of G-A b-A-B-C-D b in bar 34 (Ex. 4.22).

Example 4.22: 'Psyche and the Youth', bars 31-35.

Between bars 126-140 there is a strong pull towards F#, the pedal point for the entire section. It functions in two drones, one of F#-A (bars 126-131) and a weakening C, bars 132-140).

Above the drones the semiquaver panels alternate between relative tonal security and ambiguity, moving from a panel in A minor/C major (bars 126-131), to one which, over the weak F#-C drone, is predominantly chromatic, although ending on D, to a third which moves from E b major to close on a Lydian G b, in agreement with the F# drone (bars 135-140).

The effect is one of surface activity shifting through several tonal zones before succumbing to the gravitational pull of the pedal point.

From bar 153 the pilgrims' dance tune dominates the texture, a phrase in Lydian on D followed by a full statement in Lydian on G \flat in parallel with semiquaver figuration.

The two statements of *Ad mortem* in the coda are first of all in Lydian mode on F, A \flat and B simultaneously, in that the melody is harmonised with consecutive diminished triads (Ex. 4.23), with the final on B (bar 194), with the G \flat polarity of the movement re-asserted in the final statement (bars 196- 203). A chromatic descent to E prepares for 'Pandora's Carnival'.

Example 4.23: 'Psyche and the Youth, bars 187-190, *Ad mortem*.



As in the first two movements the tonal structure of 'Pandora's Carnival' is dictated by interplay between motivic blocks, although with a broader structure and longer spans. The initial focus on F#, established by a black-note cluster of F#-G#-A# on tremolo xylophone and strings, is sustained from bar 1 to bar 65: motif A, harmonised in thirds, confirms F# major over a tritonal pedal C before ending on a dominant E#-G# (bar 19) and Motif B initially moves sequentially from F# major to a perfect cadence in A (bars 33-34). The final of the second appearance of both motif B and of motif A is F# (bars 56 and 65 respectively).

Frequently, however, there are, below this apparently stable fabric, discreet destabilising elements in the bass: the opening black-note cluster is set over a dyad suggesting A major on the piano (bars 1-7), followed by a whole-tone scale (A \flat -B \flat C-D, etc.) in parallel with octatonic sets on piano (F-G-A \flat -B \flat -C \flat -D \flat , etc.) (bars 9-12) and a tritonal pedal C against the F# major at bar 13. The effect is of stability in the upper parts undermined by the bass lines.

The subsequent texture is primarily diatonic or modal, with parallel tonal centres - *Ad mortem festinamus* in Lydian on C against motif B shifting sequentially to F major (bars 76-84) and between bars 114-123 a tritonal relationship of *Ad mortem* in Lydian E against motif B in B \flat . The use of perfect cadences establishes a pattern of clearly defined tonalities: between bars 94 and 103 there are three.

Insecurity is restored at the coda as the texture is dominated by the brass motif introduced in bar 128, moving through finals on G, F and A# (bars 134, 142 and 152 respectively), and although a degree of stability returns in the final bars with the dominant of F#, C# major (bar 156-164), the transition is an abrupt perfect cadence wrenching the music into C major (bars 165-166).

In 'The Monster's Drill' a pedal F supporting a harmony of A-C# re-establishes the

referential harmony from 'Psyche and the Youth, initiating the accumulation, in thirds and fourths, of the twelve-note chord which constitutes the opening section (bars 1-12).

Two areas of equivocation operate in the second section (bars 13-24): the tritonal relationship of the original pulse in 'The Quest' with a motif alternating between cor anglais, in F#, and violas in C major and that between F# and F, the supporting pedal (Ex. 4.24).

Example 4.24: 'The Monster's Drill', bars 13-14.

The relationship is sustained between bars 13-25, resolving on a chord of C# major (spelled C#-F-A b, bar 25). A chromatic transition leads to the march, 'Ode to Power' (bar 34).

F# and related keys predominate. The opening is in a modal F# over a bass with a strong F# presence and with an upper drone of C#-F# (Ex. 4.25). The close is F#, with no third in the chord (bar 44).

As the movement proceeds the time-spans of tonal centres expand: bars 45-71 are in B, in parallel with accompaniments in F# (bars 54-61) and C# (bars 62-65), but ending on B. A piccolo solo in C major moves directly to B b, an ostinato of E major creates an augmented chord of E-G#-C (bars 108-120). The melody of the final bars is initially in E major (122-181), but ultimately a pedal C exerts a gravitational pull causing a switch to C at bar 184 followed by a wrench into F, anticipating 'Death and the Mothers'.

Example 4.25: The Monster's Drill, bars 37-38.

Since much of the harmonisation is triadic the setting is less abrasive than in previous movements. Similarly, where parallel tonalities are used (bar 45 *ff*) the relationship with the primary tonality is fairly close, avoiding the ambiguities of earlier movements.

The duality of F with A major continues in ‘Death and the Mothers’. A two bar pulse of F-A over a pedal F introduces Gerhard’s synthesis of *La germana rescatada* and *L’emigrant* in A major to re-establish the referential augmented triad and moving to minor mode in bar 6. The variations remain in A.

A minor is retained in the first part of section B (bar 43), while in the second segment there is equivocation between a motif beginning in C# over a drone on cello and piano implying C, of ambivalent modality (Ex. 4.26), which resolves on C minor (bar 64).

Example 4.26: ‘Death and the Mothers’, bars 54-55, skeletal score.

Death and the Mothers, bars 54-55, picc. and c. ang. (picc. 8va above, c. ang. actual pitch).

The last statement of *Ad mortem festinamus* begins in Lydian on D before shifting to Lydian on G \flat and the final statement of *La germana rescatada* is in F#, over an F# pedal point, with decorative bitonal bell-like figuration on glockenspiel and piano.¹⁸⁸

The harmonisations do little to disturb the overall sense of stability. Octatonic sets, occasionally enriched, are used as introductory, transitional and accompanimental material for the second variation and the first part of section B (bars 20-49). Both the F pedal point and the octatonic sets function as background to the primary tonal elements. Only *Ad mortem festinamus* is harmonised, with a disturbing chromatic counterpoint.

The most notable feature is that as the ballet proceeds the tonal organisation becomes increasingly stable. A second aspect is that even though there is a web of tonal connections linking the elements of the multiple relationships of parallel polarities even in the most complex sounding sections, primarily the first and second movements, the means are simple: ‘The Quest’ is a compilation of shifting tonal relationships within a tightly concentrated system of ostinato-like repetition. In ‘Psyche and the Youth’ the potential complexity of shifts

¹⁸⁸ Drew, *Pandora*, op. cit. p. 16.

from octatonic to chromatic to diatonic is partly alleviated by the establishment of tonal centres within each panel and by the spare texture of a complex melodic chain over pedal points and drones.

The mercurial motivic and tonal interplay in ‘Pandora’s Carnival’ and ‘The Monster’s Drill’ is stabilised by adherence to tonal centres for substantial periods of time and the final melody of ‘The Monster’s Drill’ with its rich instrumentation is almost smug in its security.

Ad mortem festinamus functions as a point of both stability and insecurity: the early appearances tend to stabilise the shifting textures, even in bi-modal harmonisations (‘The Quest’) but in the fourth and fifth movements it is a source of unease.

The strength of the tonality at the end of ‘Death and the Mothers’ is powerful, hardly supporting Drew’s ‘the chromatically dissolving final bars are not affirmative but interrogatory’: there are five bars of F# major after the ‘dissolve’.

The tonal coherence of the score is ensured through the interconnecting chain of references: the constant recurrence of F#, the links between initial tonal zones: F with B and F# in ‘The Quest’, A-C#, with F added in ‘Psyche and the Youth’, F# in ‘Pandora’s Carnival’, F-A-C# in ‘The Monster’s Drill’ and F-A-(C#) in ‘Death and the Mothers’. The constant recurrence of fleeting tritonal relationships as in ‘Psyche and the Youth’ and ‘The Monster’s Drill’ provides a secondary chain of connections, originating in the opening quartal chord and possibly relating to the tritonal subdominant of the Lydian mode of *Ad mortem festinamus*.

Gerhard places great reliance on the ability of his listeners to make subliminal motivic connections and he depends on the exercise of the same intuitive faculty to connect elements hitherto considered disparate: the F# as tonal centre is the consequence of its focal position as a dual mediant; the disconnected creation of the augmented chord as the secondary polarity in ‘Psyche and the Youth’ (A-C# and F-A) and the tritone as a connector are also lodged in the subconscious. The consequence is to extend the concept of tonality, not in the Schoenbergian sense of chromatic expansion but by articulating the idea of different tonalities interconnecting and co-existing ‘on different planes’.¹⁸⁹

Tradition and found objects

Gerhard’s use of Catalan and Spanish elements, from *Dos apunts* and *Seven Haiku* to *Symphony 4 ‘New York’* is well-documented,¹⁹⁰ but prior to his exile, with the exception of

¹⁸⁹ Gerhard, unattributed, cited in: Del Mar, Norman, ‘Gerhard as an orchestral composer: *Ballet Suite: Don Quixote* (1940); *Symphony: Homenaje a Pedrell* (1941); *Violin Concerto* (1942-5)’, *The Score*, No. 17 (Sep., 1956), p. 14.

¹⁹⁰ White, (1993), Duque, op. cit.

works specifically based on traditional idioms such as *Albada*, *Interludi i Dansa* and *Soirées de Barcelone* these usages were often oblique, as in the use of *El Cotiló* as the source of a chromatic line in *Dos apunts* or a motif in the Cantata, or the use of elements from the *sardana* as a punctuating device in the Wind Quintet. But during 1942, at a critical period in his life, newly exiled from Spain and adjusting to life in Cambridge, he produced the Violin Concerto and *Pandora*, compositions in which he made systematic use of traditional and borrowed materials. Drew and White argue that this reflects his reaction to Franco's suppression of Catalan culture.

About the Concerto White comments,

Written at a time when France, his mother's country of origin, was held under Nazi occupation and when his native Catalonia was subject to postwar reprisals and repressions following Franco's victory in the civil war, it contains obvious musical symbols of resistance.¹⁹¹

Discussing *Pandora*, Drew puts it more strongly,

the fundamental thrust of the score surely springs from Gerhard's Catalan roots and sympathies. One of Franco's earliest measures had been the ruthless suppression of Catalan culture in all its forms, including the very language itself.¹⁹²

In *Pandora* each movement draws one or more element from Catalan or Spanish musical traditions, concerning which White writes that it is,

like *The Plague* - on a timeless and universal theme, but which specifically evokes, Gerhard told Ventura Gassol, 'affairs of our country and, most concretely, something personal to you'. Gassol doubtless would have recognised many of the Catalan references which saturate the score.¹⁹³

Russ's comment about 'grist to the mill' is also apropos as he demonstrates Gerhard's use in the Violin Concerto of material from beyond Iberia, including Schoenberg and Waldteufel,¹⁹⁴ and the same eclecticism is apparent in *Pandora* as the appearance of two British¹⁹⁵ popular songs, *Roll out the Barrel* and *Bless 'em all*, demonstrates. Their appearance in this context equates with the surrealist practice of using 'found objects'.

In his use of borrowed materials here, then, Gerhard expands a musical practice which he had

¹⁹¹ White, (1993). pp. 8-9.

¹⁹² Drew, *Pandora*, op. cit., p. 15.

¹⁹³ White, Julian, 'Promoting and Diffusing Catalan Musical Heritage: Roberto Gerhard and Catalan Folk Music', *Companion*, hereafter 'White (2013)'. The letter cited is: Roberto Gerhard, letter to Ventura Gassol, 14 February 1950, Gassol archive, Catalan National Archive.

¹⁹⁴ Russ, *Companion*, p. 131.

¹⁹⁵ See Drew, *Pandora*, op. cit., p. 16 for the provenance of *Roll out the Barrel*.

established over the years in order to express both his nostalgia for Catalonia and his abhorrence of Fascism while using specific examples of vernacular music to convey a universal message. As Llano puts it,

We might wonder whether Gerhard's exile persona turned universal rather than Spanish on certain occasions, and whether these occasions were motivated by dramas perceived as universal, such as World War II. In addition, it is worth asking whether Catalan folklore provided Gerhard with a better gateway to a universal exile condition than Spanish tunes.¹⁹⁶

The appearance of so much borrowed material in the ballet and the expansion of earlier practice at a pivotal moment in his career necessitate an examination of the processes of handling the material.

Three methods are applied in *Pandora*. The songs may appear essentially unchanged in a modernist harmonisation, they may be adapted to create a new tune, or fragments may be extracted and used as the kernel of a new idea. Examples of the first category are *Antón Pirulero*, *Ad mortem festinamus* and *Roll out the Barrel*.

The melodies are easily identified, but the harmonic and rhythmic settings provided by Gerhard radically alter the characters of the originals: *Antón Pirulero* is a children's game song originally from Alicante,¹⁹⁷ but known throughout the Spanish-speaking world (Ex. 4.27).¹⁹⁸

Example 4.27: *Antón Pirulero*



In 'The Quest' the constant reiteration of this banal little tune in a polymodal and harshly orchestrated context creates a 'sinister and violent' aura (bars 3-4, Ex. 4.3).¹⁹⁹ In a similar fashion the fragment of *Roll out the Barrel*, inserted as an ironic coda at the end of the same movement, is transformed from an innocent Czech polka into a malevolent snarl by the polytonal woodwind harmonisation, with tritones and semitones prominent (Ex. 4.20) and the

¹⁹⁶ Llano, Samuel, 'Dissidence and the Poetics of Nostalgia: Narratives of Exile in the Music of Roberto Gerhard,' paper presented at the conference *Staging Exile, Migration and Diaspora in Hispanic Theatre and Performance Cultures* (University of Birmingham, September 2008), p. 5.

¹⁹⁷ White (1993), p. 8.

¹⁹⁸ The version in example 6.27 was accessed via a Uruguayan website, www.mamalisa.com, 20/09/2011.

¹⁹⁹ Sánchez de Andrés, Leticia, op .cit, p. 102

use of seven-note chromatic chords and string harmonics in the accompanying instruments.

The treatment of *Ad mortem festinamus* has already been discussed, but a final observation is that the appearance of *chorale*-type melodies in Gerhard is not unusual: the instrumental sections in *Seven Haiku*, Number 1, conform to the type, the final movement of the Cantata is entitled ‘Coral’ and Russ observes the ‘chorale-like nature of much of the material’ in the second movement of the Violin Concerto.²⁰⁰ The handling of the idiom is different in each case: in *Seven Haiku* a condition of stasis is created through the use of chromatic, *organum*-like part-writing, the finale of the Cantata is ironically solemn and ‘learned’ and the opening of the second movement of the Concerto is genuinely sombre, as are the *chorale*-like sections in the second movement of the First Symphony. In *Pandora* the transformation of the song from a bizarre dance of death to a baleful *chorale*-like *idée fixe*, is achieved by applying chromatic and polymodal harmonisations and predominantly ‘solemn’ brass instrumentation.

In adapting material to his own requirements Gerhard tends to select essential melodic figures to fit alternative contexts, retaining the essential musical idea while radically changing their identity. The technique has already been observed in ‘Divino’ in the Cantata, but the alterations here are more radical and the remaining excerpts all illustrate this treatment in different ways.

The 5/8 passage which opens ‘Psyche and the Youth’ distils the song *Rosa del Folló* down to its essence: the introductory bars are omitted, the outline of the main part of the song retained and the metre adapted into 5/8 (Exx. 4.28a and 4.28b).

Example 4.28a: ‘Psyche and the Youth’, bars 5-12, melody, condensed score.



Example 4.28b: *Rosa del Folló*, bars 1-9.



Another treatment is to extract one or more motifs and use them in the creation of new melodies, as in ‘The Monster’s Drill’ and ‘Death and the Mothers’ - in the final movement Gerhard extracts motifs from two songs to create the melody. The first is *L'emigrant* (Ex.

²⁰⁰ Russ, *Companion*, p. 145.

4.29b),

One of the most celebrated and emotive of all Catalan patriotic songs: *L'emigrant* ('The Emigrant'), a setting by Amadeu Vives of a poem by the poet-priest Jacint Verdaguer.²⁰¹

The second is the folk-song *La germana rescatada* (Ex. 4.29c), the opening of which bears a resemblance to the phrase borrowed from *L'emigrant*. From these songs Gerhard extracts distinctive motifs to modify and integrate into the melody (Ex. 4.29a, boxed and labelled).

Example 4.29a: 'Death and the Mothers', melody, bars 3-10.

Example 4.29b: *L'emigrant*, bars 11-13 of melody.²⁰²

Example 4.29c: *La germana rescatada*, bars 1-4.

The second 'found object' has already been partly discussed and examples 4.12a and 4.12b demonstrate how, by integrating the tune with material from the ballet and exploiting the contemporary resonance Gerhard turns it from an naively cynical comment on army life* into something ominous simply by stretching the rising perfect fourth of the second and third notes into a tritone and fusing it with *Antón Pirulero*.

Given the ironic nature of the march (Drew comments that 'the "power" it represents is far from invincible'²⁰³) and the fact that the whole gamut of clichés of military music is applied, it seems probable that the march in 'The Monster's Drill' (Ode to Power') is a medley of Falangist marches from the Spanish Civil War, although it has not yet been possible to trace the sources. Recent literature has, however, revealed one tune, albeit from the Republican

²⁰¹ White (2013), p. 31.

²⁰² Transcribed Walshaw from *José Carreras, Barcelona, 1984*. (Accessed via U tube, 21/10/2012).

* The first verse is: Bless 'em all (twice)/ The long and the short and the tall/ You'll get no promotion/ This side of the ocean/ So cheer up mi lads/ Bless 'em all.

²⁰³ Drew, op. cit., p. 16.

repertoire: a phrase from *La Bandera Roja* ('The Red Banner') beginning at bar 11 (Exx. 4.30a and 4.30b).

Example 4.30a: *La Bandera Roja*, bars 11-12.²⁰⁴



Example 4.30b: 'The Monster's Drill', bars 73-76.



A second aspect of Gerhard's use of borrowed material revealed in *Pandora* is his practice of 're-cycling'.²⁰⁵ The example in *Pandora* occurs in the second section of 'The Monster's Drill', in discussing which Drew suggests that the cor anglais motif beginning in bar 13 'distantly recalls the Dulcinea theme in *Don Quixote*'.²⁰⁶ White identifies the source as being a 'rhythmic transformation of a Catalan folksong, *Assassí per Amor*',²⁰⁷ and the treatment is similar to that of *Rosa del Folló*, reducing the constituents of the tune to the essence.

Examples 4.31a, 4.31b and 4.31c show the relevant motifs for comparison. The extracted motifs from *Assassí per Amor* are boxed.

Example 4.31a: 'The Monster's Drill', bars 17-18.



Example 4.31b: *Don Quixote*, RN2.



Example 4.31c: *Assassí per Amor*, bars 1-9.



²⁰⁴ Example from: Ossa Martínez, Marco Antonio de la, *La Música en la Guerra Civil Española* ('Music in the Spanish Civil War', Cuenca, 2011), p. 185 (bars 11-12).

²⁰⁵ Russ, *Companion*, p. 131.

²⁰⁶ Drew, *Pandora*, op. cit., p. 15.

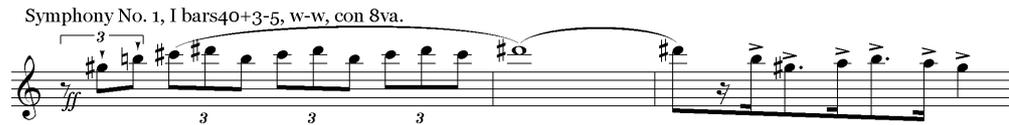
²⁰⁷ White (1993), p. 7.

The relationship between the themes of examples 4.28a and 4.28b is clear. Additionally, however, the motif from ‘The Monster’s Drill’,

precisely prefigures the tumultuous ostinato close of the first movement of the First Symphony.²⁰⁸

(Ex. 4.32).

Example 4.32: Symphony No. 1, bars RL 40+3-5, woodwind, in octaves.



As Llano writes,

One may wonder as to the meaning the Catalan folk tunes held for the mainly non-Catalan audience which attended, in the unlikely case the tunes were identified.²⁰⁹

But they could intuitively recognise the folk origins of the material, and facts that setting such innocent material as *Antón Pirulero* in such a brutal context, or expressing *Roll out the Barrel* (which the audience would be expected to recognise) in such acidic terms convey a universal message, and notwithstanding the use of the evocative *L'Emigrant* in ‘Death and the Mothers’ the close of the ballet reaches out beyond nostalgia towards hope.

Generating musical motion

Despite the strong element of tonality in *Pandora* there is, with the exception of a few perfect cadences, no functional harmony in the accepted sense of the word, and alternative means of generating momentum still have to be used. Some of the techniques applied in *Pandora* are found in earlier works, but several are either new or so much expanded that they take on new dimensions. Two techniques found in earlier works are virtually discarded for the ballet: that of beginning a phrase immediately after the beat and the use of wide intervals to create a feeling of reach. The anacrusis and the melodic intervals in the ballet are unremarkable hence the primary generators are ostinati, melodic shapes, melodic flow, dynamics and timbre, most of which are found in ‘The Quest’, based as it is on a compilation of ostinati, the primary energisers of T1. They combine all of the elements noted: rhythmic drive, from the pulse and the rocking viola rhythm, reinforced in the second bar by the crescendo on cymbal and the final plunge into T2 is expedited by the swooping woodwind motif. The *sf* precipitates *Antón Pirulero* with its strong melodic interest and dance rhythm. The difference in motive power is a feature distinguishing the two tiles: T1 driven by rhythmic impetus, T2

²⁰⁸ Drew, *Pandora*, op. cit., p.15.

²⁰⁹ Llano, op. cit. p.5.

more melodic, dance-like and conclusive (Ex. 4.3).

In the march in ‘The Monster’s Drill’ the motion is lead by melodic lines while the melodic structure of ‘Psyche and the Youth’ is motivic, consisting as it does of a stream of semiquavers over a more or less static bass-line. Four features help to generate movement: the flowing figuration itself is a source of motion; much of it begins at high points, creating natural fall; the combination of the 3+3+2 meter with alternations of two distinct rhythmic figures generates an additional element of change and therefore motion, and finally the fact that the panels move to different polarities creates a sense of progress.

Impulsion in the slow-moving ‘Death and the Mothers’ comes from the underlying pulse, as it does in the first movement and the beginning of the fourth, otherwise the piece depends almost entirely on the rise and fall of the melodic shapes to move the music forward.

One motif in particular needs discussion, 4.1c, which drives T1 into T2. In its original form between bars 2-3 the energy derives from three sources: a crescendo which begins on a cymbal before the motif proper, a plunge through a wide interval and a *sforzando* landing. As the suite progresses the motif evolves, but always with a crescendo or diminuendo attached, and later picking up a glissando. The three major versions are shown in example 4.33; 4.33a is the first version, from ‘The Quest’, bars 2-3; 4.33b is the second, attached to a perfect cadence to provide extra impetus, (‘Pandora’s Carnival’, bars 33-34) and the third (Ex. 4.33c) is an example of Gerhard’s reliance on his listeners’ extra sensory powers since it is buried under very active woodwind writing in ‘The Monster’s Drill’ (bars 45-47). There are several variants in the score, but these are the most notable applications.

Example 4.33: ‘The Monster’s Drill’ motif 1c; variants.

4.33a) 6.33b) 6.33c)

The Quest, bars 2-3,
Woodwind & brass.
Piano, basses & harp.

Pandora's Carnival,
bars 33-34, wind.

The Monster's Drill,
bars 45-47, str.

Orchestration

Even though the orchestral suite was the final version of the music for *Pandora*²¹⁰ and intended not for theatrical but for concert performance, the instrumentation reflects the fact that its origins lie in the touring ballet orchestra since the scoring is for the relatively modest

²¹⁰ Drew, *Pandora*, op. cit, p. 15.

forces of flute, oboe, two clarinets and bassoon (with the flute, oboe and second clarinet doubling piccolo, cor anglais and bass clarinet respectively), two horns, one each of trumpet and trombone, piano, harp, timpani, three percussion players and strings. As well as the reduced wind sections the most striking features are the presence of a large percussion section and, as in the Cantata, a keyboard section. The percussion section is an expansion of that used in the Cantata while the separate part for celesta is discarded and only piano (doubling the minor celesta part) and harp are required.

In discussing the Cantata the point was made that a notable attribute of Gerhard's orchestration is clarity, and the same quality is evident in *Pandora*. Again, the transparency is due in large part to the use of layering techniques to create a counterpoint of planes of activity. In *Pandora* there are two aspects to the method as the audibility of each stratum is ensured by the presence of no more than two to four layers simultaneously (except in 'The Quest') and the allocation of the layers to different pitch levels and orchestral sections.

The method is shown to advantage in 'The Quest', as even with its aggregations of ostinati every element is audible. The layering and instrumentation avoid the problem of textural density, leaving space in tile 1 between the *basso profundo* pulse, the viola motif in the middle and the high-pitch of the thrusting wind motif. In T2 the distance between the deep pulse of motif 2b and the high string chords (2c) leaves room for the percussive piano writing, while the harp and wind sections outline the harmonies in support (Ex. 4.3).

A more typical example is found between bars 76-84 of 'Pandora's Carnival'. There are four distinct planes of activity: a pedal point in the bass, two clarinets in the middle ground, percussion above that and *Ad mortem festinamus* on high strings. Extra space is created as the woodwind entry is delayed until the strings have impressed themselves on the ear of the listener (Ex. 4.34).

Example 4.34: 'Pandora's Carnival', bars 76-84, abridged score.

Pandora's Carnival, bars 76-84.

Clarinet (actual pitch). *mf poco marc.* *sf*

Timpani *p*

Tambourine (with timp stick) *p*

Middle tam-tam *p*

Korean T-blocks

Col. str. *pp*

D. bass, vc. *pp*

The score is in 3/4 time and consists of five systems. The first system includes Clarinets (actual pitch), Timpani, Tambourine (with timp stick), Middle tam-tam, and Korean T-blocks. The second system includes Col. str. and D. bass, vc. The score shows a clear layering of textures, with the strings providing a pedal point in the bass, the woodwinds and percussion in the middle ground, and the strings in the high register. The dynamics range from *pp* to *sf*.

There are several passages in which resources are reduced to chamber proportions. In ‘Psyche and the Youth’ at bars 31-34 the ensemble is reduced to four instruments only: flute, harp harmonics and two muted solo violas (Ex. 4.22) and in ‘The Monster’s Drill’ there is a trio for piccolo, piano left hand and side drum, suggesting a march for toy soldiers and belying the title of the movement. The placing of the piano’s ostinato in the depths suggests the steady beat of a bass drum, eliminating the need for the instrument itself (Ex. 4.35).

Example 4.35: ‘The Monster’s Drill’, bars 116-121.

The Monster's Drill, bars 116-121.

Gerhard’s treatment of the piano and harp ‘continuo’ section is in the manner of elaborate tuned percussion instruments. The traditional role of enriching the harmonic texture is not abandoned, but expanded to utilise qualities of percussive attack and timbral brilliance.

Susan Bradshaw describes Gerhard’s method in the contemporaneous Violin Concerto,

The orchestration, too, makes use of piano and harp as the central link between wind, strings and untuned percussion, hinting at a feature which later...was to make such a vital contribution to the brilliance of his orchestral textures.²¹¹

In *Pandora* the technique is still at an intermediate stage, one step beyond the Cantata.

The most frequent use of the percussive quality is to clarify legato lines, as in example 4.22,

²¹¹ Bradshaw, Susan, ‘Gerhard, Roberto’, *The New Grove* (second edition, ed. Sadie, Stanley), (London, 1980).

in which harp harmonics articulate the viola's notes, or between bars 1-12 of 'The Monster's Drill', in which the harp gives a mild percussive kick, clarifying the articulation, to each individual note of the emerging twelve-note string chord. The effect in both cases is to clarify an essential feature.

The upper registers are used to add brilliance to wind and string passages: the bland legato phrasing of the semiquaver passagework in 'Psyche and the Youth' is brightened at climactic points by both instruments (bars 75-78) or piano alone (bars 176-179). In *Pandora* the most significant use is as a bass (or contrabass) tuned percussion instrument, most notably in passages in which the pulse occurs and in its treatment Gerhard demonstrates his awareness of the potential of subtle gradations of weight in his use of the piano and different types of drum. In 'The Quest' three weights are used: piano and bass drum (bars 1-3), Chinese tomtoms (bars 5-30) and timpani (bars 40-56). In 'The Monster's Drill' (bars 1-12) the piano articulates the pulse while the bass drum plays only on the first beat of the bar, marking the entry of each new note in the harmonic accumulation, and in 'Death and the Mothers' the same function is allocated to the tam-tam while the medium-size Chinese tom-tom or timpani share the pulse with the piano.

Gerhard's addition of the Chinese tom-toms to the section answers a need for supplementary, high pitched timpani, as in 'The Quest', and even more notably in the 5/8 section which opens 'Psyche and the Youth' (bars 1-30).

A feature of *Pandora* is the number of shimmering effects used by Gerhard, often using sustained high-pitched note sets on strings, alone or with cymbals. Two string applications are significant. In bars 53-62 in 'Death and the Mothers' a cloud of harmonics surrounds the piccolo and cor anglais motif over the pulse on piano (Ex 4.28), and at the appearance of *Roll out the Barrel* in the final bars of 'The Quest' a similar effect is applied with harmonics on lower strings (Ex. 4.20). In 'Psyche and the Youth' cymbals and strings are used to create halos around the *chorale* of *Ad mortem festinamus*, first of all with a sustained trill on violas (bars 100-123) and secondly with high violin harmonics (bars 153-163). The device, an expansion of ideas found in the Cantata, is further elaborated in later works.

The most striking percussion effect is in bars 1-4 of 'Pandora's Carnival', where xylophone glissandos on black notes are reinforced by tremolo upper strings and rubbed tambourine - possibly an attempt to generate white noise.

The other elements in the expanded percussion section are also used with imaginative sensitivity and example 4.34 provides an early example of Gerhard's fondness for percussion ensemble: the effect of the extract depends on the interplay of both pitches and timbre. This brief passage is, like so many aspects of *Pandora*, a foretaste of later developments.

Conclusion - *Pandora*

The Expressionist sound-world occupied by *Pandora* is radically different from the lyricism of the Wind Quintet and the Cantata. The ballet score does, however, explore and expand concepts present in both works, particularly the Cantata. The first concerns tonality and the core idea of poles of attraction penetrating the work, functioning in the manner of a guiding thread - central, but unobtrusive.

A second field of exploration occurs in Gerhard's condensation of Stravinsky's method of juxtaposing blocks of contrasting material. Here it is exploited in tightly wrought textures in which motivic mosaic panels of *ostinati* function almost as compound *ostinati* in their own right, particularly in 'The Quest'. The method is sufficiently flexible in Gerhard's hands to accommodate the implied violence of 'The Quest' and the lyricism of 'Psyche and the Youth', a movement in which the motifs undergo permutational development akin to serial methods.

The most puzzling aspect of *Pandora* is Gerhard's use of musical borrowings. Some of them, like *Bless 'em all*, appear as the musical equivalent of found objects in a painting by Gerhard's friend Miró, and the tune would be easily recognised by the more alert members of the audience - but they were unlikely to recognise the many references to Catalan traditional elements, both discreet and overt. The clue is probably in the sentence stating that the work concerns 'affairs of our country and, most concretely, something personal to you' from the letter to Ventura Gassol.²¹²

Today, now that Catalans are in a position to hear the music of Gerhard, the reaction of a Catalan academic from Valls is of considerable interest. It was not included in the main part of the chapter because the occasion on which the talk was delivered occurred only recently,

Pandora is a "good-bye" song to Spain, to the music, to the magic country of his childhood, now seen through a new glass filter - the country of the dead, darkness, oppression and sadness. *Anton Pirulero* is not a Catalan song, and it does not sound like one, but was probably part of the imported school lore when he was a child. The first movement of *Pandora* is a shout of anguish, an expressionistic painting, a last distorted memory seen through a yellowish filter, dirty and broken. The children's song, so irritatingly hammered, turns into a nightmare, an obsessive dream full of sadness. The result is beautiful because of its intended liberating ugliness.²¹³

It is clear that almost 75 years after the Civil War and 40 since the death of Franco the

²¹² White (2013), letter to Gassol cited above.

²¹³ Ribé, Ramon, *Robert Gerhard i la seva obra* (23rd November, 2012, Centre de lectura, Valls, tr. Ribé).

wounds are not yet healed and to read the many Catalan references in *Pandora* as a secret gesture of defiance is to acknowledge the fact that Gerhard responded in one of the few ways available to a composer in exile.

Don Quixote, the ballet

Introduction

As a general rule, when *Pandora* and *Don Quixote* are discussed together *Don Quixote* is considered first, since Gerhard began work on it in 1940, whereas the music for the *Pandora* was begun and finished in 1943. It was ten years before the first stage performance in 1950, however, and since Gerhard revised the scenario and added some music for the production that version is here regarded as the later work.*

The ballet was originally commissioned by Harold Rubin for the Arts Theatre Ballet, ‘probably as a result of Gerhard’s suggestion’.²¹⁴ The project fell through when the company was disbanded. It was taken up by the Sadler’s Wells Ballet and they mounted the production of 1950 at Covent Garden. In the interim Gerhard had used some of the material as incidental music for an adaptation for radio of Cervantes’ novel by Eric Linklater and for two suites.* When it was eventually staged it was with an eminent team: Robert Helpmann as Don Quixote, Margot Fonteyn as Dulcinea, choreography by Ninette de Valois and decor by the surrealist painter Edward Burra. The response, about which Kathrine Sorley Walker is worth quoting at length, was subdued,

Certainly, in 1950 *Don Quixote* had no chance at all of becoming a seat-selling triumph. For the international ballet public, riding a high on *The Sleeping Beauty* and *Swan Lake*, being taught by some younger critics to value pure dance works by Balanchine and Ashton as infinitely more important than despised “dance dramas,” there was no understanding for the ballet that emerged at Covent Garden on February 20. To go with music by Roberto Gerhard...and designs by Burra, de Valois had mapped out a treatment of Cervantes’ characters that was so reticent and intellectual that it made no concessions at all to popular taste. All the same, the critic writing in the February 21 *Times* knew

* The score under discussion here is that used for the production of the ballet at Covent Garden in 1950: Boosey and Hawkes pocket score HPS 1147 (London, 1991).

²¹⁴ Sánchez de Andrés, Leticia, ‘Roberto Gerhard’s Ballets: Music, Ideology and Passion’ (*Companion*), p. 92. The passage outlining the origins of *Don Quixote* is based on this article, where a more comprehensive account can be found.

* An anecdote related by David Drew demonstrates Gerhard’s sensitivity regarding the novel, and his capacity to exact retribution. Drew tells how, having committed himself to providing a score for the radio adaptation, Gerhard discovered that Linklater, a Scot, had inserted a scene of his own devising which ‘entirely conflicted with Cervantes’ intentions’. The consequence was that Gerhard integrated a version of *Bonnie Dundee* into the score for the relevant scene. Unfortunately Drew doesn’t say whether anyone noticed (Drew, David, ‘The Musical Character’, *The Score*, Dec. 1956, p. 44).

what it was all about.²¹⁵

There are several indicators that the work meant much to Gerhard: the fact that the ballet was conceived by him, that he persevered for ten years to bring the project to fruition, plus the fact that he was prepared to discuss his attitude to ballet in general and to explain his methods in composing this particular ballet in lectures and articles, practices which he normally found abhorrent.*

Sánchez de Andrés quotes Drew as saying ‘that Don Quixote was like the Bible for Gerhard’.²¹⁶ He was not alone in that faith. Harold Bloom, citing Unamuno, expands the concept to embrace the whole Spanish nation,

I find its [*Don Quixote*’s] sadness augments each time I re-read it and does make it “the Spanish Bible”, as Unamuno termed this greatest of all narratives.²¹⁷

Reading between the lines it would seem that Gerhard provided not only the music, but also contributed towards the style of choreography, as in his essay ‘Music and Ballet’²¹⁸ he relates how in his imagination he co-ordinate dance and music,

For imagining movement there is nothing like performing it oneself. The Spaniard says: *el movimiento se demuestra andando*, to demonstrate movement you walk. I would say: you dance. I have actually phrased and accurately timed all the major action-episodes in *Don Quixote* by performing them myself - which, by the way, must have been a rather poor show, balletically speaking, to judge from the impression it made on my wife, when she sometimes surprised my acrobatics.²¹⁹

He clearly had some concept of how the choreography should appear because he also describes how he committed the solecism of presenting the choreographer not only with a completed score for *Don Quixote*, but the scenario as well.²²⁰ While explaining how he earned absolution he further outlines his priorities in composing for the ballet, which align with Walker’s description of the choreography,

²¹⁵ Walker, Kathrine Sorley, ‘Robert Helpmann, Dancer and Choreographer Part Two’, *Dance Chronicle*, Vol. 21, No. 2 (1998), p. 263.

* In 1950 Gerhard gave two lectures as part of a London University vacation course. They were published the following year in *Ballet*, Vol. 11 Nos. 3 and 4 (April and May, 1951) and are now available as ‘Music and Ballet’ in *GoM*, pp. 88-100 (information taken from *GoM*, p. 239, n. 83, with corrections regarding catalogue data for journal). The same chapter incorporates an article written by Gerhard for *The Decca Book of Ballet* (Drew, David, ed.) (London, 1958), pp. 153-6. For Gerhard’s attitude to programme notes, etc. see ‘The composer and his audience’ *GoM*, chapter 2, p. 11.

²¹⁶ Sánchez de Andrés, op. cit. p. 92, n. 61.

²¹⁷ Bloom, Harold, ‘Introduction: Don Quixote, Sancho Panza, and Miguel de Cervantes Saavedra’, in *Don Quixote*, (tr. Grossman, Edith), (London, 2004), p. xxiii.

²¹⁸ Gerhard, ‘Music and ballet’, *GoM*, pp. 93-94.

²¹⁹ *Ibid*, pp. 93-94.

²²⁰ *Ibid*, p. 93.

Disaster can only be avoided on two conditions. The first is the musician's ability to see his subject truly and genuinely in terms of the possibilities and requirements of the dance-theatre. The second is his willingness to take his inspiration not from the literary aspect and associations of his subject as pageantry and from the outside, but from within the movement of the dance itself - from dance as impersonation -.²²¹

The layman might expect to read some mention of creating a narrative structure, but apart from the negative references to 'not from the literary aspect' and 'pageantry' Gerhard ignores this aspect completely and much of the final part of the essay is dedicated to the question of 'impersonation'.

He seems to have had a clear impression in his mind's eye of how the dance would appear, while the intellectual content is contained in the musical impersonation through which Gerhard, using a theme deriving from Catalan traditional music but containing elements from which he creates an unorthodox series, portrays 'a likeness of the Knight of the Sorrowful Countenance' and other aspects of the Don's *persona*.²²² *

The reason for Gerhard's needing a theme and a series to represent Don Quixote is found in the dual nature of 'the Knight's' personality,

But he [Quixote] is neither a fool nor a madman, and his vision is at least always double: he sees what we see, yet he sees something else also, a possible glory that he desires to appropriate or at least share. Unamuno names this transcendence as literary fame, the immortality of Cervantes and Shakespeare. Certainly that is part of the Knight's quest; much of part II turns upon his and Sancho's delightful apprehension that their adventures in part I are recognised everywhere. Perhaps Unamuno underestimated the complexities involved in so grand a disruption in the aesthetics of representation.²²³

The passage presents two views of duality: the twin aspects of Don Quixote's character, as a 'normal' person, and, as Bloom terms it, a visionary. There is also the fact that in the second part of the novel some of the characters who appeared in the first are aware of the fact that they have already made one appearance in the book. A third aspect of duality may have been in Gerhard's mind when he wrote the scenario and music, and that is that Cervantes' conceit is to inform the reader that he is merely an amanuensis for Cide Hamete Benengeli, 'an Arab Historian'

who had written the original in Arabic, a copy of which was discovered by Cervantes as it

²²¹ Ibid, p. 93. (Gerhard's italics).

²²² Ibid, p. 94 (Gerhard's italics).

* The subject is covered at greater length below.

²²³ Bloom, op. cit., p. xxiii.

was being sold as scrap paper in a market.²²⁴ According to Vandebosch, Unamuno suggests that,

The only part Cervantes - according to Unamuno a mediocre writer if judged by his complete works - played in the genesis of the book, consisted of taking down the dictations of Cide Hamete Benengeli. Cervantes is thus presented as a mere clerk; Don Quixote, on the other hand, is turned into the author of his own biography.²²⁵

The corollary is that Unamuno does not ‘recognise Don Quixote as a fictional character’, which,

gives him more freedom of movement with respect to Cervantes’ text. If Don Quixote exists separately from Cervantes’ fiction, his life can also be told by another narrator.²²⁶

Since Llano has documented the way in which Gerhard’s concept of Spanish musical history,

reproduces the narratives occurring in conservative trends in Spanish historiography, stretching from Menéndez y Pelayo in the 19th century, up to the Generación del 98, and those under the latter’s influence, like the Generación del 14.²²⁷

a connection is established with Unamuno, who was associated with the *Generación del 98*,²²⁸ and this would place Gerhard as a devotee of ‘quixotism’, messianically described by Vandebosch,

Whenever a few Spaniards who have been sensitized by the idealized poverty of their past, the sordidness of their present, and the bitter hostility of their future together, Don Quixote descends among them and the burning ardour of his crazed countenance harmonizes those discordant hearts, strings them together like a spiritual thread, nationalizes them, putting a common racial sorrow above their personal bitterness.²²⁹

This was Gerhard’s situation in 1940 and the years following. It would account for his tenacity in bringing *Don Quixote* to performance as a ballet and for his willingness to discuss his compositional method and intentions. It aligns with an approach to *Don Quixote* in tune

²²⁴ Cervantes Saavedra, Miguel de, *Don Quixote*, tr. Grossman, Edith (London, 2004), First Part, Part Two, chapter IX. The clumsy designations ‘first’ and ‘second’ parts are adopted since this is the format used by Cervantes, who divides the First Part of the novel into ‘Part One’, ‘Part Two,’ etc.

²²⁵ Vandebosch, Dagnar, ‘Quixoticism as a Poetic and National Project in the Early Twentieth-Century Spanish Essay’, D’haen, Theo; Dhondt, Reindert (eds.), *Studies in Comparative Literature*, Vol. 57: International Don Quixote (Amsterdam, NLD, 2009), p. 4. Vandebosch cites a 1966 edition of: Unamuno, Miguel de, *Vida de Don Quixote y Sancho según Miguel de Cervantes Saavedra. Explicada y comentada por Miguel de Unamuno* (Buenos Aires, Arg. 1966) p. 226.

²²⁶ *Ibid.*, p. 5.

²²⁷ Llano, Samuel, *op. cit.* p. 6.

²²⁸ *Ibid.*, p. 5.

²²⁹ Vandebosch, *op. cit.* p. 2. He amplifies the concept on the following page with a citation from page 7 of Arredondo. The source is omitted from the bibliography, but Llano cites the same author and date as: Britt-Arredondo, *Quixotism: the imaginative denial of Spain’s loss of empire* (New York, 2005).

with that of Unamuno, possibly inspiring him to identify with Don Quixote and to express that identity through a dual musical system dedicated to Don Quixote alone: a theme for the Don sane and a series for the Don as visionary. He assumes the Don's mantle in 'Music in Ballet', where he explains that,

The problem of Don Quixote's impersonation is in itself a twofold one, since the Knight of La Mancha is by no means a madman pure and simple, but the most subtle mixture of sense and folly...There was nothing for it but to get into the Don's skin and impersonate him.²³⁰

A significant element in the 'impersonation' is the theme devised by Gerhard, which, as is described later, not only represents Don Quixote behaving normally, but also contains the elements necessary for the creation of the series, thus generating a strong musical bond between the two elements and enabling Gerhard to express Don Quixote's dual nature. It also enables him to get inside the skin of the second major protagonist,

I was looking at Don Quixote through Sancho's eyes, as it were. In short I had found out that my attitude to the Knight of La Mancha was frankly Sanchoesque in this mixture of belief and disbelief; and *this* being the point where Don Quixote's secret estimate of himself probably coincides with that of his Squire's, I felt assured that I had got the character rightly and properly focused.²³¹

In fact, if the first part of the second quotation is omitted, the extracts suggest that Gerhard was truly identifying with the Knight rather than the Squire, and when the fact that Sancho plays very little part in the working out of the scenario of the ballet between the first and last scenes is taken into consideration the impression is accentuated.

Scenario

The scenario is devised to provide an abridged but coherent narrative relating Don Quixote's adventures. In selecting episodes from the novel Gerhard generally follows the chronology of the book, taking most of his material from part I, in which the adventures tend to be simpler in concept and therefore more easily portrayed in dance. For both dramatic and musical purposes he re-orders two scenes, 'The Golden Age' and 'The Prison'. Table 4.5 lays out the order of scenes and their sources.

Scene 1 introduces the Don and his ideas and establishes the relationship with the other principal protagonists. Scene 2 launches him into his first adventure, in which he envisages an inn as a castle, observes his knightly vigil (albeit disturbed), picks a fight with a muleteer and

²³⁰ Gerhard, 'Music and ballet', *GoM*, p. 94.

²³¹ *Ibid*, p. 95 (Gerhard's italics).

<u>Gerhard</u>	<u>Cervantes</u> <u>First or second part</u>	Chapter
Scene 1		
Don Quixote's room.	First	chap. 1
Vision of Aldonza/Dulcinea.	First	chap. 1
Appearance of Sancho Panza.	First	chap. 2.
<u>Interlude 1</u>		
The plain of La Mancha: journey.		
Scene 2		
A Wayside Inn (<i>Chacona de la Venta</i>)	First	chap. 2
Don Quixote's arrival (RN 31)	First	chap. 2
Vigil at arms.	First	chap. 3
Duel with muleteer.	First	chap. 3
The 'knighting' of Don Quixote.	First	chap. 3
<u>Interlude II</u>		
Scene 3		
The Windmills	First	chap. 8
The village barber and his basin.	First	chap. 21
The Golden Age (<i>La Edad de Oro</i>).	First	chaps. 11- 13
The galley slaves (<i>Paso doble de los galeotes</i>).	First	chap. 22
<u>Interlude III</u> (descent to the Cave of Montesinos)	Second	
Scene 4		
The Cave of Montesinos (<i>Chacona de Palacio</i>).	Second	chap. 22, 23.
<u>Interlude IV</u>		
Scene 5: Variations (1-7)	First	
EPILOGUE: recollections.		Invention

Table 4.5: *Don Quixote*: scenario

has himself dubbed knight by the innkeeper before setting off to cross the Plain of La Mancha again. The most well-known adventures are placed in Scene 3 - the windmills, the barber and his basin and the rescue of the galley slaves. The Golden Age is transposed from chapters 11-

13 of part I of the novel to sit between part I chapters 21 and 22 (the barber and his basin and the galley slaves) providing a moment of pastoral repose amid the hyperactivity of the other adventures in the scene, and the narrative is considerably revised. In Cervantes Don Quixote and Sancho are invited to join a group of goatherds for supper, and the Knight reminisces about the Golden Age of chivalry. He is twice interrupted as latecomers join the group and retail stories of unrequited love, Antonio in song and Pedro with a tragic pastoral tale of the type fashionable among the late sixteenth early seventeenth aristocracies (reference: almost any madrigal). The story is placed in the mouth of a goatherd and told in contemporary (i.e. early 17th Century) terms. The death of Grisóstomo results in a funeral which is a prime social event for the district, causing the whole party to decamp. Cervantes' satirical intent is obvious, but Gerhard transforms the scene into a nostalgic episode as he omits Antonio's song and Pedro's tale and focuses only on Don Quixote's description of the Golden Age.

The second transposed scene also covers a dramatic necessity. Since its function in the novel is to get Don Quixote home for the end of the story it is towards the end of part I of the novel that Don Quixote is captured and engaged in a plot concocted by his friends in order to take him home and to care for him, and once this is explained he resigns himself to his fate.²³² Gerhard adapts it to precede the end of the ballet, where he interpolates four elements of his own devising. He follows Cervantes in including the *quadrilleros* (officers) of the Holy Brotherhood, but while their appearance in the novel is relatively beneficent, in the ballet they are part of a group of mocking 'pursuers' who 'dance triumphantly' before the 'enraged' Don 'while Sancho looks on in helpless misery' (the second insertion). Eventually the tormentors are driven off by Sancho (the third interpolation), to be replaced by 'a procession of mourning widows, orphans and maidens [who] dance gravely in front of the cage' (the fourth amendment).²³³ The Holy Brotherhood seems to have been one of Gerhard's *bêtes noires*: they are mocked in the Cantata and add malevolent aspects in his adaptation of Sheridan's *The Duenna*, particularly in the first and last scenes of act I.

It is possible only to speculate about the nature of the alterations, particularly the malign aspects and Don Quixote's rage. If it is accepted that Gerhard related to Unamuno's equating of Spain with Don Quixote and identified himself with the Don it can be seen as his commentary on the condition of Spain, reflecting his feelings of impotence. The mourning procession provides an opportunity to summarise the attitude of Don Quixote's friends and family after his disillusionment as he returns home to die.

The descent into the Cave of Montesinos, a crucial episode in the ultimate disenchantment of

²³² Cervantes, op. cit. Part 1 chapters XLVI-XLVII.

²³³ Gerhard, 'Music and ballet', *GoM*, p. 99.

Don Quixote, is allocated an entire scene and raises further questions of interpretation. A feature of the descriptions of the ballet scene by commentators is that their perspective of the behaviour of Dulcinea/ Aldonza becomes increasingly disapprobatory. During the scene, in the guise of Aldonza, she dances, '[skipping] around frivolously' despite Don Quixote's 'homage'. She,

then produces a petticoat, which she waves at him irreverently, thus signalling her willingness to part with it for money'. Quixote, appalled and broken-hearted, clambers out of the cave.²³⁴

An anonymous writer describes her as a 'slut'.²³⁵ The incident is seen in a much more sympathetic light by Cervantes - the girl sends a friend to ask Don Quixote to lend her six *reales*, offering the petticoat as security. It is the reduction of Dulcinea/ Aldonza to this state of penury which appals Don Quixote in the novel.²³⁶ The fact that the incident is a dream makes the reaction all the more intriguing when it is considered that Don Quixote (and Cervantes) lived in an epoch when intense poverty was endemic.

The mention of Sancho is one of only two in Gerhard's exposition of the scenario, the other being in scene 1: an indication of Gerhard's focus on the Knight and another sign that he identified with him himself.

The end-result is a distillation of a long and complex novel down to its essence, enabling Gerhard to portray, through dance, his interpretation of the philosophical substance of 'this greatest of all narratives'.²³⁷

Thematic material and impersonation

Although in his writings about *Don Quixote* Gerhard focuses largely on the theme and the series extracted from it, the first idea to be heard concerning Don Quixote is the fanfare, which articulates the tonic triad of E major. Since E major is the final chord of the work the 'key' is immediately established, albeit over a subversive drone of F-C on basses and violas. While the fanfare is not as significant as the theme and series, it does have a structural and dramatic role, primarily to anticipate Don Quixote's arrivals.

The issue of the Don's theme is more complex. In 'Music and Ballet' Gerhard suggests that it contains folk elements (he writes about his music and his compositional methods so rarely that it is worthwhile quoting him at length),

²³⁴ Gerhard, *Ibid*, p. 99.

²³⁵ Anon. (Drew?), 'Scenario' in score for *Don Quixote*, (London, 1991). The introductory material has a confused presentation: what is clearly a preceding 'Editor's note' is entitled 'Publisher's note' and assigned to David Drew, who, presumably, is the editor.

²³⁶ Cervantes, *op. cit.* p. 612.

²³⁷ Bloom, *op. cit.* p. xxiii.

I remember that from a number of sketches for Don Quixote's theme, which I kept discarding almost as soon as they had been jotted down, I finally picked on one which seemed to have about it more of a likeness of the Knight of the Sorrowful Countenance than the others. When I looked at it more closely I gradually became aware of the fact that under its grave and dignified air I seemed to detect something vaguely familiar yet elusive, something like an indefinably ironical touch which I had not consciously intended. It suggested to me a singular mixture of the genuine and the spurious, of truth and make-believe. This puzzled me for a long time but as it also appealed to me very strongly, I went on with my work and put the theme through its paces for most of the first scene, till it suddenly dawned on me that the puzzling familiarity was due to a faint resemblance of my theme with a strange little tune which in my home-town in Spain is played on primitive reed-instrument as the march-music for the huge cardboard-headed giants which on solemn occasions herald the approach of the religious processions as they move slowly through the crowded streets...²³⁸

The presence of the rising scotch snap, a more lyrical version of which was so significant in the Cantata, introduces an undoubted folk idiom into the theme and Paine's suggestion regarding the origin is convincing,

[Gerhard's] theme has a march-like, processional character, and it is useful to compare it with a processional tune from Pedrell's *Cancionero* [which] was sung by a boy, accompanied by trumpet and drums.²³⁹

Example 4.36a gives the source of Paine's suggestion, taken here from Pedrell's study of Spanish music.²⁴⁰ An additional suggestion is given by Julian White - *La marxa dels gegants*, a folk tune from Valls.²⁴¹ A comparison of the examples illustrates a device already observed in *Pandora*, the compilation of one theme from two sources as the first bar of the theme, with its rising scotch snap, could originate in *La recort*, while the distinctive shape of the second bar has a clear resemblance to *La marxa dels gegants* (Ex. 4.36b, relevant motif boxed).

Example 4.36c gives Don Quixote's theme with the first scotch snap, in bar 1, bracketed and the motif resembling *La marxa* in box A.

²³⁸ Gerhard, 'Music and ballet', *GoM*, pp. 94-95.

²³⁹ Paine, Richard, *Hispanic traditions in twentieth-Century Catalan Music, With Particular Reference to Gerhard, Mompou, and Montsalvatge*, (New York and London, 1989) p. 184.

²⁴⁰ Pedrell, Felipe, *Cancionero musical popular Español*, tomo primero, second edition, (Barcelona, 1948), no. 140, p. 130.

²⁴¹ White, (2013), p. 29. I am grateful to Mr. White for providing a copy of *La marxa dels gegants*. It has been recorded on CD '*Valls Sons i Musiques de Festa*' produced by the *Centre de Documentacio i Recerca de la Cultura Tradicional i Popular* and first published in 1991 by the *Departament de Cultura de la Generalitat de Catalunya*, now deleted.

Example 4.36a: 'La recort', from *Cancionero de Pedrell*, Vol. I, 140.

In recort, Pedrell, *Cancionero*, tomo primero 1, no. 140.

In re - cort de la mort i pas - sío

Example 4.36b: *Marxa dels gegants*, bars 5-8.

Marxa dels gegants, bars 5-8.

etc...

Example 4.36c: *Don Quixote*, 'theme': RN1+1-5.

Tpt. *Don Quixote* Theme, series sequence, motifs

con sord. ff molto marc. sempre marc. dim.

In a later passage Gerhard explains how he 'discovered' in the theme a series, which, being extracted from the theme and therefore sharing intervallic content, solved the problem of expressing the dual nature of Don Quixote's personality,

It [the theme] consists actually of 20 notes out of which there are nine that are of different pitch. That is to say, out of the total number of 12 different notes which our chromatic scale affords, my theme contains no less than nine. This discovery prompted me to pick out the nine different notes in the same order in which they appear in my original theme and join them together in a row or series, so that they would reproduce in its essentials the *substance* of my theme, in the abstract, as it were; that is to say, purely as a sequence of intervals stripped of all concrete rhythmical configuration. To obtain an entirely satisfying correlation between my original theme and its abstract double it proved necessary at certain points to repeat three notes already contained in the series, thus bringing the total number to twelve notes in all, nine different and three repeated ones.²⁴²

His description, however, produces complications.* First of all there is the problem of creating

²⁴² Gerhard, 'Music and ballet', *GoM*, pp. 95-96.

* Belatedly, it has been noticed that Gerhard's description is either erroneous or disingenuous: the theme contains ten different pitches - A, B, C, C#, D, E, F, F#, G and G#, from which he selects nine for his series, omitting the E: D, B and A are repeated. The reason for the omission may be that E is the 'tonality' of the whole work: the opening fanfare is in E (over an F pedal), the final chord is E major, enriched with a discreet F# on harp, and there is a strong sense of E major in 'The Age of Gold'. We

a terminology to describe the processing of the ‘series’ as applied in *Don Quixote*. The theme is clearly stated, beginning on D and ending on F#, but the initial note of the series sounds simultaneously with the final of the theme: also F#, not in prime form however, but in inversion. Several purely arbitrary decisions have therefore been made.

- 1) The terms ‘theme’ and ‘series’ as used by Gerhard in writing about *Don Quixote* will be applied here.
- 2) The two six-note segments of the series will be designated ‘motif A’ and ‘motif B’.
- 3) The sub-sets of these segments will be labelled sub-motifs a1, a2, b1 and b2 respectively.
- 4) Since transpositions of the series are a significant feature of the compositional process, and since there are no specific tonalities attached to the various elements, for simplicity’s sake the serial method of indicating transposition (T0, T5, etc.) is adopted here, with T0 set at the initial note of the first (inverted) statement of the series: F#.

For comparison, in example 4.36c the notes selected for the ‘series’ are numbered and in example 4.37 the series and its sub-divisions are marked, as are the semitonal measures of the intervals. It reveals a problem for the analyst in that three of the sub-motifs, a2, b1 and b2, are all inversions of pitch class set 3-2, and b2 is simply a2 in transposed retrograde. A partial resolution, however, lies in the fact that in general Gerhard seems to be more interested in the melodic contours, working primarily with hexachordal permutations, but when trichordal segmentation is used it does create ambiguities, making the allocation of labels problematic, as in variations 6 and 7 in ‘The Prison’.

Example 4.37: the series, motifs, sub-motifs and intervals.

Gerhard’s method bears two significant similarities to that used in the Wind Quintet. The first is the use of the material to generate melodic lines and contrapuntal textures, although there is little of the motivic development to which the sub-sets were subjected in the quintet, and the series is rarely stated in full in any significant way. The second is the design of the series to produce specific tonal or modal effects. Motif A, beginning and ending on F#, is strongly suggestive of the melodic minor in that key, while motif B implies the lower tetrachord of the Spanish ‘E’ mode, transposed. The final three notes of motif B, together with the inversion of

can only speculate on the reasons - he worked on the ballet for ten years, after which he wrote the essays and it is unlikely that he did not realise, but it has been thought best to let the original stand.

a2, generate a strong Phrygian character, as does the series in the quintet. The consequence is that in Don Quixote's music a deep Spanish atmosphere is generated without Gerhard's needing to resort to the commonplaces of Spanish idioms.

In his treatment of the series Gerhard restricts himself largely to transposition, inversion and retrograde versions and he frequently treats the two six-note collections as separate entities, with motif A predominating. The consequence is that in Don Quixote's music a deep Spanish atmosphere is created without his needing to resort to the customary Spanish idioms.

In dealing with the concept of 'impersonation' Gerhard had to consider three major elements. The first is Don Quixote himself and his 'subtle mixture of sense and folly', already discussed, secondly there is the other dual personality, Dulcinea, and finally there are the more down-to earth characters, largely absorbing Sancho Panza into their number despite his singling out for an individual mention by Gerhard and having his own fanfare,

Apart from Dulcinea, who plays a double-role because she is a dual being...the characters which have to be impersonated can be divided into two groups. On the one hand, Don Quixote himself, with all the fantastic beings that people his feverish mind...and on the other hand, Sancho, priest and barber, muleteers, innkeepers, galley-slaves, realistically set against the background of the bleak plain of La Mancha under the blazing Spanish sun. This naturally postulates a twofold musical approach (I do not like to call it two *styles* since, if style is the man, no man can have two). But it is clear that the contrasts, his and Sancho's, had to be expressed commensurately in terms of music.²⁴³

Gerhard spends so much time in explaining his excitement over discovering the means to impersonate Don Quixote, however, that he never actually describes his musical intentions regarding the depiction of the world running parallel to that of the Knight's quest and visions, the world of reality.

Aldonza/ Dulcinea is allocated an adapted folk-song (see Exx. 4.41 and 4.42 below) in which there is no discernable differentiation between her two personas, and after his first appearance there is similarly little attempt to characterise Sancho Panza. The other characters in the ballet are, like Don Quixote, represented by a style which is distinct and all-pervading, embracing a number of Spanish idioms less familiar and flamboyant than the *jotas*, *farrucas* and flamenco melismata so commonly used to evoke Spain. Instead there are two *chaconas* and a *paso doble*, with melodic and rhythmic styles suggested by triplet and acciaccatura motifs plus ideas reminiscent of guitar *rasgueado* techniques on percussion and strings.

The tonal systems depend heavily on Phrygian elements - the theme is designed to suggest

²⁴³ Gerhard, 'Music and Ballet', *GoM*, p. 94.

three potential Phrygian cadences, in bars 2, 3 and at the final cadence (boxes A, B and C in example 4.36c). The Phrygian potential is retained in the series and in the ‘traditional’ sections of the work it is naturally a significant feature with the result that the score is penetrated by a Spanish idiom more subtle than the spectacular elements commonly used to evoke a Spanish atmosphere.

After the first performance the anonymous *Times* critic described the result,

Roberto Gerhard, a Spanish composer who could hint at Spanish rhythms without belabouring them and could reproduce in terms of sound the hot landscape and the Don’s crazed wits.²⁴⁴

The carefully constructed scenario, with its capacity to accommodate modernist and traditional elements, ensures that through the ‘impersonation’ of the characters and the working out of the narrative there is a constant renewal of material, while the integration of the thematic and serial elements in Don Quixote’s music and the infiltration of the traditional passages with idiomatic motifs ensures the cohesion of the structure.

Analysis: scene 1

As in the Wind Quintet and the Cantata the opening passages present the material to be used in the rest of the work, with a demonstration of how the method will be applied for much of the time. Scene 1, therefore, serves as a musical exposition which introduces Don Quixote’s dual personality and launches the narrative.

The structure of the scene comprises an introduction and six sections, creating a variant of ternary form, with Coda: Introduction; A, B, C, A, A (transposed and repeated): Coda. Within these sections Gerhard’s different ‘approaches’ operate: the fanfare is in the idiom of Spanish fanfares: a clear articulation of the triad of E major. During the ballet the only changes are of transposition and instrumentation. In table 4.7 the sections denoted by letter represent different aspects of Don Quixote’s mental conditions: A is the theme representing him in a normal state. As with the fanfare, the only changes made throughout the work are of transposition and instrumentation. B is the ‘series’, representing the Don in his visionary state and subject to developing variations, C is Aldonza/ Dulcinea’s theme, which appears only twice, being repeated almost verbatim at the end. The section designated Coda represents the arrival of Sancho Panza and Don Quixote’s preparations for departure and contains elements of Spanish vernacular styles.

Each section has a discernible polarity which may be clearly stated, as with the fanfare, or,

²⁴⁴ Anonymous, ‘Sadler’s Wells Ballet’, in *The Times*, (London, England), Issue 51621, Tuesday, Feb. 21, 1950; p. 8.

more often, ambiguously presented but perceptible. Subsidiary tonal centres may conflict with the primary centre (fanfare) or enrich it (Dulcinea's theme) (table 4.6).

Section	Material	Tonal c'tre A	Tonal c'tre B
Introduction	Don's fanfare	E major	F (pedal)
A	Don's theme	D minor	F# Phrygian
B	Don's series	F#	C
C	Dulcinea's theme	B Phrygian	G
A	Don's theme (x 1)*	E minor	A b Phrygian
(A)	Don's theme (x 2)	F# minor	B b Phrygian
Coda	Sancho Panza	B b	D#/F

Table 4.6: *Don Quixote*, scene 1, formal layout and tonal centres.

The fanfare (bars 2-5) introduces the Knight in his 'normal' persona, and the theme (RN1+1-5), the final note of which links with the initial note of the series, setting F# as T0 (RN1+5). Developing variations begin immediately.

The first statement of the series is at T0, in inversion, with octave displacements (RN1+5). In prime form it appears in RN1+6, at T6, in lower woodwind, in counterpoint with the inversion at T1 on upper woodwind accompanied by simultaneous variations on the series: at T10 in quavers on violin II, in inversion at T1 on piano 1 and in prime form at T0 on violin I, both in demisemiquavers (Ex. 4.38).

Example 4.38: scene 1, RN1+1-7, reduced score.

Don Quixote RN1-1+7: Theme, C trumpet.

The musical score shows two staves. The top staff is in treble clef and contains the main theme with dynamics: *con sord. ff*, *molto marc.*, *sempre marc.*, and *dim.* The bottom staff is in bass clef and contains the 'SERIES' with dynamics: *Trms. 1 & 2 a2.* and *f marc.*

* The 'x' represents iterations.

The example illustrates other features of the method - the use of motif A only in significant statements - the trombones alone proceed to motif B; the use of the series as a *cantus firmus* in a contrapuntal texture - in describing Interlude III in the sleeve notes for the LP of the *Dances from Don Quixote* Gerhard mentions using the ‘theme’ as a *cantus firmus*.²⁴⁵ In fact it is the series which is used, and the term can be applied to bars RN1+6 and subsequent passages. The elaborations of the variations recall another earlier tradition, that of *diferencias* (‘doubles’ in England).

The melodic material generates tonal polarities: a triad of E major over a pedal point on F, possibly to create a Phrygian supertonic pull, for the fanfare; the theme begins in D minor and ends on a Phrygian F#; the accompaniment applies a compound chord of D minor and F# minor (Ex. 4.39). In the serial passage there is a simultaneous gravitation towards Phrygian on F# (trombones, violin I) and C (bassoon and oboes, etc; piano 1 and violin II), supported by the accompanying harmony (Ex. 4.40).

Example 4.39: scene 1, pianos, RN1+1 *ff*.

²⁴⁵ Gerhard, ‘Introduction by the composer’, ZRG 752/3

Example 4.40: scene 1, RN1+5 ff .

Example 4.40 shows a musical score for a scene. The top staff is for a vocal part (po. 2 con vci.) with a forte (ff) dynamic. The middle staff is for a piano part (Con vci.) also with a forte (ff) dynamic. The bottom staff is for strings (Vas.) with a forte (ff) dynamic, featuring a series of triplets of irregular fourths.

The section ends with a statement of motif A, prime and inversion, in consecutive chords of irregular fourths on strings (RN1+10-11). The final is the predominant chord of the passage, a chord of fourths: G-C-F#-B \flat -E-A.

Dulcinea's theme is Gerhard's version of the folk-song *Assassí per amor*.²⁴⁶

The adaptation changes the rhythmic structure while retaining the melodic shape. Gerhard sets it in Phrygian mode on B. The form for the section is simple: the melody is played twice over an ostinato alternating F-A and G-B, gravitating towards a modal G (Exx. 4.41a and 4.41b).

Example 4.41a: *Assassí per amor*.

Example 4.41a shows the melody for 'Assassí per amor'. It consists of two phrases. The first phrase is in 3/4 time and the second is in 2/4 time.

Example 4.41b: 'Don Quixote's vision of Dulcinea', theme (RN1+13 ff).

Example 4.41b shows the musical score for 'Don Quixote's vision of Dulcinea'. It features four staves: a vocal line (c. ang. (actual pitch)), a violin II line (Vn. II) with a piano (pp) dynamic, a string line (Vas.), and a bass line (D. basses div.) with a piano (pp) dynamic. The violin II line is marked *p dolce* and *tranquillo*.

In the transition to the return of Don Quixote's theme the D minor triad of the original accompaniment is enriched with G#-C# (RN5).

The harmonisation of the repetition is neutral: against the 'E minor' version of the theme piano 2 plays flans of F-E accompanying bass drum and side drum. The timbre and drumming effect are more significant than the pitch (Ex. 4.42).

²⁴⁶ White (1993), p. 7.

Example 4.42: scene 1, accompaniment, RN5 *ff*

The theme itself is the source for the accompaniment at the two repetitions preceding the entry of Sancho Panza (RN7-RN9): scotch snaps from the theme harmonised with an incomplete pentatonic set of F#-B-C#-D# (RN6 *ff*). It moves in parallel with shifting tonalities suggested by a dotted semiquaver motif of rising perfect fourths and semitones (Ex. 4.43).

Example 4.43: scene 1, RN7 *ff*, piano 2.

The final for the section is F#, the Phrygian final of the theme (RN9). It links to ‘Sancho Panza’ and the introduction of vernacular Spanish idioms into the score.

Resources are reduced to chamber proportions: single woodwind with light scoring for percussion and strings and discreet contributions from trumpet and piano 2. The structural method is motivic and the Spanish element derives from a rhythmic motif and fragments embedded in the two other motifs. The three motifs are X, a rhythm split between Chinese tom-tom and tambourine, Y a falling scale with chromatic inflexions and Z a rising whole-tone scale. A connection is established between Y and Z through a distinctive cadence of demisemiquavers with a falling third (Ex. 4.44).

Example 4.44: ‘Sancho Panza’, motifs X, Y and Z (RN9+1-3), reduced score.

There is some imitation (oboe and bassoon, RN 9+5-6) but development is primarily through transposition, inversion and extension, illustrated in a single line in example 4.45 as Gerhard permutes the motifs to extend Z with a varied fragment of motif Y, now a triplet (motif O, boxed), ending with a variation deriving from both. The passage uses the octatonic hexachord B \flat -C-D \flat -E \flat -F \flat -G \flat before closing in D \flat in RN11+8.

Example 4.45: ‘Sancho Panza’, bassoon (RN11+1-5).

The Spanish idiom of motif X is enhanced as it is re-scored for strings, *col legno battuto*, reminiscent of the guitar *rasgueado* technique and extended with alternations of 3/8 and 6/16 (Ex. 4.46). Additional instrumental effects suggesting Spanish idioms include the use of the piccolo for motif Y, suggesting a traditional flageolet, and motif Z on oboe, implying a shawm.

Example 4.46: ‘Sancho Panza’, strings, reduced score (RN11+1-5).

At RN12 Sancho’s personal motif, a more modest fanfare than Don Quixote’s is first stated, here in B \flat . It is subsequently used to announce his appearances (e.g. one bar before RN118 in ‘The Prison) (Ex. 4.47).

Example 4.47: ‘Sancho Panza’, RN12+1-3, Sancho’s fanfare.

The final melodic note is F \sharp , on clarinet (RN13+8-9) sliding down to F natural and an

inconclusive ending - an ambiguous D#-F on bassoon and clarinet to link with the pedal F at the beginning of Interlude I (RN14) in which the same material is applied and extended, leading to the 'Chacona de la Venta'. In contrast to the more expansive thematic opening section, the motivic invention of Sancho's arrival creates an organic movement, establishing the method to be applied in the passages relating to 'the world of reality'.

Gerhard's eclecticism is in evidence throughout scene 1. Tonal features include diatonicism in the fanfare, his quasi-modal system of creating tonal centres in the theme, his personal adaptations of both serial method and vernacular idioms and fragmentary octatonic and whole-tone passages. Stylistically there are references to historical musical devices and modernist structural organisation.

The coherence of the structure, despite the diverse sources, is ensured by the organic use of the original material - the use of motifs from the primary material, melodic and rhythmic, to create accompaniments, for example, or the organic permutation of motifs to form the melodic line of example 4.44. Taken as a whole, the scene functions as a template for the treatment of the musical materials in the remainder of the ballet.

The Golden Age

As observed in the section on the scenario, in this movement Gerhard completely changes Cervantes perspective, from satirical parody of pastoralism to nostalgia for the simple life, and it is the only case so far discovered in which the theme and the series are treated not as separate elements but as a single source, possibly symbolising the oneness of Don Quixote in normal condition and as visionary in the fact that the melody is a melding of the two, as Drew points out.²⁴⁷

The movement is in ternary form, with the A section over a ground bass. Scoring is of chamber proportions: seven string players with solo woodwind and horn.

In the A section the melody consists of four one-bar phrases in a pastoral 6/8, each phrase originating either from the theme or the series: bar 1 is from bar 4 of the theme, bar 2 a permutation of bar 2 of the theme, bar 3 is sub-motif b2 from the series and bar 4 an inversion of a1 (Ex. 4.48).

Example 4.48: 'The Golden Age', melody and sources from theme.



²⁴⁷ Drew, 'The Musical Character', *The Score* No. 17 (Sep. 1956), p. 43



The first repetition (cello, RN62+5-9) is a transposition of the melody with altered intervals and the second restores the original pitch (flute, RN63+3-6). The B section (RN64) is a variation of bar 4, with imitation, and the A section returns transposed a fifth higher (RN65) before the original tonality and ground bass are restored at RN66.

Tonality/modality is mildly ambiguous. E major is established as the entire scale is used by the melody and contrapuntal accompaniment. The ambiguity has three sources: a modally inflected ostinato on bass and viola (E-C-C#-D-E), an A#, suggesting a modulation to B, and a final for the passage (and the section) of C#, the relative minor, in bass and treble, but harmonised with a quartal chord, which may be regarded as an enriched version of C# minor. The chord is E b (=D#)-G#-C#, at RN62+4, fourth quaver (Ex. 4.49).

Example 4.49: 'The Golden Age', RN62+1-4.

The B section consists of an imitative passage based on a one bar phrase which is simply a version of the melody of bar 4 of A, at the same pitch but extended by changing the meter to 9/8 (Ex. 4.50). Imitation is at the octave and mediant, but spelt as A b (RN64+3), modulating to D b .

Example 4.50: 'The Golden Age' section B, motif.

The modulation to D b facilitates the return to section A, in E b . Four bars of repetitive 'development' over a mediant pedal lead back to a final repetition of A, in the original key and scoring.

The simplicity of the movement is in marked contrast to the complexities of the rest of the score: the apparently complicated switches from sharp to flat keys, and the return, are easily facilitated through the use of A b /G# as a pivot. The most imaginative touch is the fusing of disparate elements of the theme and series into a distinctive melody.

The Prison

Because of the intricacy of the problem there is one aspect concerning the scenario not yet discussed. In order to make narrative sense of the seven variations in 'The Prison' it is necessary to re-examine Gerhard's synopsis since the sequence of events described is somewhat confused. The composer's version, which seems to have been written from memory as it only occasionally corresponds with the musical structures, describes the order as the imprisonment, persecution and rage of Don Quixote, Sancho repelling the persecutors, a procession of mourners (*allegretto placido*), the return of the persecutors and Sancho's ultimate triumph, which leads to Dulcinea's final dance. Since the *allegretto placido* is variation 7 it is clear that the return of the tormentors and Sancho's victory must precede the procession and that Dulcinea's preparation for her final dance takes place during the transition to the reprise of her folk-song. This will be re-examined at the relevant juncture.

Two types of variation are applied: either the tone-row is used to create melodic lines through permutations of the horizontal set, or motifs based on intervals integral to the series are developed. Variations 1 and 6 are linear counterpoint, 2, 5 and 7 are primarily motivic, 4 and 6 combine the two methods and variation 3 refers to Sancho Panza's music from scene 1. The texture is primarily contrapuntal and, if the term is applied flexibly, the principle of *cantus firmus* occurs in four of the variations, numbers 1, 3, 4 and 5. There is one variation in which the series does not appear in full, variation 2. Despite these formal links the most appropriate order to adopt in analysing the variations would seem to be to follow the narrative scheme.

Since the series is the 'theme' of the variations and clearly identifiable in all except one there is no need to state it at the beginning hence the scene begins with the first variation.

In variation 1 (RN108) lines of counterpoint are worked out over a basso ostinato in march rhythm, on a pedal E harmonised predominantly with G#-A (pitch class set 3-4). The series is stated in full three times and in part twice. It is introduced in inversion at RN108+2 by the clarinet, at T7, mainly in crotchets, followed by the trumpet at RN108+5 at T2, in augmentation, with an intervallic change: the semitone between notes 3 and 4, becomes a tone. In the same bar the violins enter, continuing the T7 transposition.

There are four significant features. The first is that each statement establishes a tonal centre, through initial note and final, creating three parallel strands of polarity. D \flat defines the centre for the clarinet and violin lines, A \flat the trumpet's and the pedal E that of the ostinato. As with the theme at RN5 the gruff timbre of horns, bassoons and basses is more significant than the pitches. The second feature is the use of *cantus firmus* as the core of the counterpoint, introduced at RN109+1, on trumpet, in rhythmic augmentation. Third, the series appears only in inversion, with and without octave extensions until the horn's entry at RN109+5, at T1.

The final point is the division of the series into irregular segments instead of the by now customary focus on the six notes of motif A - four, three and five notes for the clarinet and five, three, three for the trumpet. The feeling of parallel polarities increases when a new motif appears at RN109+3, a sequence of chromatic scales in a dotted quaver rhythm. The final polarity is the E of the ostinato, on bassoon, supported by B on clarinet (Ex. 4.51).

Example 4.51: 'The Prison', variation 1, RN108 *ff*, reduced score..

108 The Prison, variation 1, reduced score
cl. (actual pitch).

Bns. & hns. (actual pitch).
pp
D. b. & vc. unis. pizz.

Tpt.
p dolce
Vn. I arco
Vn. II pizz.
pp

109 Ob. & c. ang.
p poco marc.
Tpt.
Bn.
Vc.
D. bass

Variation 2, representing the tormenting of Don Quixote and his rage, is, in the set of variations, the exception to the norm, since the full series is never stated. The principal motif seems to originate in the initial notes of the ground for the 'Chacona de la Venta'. (Exx. 4.52a and 4.52b).

The tonal focus of the variation is the Phrygian D established by the prominence of the march tune. It is constantly undermined by the chromatic interjections, which offer no secure alternative. If this is regarded as a minor example of Gerhard's 'battle scenes' an examination of examples 4.53 and 4.54 demonstrates exactly how carefully controlled is the material: the first chromatic insert is underpinned with a suggestion of E \flat in the B \flat -E \flat in the bass. E \flat (minor and major) is suggested again at the beginning of the arpeggios in example 4.54, before the atonal sequence of diminished and augmented triads, with no distinct final.

Throughout, the increasing rage of Don Quixote is represented by the increasing vehemence of the statements of the march, culminating in the sequence rising to a final of B \flat , conflicting with two alternatives. The strongest is the G ending the horn's serial interpolation in bar RN+6, which is taken up at RN113, and less prominent, the F concluding the woodwind passage at RN113.

The second example of *cantus firmus*, variation 3, is simpler in structure. The *cantus firmus* is the series at T1 in prime form (RN113 *ff*) in the dual tonality of the series at T1: G (motif A, RN113+4) and the ultimate final for this variation, B (RN113+8). The motivic line, initially octatonic, gravitates towards B (RN113+3 and +6) and the principal tonality of E (RN113+7), but ending on a Phrygian supertonic of F (RN113+8). An accompanying ostinato consists of a chromatic sequence of descending parallel thirds (Ex. 4.56).

Example 4.56: 'The Prison', variation 3, RN113 *ff*.

The Prison, RN 113 *ff*, solo *picc.*

Tuba (8va bassa). *sf* etc...

Hp. & c. ang. (actual pitch) *fp* *sf*

Vns. & vas. (con 8va.) *f* *sf*

Confirming the final modality, a Phrygian scale on E closes the variation, and moving in parallel with a Mixolydian scale on A \flat it leads into variation 4 (Ex. 4.57).

Example 4.57: 'The Prison', transition, variation 3-4, RN113+8-RN114.

pp

D. bass, vco. pizz *8vb*

The Prison, RN113+8-RN114, vns. I & II; vas.

The vagueness of the synopsis makes it possible only to guess at the narrative intention of the variation, but the combination of the tempo marking of *Agitato, poco stretto* with the absolute independence of the polyphonic lines and the mixture of octatonic, serial and chromatic tonal writing, the use of the piccolo to articulate the motivic elements, establishing timbral and slight melodic associations through the use of grace notes and falling scales which recollect Sancho's first appearance in the ballet, coupled with the huge distance between the piccolo and the vehement expression of the series on tuba indicate that Gerhard seeks to convey an impression of Sancho's agitation at the mockery of Don Quixote, symbolised in turn by the fading away of the rootless strings, falling from *f* to *pp*.

Variation 4 (RN114-RN116) consists of three primary constituents: the series, in prime form at T4, in segments of 4-5-3. It is repeated at RN115, in inversion at T8. A second line of melody, on horn, is a compound of permutations of motif b1, with permutations of sub-motif b2 inserted. The first and second segments are both D \flat -C-B \flat , an inversion of b2, at T0; the third, A \flat -C-B \flat , is an inversion of b2 at T11, with the initial semitone extended to a tone. Subsequent trichords follow a similar pattern. The motivic material is triadic, moving through arpeggios of D \flat major to B \flat to E \flat in the opening bars in a rhythm based on that of Sancho Panza's fanfare, which appears at the end of variation 5. The two serial lines proceed in parallel, virtually framing the motivic activity (Ex. 4.58).

Example 4.58: 'The Prison', variation 4, (RN114+1-4).

The Prison, RN 114 *ff*, picc., fl., trom. (octaves)

B \flat min. *P dolce* *poco f*

Pos. 1 & 2, (octaves). *pp leggiero* *etc...*

Hn. 1 (actual pitch). *p*

There are dual tonal centres, E \flat and D \flat . The permutational serial line starts with D \flat , relating to the arpeggiated triad of D \flat with which the motivic passage begins and ends, and moves to a final of F resulting in a compound final harmony of D \flat major (motifs and permuting line) and E \flat (series, strings) since although the series ends on a high B \flat on strings, it is supported with a scale of E \flat minor on pianos, resulting in a duality of D \flat with E \flat (RN115+6, see boxed semibreves, bar 1, Ex. 4.59).

Variations 4 and 5 are treated as one continuous section since there are strong formal and

tonal relationships between them. The treatment of the series is a replica of that in variation 4, with similar segmentation and rhythmic style. It is stated twice - in prime form at T11 and in inversion at T3, (RN116+5-RN117+2), with a tonal centre of F, which, in a quasi-tonal context establishes an accustomed relationship with the B \flat of variation 4, although it is never strong enough to suggest a dominant. The motivic material retains the triadic and rhythmic elements of variation 4, but the harmonic content is much more ambiguous, shifting from G major to B \flat and from an undefined A to a major seventh of A \flat -G in the first bar (Ex. 4.59).

Example 4.59: 'The Prison', variation 5, RN115+6-RN116+2, abridged score.

The variation ends on a bass unison D \flat (RN117+4), followed immediately by Sancho's fanfare in C major, switching immediately into G (Ex. 4.60).

Example 4.60: variation 5, RN117+3-RN118, final arpeggio and Sancho's fanfare.

The major difference between the two variations is the gradual process of weakening material: the weakening harmonic element in the motivic development is paralleled by a slackening of the rhythm as it becomes more widely dispersed. Similarly, the omission of a line of counterpoint thins the texture. The narrative intention clearly portrays the return and flight of Don Quixote's persecutors, finally driven off by Sancho, 'assisted by the [hitherto unmentioned] legendary knights', and with three piccolos possibly representing his increasing strength the triumphant fanfare is justified.

Sancho's fanfare links with variation 6 (RN118). The opening material is a tenuous melodic line comprised of sub-motifs from the series interspersed with intrusive matter - in example 4.61a the F in the last bar.

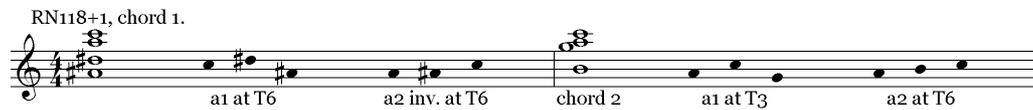
Harmonies are four-note compounds of trichords and it is here that the use of pitch class set 3-2 for three of the sub-motifs produces ambiguity, necessitating arbitrary decisions concerning

their origins, as in example 4.61b, where the decision to interpret the harmony as being the vertical expression of motif A was dictated by the fact that it accompanies the melodic expression of the motif, thus chord 1, A-A#-C-D# can be reduced to a1 at T6 and a2 inverted, also at T6; chord 2, G-A-B-C, produces a1 at T3 and a2 at T6. A horn solo of b2 at T10 (RN118+3-5) leads to a brief statement of permutations of the serial elements: an inversion of a1 at T4, a2 in retrograde at T0, b1 in inversion at T2 and b2 in retrograde at T2 (Ex. 4.61c).

Example 4.61a: 'The Prison', variation 6, RN118+1-4, melodic line, piccolos and violins.



Example 4.61b: 'The Prison', variation 6, RN118+1-2, harmonic elements.



Example 4.61c: variation 6, RN118+5-7.



The use of a high tessitura, with three piccolos and tremolo strings which gradually descend through an octave, coupled with a diminuendo from *forte* to *piano*, ending with the statement of the series creates a sense of resolution of the conflict and establishes a moment of respite, preparing the way for the 'sad and tender music (*allegretto placido*)' which accompanies,

a procession of mourning widows, orphans and maidens [who] dance gravely in front of the cage.²⁴⁸

This may account for the nature of the transition to variation 7, a brief harmonic switch effected by a glissando in the basses across a diminished fifth from B \flat to E, sustained into the subsequent section, with an additional link in the form of a brief fragment of non-serial melody on a trio of double reeds - two oboes and cor anglais, perhaps suggesting an ensemble of *gralles* the traditional accompaniment in Catalonia for outdoor processions. It may have been the one Gerhard had in mind when writing about the origins of the theme. They were originally played solo, but gradually the ensembles expanded to groups of two and three players,

As the tradition developed, a third *gralla* was introduced as a bass instrument along with

²⁴⁸ Ibid, p. 99.

the drum.²⁴⁹

The variation falls into two sections. The first is RN119+2-11, section 2 is RN120+1-10. Structurally it is motivic, using sub-motifs of the series to create melodic lines and harmonies, with chromatic inflections. The melodic line for section 1 is a compilation of motifs a1, b1 and b2 in inversion and transposed. Example 4.62 shows the first five bars of the melody.*

Example 4.62: 'The Prison', variation 7, RN119+2-7, melody.

Var. 7, RN119+2-7, picc., fl., cl. &bn. (octaves).

Two of the three chords are four-note aggregates from the series. The first change is after six bars, followed by alternations of two similarly constituted chords for five bars. The chords and their possible origins are displayed in example 4.63a. The frequent presence of a1 leads to an interpretation in which motif B is harmonised with motif A, including a corrupt version of a1 in the final chord, in which the G#, combined with the E which closes the melody, hints weakly at E major (Ex. 4.63b).

Example 4.63a: 'The prison', variation 7, RN119+2-10, harmonic analysis.

RN119 *ff*, harmonic analysis.

Example 4.63b: RN119+10.

The texture of the first section is in a contrapuntal style peculiar to Gerhard, in that the counterpoint is created through the contrast of melodic line with a static harmonic homophonic texture. The effect is not of melody and accompaniment, but of contrast between curved and straight lines.

The two main elements of the second part (RN120*ff*), mix serial and quartal harmonies. Initially there is more movement, generated by permutations of the series in canon on the harp, framed by a texture of three solo strings at intervals of a minor third and two and a half

²⁴⁹ Orriols i Sendra, Xavier, 'La Gralla/The Shawm', in booklet for CD *Music for gralla by nineteenth century composers*, (Barcelona, 2002), p. 82.

* This is only one interpretation: the ambiguous sub-motifs make alternative readings possible.

octaves, with an inner B \flat pedal point on horn. The basic harmony is a diminished chord of A-C-E \flat , which, by including the B \flat pedal, makes possible permutations of a1 at T6 and b2 at T11 (Ex. 4.64).

Example 4.64: 'The Prison', variation 7, RN120 *ff*.

The quartal harmony is introduced at RN120+6. The chord of fourths (C-F#- B \flat -E \flat -A-D) is sustained virtually unchanged for four bars over a pedal point on E \flat establishing a tonal centre, with no significant melodic or rhythmic movement. The quartal harmonies, arranged triadically, are sustained throughout the coda, and the final chord, arranged in triadic pattern, is G-C-F#- B \flat -E-A.

The elements to be depicted in variation 7 are clearly delineated: the slower tempo and graceful melodic line apt for the gentle dance of mourning, becoming increasingly static as Dulcinea is escorted into the scene for her robing.

In choreographic terms one of the most remarkable aspects of 'The Prison' is the degree of compression - after variation 1 the speed of change increases until the series of episodes depicting the persecution and defence of Don Quixote are like a fleeting dream - variation 4 is seventeen seconds long in the currently available recording²⁵⁰ - a very short space of time to depict a fairly complex action in terms of dance.

Running through the set of variations is a tonal thread of the tritone E to B \flat . Neither note dominates but their presence is pervasive: E as a pedal point and final in variation 1 and as an element in the final harmonies of variations 3, 6 and 7, while B \flat serves the same function in variations 2 and 4. The cohesion of the scene therefore is ensured by the tonal thread and the constant presence of the series, the treatment of which is limited, since it appears only in prime form and inversion.

Restraint is an important feature of Gerhard's concept of *Don Quixote*, expressed in his essay

²⁵⁰ Mestres Quadreny, appendix, 'Robert Gerhard: Collage', CD IV.

‘Music and Ballet’ in his description of the criteria for selecting the theme - the way in which it, ‘seemed to have about it more of a likeness of the Knight of the Sorrowful Countenance,’ and that concealed within was the folk tune from festivals in Valls, making it apt for ‘the Knight of the hidden images’.²⁵¹

Two aspects of the variations exemplify the restraint inherent in the whole work. The first is the fact that much of the instrumentation is of chamber proportions. Two examples will illustrate the point - the quintet playing the ostinato of variation 1 accompanies solo wind instruments or very thinly scored violins (Ex. 4.51) and variation 3 is scored for solo piccolo and tuba, with a light accompaniment of upper strings and cor anglais (Ex. 4.56). Throughout the variations, until number 6 everything is widely spaced, vertically and horizontally. Even in variations 6 and 7, with their close harmony, the orchestration is spare in texture.

The second aspect is demonstrated by the interpretation of the scenario, which stipulates,

When the curtain rises, the enraged Don Quixote is seen shut up in a huge cage, the prisoner of his pursuers, who dance triumphantly before him, while Sancho looks on in helpless misery.²⁵²

The opportunity to write a demonic scherzo is declined by Gerhard in favour of a set of variations marked by their notable lack of flamboyance. The specific elements of the scenario are difficult to discern in the description given, but it seems that Gerhard’s idea of ‘mockery’ is expressed in variation 1 through the combination of the march rhythm, the polytonal counterpoint and the chromatics of the semiquaver rhythms introduced at RN109. Variation 3 is similarly constrained as the piccolo solo represents the agitation of Sancho and the tuba solo the bombast of the persecutors. This is speculation, but it is fairly certain that in variation 6, given the hint in the scenario that the persecutors are driven off ‘by the gallant Sancho’²⁵³ the battle is represented by the Sancho’s fanfare, the fragmentation of the pulse into 3/8 time within 4/4 and tremolo strings, the strong compositional control being evidence of Gerhard’s dislike of writing ‘battle music’.²⁵⁴

The closing section is easier to interpret,

To sad and tender music (*allegretto placido*) a procession of mourning widows, orphans and maidens dance gravely in front of the cage, expressing their commiseration.²⁵⁵

The gentle 6/8 time and static harmony with a strong feeling of E major, supporting a melodic

²⁵¹ Gerhard, ‘Music and ballet’, pp. 94 and 95.

²⁵² Ibid, p. 99.

²⁵³ Ibid, p. 99.

²⁵⁴ Ibid, p. 96.

²⁵⁵ Ibid, p. 99 (Gerhard’s emphases).

line constructed from wistful permutations of b1 radiates nostalgia for ‘The Golden Age’. The variations lead into the closing passage, in which material from scene one and elsewhere is recapitulated, albeit not in the symphonic sense, beginning with Dulcinea/Aldonza’s dance, which is a repetition of the original version. The consequence, in Gerhard’s words, is that,

It comes to express Don Quixote’s ultimate disillusioned awakening to “reality” as it appears to the sane.²⁵⁶

leading to the final statement of the theme, at the original pitch and a repetition of ‘The Golden Age’, a tone higher, beginning the final scene, the Epilogue, in which,

Sancho, Priest and Barber, Housekeeper and Niece gather round the couch, whilst the “real” figures encountered by the Knight during his adventures dance past as if in sorrowful parting.²⁵⁷

The final passage, beginning at RN130+1, establishes the pattern. Example 4.65 demonstrates the principle, with the series in prime form in the bass, at T5, again acting as a quasi *cantus firmus* in a contrapuntal texture consisting of permutations: upper strings and trumpet with the series in inversion at T8 and upper woodwind with the series in prime form at T3, but in segments of 4-3-7. The only non-serial material is a chromatic tenor line, and that is inflected with a2 and b2.

Example 4.65: Epilogue, RN130+1 *ff*, abridged score.

RN130+2, abridged score

U, w-w.
Strs. & tpt. *p dolce*
Bn. & cls. *pp dolce*
Str. & br. basses. *p dolce*
con 8ve. 8vb

There are faint references to the fanfare at RN132-134, in A followed by E majors, initially over a bass pedal point on F, a Phrygian anticipation of the final E pedal. The activity subsides in the final bars as the three main strata are suffused with the E major of the supporting harmony, initiated by a1 at T1 ending in a Phrygian cadence on E. In the upper woodwind and second horn is motif A, in inversion at T10 giving initial and final notes of E.

²⁵⁶ Ibid, p. 100.

²⁵⁷ Ibid, p. 100.

the exception is the first horn, with a1 leading to a Phrygian cadence on F#, enriching the final chord (Ex. 4.66).

Example 4.66: Epilogue, final bars, abridged score.

RN134+3-8, abridged score.
U. w-w.

The musical score consists of five staves. The top staff is for U. w-w. (Upper Woodwinds), showing a melodic line with a slur and dynamics *pp dolce*. The second staff is for Hns. (Horns), also with a melodic line and dynamics *p dolce*. The third staff is for Troms. (Trumpets), with a bass line and dynamics *p*. The fourth staff is for Strings, with a complex texture of notes and dynamics *f*, *pp*, *ff*, *p*, and *pp*. The bottom staff has dynamics *p*, *pp*, *ff*, *p*, and *pp*.

The world of reality

The consequence of the avoidance of such idioms as *jotas* or *farrucas* in favour of less flamboyant Spanish dances in the music depicting the world of reality is a similar sense of understatement. In treating dramatic incidents such as ‘The Adventure with the Windmills’ Gerhard eschews opportunities for pictorialism, producing a sense of objectivity, with the music primarily providing a sympathetic accompaniment rather than a depiction.

Structures are the result of musical processes which are primarily motivic and tonal, with much use of pedal points and ostinati, all of which are feature in scene 2, a large section of which consists of the ‘Chacona de la Venta’ (‘Chaconne at the Inn’), danced by the muleteers and assorted habitués of the inn prior to the arrival of Don Quixote.

‘Chacona de la Venta’

The structure of the *chacona*, which is motivic and organic, divides into three episodes, with the principal materials for all three originating in section A, the *chacona* proper, an eight-bar ground in D major in the style of a *seguidilla manchega*.²⁵⁸ The distinguishing rhythm is one-in-a-bar 3/8 time, with a staccato first beat and a long second (RN16-RN25). The second episode, section B, is a transitional passage (RN25-RN27), and section C a sequence of motivic segments in a faster tempo (RN27-RN33).

Section A comprises five repetitions of the ground, set in a relatively low tessitura. Monotony is avoided through the use of three devices. The first is the insertion of motif A1, a variant of motif A (see Ex. 4.67), into the third and fifth repetitions: four bars of A major in a higher

²⁵⁸ Ibid, p. 98.

register inserted into the eight-bar pattern. The second is a switch to motif B, a derivative of motif A, between RN21 and RN25. The third is the use of different patterns of accompanying motifs during the various segments, of which the most frequent are designated motifs W, X, Y and Z.

The motifs are rhythmically extremely short, each about one bar long. In the chacona proper (section A) they extend by repetition into brief melodies, but in the final episode the texture fragments and the focus is on W, X, Y and Z as separate cells.

There are Spanish characteristics in each motif: A, A1 and B all share the detached first beat, throwing the accent onto the second; motif W introduces the hemiola typical of much Spanish music in three-time while X plays on figuration of thirds decorated by falling thirds found in Spanish instrumental music. Motifs Y and Z both stem from the guitar *rasgueado*, or strumming technique, already observed in the Cantata (Ex. 4.67).

Example 4.67: 'Chacona de la Venta', motifs.

Motif A.



Motif A1



Motif B



Motif W



Motif X



Motif Y

Motif Z



The combined effect of motif a combined with Z and additional motifs can be seen in example 27 (RN18+4-8), which also shows the motivic accompaniment, a dominant pedal with G major harmony and instrumentation of chamber proportions and low tessitura, giving further evidence of the understatement distinguishing the score (Ex. 4.68).

Example 4.68: 'Chacona de la Venta', RN18+4-8.

Chacona de la Venta: RN16 *ff*, tam.

The *stringendo* preceding RN25 signals the transitional section B and the end of the *chacona* proper. There are three significant changes: tempo (*poco più mosso*), pulse (from 3/4 to 3/8) and structure - the use of motifs to create dance tunes.

At the change of tempo and pulse (RN25, *poco più mosso*) an episode is introduced in which the timbral associations of piccolo, bassoon and side drum recall the music for Sancho Panza from scene 1. Other elements present are a tune deriving from motif X, in D major, over a pedal point on F, generating modal ambivalence. The tonal tension is matched rhythmically by the Spanish hemiola rhythms in the ostinato accompaniment (Ex. 4.69).

Example 4.69: 'Chacona de la Venta', RN25 *ff*, abridged score.

'Chacona de la Venta', RN25 *ff*,
poco più mosso

The score consists of the following parts and markings:

- S. dr.**: Snare drum, marked *ff*.
- Po. 2**: Percussion 2, marked *ff*.
- D. bass**: Double bass, marked *ff*.
- Picc.**: Piccolo, marked *p*.
- Bn.**: Bassoon, marked *p*.
- Strings**: Violins I and II, Violas, Cellos, and Double Basses. Markings include *pizz. str.* (pizzicato strings) and *pizz.* (pizzicato).

The score includes various musical notations such as dynamics (*p*, *ff*), articulation (*pizz.*, *pizz. str.*), and phrasing (*etc.*).

In the synopsis given in 'Music and ballet II' Gerhard comments that

The entry of Don Quixote (and his theme) throws the dancers into confusion and overwhelms the *seguidilla manchega* rhythm of the music.²⁵⁹

Don Quixote's entry is at RN31, and the *seguidilla* is overwhelmed well before, beginning at

²⁵⁹ Ibid, p. 98.

the *poco più mosso* at RN25. The expansion of the metre to 3/4 at RN26 increases the disruption, as does the D major/minor conflict. Side drum rolls, with abrupt crescendi, both in rhythmic unison and interlocking with similar crescendi on strings, coupled in places with glissandi, add to the sense of confusion. An odd omission is any sign of disruptive cross rhythms. A perfect cadence in B major at RN27 resolves the upheaval, initiating section C (Ex. 4.70).

Example 4.70: 'Chacona de la Venta', RN26+3-RN27.

Table 4.7 shows the repetitions of the ground, the insertions of motif A1, the switch to motif B and the occurrence of the accompanying motifs. It also demonstrates the primary tonal and harmonic adherence to D major and related keys, over a dominant pedal.

RN	16	17	18	19	20	21	22	23	24
Bars	8	8	12	8	12	8	8	8	14
Leading motif	A	A	a: A	A	a: A	B	B	B	B
Secondary motif		Y	Z	W - X	X (var.)	X - Z	W - X	W - X	X - W
Tonality	D	D	A: D	D	A: D	A	A: D	A: D	D
Harmony	G	G: A	G (V9?)	D	A: 4ths	E:B	D	D	D
Pedal	A	A	A	A	A	A	D:A	D	D:*

Table 4.7: ‘Chacona de la Venta’, motivic, tonal and harmonic elements.

The texture of section C is fragmentary but organic, with cohesion ensured by the fact that virtually all of the material originates in section A. The structure consists of a series of episodes developing the subsidiary motifs. In example 4.71 the initial appearances of motifs are boxed and marked with the original designation from example 4.67.

Section C (RN28) begins in B major over a dominant pedal which resolves at RN28+7 and tonality is primarily diatonic. Subsequent episodes are in E major (RN28+7-11) and C# minor (RN29+2 *ff*).

The passage contains motifs W, X, Y and Z from example 6 together with rhythmic derivatives on percussion, summarising the movement motivically and creating a connection with scene 1 by including the triplet motif from Sancho Panza's music (Ex. 4.71).

Example 4.71: 'Chacona de la Venta', RN28-RN29+1, abridged score.

Chacona de la Venta, RN28 *ff*. S. dr. *pp*

pp staccatiss.

28 *pp staccatiss.*

Vns. and vas. *pizz.*

Vcs. and d. basses. *pp*

RN28+5

Middle size Korean Temple Block
(hard rubber sticks).

O 3

Timp.

(8) W

29

Y 3

arco saltando

f

arco

p

Detailed description of the musical score: The score consists of seven staves. The top staff is a drum line for the Middle size Korean Temple Block, marked with 'O' and a triplet of eighth notes. The second staff is a timpani line marked 'Timp.' with a dynamic marking of 'p'. The third staff is a vocal line with a dynamic marking of 'p' and a slur over a triplet. The fourth staff is a vocal line with a dynamic marking of 'p' and a slur over a triplet. The fifth staff is a vocal line with a dynamic marking of 'p' and a slur over a triplet. The sixth staff is a vocal line with a dynamic marking of 'p' and a slur over a triplet. The seventh staff is a vocal line with a dynamic marking of 'p' and a slur over a triplet. The score includes various musical notations such as slurs, accents, and dynamic markings.

Episodes are increasingly compressed until the climactic moment, the arrival of Don Quixote at RN31. Tempo I is restored and the music subsides, reverting to the series, as Don Quixote begins his 'Vigil at Arms'.

'Chacona de palacio'

Similar methods are applied in the second *chacona*, the 'Chacona de palacio', which, as the title implies, is a courtly dance. It accompanies the pageant witnessed (or dreamed) by Don Quixote in the cave of Montesinos,

The Don has arrived in time to witness the woeful daily procession led by Lady Belerma, who bears the heart of her lover Durandarte on a cushion. Montesinos introduces the Don to the figure of Durandarte, who is lying in his tomb. But Durandarte stares coldly at his visitor, and then dismisses him with a curt gesture.²⁶⁰

This is immediately followed by Dulcinea/Aldonza's 'frivolous' dance, in which she offers her petticoat for sale so that 'Quixote, appalled and broken-hearted, climbs out of the cave'.²⁶¹ It is the beginning of Don Quixote's disillusionment.

In his synopsis Gerhard describes the movement as 'a mysterious chaconne', but with the music grounded on tonal consistency, the security of the ground bass, the application of new, but related material and the general sense of restraint the mood is rather one of objectivity and of classical poise, counterpointing both the pageant of Durandarte's funeral and the frivolity of Dulcinea's dance, between which there is no musical distinction.

The structure is simple: variations on a seven-bar ground, with a perfect cadence linking the repetitions. With one exception (see RN103/104) each seven-bar segment is repeated, creating a series of fourteen-bar episodes applying three versions of the ground, a simple statement and two variants.

The ground (motif A) is in F# minor; a rising and falling scale followed by a perfect cadence in the sixth bar in which the pulse switches from 3/4 to 6/8, drawing attention to the way in which the cadence triggers the repeat (Ex. 4.72, boxed).

Example 4.72: 'Chacona de palacio', ground (motif A), piano 2.

83 Chacona de palacio, ground (motif A), po. 2.

p *poco sf*

una corda, delicatamente stacc.

84 *etc.*

legato

Between RN83 and RN93 motif A alternates with a more complex version (motif B), also in F# minor in which the ground is discernable, although hidden in the texture and not fully stated. The E# and G# in the harmony, underpinned by the F# pedal point, reinforce

²⁶⁰ Ibid, p. 99.

²⁶¹ Ibid, p. 99.

the tonal focus on F#. The 6/8 switch is retained only in the bass (motif B, Ex. 4.73).

Example 4.73: 'Chacona de palacio', motif B, RN85, abridged score.

85 'Chacona de palacio', motif B.
Cl. in A (actual pitch)

86

cl. A

Hp.

Po. 2.

D. bass: 4 soli.

senza sord.

At RN93 a second variant is introduced (motif C) which shifts the focus in four ways. The higher tessitura, a suggestion of imitation and the change of tonal centre to material based on a triad of A major brighten the texture and the structural sequence is modified as motif C is played four times before motif A returns (Ex. 4.74).

The sequence is laid out in table 4.8. The rehearsal numbers mark the beginning of each segment, with seven bars between each number. Tonalties are indicated only where change occurs.

Example 4.74: 'Chacona de palacio', motif C, RN93.

93 Chacona de palacio, RN 93, motif C, ob.

p (*dolce espr.*)

Bn.

Hp.

Po. 1

Vas. (1 sola)

1st desk div.

D. basses (1 solo, arco).

94

ob.

bn.

hp.

Po. 1

vas.

Po. 2

D. bass, solo.

tutti (pizz.).

RN	Motif	Tonality	RN	Motif	Tonality
83	A	F# min	95	C	
84	A		96	C	
85	B	F# min	97	A	F# min
86	B		98	A	
87	A	F# min	99	A/B	F# min

88	A		100	A/B	F# min
89	B	F# min	101	A/C	F# min
90	B		102	A/C	
91	A	F# min	103	A/B/C	F# min
92	A		104	C	F# maj(?)
93	C	A maj/d min	105	A	F# min
94	C	A maj	106	A	F# min.

Table 4.8: ‘Chacona de palacio’, sequence of motivic repetitions.

The second column of the table also shows that after RN99 there is some thickening of the texture as two or more motifs appear simultaneously, but clarity is still the primary quality as the number of moving parts rarely exceeds three - even at the climax, where all three motifs are used simultaneously, the texture is still transparent (Ex. 4.76).

Although the orchestra for the chacona is generally restricted to single woodwind the list contains six individual instruments, including piccolo and cor anglais, and a pair of clarinets. The oft-mentioned clarity is the consequence of scoring limited to no more than three wind instruments in any given passage: example 4.76 is as dense as it gets. Similar restraint is shown in the brass writing, which is equally limited in scope, while much of the string scoring is either muted, pizzicato, or restricted to the lower instruments.

In the piano writing there is much use of complex rhythmic patterns to amplify the bass-line, mostly restricted to decoration of the melodic shape (see example 4.74). This style of piano-writing is so much a feature of the movement that it effectively defines the character of motifs A and B.

The material of the motifs remains almost unchanged during the *chacona*, so that much of the variation technique depends entirely on changes of instrumentation. A comparison of examples 4.73 and 4.75 demonstrates the point: the same harmonic and rhythmic ideas are used, but in example 4.75 the leading melodic material is re-distributed among oboe, flute and cor anglais, while the F# pedal point is re-scored as an upper F#-C# drone on muted violins, briefly coloured by piano 1 and underpinned by pizzicato cellos. From RN89+6 the cadential progression is enriched by the two pianos and double basses, repeating a process which can be observed throughout the movement: the additional rhythmic activity on the pianos is used primarily to reinforce the significant notes, particularly in the bass, but with the addition of the F# and C# of the drones in this instance.

Example 4.75: 'Chacona de palacio', RN103: motifs A, B and C.

103 Chacona de palacio, RN103-RN104, picc.

The musical score consists of two systems. The first system includes staves for Flute (p), Oboe and Cor Anglais (p), Bassoon (p), Violins I & II (mf), and Violoncello/Double Bass (p). The second system includes staves for Oboe and Cor Anglais (po. 2), Bassoon (po. 1), Violins I & II, and Violoncello/Double Bass. The score includes dynamic markings like 'p' and 'mf', and performance instructions such as 'picc.', 'Vns. div., arco.', and 'Vns. I & II.'. There are also markings for 'Po. 1' and 'Po. 2'.

Dynamics are an essential element in the same process and minute differentiations of degrees of loudness can be observed in each of examples 4.66, 4.59 and 4.70.

With the exception of the passages including motif C the tonality of the movement is an unambiguous F# minor, a fact which is emphasised by the strength of each cadence. The exception, motif C, is primarily in A, the relative major, slightly undermined by ambiguous bass-lines at RN94 and RN95.

The overall effect of the combination of tonal consistency, security of the ground bass, the application of new but related material and the general restraint is delicacy and clarity. Rather than depicting the pageant therefore, the music proceeds on a parallel plane.

‘The Windmills’

For instance, personally, I loathe having to write battle music. To illustrate a fight not much more than loosely organised conflict in sound is required; yet the simmering and boiling over in the orchestra has to be worked out; and when the blows fall, the appropriate noise is expected.²⁶²

In ‘The Windmills’ Gerhard has to face the problem of depicting Don Quixote’s ‘battle’ with the giants and the musical structure is far from loosely organised as both the sense of apprehension as the giants are approached and the subsequent battle are depicted by the application of tonal and rhythmic features which are tightly organised while using elements which never quite fit, so that dysfunctionality becomes the principal organising factor in the movement, creating, in section A, layers of contrapuntal texture in which long sustained lines contrast with motivic activity, and in section B a prominent melodic line is set against contrasting ostinati. With the exception of one specific idea there are no pictorial elements, such as might signify rotating sails. The exception is Don Quixote’s fall to earth, which closes the movement with long downward glissandi.

The scene divides into two sections, following a clearly-defined narrative, even though it is not described as such in the synopsis. Section A (RN49-RN53) depicts Don Quixote’s apparent confusion as he approaches the windmills, and section B (RN53-RN54) the ‘battle’ with the giants.

It is a hybrid movement, combining serial elements with motivic development in the manner of the realistic movements. The row is used rather in the manner of a *cantus firmus*, a series of sustained notes threaded through the motivic fabric.

There are five main elements in section A and all relate through intervallic connections, with a predominance of thirds, sixths and seconds in the melodic shapes. Motif 1c inserts a three-quaver rhythmic discord into the texture. Serial motif A consists of transpositions and permutations of motif A from the series and serial motif B comprises permutations of motif B (Ex. 4.76 and see Ex. 4.37).

Example 4.76: ‘The Windmills’.

Motif 1a, bassoon.

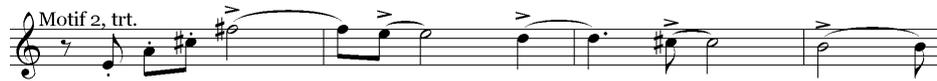


²⁶² Ibid, p. 96.

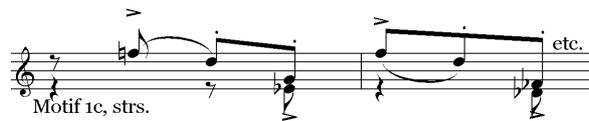
Motif 1b, oboe.



Motif 1c, trumpet.



Motif 1d, strings.



Serial motif A, RN49-50, piccolo and horn.



Serial motif B, RN50+2-5, trumpet and piano



Motif 1a, moving from arpeggios of G minor to E \flat major over a pedal point on F# functions as a dominant preparation for segment I, and is used as an introduction (RN48+1-8).

Subsequently the material in section A is organised in three segments (I [RN49-50 +5], II [RN50+6-RN51+9] and III [RN51+8-RN52+5]).

Segment I, RN49 to RN50+5, establishes the method for the movement. It comprises statements of serial motifs A and B in counterpoint with the motifs 1a, 1b, 1c and 1d.

Example 4.78 shows serial motif A (RN49, piccolo and horn) in counterpoint with motif 1a.

Following RN50 serial motif B appears, in two parts. Motif a1 (Ex. 4.37) is incorporated in motif 1c, (E-D-C#, RN50+2-3, trumpet) followed by motif a2 D-C-B (RN50+4-5, piano 1).

The first half is placed in counterpoint with 1b, the second with 1d, which closes the segment.

The dysfunctional elements are tonal, periodic and metrical. Tonally three principal devices are applied, parallel axes, chromatic fragmentation and ambiguity, all of which are evident in subsection 1.

Different transpositions of the serial motifs establish B as the tonal centre. Serial motif A is motif A at T5 and serial motif B is permutations of motif B at T1. The consequence is that the

source set for serial motif A is B major and the initial and final tone is B, with a Phrygian cadence, establishing a secure tonal centre for the motivic texture.

In the motivic counterpoint triadic patterns veering from a modally ambivalent F# (RN49+1, read the bassoon B b as A#) to D minor (RN49+2) to ill-defined chromatic sets (Ex. 4.77, RN49-RN50) introduce quasi tonal patterns of increasing ambiguity.

The periodic dichotomy is generated by unmatched and irregular phrase lengths. The introduction consists of four two-bar phrases. From RN 49+1-5 serial motif A is stated in a four-bar and a three-bar phrase. Against it the motivic phrases are of five (or three plus two) and four, overlapping with the trumpet's motif 1c (four bars) which incorporates sub-motif b1 (three bars) against motif 1b, consisting of five bars of 5/8. The final phrase, b2 on piano 1, is two bars against four bars of 3/8.

The metrical dislocations are equally complex. The initial metre is split common time, to which both serial and cellular motifs adhere between RN49-50. From RN50 the predominating meter is 5/8 (marked with accents) in the motivic elements and the closing motif on strings is in 3/8 (also marked) against the 2/2 serial motif. The various elements between RN50+1-5 are boxed and labelled in example 4.77.

Tonally, two axes are established as motif 2 has a final of B, agreeing with motif A's final in RN50+5, while motif 1b has a final of E (RN50+4). In subsection 3 the final phrase of motif A sets minims against a meter of 3/8 in 1c, with conflicting finals of B in motif A against B b -D in 1c (RN50 *ff*, boxed) (Ex. 4.77).

Example 4.77: 'The Windmills', section A, motivic developments and motif A.

49 The Windmills, RN49 *ff*, abridged score.

B. cl. (actual pitch)
Bn. *pp staccatiss.*

Picc. and hn. (actual pitch classes)
pp dolce

RN49+4, B. cl.
bn.

picc. & hn.

In segment II there is further serial permutation as motif A appears twice, transposed to T10 on piccolo and T1 on tuba, and again at the original pitch, T5, in the basses (RN50+6 and RN51+3 respectively). The statement of the full series is incomplete when motif A re-enters at the original transposition of T5 (RN51+3), creating an overlap with b1, at T2, on trumpet (RN51+2). Sub-motif b2 at T2, on tuba (RN51+5-7), precedes the end of A's Phrygian cadence on B (RN51+7-9).

The temporal relationships between the motifs are altered as 1a is reduced to five bars, 1b and 1c remain at four bars, and 1d is expanded to four bars. Tonal relationships also change. Motif 1a is first presented in parallel by the bassoon, initially in an ambivalent A major/minor with the bass clarinet in an ambiguous A \flat or C major. Motifs 1b and 1c are each raised a semitone (RN51) and motif 1d is subjected to chromatic permutation, using 10 of the available notes. The final chord is, in effect, a widely spaced expression of pitch class set 3-3 - B, the tonal focus, harmonised with E \flat and C four octaves above.

Segment III is a compression of the previous passages with but three bars of 1a, four bars of 1b and 1c, again together, while 1d is discarded.

There are many ambiguities in the tonal organisation, but a strong thread of E runs throughout. Segment I, with the element of B in the series, is supported by a pedal point on E.

(RN5+1-4). It is resumed as a drone of E-B in segment III (RN51+9-RN52+6). Also, if all accidentals are transcribed as sharps, in segment III motif 1a is in E major, with a final of E-B, and the last note of the motivic development is G#, over the E pedal.

Section B is a compilation of ostinati. There are three principal motifs, of which W predominates, functioning as the melody. It is a permutation of the main intervals of motif A, thirds and fourths, initially in a modally ambivalent A \flat (Ex. 4.78, motif W). Motif X, with F-D suggesting D minor, compresses the initial cell of a rising sixth from motif A and motif Y is a compound of three ostinati (Ex. 4.78).

Example 4.78: 'The Windmills', motif W, trumpets, upper wood wind, etc.



Motif A, leading to motif X (boxed), upper strings.



Motif Y, brass, basses, etc.



Tonally the only moving component is W, which rises through five transpositions to end on a final high B \flat . The displacement of the motifs creates a metrical dissonance as the 4/4 meter of motif X is undermined by the 6+3/4 of motif W and the enumeration of the basses, etc. in example 4.80, which is open to debate. The final chord is a composite of E major with F major, or it could be interpreted as a chord of fourths (G#-C-F-B-E-A, RN 53+11), precipitating a glissando down to a low E \flat on piano.

As with the two *chaconas* and the variations, the final impression of 'The Windmills' is of restraint. In section A the scoring is again largely of chamber proportions, with single wind and no heavy brass except for a tuba part of extreme delicacy (RN50+6 *ff*) and in section B the violence is present in the conflicting materials, particularly the rhythmic elements, but the impression created by the fact that the music is fundamentally in three disparate layers of activity is of controlled power rather than the chaotic mayhem suggested by the narrative (4.79).

Example 4.79: RN53 ff ‘The Windmills’, section B, motifs and ostinati.

The musical score consists of two systems of staves. The first system includes: U. wind & bn., tutti.; Vns. & yas.; Troms. & hns.; D. bass (div.) & po. 2.; and timps. The second system includes: U. wind, etc.; Vns. & yas.; Troms. & hns.; and d. bass (div.) & po. 2. The music is marked ff and features various articulations and dynamics.

Tonality

In the Wind Quintet, the Cantata and *Pandora* Gerhard established methods of creating compound tonal concepts to serve as reservoirs from which elements may be drawn to function as tonal centres for the various movements of the works. The tonal material in *Don Quixote* is a similar mixture, although the more expansive ingredients result in a more spacious exposition.

The tonal centres of E major, D minor and F# minor, established in scene 1 by the fanfare, theme and series respectively, permeate the work, with E major, enriched with a discrete F#, as the final chord. E major has also been shown as the tonal centre of two of the pivotal episodes, ‘The Golden Age’ and ‘The Prison’. In ‘The Golden Age’, the melodic line is a symbolic fusion of theme with series in the ‘key’ of the fanfare, while in ‘The Prison’ E is the initial pedal in the pulse of the ostinato and the melodic final of the series, on piccolo at the mid-point (RN119+11).

Elsewhere F# and D also figure as prominent tonal centres: in scene 1 F# is prominent as the final of the theme, the initial note of the series, the link with Sancho Panza’s entry and the

final melodic note of the scene (RN3+8-9), while D minor is the tonal centre for the opening bar of the theme and for the Chacona de la Venta (RN16ff).

Within this sequence of initial and final notes transpositions of the series serve to create peripatetic tonal centres, often acting in parallel with more orthodox methods, as in ‘The Windmills’ (Ex. 4.77). A second function of the series is to penetrate the score with a Phrygian (i.e. Spanish) modality. Sub-motif b2 is itself a Phrygian cadence, and so is the inversion of sub-motif a2, with the consequence that the serial passages are saturated with the mode, and it is the final melodic gesture in the work, b2 at T6 with a1 at T2 (Ex. 4.80). It might also account for the F pedal against the E major fanfare.

Example 4.80: *Don Quixote*, RN134+6-7.

RN134+5-7, wind.

The musical score consists of four staves. The top three staves are for Trumpets 1, 2, and 3, and the bottom staff is for Trombones 1, 2, and 3. The key signature has one sharp (F#) and the time signature is 4/4. The music features a Phrygian cadence (a2) at the end of the passage, indicated by a bracket and the label 'a2' below the bottom staff.

What this discussion demonstrates is an expansion in Gerhard’s imaginative approach to tonality. His delight in discovering the potential in using an adaptation of serial methods to solve a problem peculiar to this work is clear from the manner in which he explains it in ‘Music and ballet’. More important is the way in which he is able to fuse the adaptation with alternative tonal methods in order to expand his options without creating incongruous juxtapositions. It is also significant that a comparison with the methods used in the Cantata or *Pandora* (and other works) demonstrates his selectivity since there are no significant octatonic, whole-tone or ‘folk’ elements in *Don Quixote*, for example, as there are in the other two compositions; it is not eclecticism for eclecticism’s sake.

Generating musical motion

Although much of the work is diatonic the harmonic structure generates no impetus since much of it consists of sustained harmonies. Instead, as in the earlier works, motion is the consequence of a mixture of melodic, rhythmic and instrumental interplay, a predominantly contrapuntal texture and frequent recourse to ostinati. In most of the passages in which the series is the principal source of material motif A is used to create arched lines, often with a background of ostinati deriving from the series, as in example 6.39, or more elaborately at RN1+6-RN2. Active lines of motivic development in which motifs and series are combined naturally generate motion, as in example 4.77. The use of ostinati in combination to drive the music is illustrated in examples 4.51, 4.68 and 4.69 with devices such as accents, *crescendi*

providing extra impulsion.

The effect of these elements, singly and in combination, is to generate a restless energy in the music. In the late works the constant refinement of the method can be utterly exhilarating.

Orchestration

The outstanding feature of the orchestration in *Don Quixote* is its intimacy. Despite the large orchestra - separate players for piccolo and bass clarinet, three trumpets, piano duet and two percussionists plus timpani - the resources applied are frequently reduced to chamber proportions, with woodwind instruments combined in ensembles of single instruments accompanied by discrete strings and percussion. The chamber ensembles are not confined to woodwind and Gerhard enjoys throwing individual brass instruments into relief and in creating unlikely partnerships, such as piccolo and tuba. His sensitivity to tone-colour is further demonstrated by the use of trumpet in C, which, with a brighter sound than the B♭ trumpet, became a permanent feature of his orchestra.

But the unusual combinations are not mere novelties, they always fulfil a musical function, the piccolo-tuba combination at RN50+6, for example, with its wide spacing, creates a frame for the material between and ensures textural transparency. To attempt to deal with the topic comprehensively is beyond the scope of this section, but an examination of two passages demonstrates Gerhard's imaginative approach to instrumentation and the way in which his use of percussion in *Don Quixote* anticipates significant developments in his later works.

The first passage selected is RN49-RN50+5 (Ex. 4.77), from 'The Windmills', demonstrating Gerhard's general method of using colour, space and articulation to create clear textures. The first interesting pairing here is of piccolo and horn, enabling the statement at a distance of two octaves of serial motif A between RN50+6-9. The second is in the canonic duet between muted trumpet and oboe at RN51+1-4 and the third is a duet for bassoon and bass clarinet rather than the more obvious two bassoons.

The piccolo and horn are used to articulate lines of sustained notes in the manner of a *cantus firmus*. The spaciousness of the arrangement contrasts with the motivic activity of the bassoon and bass clarinet and allows room for the low tessitura to sound through. The pairing of muted trumpet and oboe works in a different manner, as the muting of the trumpet tends towards homogeneity while the musical material serves related but different functions. The trumpet intones a simple melodic figure of a rising arpeggio in the manner of a traditional trumpet call, followed by a more sustained falling scale. The oboe accompanies the scalar idea with a motif in quavers, isolating notes with accents to create a canon at the fourth half a bar behind the trumpet. The bassoon - bass clarinet duo clearly demonstrates Gerhard's sensitivity to timbre - the density of harmonics generated by two bassoons would cloud the

texture - the bass clarinet solves the problem.

The imaginative use of percussion is a significant feature of the passage, since Gerhard's practice here anticipates aspects which became significant in his later works. This includes the introduction of 'exotic' instruments, represented by maracas (see RN50-53), Korean temple blocks (see RN29-30) and Chinese tom-toms, all used with great delicacy: in the examples cited here the Chinese tom-toms appear in passages of 'chamber music' and always integrated in ensembles (Ex. 4.81). These may be self-contained, as in example 4.81a, in which the delicate sound of different sizes of Chinese tom-toms is mixed with rubbed tambourine, enriching the general orchestral texture. In 4.81b they appear with the strings as part of an ensemble producing a brief passage of complex rhythmic texture. This relationship with strings is established early in the work as in 4.81c a single drum with tambourine introduces a Spanish traditional rhythm into the score which is taken up by the strings (Ex. 4.81d) and becomes a significant motif throughout: it clearly relates to the pattern in example 4.81a, which is from a later passage. The use of a rubbed tambourine is sufficiently frequent to bestow motivic significance.

Throughout, Gerhard's stipulations are meticulous, specific sticks required for the Korean temple block, minutely detailed dynamic markings, subtle crescendi, strings *forte* against *piano* percussion combined with the device of having the strings imitate the percussion with *saltando* (Ex. 4.81b) and *col legno battuto* (Ex. 4.81d).

Example 4.81: percussion.

Example 4.81a: RN38 *ff*, percussion ensemble.

Example 4.81a: Musical score for percussion ensemble. The score is in 3/8 time and consists of two staves. The top staff is labeled 'RN38 *ff*, percussion. Chinese Tom-tom (middle size)'. The bottom staff is labeled 'Tamb. (rubbing with thumb)'. The music begins with a dynamic marking of *p* and features a series of rhythmic patterns, including eighth and sixteenth notes, with various accents and slurs.

Example 4.81b: RN28+11-29, percussion and strings.

Example 4.81b: Musical score for percussion and strings. The score is in 3/8 time and consists of three staves. The top staff is labeled 'RN28+11-RN29, timps. middle-size Korean Temple block (hard rubber sticks)'. The middle staff is labeled 'Yns. I, II & vas. arco saltando'. The bottom staff is labeled 'Yns. I, II & vas. arco saltando'. The music begins with a dynamic marking of *p* and features a series of rhythmic patterns, including eighth and sixteenth notes, with various accents and slurs. A box containing the number '29' is visible on the right side of the score.

Example 4.81c: RN9 *ff*, percussion ensemble.

Example 4.81d: RN11 *ff*, string emulation.

Gerhard's exploration of the potentials of percussive devices continued into his later works to the extent that they became a significant feature of his style as he expanded their applications, including exploitation of the percussive potential of stringed instruments, embracing such ideas as tapping the instrument with the bow, illustrated in example 4.82, which is taken from *Leo*, his last completed work. It shows an ensemble of claves and wood blocks integrated with piano, violin ('tapping with screw end of the bow on the chin rest') and cello ('tapping *col legno* on low end of tail-piece'). He had clearly dedicated some time to experimentation in order to discover precisely the sounds he wanted and the effect is always an integral aspect of the music, never a mere gimmick.

Example 4.82: *Leo*, RN48+9-RN49+1.

The result in all cases is clarity and colour, with space, timbre and articulation as contributory

factors and the principle is applied throughout the ballet and even where the texture looks dense in the score the same clarity is audible.

Example 4.83 shows example 4.79 in full score. It can be seen that the elements missing from example 4.79 are instrumental doublings, and if the parallel movement of the bass ostinati is

Example 4.83: RN 53 *ff*, orchestration

78

53

Picc.

Fl. 1. 2

Ob. 1. 2

C. Ang.

Cl. 1. 2
in Bb

Bass Cl.
in Bb

Bsn. 1. 2

Hn. in F
1. 2. 3. 4.

Tr. in C
1. 2. 3.

Tbn. 1. 2. 3.

Tuba

Timp.

Perc.
S.D.
Xylophone

Harp

Piano 1

Piano 2

53

Vi. I

Vi. II

Vla.

Vc.

Db.

regarded as a single line then the music is effectively in three parts only, with separate lines for wind, upper strings and the ostinati on basses, trombones and horns. Any other contributions, such as the timpani, piano or percussion parts, are for emphasis and colour only.

Conclusion

Pandora and *Don Quixote* can be seen as summarising and expanding the exploratory work of previous years. *Pandora* principally demonstrates the absorption and adapting of Stravinsky's methods, most clearly in 'The Quest', with its use of multiple ostinati and parallel tonalities and structural panels. The panels are an extension of the technique of juxtaposing dissimilar blocks of material, originating in *Petrouchka*. In the Wind Quintet the concept is amended to include juxtaposed panels of developing material, as in the placing of panels of lyrical melodic lines next to cellular motivic development in the second movement. In 'The Quest' the adaptation embraces the use of similar panels to generate momentum through an initial panel driving into a consequent. From a tonal aspect the interesting feature of *Pandora* is that as the work proceeds the tonality becomes increasingly stable, ending with the long-sustained chord of F# major.

Structurally, with its long lines in the tradition of Renaissance counterpoint, even including passages of *cantus firmus*, *Don Quixote* is more complex than *Pandora*, not only juxtaposing traditional and serial elements but, in 'The Prison', having them proceed in parallel. As in *Pandora*, there is a tonal thread running through the work - from the harmony of the opening fanfare to the final - both E major. The strong focus on hexachord A in the serial permutations creates, in Gerhard's terms, a strong sense of serial tonality and is an anticipation of later usage.

The complexity of the structure reflects the tonal methods - long lines of counterpoint are juxtaposed with traditional elements, especially dance music. There are also passages in which the two elements meet, again, 'The Prison' is the exemplar, with serial lines of *cantus firmus* interwoven with more vigorous tonal elements.

Notwithstanding the complexity of the compositional methods the effect is one of great structural and textural clarity, with easily discerned structural divisions and, no matter how full the orchestral scoring, audibility ensured by the limited numbers of lines and resources frequently reduced to chamber proportions, engendering the intimate atmosphere already observed, a tendency which is maintained in the First Symphony.

Chapter 5

Symphony Number 1, first movement

For Poldi
SYMPHONY No. I
 I ROBERTO GERHARD
(1896-1970)

Allegro animato (♩ = ca 126-132)

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Example 5.A: First Symphony: bars 1-6.

Introduction

Gerhard's First Symphony, dedicated to his wife, Poldi, marks a turning point in the evolution of his style and method. Homs states the reasons for the change and traces the beginnings to the *Capriccio* for solo flute of 1949:

But his creative aspirations and frustrations demanded from him the evolution of a more individual technique and this, in the 1950s, led to profound developments in his music.

The first results are evident in the *Capriccio* for flute. Here Gerhard put his ideas about the application of serial method into practice. The work is based on a twelve-note row which divides into two hexachordal limbs, the second of which (in the source-set form) is the transposed retrograde inversion of the first.²⁶³

For Gerhard this new application of twelve-tone methods came after a period of analysis and contemplation. The reason for the long period of gestation and the late adoption is outlined in the letter to Schoenberg of 1944, already cited in regard to the Wind Quintet and here expanded,

I think that I had better made [sic] it clear too that I have not found it possible for me yet to work consistently with 12-tone series. I find the desire to work with poorer series insurmountable. A full series usually grows with me out of an exceptionally tone-rich feature which is thematically relevant. And I step in and out by a sort of "convertimenti" and "divertimenti", if I may call it so, taking these words very near their literal [sic] meaning.²⁶⁴

In a later letter, written shortly before the composition of the symphony, Gerhard outlines his studies of Schoenberg's earlier works. The ones listed date back to the 'Tanzscene' from the Serenade of 1923, *Von Heute auf Morgen* of 1928 and *Ode to Napoleon Buonaparte* and Piano Concerto of 1942 and it is clear from the letter that Gerhard spent some time analysing these as well as works by Berg, while studying the theories of Haba before committing himself to compositions using the twelve-tone method. The feature of Schoenberg's method which particularly attracted Gerhard's interest was the technique of splitting the twelve-tone row into two hexachords and freely permuting the notes within the six-note sets,

Every row is a singular appearance which can be traced back to an absolutely abstract and final base, in that the two halves of the series, the two hexachords, are represented in such a way that their tones adopt the narrowest scalar or "harmonic" space. The key thing from this point of view is the fact that there is no fundamentally or definitely pre-established temporal order for the series of tones within the hexachord... Viewed from

²⁶³ Homs (2000), p. 47.

²⁶⁴ Gerhard, letter to Schoenberg, 2/12/44.

an abstract basis, the tones may appear in a random order within the hexachord.²⁶⁵
 As Homs indicates this was the method applied in *Capriccio* in 1949 and, according to Gerhard himself the Three Impromptus of 1950,

In my last letter I mentioned my piano pieces which came into existence thanks to inspiration from your (for me) new treatment of a 12-tone series in your Piano Concerto op. 42. Poldi made some photocopies which I'll send you – if I may – for your “friendly perusal”.²⁶⁶

It is evident from the small scale of these works that Gerhard is testing the method before committing himself to larger works such as the Piano Concerto and the First Symphony, as he did with *Dos apunts* and *Seven Haiku* in 1921-22, perhaps reflecting artistically the diffidence of ‘which I'll send - if I may - for your “friendly perusal”’.

One other passage in the letter reveals that for Gerhard the method has potential for creating tonal focus, a concept integral to his musical personality,

It seems to me that this concept definitely dispels the always theoretically uncomfortable idea of atonality. I understand atonality as being the absolute negation of a centre. Such a concept should of course be based on the idea of the infinity of the relationship of tones. The absolute denial of a centre in a finite tonal system is obviously impossible. It's the idea of the centre, and not its permanence [existence?], which matters and which needs to be redefined. In this respect, it seems to me that the relationship between the two hexachords is equivalent to the function of the three fundamental chords in tonal music.²⁶⁷

Two years later, in the year in which he began the First Symphony, ‘Tonality in twelve-tone music’ was to be the subject of a major article by Gerhard. In it he discusses the theory that the order of the series could become the tonal focus,

Thus, any arrangement of the twelve notes, any series - except, for the reason already mentioned, the chromatic scale - may be taken as the “tonal order” which will rule for the whole duration of the work.²⁶⁸

The principle is applied in the first movement almost exclusively.

The adoption of serialism as a major structural feature liberated Gerhard's imagination,

²⁶⁵ Gerhard, letter to Arnold Schoenberg, 16th December, 1950. I am indebted to Dr. Paloma Ortiz de Urbina Sobrino and Prof. Michael Russ for providing a copy and translation of the letter.

²⁶⁶ Ibid.

²⁶⁷ Ibid.

²⁶⁸ Gerhard, ‘Tonality in twelve-tone music’, GoM, pp. 212-122. Gerhard here gives an example which is incorrectly transcribed in GoM. More details are given in n. *, p. 231.

enabling him to apply radical new concepts in his compositions,

I was concerned with the possibility of evolving a large-scale work as a continuous train of musical invention that would progress - much as a poem progresses - by the strength and direction of its inherent potentialities alone, growing and branching out freely, without being forced into predetermined channels. In other words, I discarded the traditional symphonic framework, with its exposition, themes, development and recapitulations.²⁶⁹

In a later passage, although at that time the concept was impractical for him, he elaborates on the idea, citing nature and historical precedent,

The song of the lark can go on for minutes on end, adding ecstatic phrase to ecstatic phrase, without one single bis or da capo. Medieval music, too, knew extended melodies of that type.²⁷⁰

This was not to be the work in which the ideal was attained, however, simply one step nearer. But the concept of continuous motivic development is not totally new to Gerhard - it is suggested in his reference to a 'chain of evolution' in his letter to Barberá in 1923,[§] and on a smaller scale he moves towards it in first movement of the Wind Quintet, or in 'Psyche and the Youth' in *Pandora* and 'Follia' in the Cantata, but his notes for the First Symphony seem to be the first public articulation of the concept, ultimately expressed in a term borrowed from the philosopher A. N. Whitehead, 'eventuation'.^{*}

The intention is partly realised in this movement through the structural device of dividing it into clearly defined sections within which the several melodic, motivic, rhythmic and harmonic materials deriving from the series are developed in a variety of ways, as are traditional elements such as rhythmic motifs, ostinati, timbre, texture and dynamics, etc. They are all applied in creating and generating structural coherence and momentum.

The consequence is that despite Gerhard's best intentions the resultant structure retains features which parallel sonata form: exposition, development and recapitulation are all

²⁶⁹ Gerhard, ZRG 752/3.

²⁷⁰ Ibid (Gerhard's emphases)

[§] see p. 23.

^{*} There are seven books by Whitehead (who died in 1947) in Gerhard's library, and in notebook 10.140, f10, dated approximately ten years after the First Symphony, he writes, 'Eventuation - Whitehead has said - is the fundamental « stuff » of the universe. Change signified the idea to Heraclitus. Not only don't you cross the same river twice, because every drop of water will be different on that occasion, but the whole universe is going to be different a second from now since whole worlds are receding from us a (sic) 80% of the velocity of light. Rigorously speaking nothing is static except the whole, at the universal or supra or multi-universal statistic scale. Nothing goes on for any length of time without change, however... (Gerhard papers, Cambridge University Library).'

discernable, although the application and distribution result in a very different structure as all three aspects are continuously recycled and the effect is cumulative as the structural and motivic features enable Gerhard to create a movement which becomes increasingly expansive as the material is developed within the numerous self-contained sections, functioning as a series of expositions and developments in which small-scale material is introduced and developed, generating new material and accumulating energy as the coda is approached, eventually launching a series of surges which culminate in the precipitous ending.

Analysis

Structure and form

On the large-scale the movement is divided into a series of four 'spans' and a coda, identified by Homs.²⁷¹ The term 'span' is useful since each extends over several smaller sections, which are not identified in his necessarily brief notes. They are here designated 'subspans'.

Each of the subspans serves as a quasi-development section, focusing on specific aspects of the source material. In this it can be regarded as an expansion on a much larger and more complex scale of the method applied in the mosaic panels found in the 'Follia' of the Cantata and 'The Quest' from *Pandora*, which themselves may derive from the juxtaposing of contrasting blocks of material found in Stravinsky's *Petrouchka* and *Symphonies of Wind Instruments*.

Since the subspans are the units within which the developing variations take place they are assigned several functions, an important feature of Gerhard's method in this movement, thus the semiquaver motif in 1a is part of the exposition, but subject to developing variation within that subspan. It will subsequently be further developed in 3b before re-appearing in the final section of the coda, which could, given the flexibility of Gerhard's approach, be regarded as a kind of recapitulation since the motif is preceded by a re-working of the triplet motif from 1b, were it not for the fact that two significant new ideas appear in the coda.

In addition, prominent in spans 1 and 2 but appearing in almost every subspan in a number of easily identified variants there is a theme, stated in more sustained manner than the motivic elements, but based on the series. It functions as a melodic constant, an abstract and more flexible version of the theme in *Don Quixote*. Some of the different versions are given in table 5.1.

Motivic coherence is established through the selective allocation of material and just as the semiquaver motif is distributed at intervals through the movement so are the other

²⁷¹ Homs, Joaquin, ZRG 752/3.

constituents - the appearance together of duplet and triplet quavers in 1b is followed by their separate appearances as ostinato accompaniments to other material in 2c and 2d and is a continuation of the same process.

The result is an organic structure based on the application of developing variations to motifs originating in the two hexachords and the cells deriving from pitch class sets 3-2, 3-3, etc., evident in the permutations applied to the theme and motifs in table 5.1, as shown in examples 5.8, 5.9 and 5.10 below, ensuring the motivic and thematic coherence of the movement.

Spans	Subspans	Motifs	Theme
1 - RN1+1 8-43	1a 8-30		
	1b 31-43		
2 - RN5+7 44-143	2a 44-57		
	2b 58-76		
	2c 77-94		
	2d 94-143		
3 - RN17 143-243	3a 143-170		
	3b 170-180		
	3c 180-198		

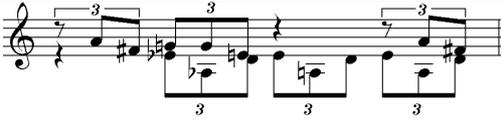
	3d 198-221		
	3e 221-243		
4 - RN29 243-298	4a 243-269		
	4b 269-298		
Coda- RN34+4 329-383	Codetta a 298-329		
	Codetta b 329-349		
	Codetta c 349-383 (end).		

Table 5.1: Symphony Number 1, spans, subspans, motifs and theme

Serial method

One of the most significant contributory factors in maintaining the cohesion of the structure and sustaining the fluidity of the musical processes which take place within the movement is Gerhard's concept of serial tonality. The work is very strongly based on his perception that the characteristics of the hexachords in their scalar form create a tonal centre, as described in 'Tonality in twelve-tone music'²⁷² and the idea is reflected in his method of marking significant structural points with tonal 'land-marks' coupled with the application of a constant flow of hexachordal permutations applying the two halves of the series laid out in the

²⁷² Gerhard, 'Tonality in twelve-tone music', pp. 120-121.

introduction to the symphony, thus creating a 'tonal' framework not unlike that of traditional sonata form. It is discussed in detail below, but a preliminary description is needed here.

The method divides the tone-row (Ex. 5.1a) into two hexachords, A and B (pitch class sets 6-Z36 and 6-Z3 respectively, Ex. 5.1b). In view of their significance in defining the structure the inversions are also included, as are six trichords (a, b, c, d, e and f) extracted from the hexachords, each of which is a different pitch class set, function as motivic cells. The four consecutive trichords of the tone-row form cells a, b, c, and d, while e and f cross normal segmentation, using notes 2, 3, 4 (cell e) and 9, 8, 10 (cell f) (Ex. 5.1d). Despite the fact that Gerhard's method of allowing the free permutation of the pitches contained in the hexachords makes many other possibilities available his prime source of motivic material is that presented in example 5.1d, exemplified in example 5.2.

Example 5.1: the series and its derivatives

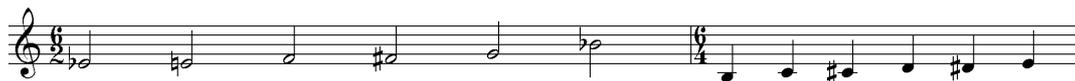
Example 5.1a: the series.*



Example 5.1b: Hexachords A (6-Z36) and B (6-Z3) in prime at T0.



Example 5.1c: Hexachords A and B in inversion at T0.



Example 5.1d: six trichords (motivic cells).



The development of the series is by permutation, primarily of the two constituent hexachords, as described in a letter to Schoenberg of 1950,

* The example of an asymmetrical series given as example 3c in 'Tonality in twelve-tone music' is a slightly amended version of the row used in Symphony No. 1 - only the third trichord is different. In the reproduction in *GoM* (p. 124) there are errors in the transcription: note 3 should be B and note 4 G#, as in the symphony. The version given here is taken from a reprint of a complete edition of *The Score* (Lichtenstein, 1969)

Tone-row, 'Tonality in twelve-tone music', *The Score*, No. 6 (May 1952), p. 31.

I try to interpret your train of thought which led you to the new treatment of the 12-tone series as follows: the order in the sequence of the 12 tones (for example, the row which first appears in op. 42) is not to be seen as a final and absolute basic principle. Every row is a singular appearance which can be traced back to an absolutely abstract and final base, in that the two halves of the series, the two hexachords, are represented in such a way that their tones adopt the narrowest scalar or “harmonic” space. The key thing from this point of view is the fact that there is no fundamentally or definitely pre-established temporal order for the series of tones within the hexachord.²⁷³

The crucial sentence is the last, and Gerhard expands the point,

Viewed from an abstract basis, the tones may appear in a random order within the hexachord.²⁷⁴

In other words he intends to freely permute the notes within the hexachords, relying on intervallic correlation to maintain cohesion.

In an article written after the First Symphony, in 1956, Gerhard discusses the manner in which the tone-row functions as a punctuating element which helps to define the structure,

In composition, I now use the complete serial field. The field-order is based on the model of the original series, the sequence of transpositions following (so to speak) an acrostic pattern which reproduces at super-ordinate time-levels the interval structure of the original series. The rotation of the transposition is ruled by the progression of the same set.²⁷⁵

This does not apply in 1952, but as Sproston observes, he was beginning to move towards it,

...transpositional ordering, appears in a primitive form in the first movement of the First Symphony.²⁷⁶

Sproston demonstrates the method,

The second of these [structural] methods, transpositional ordering, appears in a primitive form in the first movement of the First Symphony... the tone-row does not directly control the ordering of the transpositions; nevertheless, the principles of this technique can be found. The order:

P0 I0 P8 I8

is employed as a serial structure throughout the whole of the first movement and is

²⁷³ Gerhard, letter to Schoenberg, 16/12/1950.

²⁷⁴ Ibid.

²⁷⁵ Gerhard, ‘Developments in twelve-tone technique’, p. 129.

²⁷⁶ Sproston, ‘Serial structures in Roberto Gerhard’s First Symphony’, *Tempo*, Vol. 63, Issue 248, Mar. 2009, p. 23.

initially apparent at bar 31 [RN4] (see Example I):²⁷⁷

An abbreviated version of Sproston's example 1 is given here as example 5.2, with the labelling amended to hexachord A and hexachord B.

Example 5.2: Sproston, example I, abbreviated and amended.

Sproston points out that the technique recurs at bars 195 *ff* (RN23) and 244 *ff* (Rn29).²⁷⁸ What is omitted is that each of the passages examined is found at the beginning (bar 244) or end (bar 195) of a subspan, and that similar examples may be found at the beginning of other subspans, such as 2a or 2c, thus the principle which Gerhard is applying is used throughout the first movement, including the coda (A at T0, trumpets at RN35) not only as a means of controlling the permutational texture but also as a means of punctuating the structure in a manner not unlike the use of tonic harmonies in sonata form and as such functions as a 'land-mark', since in such complex structures a major concern of Gerhard's was always to help the listener stay in contact with the music and its formal progress,

Admittedly, the appearance and recurrence of themes may become a period piece of musical furniture, and it is possible to imagine an infinite variety of land-marks of an entirely different type that will orientate the listener equally well.²⁷⁹

and he took care to embed musical 'land-marks' in the texture to ensure the audible definition of the spans and subspans. In this symphony the landmarks follow the traditional practise of reaching a point of climax or repose at the end of each section, aided by the development of motivic and rhythmic relationships between the various segments, the increasing familiarity of the tone-row and the use of transpositional ordering. The result is a work in which the structure and material are in a constant state of flux and regeneration, but structural and

²⁷⁷ Ibid., p. 23.

²⁷⁸ Ibid, p. 24.

²⁷⁹ Gerhard, ZRG 572/3

motivic elements still bear traces of traditional methods of re-visiting subject matter, ensuring tightly-wrought cohesion, and it is arguable that the movement may be regarded as the first of Gerhard's single movement symphonic works, notwithstanding the fact that there are a second and a third to follow, as it includes slow and *scherzando* sections and the introduction of new ideas in span 4 and the coda which effectively serve as a fourth movement.

Bars 1-7 (introduction)

The movement is preceded by an introduction of seven bars. As in the Cantata and *Don Quixote*, it functions as a tightly-wrought 'exposition' for the entire first movement and in it Gerhard presents the tone-row, a rhythmic motif which exercises considerable influence in the first movement, the concept of self-harmonising melody and a minor motif in the form of a crescendo to zero. The tone-row is stated as two hexachords descending through the strings and ascending through the woodwind and brass. The 'self-harmonising melody' is formed in the shape of a structurally significant 'V' as each note is sustained. It is visible in the page of score at the head of the chapter on page 223 (Ex. 5.A). In his booklet notes for the recording, describing the passage as a 'matrix' for the movement, Homs presents it in a simplified version (Ex. 5.3)²⁸⁰.

Example 5.3: the 'matrix'.²⁸¹



Bars 4-6 also provide an example of the crescendo to silence, applied motivically throughout the movement and here, combined with a roll on cymbal, closing the introduction.

As in *Don Quixote*, Gerhard's use of serial methods is primarily melodic and in his 'Introduction' for the record booklet he discusses mainly 'themes' and 'melody' which can 'well up from within the music'.²⁸² Similarly, in 'Tonality in twelve-tone music' he discusses

²⁸⁰ Homs, (2000), p. 52

²⁸¹ Homs, ZRG 572/3.

²⁸² Gerhard, ZRG 572/3.

Schoenberg's concept of harmony being 'the *resultant* of part-writing' and concludes that,

Rameau's extraordinary pronouncement: "Harmony alone can rouse the passions.

Melody saps them of their vitality." was no longer true, but rather the reverse.²⁸³

The self-harmonising melody combines the two, but since in bars 1-6 the melodic aspect predominates, the second element of Sproston's 'transpositional ordering' of 'P0 I0' is presented harmonically in bar 7 in the form of trichords, as a preparatory bar or upbeat for subspan 1a. They are shown boxed in example 5.4 as W, X, Y, and Z. V is the exception, an arpeggiated statement of the inverted hexachord A at T0 on clarinet. Combined, the trichords represent inversions of the two hexachords at T0. B (B-C-C#-D-A b -A) is a compound of W (a staccato chord triggering the clarinet's arpeggio) (C-C#-A) and X (B- D-A b), and A (D#-E-F- G b -G- B b) consists of Y (D#-E-G) plus Z (F- G b -B b). While the orchestration of B is predominantly in the brass, A is split between high woodwind, reinforced melodically by the xylophone, and high brass (Ex. 5.4).

Example 5.4: RN1 (bar 7), vertical expression of the series.

The image shows a musical score for Example 5.4, Sym. No. 1, bar 7. It consists of four staves. The top staff is for Upper strings (Upper str.) and contains a trichord labeled X. The second staff is for Clarinet (Cl. (actual pitch)) and contains a trichord labeled W. The third staff is for Brass & low strings (Brass & low str.) and contains a trichord labeled V. The bottom staff is for Xylophone (xyl.) and contains two trichords labeled Y and Z. Dynamics include sf, f, p, and f.

It would be fanciful to describe the two elements as representing first and second subjects in sonata form, but they do serve as an exposition, establishing the source material for most of the movement as well as Gerhard's version of serial tonality, with the series and inversions both at T0, in the manner identified by Sproston.

The set of trichords demonstrates that Gerhard not only has a preference for permuting hexachords, but also a penchant for trichordal manipulation. This is not new - explorations of the potential of trichords have already been observed in *Dos apunts*, *Seven Haiku* and works from the intervening years. It is a pre-occupation which continued to draw his interest - notebook 7.114, dated about 1967, contains notes for an essay on Webern examining the older composer's use of trichords in detail. Recalling the earlier reference to Rameau it is

²⁸³ Gerhard, 'Tonality in twelve-tone music', p. 119; cites Schoenberg, *Harmonielehre*, 3rd edn. (Vienna, 1922), p. 466. Gerhard's italics.

interesting that in the final paragraphs he begins to refer to trichords as 'triads' (Ex. 5.5).²⁸⁴

Example 5.5: Gerhard, notebook 7.114, f12

22

Since a trichord structure has been presented, combinatorially, already in bar 1, as a result of the 2 strands texture.

This triads, then, are a first pitch-structural variant, directly issued from the first motivic cell of the Theme.

The origin of the first tetrachord (bar 9), is also combinatorial. Its position is here on the axis. The next two combinatorial tetrachords in bar 4 and 14, placed, inversely, almost at the extremities of the third structure, are a contextual variation of the axial position.

So much for serially derived pitch events. What are now the new events that arise as the product of combinatorial products of the 2 concurrent strands.

A triad
This new triad, not present in the series, and its immediate transposition. These identical combinatorial triads enhance unity even more powerfully than the key can do.

The third combinatorial triad, again identical, in mirror retrograde

The fourth: a closed relative of the preceding ones. fifth

Other structural elements contained in bar 7 are the trigger mechanism which precipitates several subspans, here a staccato chord on low brass (box V) and the crescendi, whether to a silence (clarinet) or to an abrupt close (strings and brass).

In addition to the serial constituents there is a motivically significant rhythm in example 5.A. The common-time metre is undermined by the pattern of instrumental entries, as after beginning on the second crotchet the attack points articulate the metrical pattern 3/8, 3/8, 3/8, 3/8, 2/8, 4/4. In this passage the only instruments which sound misplaced are the drums, regularly on the third beat. The rhythm is designated motif R. (Ex. 5.6).

Example 5.6: bars 1-6, dotted crotchet attack points (motif R).

Bars 1-6, dotted crotchet attack points.

Orchestra.

B. dr.

Chinese tom-toms

²⁸⁴ Gerhard, notebook 7.114 f12, (CUL).

The first movement proper

After the essence of the material has been introduced in the opening seven bars it is moulded into thematic material in subspans 1a and 1b. Since further developments take place in span 2 the first two spans will be examined in some detail, together with subspan 4b, in which the implications of the ‘V’ in example A are realised, and the coda, in which new material is introduced. The other sections will be discussed in less detail.

If, as is suggested above, the series is to be the ‘tonality’ of the work, in orthodox practice the idea would be established in subspan 1a. However, after the elaborate, but concise introduction Gerhard delays the confirmation of the principal tonal focus as he establishes the structural principles for the work, as he did in *Don Quixote*.

Subspan 1a (RN1-RN2) is triggered, like bar 7, with an abrupt staccato chord. Subsequently two elements are introduced and developed. The first is a vigorous semiquaver rhythm on upper strings in which the semiquavers are articulated in patterns of six and four, grouped within the bar as 6-4-6, a rhythmic variant of motif R. The motifs applied in the semiquavers produce only five notes, D \flat -D-E \flat -F-G \flat , and a degree of tinkering is necessary to complete a hexachord, but if C, the most prominent note, is borrowed from the accompanying harmony it enables the completion of hexachord B at T8. The harmony, on woodwind, is a chord of G \sharp -A-C-C \sharp -D \sharp : if the principal note from the strings is added (D) the product is pitch class set 6-5 (Exx. 5.7a and 5.7b).

Example 5.7: elements of 1a.

Example 5.7a: RN1+2-5, condensed score.

Example 5.7b: hexachords B at T8 and pitch class set 6-5.

The series is re-established at the culmination of the first section of 1a (bars 14-15) with a statement of the inversion of hexachord B at T0 on first violins, expressed as a variant of the clarinet solo in bar 7. Lower strings accompany with the prime version of hexachord B at T1. Simultaneously the first climax is marked by the introduction of a new motivic element, here, for want of a better term, designated ‘the theme’ (RN1+8). Within the movement it functions to a certain extent as Berlioz’ *idée fixe*, but without the programmatic connotations. It appears in most of the subspans preceding the *scherzando* of span 3 on brass or woodwind as an assertive but flexible idea, often in association with motif R. In this case it presents an example of Gerhard freely permuting a hexachord as the idea appears as a declamatory statement on trumpets of notes 6, 3 and 2 from hexachord A, accompanied by horns and high woodwind with notes 1, 4 and 5, the product of which is hexachord A at T0 (Ex. 5.8).

Example 5.8: RN1+8, theme.

Example 5.8: RN1+8, theme. The score shows four staves: fl. (tongue), picc., cl. (fl. tongue), hns.; Bar 14 trpts.; Vns. I and II; and Va., c'o., D. bass. The first staff has a fermata and dynamic markings *ff* and *sf*. The second staff has a dynamic marking *ff*. The third staff has a dynamic marking *ff*. The fourth staff has a dynamic marking *fp*.

Development of the material is through repetitions of the string motif and increasingly unstable woodwind harmonies. At RN 4-7 the final climax of the subspan is stated through simultaneous versions of the series in four versions of the theme: A at T0 on low brass, B at T0 on woodwind, A inverted at T0 on trumpets, and finally B inverted at T) on oboes and clarinets (Ex. 5.9).

Example 5.9: RN2+5-7, theme, developments.

Example 5.9: RN2+5-7, theme, developments. The score shows four staves: fls. and obs.; Cl.; Hns.; and Trs. Troms. The first staff has a dynamic marking *mf*. The second staff has a dynamic marking *mf*. The third staff has a dynamic marking *ff*. The fourth staff has a dynamic marking *fp*. The score includes labels for 'B at TO', 'A at TO', 'A inv. at TO', and 'B inv. at TO'.

Energy is dissipated at RN3 *ff* as the brass and piano articulate A in inversion at T8 accompanied by chords of pitch class set 6-20 on woodwind and descending arpeggios of 6-Z44 on strings. The final gesture is a gentle rumination on B inverted at T0 on clarinet (Ex. 5.10).

Examples 5.10: RN3+4-5, hexachord B, T0.



The same trajectory is followed as in 1a: material articulating the hexachords with a focus on trichordal segments, expanding towards a climax as the brass introduce the theme into the texture.

The essential difference between the two subspans is that in 1a the melodic shapes of the trichords are subservient to the rhythms of the semiquaver motif, while in 1b they are an essential component of the pointillist texture.

In the introduction it was observed that the inclusion of a slow section helps to establish the movement as a structure which can stand as a complete unit. Notwithstanding the tempo markings of *poco più mosso* and *Agitato* the section extends from RN5+7 to RN9, constituting subspans 2a and 2b. The sense of an easing of tempo is achieved through lyrical contrapuntal lines and a relaxation of rhythmic energy.

Initially the fabric of 2a is a melodic line on flute accompanied by strings weaving a contrapuntal texture below. As in 1b, the series is introduced at the beginning in prime form and in inversion at T0 and T8. The treatment, however, is much freer than in 1b, with less focus on trichordal segmentation and less symmetrical distribution of the material.

The opening bars are initiated by the flute with four notes from hexachord A at T0: D-G#-B-C#. The set is completed with the C and E \flat harmony on first and second violin. The subsequent six notes on first and second violins present B at T0 - E-F-F#-G-A-B \flat .

Following passages introduce, in turn, A and B inverted at T0 and A and B at T8 (boxed in example 5.12). After RN5+9 the texture begins to fragment, the flute now sharing material with the viola (B inverted at T8, boxed, example 5.12) and A at T8 can be discerned on the violins in a passage of free permutation (boxed, example 5.12). The freedom of treatment continues into subspan 2b.

In the melodic writing in 2a tritones predominate: there are sixteen in the first five bars of the subspan, in both the melody proper and the triadic supporting harmonies. The first three have been indicated in example 5.12, including rising tritones in parallel thirds on violins.

Example 5.12: subspan 2a, RN5+6-11.

The presence of the theme in the section is tenuous. There is a hint at RN6+6-7 on oboe and horn: it may be intended or it may be the analyst's imaginative interpretation of the re-appearance of cell c (Ex. 5.13, theme boxed). The final for the opening phrase is E (cor anglais and violins, RN6).

Example 5.13: RN6+5-8, theme?

In the opening bars of 2b, one of only three homophonic passages in the movement, the resources are reduced to chamber proportions: two solo violas and two solo cellos. In previous sections the focus has been on motion, driven by rhythm, motivic development and melodic contrapuntal interplay. In 2b harmony is the essential feature, and both rhythm and melody are virtually eliminated, if that is possible: movement is restricted to alternations of tetrachords between pairs of bars and for thirteen bars, despite the *Agitato* direction, the result is virtual stasis. Each tetrachord contains either hexachord A or B. The surplus notes may be regarded as enriching the hexachords, which appear in both prime and inverted forms at TO and T8. The initial order of appearance is regular - B at T8 (RN+1-2), B inverted at T8 (RN8+5-6), A inverted at T8 (RN+6, parts i and ii). After RN8+6 the pattern is less regular,

but still at T0 or T8: B at T0 (RN8+7-8), A at T0 and inverted at T8 simultaneously (RN8+8-9), etc. Two additional irregularities are that the enriching A \flat and A at RN8+1-2 are retained in the inverted hexachord B at T8 in bars RN8+3-4, and the second is that on two occasions a single bar contains a chord change RN8+6 and RN8+9, both climactic points (Ex. 5.14).

Example 5.14: RN8+1-4, tetrachords and trichords.

RN8+1-4 Vas. & Vc. (soli).
ppp vibrando

The first three versions of the hexachords, with enriching notes bracketed, are given in example 5.15.

Example 5.15: RN8 *ff* - Hexachord B.

a) B, prime, T8.

b) B, inverted, at T8.

c) B, prime, at T0

RN8+1-4, B at T8. RN8+5-6, B inv. at T8 RN8+7-8, B at T0

The three common features in subspans 2a and 2b are that each is in a relatively slow tempo and, in the context of the movement the textures are novel, as each begins with unusual note distribution initiating a regular 'tonal' pattern which becomes increasingly inconsistent.

The link to subspan 2c is effected at RN9 by sustaining the trichord B \flat - E \flat - E, - a tritone enriched with a semitone.

Between 2c and 4a (RN9-RN29) each component of the material presented in span 1 is explored and ideas which originally appeared together are developed separately and subjected to serial and/or rhythmic permutations. Subspans 2c and 2d, for example, utilise the duplet and triplet quavers from 1b separately as accompanying ostinati. There is little new in either - the foreground material in both is variations on the theme.

The scherzo, (*scherzando*, RN17, subspan 3a) is characterised by three features - the use of acciaccaturas and a distinctive pattern of staccato articulation over accompanying rhythms based on motif R. The scoring is again reduced to chamber proportions, beginning with a trio for two clarinets and solo viola lightly accompanied harmonically by strings, *spiccato* and *pianissimo*, mostly divided into two sections, lower and upper.

The section is initiated by the clarinet with an eighteen note melody stating hexachords A at T8 and B at T8 and T0. The viola imitates the clarinet at one bar, with B inverted at T8. The accompanying lower strings move from A at T0 to B at T0 and in three bars the passage states

inverted at T0. The second chord, on the following beat, is a compilation of pitch class set 6-27 (A \flat -A-B-C-E \flat -G \flat).

The scherzo resumes at RN19 with a solo viola introducing A and B inverted at T8. The series passes between parts as the two flutes provide a serial parallel. The first flute's set (including a repetition of the note A) is completed as hexagon A at T8 by the first note of the second flute's entry, which becomes B at T8. The repetition of pitches continues as the section progresses. They are isolated with square brackets and the link which completes the first flute's set is boxed in Ex. 5.16c.

Example 5.16c: RN19+1-2, flutes and viola.

The image shows a musical score for two flutes and a solo viola. The top staff is for flutes (Fls. 1 & 2) in 2/4 time, and the bottom staff is for solo viola. The score includes annotations for hexachordal sets: A-T8, B-T8, A-T0, A inv. T8, and B inv. T8. A box highlights a specific melodic link in the flute part.

The subspan closes with statements of six of the hexachordal sets, in melodic and harmonic forms, with only A and B inverted at T8 missing. The string accompaniment, articulating motif R in quavers, overlaps harmonically with the melodic chain on flutes, and the final gesture is B in prime position at T8 over A inverted at T0 (RN19+9-11).

In subspan 3b (RN20) the semiquaver motif from 1a is reintroduced and the pitch organisation increases in complexity as the focal note, C, is integrated with the nine note collections of the accompaniment on lower strings, making possible multiple sets, thus the initial vertical collections on lower strings, F-B-A, D-B \flat -G# and C#-G-E, generate A in prime form at T8 (G-G#-A-B \flat -B-E) and B inverted at T8 (G-G#-A-B \flat -E-F). Adding the C completes a full set of B inverted at T0 (B-C-C#-D-G#-A). The scope is expanded in RN20+2 with E \flat added to the semiquaver motif, producing A in prime form at T0, and the G \flat in RN20+3 completes the full chromatic set. Gerhard continues to play with the idea, with the collection at RN20+5-7 generating A and B in prime forms at T0, moving to A alone, inverted at T0, in RN20+8. The final bar at RN21+1 consists of a compound of A in prime and inverted forms at T8 and an indeterminate set of five notes (E-F#-G-G#-A).

In subspan 3c (RN20+1) the quaver triplets of subspan 1b are expanded into crotchet triplets in six-note motifs in three-part harmony on tremolo strings. From RN22 the woodwind, also in three-part harmony, act in counterpoint. The alternating crotchet semitones on strings anticipate the *Danza de Palos* motif of the coda.

Compounding the two alternating trichords at RN21+1 (B-D#-D and C-G#-C#) produces A in

prime form at T0. At the change of sets at RN21+4 the lower strings' second trichord of A#-E-F added to the woodwinds' G-F#-A is B in prime form at T0. After a brief transition the series is re-established at RN22 with A inverted at T0 alternating with the inversion of B at T0 on woodwind against strings in reverse order. The textural effect is of two blocks in counterpoint, coloured by tremolo strings against 'straight' woodwind.

The subspan ends in one of Sproston's selected passages (RN23 *ff*) with compounds of A at T0 (flute and clarinet), B at T0 (xylophone and harp) and a similar arrangement of B and A at T8 leading to subspan 3d.²⁸⁵

3e, the final segment of span 3, functions as an introduction to the finale, anticipating ideas in span 4 and the coda. Two such ideas are presented in the bassoon melody at RN27 (motif A at T4). The first focuses on a staccato four-quaver rhythm which prepares the listener for a fugato subject in span 4 on a major seventh, the inversion of the motif here. The oscillating pattern in the second hints at a quotation from *Pandora* which will appear in the coda. The basis of the melody is motif A inverted at T0. With repetitions it concludes only with the B b in RN27+4 (Ex. 5.17, RN27 *ff*, motifs bracketed).

Example. 5.17: RN27 *ff*, anticipatory motifs, bracketed.

The 'V' shape created by the series in the introduction was not a whim: it anticipates the structural application of Russ's 'slopes',

[A term] applied to either a steadily rising or a steadily falling shape in a particular instrument or group of instruments over several bars.²⁸⁶

It is a device which appears in germinal form in *Seven Haiku* and which is expanded through the years until in this movement it generates a climactic surge. In later works there is further evolution.

At its simplest it is, as described by Homs, a 'self-harmonising melody',²⁸⁷ and the introduction provides a classic example: individual notes inserted in a descending or ascending pattern, with each note allocated to a specific instrument, sustained until the chord

²⁸⁵ Sproston, op. cit., example 2, p. 24.

²⁸⁶ Russ, Michael, *The Development of Roberto Gerhard's Musical Technique, 1949-1956*, unpub. MA thesis (Queen's, Belfast, 1977), p. 144. (Russ's underlining).

²⁸⁷ Homs (2000), p. 52.

is complete. In subspan 4b the concept is expanded to include rhythmic repetition of the notes.

The first hint is at RN15 as part of a transitional passage ending 2d. Further intimations are found in the *scherzando* at RN17 and in the transitional passage immediately preceding RN28+4, eight bars before span 4 where, establishing a slight increase in tempo (minim = 84-88 to minim = 88) a fugato is introduced with a subject based on the major seventh. The first four 'regular' statements of the subject follow the transpositional pattern already established: violin I, A in prime at T0, violin II B in prime at T0, viola A in prime at T8 and (after an overlapping entry from violin I) cello with B in prime at T8. The same transpositions are applied, but less regularly, in subsequent entries (Ex. 5.18a, boxed).

The fugato subject develops the quaver rhythm of the *scherzando* and the staccato element in the bassoon melody of subspan 3e. As the passage proceeds the span of the subject contracts until at RN30+16 the focal interval is virtually reduced to a single note (compare Exx. 5.18a and 5.18b).

Example 5.18a: RN29 *ff*: fugato subject.

Example 5.18b: RN30+4-7, reduced score.

The process of imitation on one note evolves into chord building on repeated notes, possibly an augmentation of the semiquaver rhythm first found in subspan 1a. It is used to generate a sequence of slopes, rising, falling and V-shaped, creating a series of surges of intensifying power. The slopes, restricted to strings only, with individual notes articulated by piano, accumulate sets of eleven or twelve notes based on the series. Within this parameter Gerhard almost seems to be playing games, introducing limited elements of free permutation, partly illustrated in the first, V-shaped, slope (RN30+16-18). The downward line consists of the notes E \flat -B-G#-D-C-C# (A in prime at T0). The following, rising line is F#-E-G-B \flat -F, in which there is no place for the pivotal C#. By borrowing the E \flat from the initial set, however, it is possible to create E \flat -E-F-F#-G-B \flat , the complementary B in prime at T0.

Above the sonorous blocks of the slopes pairs of wind instruments weave polyphonic lines. In the case of the first slope the lines consist of pitch class sets 6-1, fully chromatic (Ex. 5.19).

Example 5.19: RN30+16-17.

The second, falling, slope (RN30+18-RN31+2) completes the collection of hexachords at T0, with the inversion of A (F#-D#-G-E-B \flat -F) followed by B (B-C-C#-D-G#-A). Here the duet is in agreement, with the first three notes in each of the bassoon and clarinet melodies producing B inverted and the final three A inverted, both at T0.

The game in the third slope (RN31+2-4) is again to borrow notes: the hexachord rising is G#-

B-G-B \flat -E-A and falling it is C-E \flat -D \flat -G \flat -D-F. By swapping the E in the first set for the D in the second it is possible to manufacture inversions of A (B-C-C \sharp -D-E \flat -F \sharp) and B (G-A \flat -A-B \flat -E-F), both at T8. The set is completed in the wind duet by taking the first three notes of each to produce B in prime (flute - D-E \flat -D \flat , oboe - F-G \flat -C = C-D \flat -D-E \flat -F-G \flat) and A (flute - B-A-B \flat , oboe - G-E-A \flat = G-A \flat -A-B-B \flat -E), both at T8.

Immediately preceding the coda, the final slope, beginning at RN33+3, is the most dense in texture, but the note orders, reinforced as a self-harmonising melody on wind in RN33+5-7 (C-F \sharp -E \flat -B \flat -D-C \sharp ; F-A \flat -E-G-B \flat) produce motifs A and B inverted at T8.

At the climax (RN33+7-9) the twelve note chord is hammered out in a dense texture of quaver triplets and quadruplets enriched with woodwind trills and timpani and side drum rolls, *fortissimo*, before the trumpet reverses the process, closing the frame with an arpeggio recalling that of the clarinet in bar 7, but here of B and A at T8, albeit with the C \sharp and F exchanged. The chord, *pianissimo*, dissolves into the coda at RN34+1-4 (Ex. 5.20).

Example 5.20: RN32+6-RN34+5, slopes

* It is probable that, given the coinciding B natural in the viola part, the B \flat in the four-note chord for piano in RN33+4 is a misprint (Boosey's pocket score 1188),

The coda begins at RN34+4 and at 85 bars it is almost a quarter of the movement (383 bars). The series is present and there is some re-working of elements from earlier sections, but there is also significant new material. It divides into three sections, here designated 'codettas' for ease of reference. In codetta a (RN34+4 -RN37+8) the recalled material, slopes, is used to create accompaniments (RN34+4-RN36+4). Later, triplet motifs similar to those in subspan 1b are recapitulated (RN36+5-RN37+7). Both are scored for strings, harp and piano. The new material is an ostinato figure on tuba, a motif which may originate in a traditional dance from Santander, the *Danza de Palos*,* alternating with a motif for two wind instruments in thirds.

Treatment of the series is flexible: the first statement of the wind duet motif restores the system: hexachord A at T0 followed by B at T0, compiled by selecting the first three notes of each part and combining it with the partner's (i.e. A at T0 - E b -D-C#; C-B-G# [B-C-C#-D-E b -G#]; B at T0 - B b -A-F#; G-E-F [E-F-F#-G-A- B b]). The second set is hexachords B and A, both inverted at T0 (RN35+3-5), followed by A and B at T8 (RN36+1-2) and B and A inverted at T8 (Ex. 5.21).

* See p. 262, below.

Example 5.21: duet, RN35+1-2, motifs A and B at T0 (boxed).

The accompanying slope, beginning at RN35, accumulates B and A in prime at T0 followed by hexachord A in prime at T0 and four notes of B (A-C#-G#-D), completed with the B-C of the newly introduced tuba ostinato.

In the second part of codetta a (RN36+5 *ff*) a compilation of ostinati between an upper pedal point on a B \flat -C trill on flute and a bass pedal on D presents a fragmented texture as three-note and five-note sets on harp and violas recall the triplet motifs of 1b and 2d. The three-note sets are completed by the pedal D and the B-C of the tuba, totalling B-C-D \flat -D-E \flat -A \flat , A in prime at T0, while the flute's B \flat completes the viola set, producing E-F-F#-G-A-B \flat , B in prime at T0 (RN36+5, Ex. 5.22). At RN36+8 there is a switch to B inverted at T0 (violas and pedal D) and A inverted at T0 (harp and trumpet). The harp figurations are a presentiment of the *Pandora* motif introduced in codetta c.

Example 5.22: RN36+5-7, motifs, ostinati.

From RN37 the tuba motif is harmonised in parallel sets creating A and B in prime at T0 from combinations of horns and cor anglais (motif A*) and flute, oboe and clarinets (B). The accompanying triplets on violins I and II are in agreement with A and B at T0 respectively.

The *Danza* motif ends two bars before codetta b (RN37+8), in which four ideas are developed. On middle strings the five-note motif continues; triplets and duplets between piano and harp generate a second and the brass provide harmonies. The fourth motif is the

* The printed E (concert A) on second horn is a misprint - see RN37+2.

theme, in augmentation on basses and piano left-hand, presented as a series of pedal notes, beginning with F#. Once again Gerhard switches notes across sets: the brass, harp and piano work with the notes G-A \flat -B \flat -E \flat -E-F, while the strings have A-B-C-C#-D-F# (the pedal point). By exchanging the brass's E \flat for the strings' A two sets of T8 inversions can be created: G-A \flat -[A]-B \flat -E-F and B-C-C#-D-[E \flat]-F#.

The middle section is the *Danza* motif, splitting the sets this time between the brass, whose D-E \flat -B alternating with C#-C-G \flat produces A inverted at T8, and the high woodwind's F-A-A \flat to E-B \flat -G is B inverted at T8 (RN38 *ff*). At RN38+6 the motivic texture is restored, with note sets again split: the E \flat from the brass completes B in prime at T0 for the strings, and the harp, piano and wind combine to create A in prime at T0 (Ex. 5.23).

Example 5.23: RN38+6-9, reference, 'The Moster's Drill'.

In codetta c the prevailing serial development is momentarily interrupted as a motif taken from the most menacing episode in the ballet *Pandora*, 'The Monster's Drill', is introduced and, dominating the texture, generates considerable vehemence (Ex. 5.24).

Example 5.24: RN40 *ff*, *Pandora* motif, complete.

The idea is based on the first five notes of the Phrygian mode on G# and includes a major third (B-C#-D#), obtrusive in this context. It is accompanied by non-serial chromatic sets (Ex. 5.25).

Example 5.25: RN40+2-4, *Pandora* motif, reduced score.

At RN43+3 the organic nature of the score is demonstrated by the fact that the most prominent woodwind idea is a vestigial remnant of the *Pandora* motif and a reminder of a piccolo motif previously introduced at RN11+4 (Ex. 5.26a).

Example 5.26a: motifs from RN43 (*Pandora*), RN43+3 and RN11+4.

The tightly compressed material is a stack of five ostinati in which the series is restored, A inverted at T8 on wind and B inverted at T8 on strings and all basses. Also restored is the semiquaver motif from subspan 1a and, in the bass, the theme. The combination of repetition and rhythmic impulsion generates a powerful momentum, driving the music to the dramatically sudden ending (Ex. 5.26b), Mason calls the abrupt ending ‘arbitrary’,²⁸⁸ but White, associating the climax with ‘The Monster’s Drill’, describes it as ‘apocalyptic’.²⁸⁹

²⁸⁸ Mason, op. cit. p. 99.

²⁸⁹ White (1993), p. 11.

Example 5.26b: RN43+8-end.

Musical score for Example 5.26b, showing four staves: RN43+ upper w-w, hns.; Brass; Strs.; and Basses (div.). The score includes dynamic markings like *ff*, *ffp*, and *sff*, and rehearsal marks A 18 and B 18.

Motivic development

The fact that Gerhard is largely successful in achieving his aim of creating a ‘train of musical invention’ is to a large extent due to the fact that the structure of the movement is pervaded by various methods of cellular motivic development, much of which has already been discussed. Two features not yet considered, however, make discreet but notable contributions ensuring coherence. Both have been already partly considered, but further examination demonstrates the way in which they permeate the movement.

The first is the motivic variants of cell c found most often on piccolo or flute. The first occurrence at RN11+3-4 (Ex. 27a) was observed in discussing codetta c and versions are inserted intermittently thereafter. Example 5.27 repeats the first appearance followed by permutations in the *scherzando* motif while subsequent versions are subsumed into the predominating styles of the surrounding texture. Ultimately, while the piccolo motif deriving from both cell c and the *Pandora* quotation dominates the final section, it is supported in the bass by yet another form, which eventually prevails and leads to the Phrygian F-E of the final cadence (Exx. 5.27a, b, c, d, e, f, g and h).

Examples 5.27a, b, c, d, e, f, g and h: pitch class set 3-2 motifs.

5.27a) RN11+3-4.

5.27b) RN19+1.

Musical notation for Example 5.27a (RN11+3-4) and Example 5.27b (RN19+1).

5.27c) RN27+3.

5.27d) RN39+1-2.

5.27e) RN39+5.

Musical notation for Example 5.27c (RN27+3 (ob.)), Example 5.27d (RN39+1-2), and Example 5.27e (RN39+5, trom. a 2).

5.27f) RN40+5.

5.27g) RN43+3.

5.27h) RN43+4-6.

The second idea penetrating the whole score is motif R, appearing in ten of the fifteen subspans. There are five principal functions. The first is to provide the theme with distinctive rhythms which isolate the idea from the surrounding texture, as at its first appearance on trumpet at RN1+8-9 (Ex. 5.8). The frequent association of the rhythm and its variants with the theme is evident in examples including the theme (see also Exx. 5.9 and 5.11, above).

The second function is to generate rhythmic momentum in passages preceding points of structural articulation. One of the largest examples of this occurs in the approach to subspan 3e. Following a passage of orthodox 4/4 an imitative passage on wind works in 3/8 against the semiquavers of the violins. The pull of the 3/8 is underpinned by the staccato quavers on bassoon supported by pizzicato double bass. The idea is retained into the transitional passage preceding 3e as the climax subsides, demonstrated by the articulation of the piano part in bar RN26+4 (Ex. 5.28).

Example 5.28: RN26+1-4.

The third usage is as an accompanying motif, frequently in tension with an idea based on quaver rhythms: it fulfils this function in subspan 3a where it appears as an accompaniment to the *scherzando* theme and can be discerned in the second viola and cello parts of examples

5.16a and 5.16b, above.

There are several examples of augmentation, the first of which is in subspan 2a, in which the piano and harp isolate significant notes in the melodic line (Ex. 5.12, above). In later passages it is used at particularly significant structural points to stretch the rhythm in the approaching passage, as in the bars preceding the *Scherzando* (subspan 3a, RN17): the dotted minims on brass define a three crotchet rhythm initially, but it is eventually extended to 5/4 as the long chord is sustained for ten beats and the following staccato chords are at five crotchet intervals. The three quaver pulse is maintained throughout by the harp, within four-quaver groupings of permutations of pitch class set 3-3. In example 5.29 the harp's rotating quavers and the change to five-pulse meter in the brass are partly bracketed.

The most substantial use of augmentation occurs in the approach to the final cadence, in which the rhythm is stretched into alternating segments of 3 and 5 on trumpets and trombones against the prevailing 4/4 meter. Example 5.30 shows the attack points of the brass.

Example 5.29: RN16 *ff*.

RN16 *ff*, tpts. & hns. reduced score.

The score consists of three staves: Troms. (Trombones), Hp. (Harp), and Vn. II. (Violin II.). The Harp part features a sequence of quaver pulses, with some groups containing a '3' indicating a triplet. The Trombone part features a sequence of dotted minims, with some groups containing a '3' indicating a triplet. The Violin II. part features a sequence of eighth notes, with some groups containing a '3' indicating a triplet. The score is divided into two systems, each with two measures. The first system has a dynamic marking of 'p' and the second system has a dynamic marking of 'pp'.

Example 5.30: RN 43 *ff*, brass, attack points.

Texture and orchestration

The observations concerning clarity of texture and orchestration in earlier works are pertinent here, and compared with works such as the *Cantata* and *Don Quixote* the orchestral resources are relatively modest - second oboe doubles cor anglais, no bass clarinet or contra-bassoon, and one piano with the harp. The only section which is expanded is the percussion, and compared with later works such as *Symphony Number 3*, which needs five players, here it is relatively modest, needing only two.

In the first movement of the *First Symphony* the textures are predominantly contrapuntal, with three significant passages of homophonic writing. The counterpoint originates primarily in patterns of motivic development, with a predominance of cellular motifs, alongside lines of imitative thematic material. Clarity of texture is maintained by separating the participating elements temporally and spatially. Temporal separation is achieved by interlocking thematic and motivic activity, spatial by creating a limited number of strata which are distinguishable by spacing the layers vertically across the full pitch spectrum (piccolo and tuba are both given significant roles). A second significant factor is the use of timbre, as layers are frequently allocated to instrumental sections, making them not only audible but visible in the score. Example 5.31 illustrates the concept: the strings provide a background of interlocking ostinati, with the double basses moving at the slowest rate. In front of this backdrop the heavy brass develop the theme in the middle layer of the spectrum and the responding woodwind insert two motifs, with reed instruments on the same pitch level as the trumpets and flute and piccolo above, all over a pedal point on timpani.

A final aspect is Gerhard's method of articulating sustained notes, the principal of which is to

The practice of reducing the orchestral resources to chamber proportions continues here, most notably in passages already observed, as in the slow section, in which two solo violas and two solo cellos playing interlocking chords (RN8, Ex. 5.14), accentuating the spare, homophonic texture, or in the *Scherzando* (RN17 *ff*), with the orchestra pruned down to solo clarinet and solo viola, with comments from flutter-tongued flutes, all accompanied lightly by ‘the rest’ of the violas and *divisi* cellos, *spiccato* (Ex.5.16a).

The starkness of contrast operates in the opposite direction in the other homophonic passages. There are two and they are massive (RN14 and RN30). Both use rich harmonies, seven-note chords at RN14 *ff* and accumulations of twelve-note chords at RN30, creating the slopes

discussed above, first observed in the chapter on *Dos apunts* and *Seven Haiku*. The idea is not unique to Gerhard and there are many historical examples, but as applied here it becomes a device of great power as an incessant rhythm is coupled with notes added one by one on strings divided into twelve parts, with each individual note articulated on piano. The effect of power is enhanced by the dynamics, a simultaneous crescendo-diminuendo, as example 5.19 illustrates, the lines of decorative counterpoint on woodwind above the surges are, in their own layer, clearly audible.

The additions to the standard percussion section are xylophone, and, retained from *Don Quixote*, three sizes of Chinese tom-toms. The most remarkable feature is the number of metal instruments required: two triangles (small, medium) four suspended cymbals of various sizes (but no clashing cymbals) and tam-tam. The application is subtle, using combinations of lighter and heavier drums with tom-toms and bass drum playing chords to point motif R at RN24 (Ex. 5.32). They also clarify pitches, as the xylophone device applied melodically at RN1 articulates the notes of the string chord in example 5.4.

Example 5.32: RN24, percussion ‘pointing’.

RN24, reduced score, Chinese tom-toms.

B. drum

Vas. & vcs.

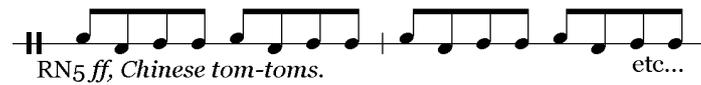
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A further function is to enrich the fabric when anticipating and articulating structural features, an idea which often features anticipatory rolls on drums or metal instruments - cymbal rolls, for example, frequently with a crescendo or diminuendo attached, are found in bar 6, preceding RN1; one bar before RN15 (using tam-tam, Chinese tom-tom and timpani), and at the *stringendo* before subspan 3e (RN27). The most striking example is found four bars before RN34 (Ex. 5.20), the climax of the slopes, as timpani, side drum and tam-tam all join the crescendo to *fff*. Diminuendos precede subspans 2a (RN5+2, timpani, tam-tam and tom-toms), 2b and 2c (RN8 and RN9, both timpani). The list is not comprehensive.

The example also demonstrates the subtle distinctions which Gerhard makes between different sizes of drums, demonstrated even more clearly in the following passage (RN5) where the orchestral texture thins and he uses all three Chinese tom-toms in complex patterns (Ex. 5.33a) or as tenor timpani, as at RN28+4, where they play interlocking ostinati with the timpani (Ex. 5.33b). This treatment of the percussion is refreshing in that it is used not simply to add power in loud passages, nor for special effects, but applying distinctive sounds as integral features of the fabric: much of the time their contribution will go unnoticed, but their

role in enriching the orchestral spectrum becomes increasingly significant in his oeuvre.

Example 5.33a: RN5 *ff*, use of Chinese tom-toms.



Example 5.33b: RN28+4-5, interlocking timpani and Chinese tom-tom parts.

Generating musical motion

The two most striking metaphors from the Introduction to the LP are that he was concerned ‘with the possibility of evolving a large-scale work as a continuous train of musical invention’ and the second is his description of melody, which ‘can well up from within the music’.²⁹⁰ The comments indicate that for Gerhard the generation of motion was no longer the problem of momentum in the context of modern non-functional harmony, but the creation of his ‘continuous train of musical invention’, emulating the lark, ‘adding ecstatic phrase to ecstatic phrase’, thus motion should be the consequence of the compilation and inter-action of melody and rhythm, and if, as he suggests, the continuous train generates melody which ‘can well up from inside the music and suffuse even the most complex sound structures’, then motion, as a component in its own right, becomes a constructive element and an integral feature of the consequent structure.

There are four major elements in generating momentum in the first movement of the symphony: motivic interplay and rhythm (closely associated), melody (with counterpoint) and timbre.

The use of the dotted crotchet motif in the theme and as an accompanying figure has already been thoroughly examined, but there are several ideas deriving from this still to be examined. The first is the use of rhythmic motifs working against the main pulse, predominantly the three-pulse rhythm in a four-pulse metre, driving towards a cadence point rather in the manner of a *tihai*, a concept originating in Indian music, in which it is a feature of improvisatory techniques. Basically, as a cadence is approached, a rhythm conflicting with the main pulse is established, resolving on the *sam*, or point of arrival (Ex. 5.34).²⁹¹

²⁹⁰ Gerhard, ZRG 752/3.

²⁹¹ Sorrell, Neil, *Indian music in performance, A practical introduction* (Manchester, 1980), pp. 134-135, whence the example is adapted.

Example 5.34: example of *Tihai*, adapted from Sorrell, example 80.

Matras (pulse)

Sorrell, ex. 80, tihai, adapted.

Tihai: 1 2 3

Given Gerhard's friendship with the respected scientist and ethnomusicologist Laurence Picken, the author of one of the tributes to Gerhard in the edition of *The Score* celebrating his seventieth birthday, and given his eclectic attitude, it is fair to speculate that he adapted the idea for his own use. Example 5.28 shows him applying a similar idea.

Gerhard developed the technique of applying rhythms starting after the beat as early as *Seven Haiku* numbers 3 and 5 and it has been observed that it is a feature of Catalan traditional music. Its use expanded considerably in the first movement of the Wind Quintet, the motifs in which bear strong resemblances to those in subspan 1b. In this movement the motif is often given a kick-off by a trigger on the beat (see Exx. 5.4 and 5.7). Considerable momentum is generated when this is combined with angular three-note motifs working in close imitation, as in subspan 1b.

A second method is to apply a primarily rhythmic idea, as in the semiquaver motif which recurs throughout, precipitating a high degree of velocity through vigorous repetition, driven on by the rhythmic dissonance of the 6-4-6 pattern.

Motion generated through imitation and counterpoint can be seen in subspans 3a and 4a and the combination of imitation with strong rhythmic components and melodic angularity is a strong propulsive factor (Exx. 5.16a and 5.18 respectively).

Ostinati are a constant presence, and beginning in subspan 1b and constantly recurring, their application in chains of triplets and duplets is a particularly significant element in the creation of Gerhard's 'trains of musical invention' (Exx. 5.2, 5.31, etc.). The second use of ostinati in propelling the music is most prominent in the stacks of ostinati which drive the final sections to the precipitate ending.

There is only one example of the wide arching melodies which were found in the Wind Quintet and *Don Quixote*. It occurs in the imitative passage at subspan 2a (Ex. 5.12) and is the most lyrical passage in the movement.

An example of Gerhard's use of timbre to sustain momentum has been noted in the section on orchestration, but there is a second also worth discussing. From RN15 the music is driven towards the seven-note chord which is hammered out in repeated notes in the approach to the *scherzando* by repetitions of three-note chords passed from woodwind to trumpets to horns, etc. there is little melodic interest at that point - simply timbral and harmonic changes over a

motivic accompaniment on strings. It is introduced tentatively before being fully established at RN13 (Ex. 5.35).

Example 5.35: RN13 *ff*, timbre generated motion.

Tradition and borrowings

Gerhard's habit of using materials borrowed from traditional or other sources is well-documented and his method of creating series which contain the germs of Spanish, particularly Phrygian, idioms was discussed in the sections on the Wind Quintet and *Don Quixote*. All are present here, although more discreetly than in the earlier examples. Phrygian potential in the series is found in motif B, as cell c consists of pitch class set 3-2 (G-A-F#, Ex. 5.1d). The concept is first made prominent as the trumpet states the theme at RN5 and the passage ends with Phrygian cadences on trombones, and bassoon and tuba (Ex. 5.11). Other examples scattered through the score can be seen in the flute motif at RN11+4 (Ex. 5.26a) and in the final bars in the bass ostinato (Ex. 5.26b).

A separate Phrygian element, noted above, occurs in the borrowing from *Pandora*. The motif reinforces the Hispanic quality of the movement, but more important is the fact that it is from 'The Monster's Drill', the section in which, after the opening of Pandora's box all the monsters of pestilence and the machines of war are released in a tempest of ostinati and its use in this movement is not dissimilar.

The *Danza de Palos* found in the coda is probably a 'stick dance' from Santander, number 519 in Schindler.²⁹² It consists of two motifs, one melodic, for *trompa* [sic] *marina*, and the other rhythmic, for tambour. Both are integrated into the fabric of the movement, but separately - the semiquaver rhythm is the basis of the string rhythm in subspan 1a and hence

²⁹² Schindler, Kurt, *Folk Music and Poetry of Spain and Portugal*, (New York, 1941), See also White (1993, p. 11). It is not listed in the catalogue of books in the Gerhard papers in Cambridge University Library, and whether Gerhard knew Schindler's book or whether he obtained the piece from a different source is therefore currently unclear to the present writer.

possibly the source of the repeated-note motif in the slopes. Transposed a fifth higher than in Schindler's notation the melodic idea is used as the tuba ostinato in the coda, where, accompanied by a side drum roll and bass drum it dominates the texture (RN34+4 *ff*) while being absorbed into the serial elements (Exx. 5.36a, 5.36b and 5.36c).

Example 36: *Danza de Palos*, elements.

Example 5.36a: *Danza de Palos*, excerpt from Schindler, number 519.

Danza de Palos, *Trompa marina*.
Tambour

Example 5.36b: RN1+2 *ff*, upper strings.

RN1+2 *ff*, u. strings.
p

Example 5.36c: RN36+4 *ff*.

RN36+4 *ff*, tuba
p
S. dr. without snares (wooden sticks).
B. dr. *pp*
p

Conclusion

Gerhard's principal achievement in the first movement of the First Symphony is a twofold synthesis, of serialism and tonality, and of tradition and modernism. The fusion is achieved through the application of flexibility and restraint - his imaginative realisation of the possibilities inherent in the free permutation of hexachords while limiting himself primarily to two transpositions, creating tonal order in a system potentially engendering excessive inventiveness.

Tradition is represented again by Iberian idioms generated through a carefully crafted series and by the ancient musical device of ostinato, with many passages driven by ostinati created from serially permuted motifs. Again, resources are restricted, in this case to a limited number of basic rhythmic ideas - table 5.1 shows that four generic patterns are applied systematically - semiquavers, quaver duplets, quaver triplets and motif R, of the other motifs in the table almost all include elements of these basic ideas. The modernist aspect is demonstrated in the way in which stacks of ostinati are accumulated in the climactic passages, expanding the size and scope of the technique to energise and impel the music to the conclusion. A second effect of the limited number of rhythmic motifs used is to generate a sense of organic cohesion,

particularly through the constant reinvention of the theme and of motif R.

Thus the movement incorporates many of the apparently disparate methods of earlier works - the core of tonality running throughout and derivation from a tightly-wrought exposition presenting, in a few bars, virtually all the elements applied in the subsequent movement. The structure, likewise, is an expansion of earlier practice, as the subspans are a sequence of clearly defined panels within which melodic or rhythmic motifs are permuted, with a 'theme' dominating the prevailing polyphonic textures, enabling the listener to follow the complexities of the work with the help of Gerhard's 'land-marks'.

The first movement of the symphony is, therefore, a major step for Gerhard in realising his ideal of a 'train of musical invention' through the exploration of new aspects of serialism and liberating the method from the Puritanism of 'the well-policed...twelve-tone commonwealth',²⁹³ while simultaneously imposing a new order of his own.

²⁹³ 'Tonality in twelve-tone music', *GoM*, p. 128.

Chapter 6

Conclusion

Various studies of Gerhard's twelve-note works have revealed that his application of serialism was rarely orthodox. Early uses included seven, fourteen (or fifteen) and twelve-note (with three repeated) tone-rows. There were two known attempts at twelve-note methods, a Concertino (1928), originally scored for string quartet, which was eventually used as a source of material for the acknowledged Violin Concerto,²⁹⁴ and in 1940 a preceding Violin Concerto which the composer himself described as 'no good at all'.²⁹⁵ Gerhard subsequently avoided using chromatic twelve-tone series systematically until late in his career as the citation from the letter to Schoenberg of 1944 demonstrates, and even in the late works he was never committed to serialism only,

On the contrary, from my point of view the serial technique constitutes only one special aspect of composition with 12 sounds, in a generalised definition which I have wanted to emphasise.²⁹⁶

His application of 'tonal' systems was wide-ranging, embracing diatonicism, modality and extended tonality, the parallel use of two or more approaches simultaneously with some of the chromatic idioms deriving from Catalan traditions, to which can be added the occasional use of octatonic and whole-tone scales, the idiosyncratic application of serial methods and the eventual use of complete twelve-note tone-rows. At the same time he recognised the need for points or areas of tonal focus, hence the adherence to tonality, expressed in the letter of 1950 when referring to 'the always theoretically uncomfortable idea of atonality'. This characteristic is evident as early as *Dos apunts*, into which, in an exploration of Schoenbergian extended tonality he incorporates Stravinskian concepts later articulated by the Russian in his *Poetics of Music* as 'poles of attraction'. It has been demonstrated that the selected works are all tonal in some way, but the interpretation of the concept is flexible, with no two works sharing exactly the same method of establishing tonal centres, and the principle is sustained in the fully twelve-tone first movement of the symphony with its transpositions restricted to T0 and T8.

Gerhard's approach was always methodical, but nevertheless he insisted on the necessity of admitting the intuitive, to the extent that 'system' may be subverted,

The spontaneous – by definition the non-willed – must be allowed elbow room. Its living

²⁹⁴ Russ, Michael, 'Music as Autobiography: Roberto Gerhard's Violin Concerto', *Companion*, p. 135.

²⁹⁵ Letter to Schoenberg, 2/12/44.

²⁹⁶ Gerhard, notebook 7.106 f.3 (196?) (CUL).

space must remain inviolate. This living-space of the spontaneous is, of course, the artist's true battleground. The contestants are logical thought and intuitive thought. The battle goes on incessantly. We must prevent the *encroachments* of logical thought (in the sense of invasion and occupation) but we cannot and should not try to prevent its *incursions* into the domains of the spontaneous, the "raids on the inarticulate". It's this strife which marks creativity or the true adventure of the mind.²⁹⁷

The principle was established in *Dos apunts 'b'*, which begins with an octatonic pentachord, undermined in the final melodic note and the harmony marking the end of the phrase (see Ex. 2.10). It is possible to regard Gerhard's flexible use of tone-rows as an aspect of the same tendency, designed as they are to facilitate the generation of tonal centres and Phrygian idioms, in *Don Quixote* specifically to enable the 'impersonation' of the Don. The tendency is continued in the first movement of the First Symphony, in the Phrygian cadences of the theme (see Ex. 5.11).

Gerhard's use of Spanish and Catalan idioms includes the absorption of traditional music into the fabric of a work. His application of traditional material tends to be atypical in the Spanish context, however, eschewing the obvious temptations of flamenco in favour of such idioms as the Phrygian mode or the chromaticisms which are characteristic of Catalan traditional music as he embeds the folk-song *El Cotiló* in the texture of 'b' in *Dos apunts* (see Exx. 2.14a and 2.14b). His habitual treatment rarely quotes the songs verbatim, demonstrated in the score most permeated with the practice, *Pandora*, as in 'Death and the Mothers' two songs are fused to create a single melody (see Exx. 4.29a, b and c). The scope of the borrowings is extended by the inclusion of English popular songs from World War II in the work, in effect musical 'found objects'. The application in the first movement of the First Symphony, splitting the two elements of the *Danza de Palos*, is relatively simple, but the use of folk songs in unconventional settings continued into the late works, and Duque has traced the practice in Symphony 4 of 1967, with a series deriving from the folk-song *Blancaflor* (Ex. 6.1).²⁹⁸

Gerhard realised very early in his career that the 'independence of the dissonance' meant the loss of harmonic tension and resolution as a means of generating motion, leading to the precipitation of momentum through such melodic devices as short motifs, lyrical lines with wide-ranging intervals and self harmonising melodies. The consequence of this melodically generated motion is that the predominating textures are contrapuntal - there are very few passages of homophony in his works (the first movement of the First Symphony has one, at RN7) and as an additional form of polyphony he developed techniques of layering different

²⁹⁷ Gerhard, 'An inaugural lecture', GoM, p. 228.

²⁹⁸ Duque (2010), p. 50,

Example 6.1: Duque, example 8.

Ex 8. Series of Symphony 4 and its relation to 'Blancaflor'.

domains of activity, often defining the layers by allocating specific areas of activity to instrumental sections (see Exx. 4.83 and 5.32). The germs of the idea are discernable in smaller-scale early works, as in number 2 of *Seven Haiku* (see Ex. 2.34).

The second crucial generator of motion is the imaginative application of a variety of rhythmic devices, again evident in *Dos apunts*, where multiple metres are found in 'a' and fluctuating time-signatures in 'b'. The multiple metres are often found coupled with layered counterpoint (see Ex. 5.32). A third idea is the use of a brief, syncopated rhythmic figure as a motif (motif R in the symphony movement, Ex. 5.6), traceable back to *Dos apunts* 'b' (rhythm bracketed, Ex. 6.2).

Example 6.2: *Dos apunts*, 'b', final bar.

The fusing of melodic motifs with distinctive rhythmic ideas is often combined with ostinati to drive the music forward, an aspect in which *Pandora* is particularly rich, as at RN48 *ff* in 'The Monster's Drill' and the motivic ostinati in the first movement from the symphony, culminating in codetta c (see Ex. 5.32).

Whichever resource is applied, the major aspects of the development of Gerhard's approach are the exploration of the possibilities inherent in the many compositional ideas which he applied and the avoidance of rigid 'systems', again apparent on a tiny scale at the beginning of his career, in *Dos apunts*, and expanding as he matures.

His eclectic attitude was a reflection of the cultural environment in which he was raised, exhibiting the characteristic duality of outlook found in other artists associated with the Catalan revival, such as his friend Miró²⁹⁹ - a concern to nurture a personal identity drawing on their native culture while embracing progressive artistic developments from the outside world. It is illustrated by the range of his interests - folk-song collector, a pupil of Pedrell and

²⁹⁹ Mink, Janis, *Miró*, (Los Angeles, 2006), p. 15.

almost inevitably a scholar of the Spanish Renaissance; he was involved in the organisation of influential artistic societies in Barcelona, being associated with both the relatively conservative CIC and the *avant garde* ADLAN. As a composer he was a disciple of Schoenberg, Stravinsky, Pedrell and Bartók - comprehensively demonstrated in *Dos apunts*. His work as a delegate to the ISCM gave him a cosmopolitan status and placed him in an advantageous position for observing contemporary developments. His influence is demonstrated by the fact that he was able to attract the ISCM Conference of 1936 to Barcelona.

In exile in wartime Britain he established his Spanish identity discreetly, and although his compositions in the 1940s draw heavily on Spanish and Catalan idioms the only overtly Spanish work was *Alegrías*, in which he mocked Franco's advocacy of *nacionalflamenquismo*.³⁰⁰ Of the other compositions the Violin Concerto reflects his nostalgia ('I simply could not avoid the past resuscitating in every one of its dim fleeting phases'³⁰¹) while *Pandora* seems to be an 'example of anti-fascist ballet, full of symbolism and references to events in contemporary Spain'³⁰² albeit not without a glimmer of hope. The truly deep affirmation of Spanishness is the ballet *Don Quixote*, a work of great musical imagination. His attachment to the subject, the essence of the Spanish ethos ('Don Quixote is the originator of the actual Spanish religion'³⁰³) was expressed not only in the determination and patience he showed in spending ten years working on the ballet before it reached the stage but most significantly in the treatment of the protagonist, regarded not as a deluded madman, as often happens in north European interpretations of Cervantes' novel, but with much restraint, genuinely the visionary 'Knight of the Sorrowful Countenance' and the personification of Spain under oppression, a fact accentuated by his revision of the episode of the cage ('The Prison').

The final, and most productive, period of his life demonstrates his independence of mind, as, in a Britain in which his contemporaries, such as Walton, were still firmly wedded to dissonant forms of traditional tonality and the musical establishment was highly suspicious of composers working with twelve-tone methods, Gerhard, on discovering the liberating effects of free hexachordal permutation, was at last enabled to create a personal compositional method in which he not only explored the potentials of twelve-tone composition, but embedded within it many of the elements applied in earlier works, creating his own unique system of tonality, evolving the technique of 'sovereign flexibility within a style of the widest

³⁰⁰ Llano, 'Dissidence and the Poetics of Nostalgia', op. cit., p.3

³⁰¹ Black, op. cit citing letter from Gerhard, 31/1/65, p. 109.

³⁰² Sánchez de Andrés, op. cit. p. 101.

³⁰³ Bloom, op. cit., p. xxi.

resonance' described by Whittall, which enabled him to treat the twelve-tone method with great liberality while using thematic, motivic and rhythmic elements in his newly devised tonal system, generating a strong sense of cohesion despite the complexity of the resultant structure. As a member of the *avant garde* Gerhard continued to explore his flexible style of twelve-tone composition, rejecting both the rigidity of Boulez and aleatoricism, which he regarded as the abrogation of the composer's responsibility.³⁰⁴ The element of playfulness was retained in the First Symphony in the way in which he steps outside his own method of allocating hexachordal development to specific orchestral sections and redistributes the notes of the hexachords among disparate groups, even in the dramatic climax of the first movement. The idea is articulated by Gerhard when discussing the *Concierto para Ocho*, which he describes as 'almost in the spirit of the *commedia deli'arte* [sic]'.³⁰⁵

Eventually intellectual curiosity lead him to explore new worlds of sound as he became one of the first composers in England to investigate the potential of electronic media, and in the Third Symphony, '*Collages*', he takes the bold move of integrating a prepared tape into the texture, a continuation of his life-long attitude of constant exploration of new ideas and media and of synthesising disparate elements into coherent entities. Every work is unique, not only in terms of fulfilling musical or poetic requirements but as a technical achievement. The synthesis of eclecticism and technical flexibility was the philosophical core of Gerhard's compositional approach and it was this attitude which enabled him to explore fields far wider than serialism.

³⁰⁴ Gerhard, 'The muse and music today', *GoM*, pp. 220-222.

³⁰⁵ Homs, op. cit. p. 70. Citation unattributed.

Appendix 1

Conversation apropos *Pandora*

For two years, between 1945-47, Mrs. Cecilia Scurfield was personal assistant to Sandor Cossa, business manager to Kurt Jooss. It was she who typed the acrimonious letters regarding *Pandora* from Cossa to Poldi (the animosity was so great that correspondence had to be entrusted to third parties). Since Mrs. Scurfield's sister was Alice Roughton, the Cambridge doctor who helped Roberto and Poldi Gerhard to settle in England she was therefore a personal friend of Gerhard (she helped Gerhard when he had problems with word-setting for *The Duenna*), placing her in a unique position regarding the combatants.

On 6th November, 2010 she very kindly agreed to reminisce about the correspondence and about Gerhard and Poldi. By good fortune Mrs. Scurfield's son, Mr. Matthew Scurfield and his wife Lena were also present for the first hour and I was very grateful for his contribution, seeing Gerhard from a child's point of view.

TW. I'm recording this..

CS Now you've silenced us all.

TW Yes. Can you tell us: he was doing some incidental music for a?

CS It was for a radio programme about a woman in a mental hospital. She thought the other women in the ward were talking about her, she was very suspicious of them, and he recorded, or had a record, of some women speaking French, not English, French, and he re-recorded it backwards, and, you know, this was the sound of the women talking, so that it was human voices, obviously human female voices, but talking complete....

TW You don't remember the date of this? You know, roughly, was it fifties, sixties?

CS Yes, it must have been then, sometime then.

TW Right.

CS I can't remember who it was that the programme was about, unfortunately.

(TW waffles about RG's electronic music).

MS Do you know Gerrard Mc Burney? He knows RG's music.

TW Your bit about the tapes was interesting as well.

MS Well for the recorder I could say that I always remember it being a bit like a jungle - it was like washing lines draped across the room - even in the front room I remember.

MS It was in the living room, and each tape - I don't know how he did it, but on each tape there was white writing, a special pencil, and I remember the white writing being very precise, like each tape had a name or a number so it was all very, very precise. But as a child I didn't know what it was, really, or that it was even music. I don't think I - I mean I was obviously aware of it, but I don't think that I was aware of his music as such. Just as them being very accommodating to meet my curiosity, especially Roberto, he loved that curiosity, I think, that the child has, which was very nice for me. It meant I could explore a bit.

CS He was a nice man, altogether.

TW So many people we've approached, we think you knew Roberto, or Roberto was a friend of your father, have said, 'Oh, yes! ...about Conference & Rosemary...

CS & TW general about mid-nineties.

CS But I was told some years ago that very little of his music has been actually published.

TW That's less true, virtually all the major works are now published.

CS I remember Poldi used to inveigh against Boosey & Hawkes, for various reasons.

MS It was interesting what you were saying yesterday about Stravinsky, and how he had said...

CS Oh, yes! Roberto once said to me - he was governed by his music not being performed - he said he thought one of the reasons why Stravinsky had been so successful was because he wrote incidental music, ballet music, and Roberto said people heard his music, they didn't listen to it, so that they didn't immediately say, 'Oh, that's too modern for me', you know, and it seeped in. That didn't seem to happen with Roberto, because he did a lot of incidental music...

MS another thing that he said that was interesting from my point of view was when he worked with Lindsay Anderson, the opening of *This Sporting Life*, is really brutal, I don't know whether you've seen the...(TW I know the film)...and he said...what was it he said?

CS Well, Roberto said, 'You don't need music for this, just the sound of people banging each other,' you know...

MS That was it...

TW Yes it was...

CS Anderson wanted music for it but Roberto said no.

TW I know they disagreed on several things...

CS it was a very good film

MS ...Richard Harris...

(MS I met Richard Harris once

MS But it's the bicycle isn't? Poldi's bicycle...Roberto didn't...

CS Roberto didn't bicycle but they went for a walk every day. Matthew is dyslexic and has compiled a play for Dyslexia Week which has just been performed in several schools and colleges.

MS Yes, Roberto would have found it interesting I'm sure, in his quiet way...

CS He was so interested in language...

MS Anything like that...

CS When he was writing *The Duenna* we were living just outside

Cambridge then and he would ring us up...you know he wrote the libretto from Sheridan's play...and he would ring us up and say, 'How do you pronounce this? Where does the stress lie?' he wanted to be absolutely spot on with the music and the words matching.

TW That's one of the things I'm interested in discussing because I've just been working on the opera.

CS Have you?

TW And I actually don't find it very satisfactory, quite honestly.

CS Well I heard it when it was first broadcast.

MS Was it first broadcast?

CS And I didn't hear it again until Opera North brought it here and I've only seen it that twice (actually 'seen' just the once) and I don't feel that I actually know it. And the only thing I could remember about the radio performance is that there was a very good drinking song in it.

TW Yes, there is.

CS I was pleased to hear that again.

TW That's one of the most approachable parts of it.

CS Well that was what stuck in my head - there actually was a very good drinking song.

TW We actually saw the Sheridan last night...

Yes I have some reservations about the opera especially the recitatives.

MS I don't know how to choose the right words here, but...I always felt that perhaps he was deliberately, not provocative, that's not quite the right word, but - outside - he was an outsider

in a sense, that's what - I always got that sense that he was stirring the pot a little bit - to - perhaps, wind people up?

CS He was a tease, he was a tease.

TW We're aware of that. There are several of us working on that aspect of his personality and we can't get at it.

MS No, no - he was obviously very - he would be incredibly - kind and then polite, as well, I think...

CS He was a tease, there's no doubt about it.

MS There's a tease there, isn't there, an element I think, in his work, that stuff I've heard - about it if you listen to any of it actually...

TW This is interesting coming from someone who's not a trained musician, let's put it that way, because we trained musicians are baffled by this aspect of his musical personality and of his personal personality as well. To me he very often seems to be very secretive...cantata...concealed tone row...

MS Well I like that, you see, I like that, I mean obviously it can be uncomfortable, but I like the fact that he is perhaps teasing us and perhaps being a little bit provocative in that way. In a sense we are - we live in an age - we want our music to be comfortable and then when it goes into an area where...

CS Any work of art...

MS and then any time when it goes into an area where it's a little bit uncomfortable, which is what we try to do in our show...and at one point it's uncomfortable for the audience, not spread on a plate - and that's the bit that grabs - that grabs if you do it and in a certain way it can get hold of you in a way that you might not have originally felt or thought.

LS It can wake you up a bit...

CS But as I've told Matthew and Lena and probably Rosemary too, but I felt that I could say anything to Roberto and on one occasion when he and Kurt Jooss were falling out about the ballet I went round to Thorneycreek where they were living just in Adams Road, I don't know, I don't think I was going to talk about *Pandora*, but of course it came up, and Roberto was being so rude about Jooss and so on and I finally I said to him - I lost my cool completely and said, 'Well I think you're a couple of silly old men', and I wouldn't have dared say that to Jooss, he'd never have forgiven me, but for years afterwards Roberto used to say, 'I know what you think I am, I'm a silly old man'...and roar with laughter.

LS They disagreed quite intensely...

CS Oh yes, very much so, particularly the orchestration, as I was saying on the phone: and Roberto loved orchestration, didn't he...he really enjoyed it (TW He was a very fine orchestrator...)

TW Well he didn't talk about it, you see, which is why I want to talk to you - there is nowhere in the essays where he says, 'I enjoy orchestration'. Obviously he does, because he's pretty good at it, but...(waffle about it)

LS What was it about the harp?...I'm just trying to remember, you were telling us about the harp this huge disagreement about the harp?

CS Oh, yes. Well I talked about this on the phone. The harp was a great falling out point. Jooss was setting up the orchestra - he'd never had an orchestra, as you know, and, so everything had to be orchestrated, and Roberto was insistent that he couldn't get the effects he wanted without a harp, and of course a harp is so expensive, and wasn't needed in the orchestrations for the other ballets, and so Jooss objected to this on the grounds of expense - and they had a - two men - and it was even suggested that Professor Dent should be called in to adjudicate - I don't think he ever was, actually, but...

LS Who won out over the harp?

CS He won, actually, yes they had a harp - yes Roberto won.

I think he was...in some ways a greater artist than Jooss; in fact I'm sure he was...he had a moral...concentration on his own ideas and he knew what he wanted in a way that Jooss didn't...Jooss sort of muddled along rather...he had too many ideas n lots of ways, and couldn't choose between them. (inaudible).

TW This harp thing must have been fairly late because the original version was done for a ballet company touring during the War, wasn't it? (CS That's right, yes) And so they only had two pianos and percussion...?

CS Well I didn't remember that there was percussion in the original version - when I first joined them they just had two pianos. And a lot of the music had been written by a man called Cohen (TW That's right, Fritz Cohen) and it was because he was Jewish that they had to get out of Germany (TW He was the reason...). I never met Cohen, but I got the impression from the dancers, who all had, that he was very much (don't want to be rude) that he was very much Jooss's poodle. He did whatever Jooss wanted.

TW Well he was the company's resident composer and also the resident pianist.

CS That's right. Well he wasn't in the company when I knew them, I think he stayed in America...what happened was - I'm sure you know all this (TW No, I don't...) Well, they

went to Dartington, when they'd come out of Germany...and when the War broke out it was decreed that any enemy alien shouldn't be so close to the coast - it was a ridiculous thing - and there was a lot of panic about enemy aliens, anyway, and Jooss was interned on the Isle of Man, and Heckroth, I think, was sent off to Australia, but the company, at the beginning of 1939, had gone, without Jooss, to America, and they got stranded in America, and Jooss couldn't join them because War had broken out, and eventually they managed to get back.

TW I know they were in America for about two years...

CS I suppose it must have been something like that...and then Keynes was of course instrumental in getting them to Cambridge...(TW That's right, yes).

CS And it was then that I met them.

MS But it was - a marvellous time - and Alice - Cecilia's sister Alice, my Aunt (CS Rosemary's mother) Rosemary's mother - that was a time when it was amalgamation of an *Internationale*, really, it was like Malcolm Foster's *Different Sorts of People*. Growing up in that environment just makes one so at ease with foreign nationals...

TW My music teacher was...

(General chat...)

CS Catalans, of course, regarded themselves as a race apart...

TW So the ballet had already been composed when you first encountered...

CS No. It was composed after I went to...

TW You were working for Jooss's agent?

CS Well, the business manager, Gabor Cossa and I was just his typist - I typed the rude letters to Roberto, and of course Gabor was very much on Jooss's side...I think it was first performed at the Winter Garden in London, was it? They had a season at the Winter Garden (TW They had a season at Saddler's Wells) Pandora was never first done at the Saddler's Wells because they never went to Saddler's Wells while I was there.

TW Would that be the orchestral version or the two-piano?

CS It would be the two piano...it was composed after the company came back from America. I was with them on one tour when they didn't do *Pandora* and it was composed after I joined them...(TW The first performance was in Cambridge). The first performance was in Cambridge, that's right...Yes it's coming back to me now...(TW And of course it was too early in War-time so it was difficult anyway).

CS And Jooss himself danced in it - he was the Chief Monster - and I remember when he did something he hurt his back, which was liable to play him up and a stand-in had to dance the

part, and he and I were standing at the back of the auditorium watching the performance, and suddenly he said to me, 'I'd no idea it was like this.' He'd only been dancing in it.

TW I don't suppose you were actually involved in the creation of the ballet, then?

CS Well, no. The only thing I can remember about that is Roberto... they never got on - disagreements were inevitable, I think - they were poles apart - and - Jooss - Roberto saying to me - he puts his head down like this and says, 'I want so many seconds of music, or so many minutes of music', 'How does he know?'

TW That's one of the few things that I've read about it, that Gerhard was going around grumbling because - partly, the normal role was reversed - normally the ballet is created by the composer and whoever works out the scenario and they put the thing together and compose the music to fit the scenario and then the ballet-master comes in and then adds what he wants to do with them - here it was reversed - the ballet was conceived by Jooss -and they kept asking for extra music, and also probably asking for cuts as well...

CS Yes; I think this was the thing...I mean I'm musically illiterate; I mean I listen, but I've never played an instrument, and so I don't really know what I'm talking about, (TW Innocent comments are often very revealing) First of all just in their characteristics - they would have fallen out, I'm sure, but also it was the question of two - two men who both wanted to lead, as it were, they neither of them wanted to follow.

TW I don't know if you've any idea who introduced them have you?

CS Oh, my sister did... What happened was, Alice, my sister, knew Robin Orr, he was in the Music Faculty, I think he became professor, didn't he? And they lived just down the road, just in Wilberforce Road - his wife was lovely - Alison, I think, yes - Alice went to a party at the Orrs and met - met Roberto there, I think - that's how they met - that's how she met him, and she met Jooss there too, I think, because they were both introduced as it were through King's, where Dent was. Jooss of course knew Keynes and Roberto knew Dent, and Robin I think was King's as well, but anyway Dent was Professor of Music there, and Robin would certainly have known Dent...general about insularity of Cambridge & university departments

CS You see I worked for Gabor...a very excitable, very lovable Hungarian - I must say I loved him - and he dictated to me, and at times he was almost worse than Jooss himself because he adored Jooss - he was in love with Jooss - he wouldn't hear a good word about Roberto - I found it very difficult. In fact on one occasion I went to Jooss himself and said, 'Look, I really don't think this letter should be sent,' and he did agree with me that it really ought to be modified somewhat, So I was very much a go-between, you know, and -

TW And Poldi was writing for Gerhard I believe?

CS That's right, yes, she did. And of course she got furious too. Everybody was furious...

TW I'm still trying to get back to the origins of the ballet - so you had a very creative ballet-master, who was rather chaotic, trying to work with a highly organised and slightly disgruntled composer?

CS That's right; and Jooss had been a benevolent dictator for years - and he was always known as 'Pa' - and his dancers used to say that he prided himself on the fact that he was very democratic, but what happened was that they used to hold meetings summoned by Jooss and then they did what Jooss told them. It was all very democratic because they were told - he thought he was asking their opinion - I mean he was a very remarkable man in some ways and it's a shame that he's been largely forgotten, I think.

TW and one of his greatest pupils has only just died as well..

CS Who's that?

TW Pina Bausch

CS Oh yes, Pina Bausch - I never met her - she died quite recently didn't she?

MS I went to the drama school, called the Drama Centre, and the principal was called Jaz Meilbrun, he died about three years ago, and he was one of the ballet...(chat) he was one of the principal dancers, as well.

CS That must have been after they went back to Germany, I think.

TW There's a very good book about the Ballets Jooss.

CS Is that the one with the photographs by A.V. Coton?

TW Yes.

CS Well unfortunately I had a copy, all signed and everything, and of course I gave it Lizzie, so it's disappeared now (chat)...

TW It's why I was so surprised when I got this contact from Rosemary about you knowing them (anecdote about Anna Markand)* ...Chat about Alice Roughton and being a child in that environment from Matthew....

CS While I remember have you seen Peter Wright? Danced with Jooss...in *Pandora*...Director of Birmingham Royal Ballet...revised *The Green Table*...had terrible

* In an exchange of e mails with Anna Markand via Deutsches Tanzarchiv Mrs. Markand denied that was any correspondence.

problems with Anna...chat...tell what it was like to dance in it.

CS They were a nice bunch, the Jooss Ballet, although Jooss himself was a benevolent dictator, but the ballet itself, they didn't have the premier ballerinas and all that sort of thing, It was very democratic in that kind of way, you know, and dancers who came in from other companies were always amazed (MS Way ahead of its time) that people weren't wanting, waiting for people to sprain an ankle so that they could take over the part...

MS *The Green Table* was very controversial in a way...

CS That's another reason why they had to leave Germany and they only just got out in time - it was a real...drama.

MS Make a film of that - that would be cool.

TW The dancers all seemed to stay a long time with the company...

CS That's right, they did...they trained with Jooss and they stayed with Jooss.

I was very friendly with the dancers - I was more friendly with the dancers in a way than with anyone else - I always used to share a room with one of the girls - and we used to have these wartime train journeys when you had nothing to do but sit in the train and talk to each other - I got to know them all very well.

TW What was Noelle de Mosa like?

CS Mosa - she was rather stand-offish as far as I was concerned, She was perfectly friendly, perfectly polite, but it was Ulla Soederbaum that I was friendly with - and it was a sort of rivalry between them, and Hans Ullig. He lived with my sister, and he was a dear friend, he loved Noelle, but he loved...Ulla even more, and I think that rather influenced me a bit, because we three used to fraternise...The dancers didn't like *Pandora* very much because they had to do such a lot of counting...

TW I'm fascinated by the costumes as well...

CS Oh well, Heckroth, yes. Now he was a marvellous man. I've got a picture upstairs - I'll show it you afterwards -which he did for me and Matthew's father for our wedding. Oh and actually I don't think he did it specially for us, actually it was a design for a film. He went into - artistic director - Powell and Pressberger he worked for - artistic director for *The Red Shoes* and *A Matter of Life and Death* - he was a splendid chap, Hein Heckroth was.

MS They're having a big digitally re-mastering of the Powell and Pressberger films...(chat)

CS Hein was so funny about *The Red Shoes*, because Robert Helpmann, who was a dancer, gay as gay could be, was in it, and there was a bit in it when there was a bit...of newspaper, and Hein said to him, you see Bobby this bit of newspaper spins round and round and then it

turns into you - a man, - 'Don't be silly, Darling'.

I think Hein was a more special friend than Jooss, in a way. He was a lovely man. And he lived in London and I used to go up and see him and his wife sometimes, and they also had a flat at Pinewood before they moved into London, and I went and stayed there, when he was doing *A Matter of Life and Death*, and he was sitting at the sewing machine, making some of the costumes himself.

MS Pity Gabor's not here - he was a marvellous man, Gabor.

CS Yes.

MS I was 'Darling Cecilia's Son, Darling Cecilia's Son' (*dramatico*).

CS I can remember going to the pictures, the films, the cinema, and we'd gone to see some quite serious film, I can't quite remember what - we sat through *Little Lord Fauntleroy* with Freddie Bartholomew, and I was sitting there, not laughing, I wasn't laughing, but Gabor was sitting there with the tears streaming down his face and suddenly he turned on me and beat me with his fists and said 'Cry, you beastly woman, cry' (*dramatic*).

MS what's interesting as well is how many people went through the doors of No. 9. People I've worked with in the acting: Richard Ayre and Sir Ian McKellan all these kind of people that you now take for granted...

CS And Gabor used to direct at least one play a year in Cambridge - Ian Pennington in Hamlet (MS and Ian McKellan) chat...

Reminisce about Gabor and Matthew says

MS and Roberto would come round and he would probably be not so shy.

Then move on to Poldi who came round nearly every day.

Pause while Matthew & wife exit.

TW One of the things I was going to ask you was how good Gerhard's English was?

CS Very good, very good. Gabor, who had lived in England much longer and was extremely fluent, but it was bad - because he never listened. But Roberto's English was very good.

TW I've heard him speak - I've heard some of the broadcasts that he made and I was very impressed, but of course those were made in the 1950s, and you first met him I would think round about 1943?...

CS It must have been a bit earlier than that...when did he come to England?

TW He came in 1939. so he must have met Alice Roughton...

CS Yes, well I went to live with her...and of course my first husband was killed in the War and I went to live with her after that, and he was killed in '43. So that must have been when I got to know him - it was right at the end of the War.

TW So he'd obviously been here about four years then.

CS I'm interested in this simply because the opera is about 1946 -47 when he started writing it...

CS Isn't it a bit later than that, because I got married again in '46 yes, he probably did start writing it about then, and we moved out from Cambridge to a house in Shepreth and it was there he was ringing us up and asking us about - but he must have known us fairly well to do that then...

TW It's just that thing about the opera that troubles me is the way he set the recitative...and he was obviously bothered about it because he was asking you about it ...

CS No, it was very good, but he always had a very strong accent...he was very interested in language, there's no doubt about that - how much English he spoke before he came to live in England I don't know...

TW His correspondence with the bursar of King's was in French, there's a letter saying do you mind if I write in French because my English is not good enough.

CS Ah! I didn't know about that, of course, and nevertheless his English was very good. Certainly he would stop you and say, 'What was that?' and ask you about a word. And discuss meanings of words and things like that.

TW He already spoke at least four languages I would think - Catalan, Spanish, German and French - all of them fairly fluently.

CS Yes. Because he was with Schoenberg wasn't he?

TW I mean he lived in Vienna and Berlin for five years..

CS TW So he wouldn't just listen to you he would actually make a conscious effort...

CS Oh yes - As I say he gave the impression of being really interested because he knew both George, my husband, and I had a degree in English and were interested in literature and he knew we wouldn't mind, but he very often used to stop us and say, 'George, what did you say?' and go into it in detail.

TW So it was the language aspect of the Sheridan that he asked you about?

CS Yes, that's right. I'd love to see it again. I feel with music as I do with poetry that until I've heard it a number of times I don't really know...

TW But Gerhard is so complex...

CS Very complex.

TW There's stuff I've listened to lots of times and followed the score and there's still things in it that I've not heard before.

(Chat about reasons for Gerhard's lack of appreciation and performances).

CS Anecdote about very shy but musical nephew who came to stay prior to visit to South of France and Spain. Was introduced to Gerhard, who gave him a letter of introduction to Casals. David never forgot it!).

CS But Casals never went back did he?

TW No, he never did, but Gerhard went back in the fifties.

CS Yes, I believe he did.

Continuation

TW I don't suppose you had anything to do with Don Quixote, did you?

CS No, I never did. I never even saw it (regrets).

You know Don Quixote was one of the books as far as he was concerned. If you hadn't read Quixote you hadn't read anything.

TW I'm in the middle of it.

CS I haven't read it for years. Do you enjoy it?

TW Later on ...

Post script

Prior to recording Matthew reminisced about visiting Gerhard (see re tapes) and mentioned that as a small boy he always liked to visit since Gerhard treated him like a small adult: asked questions in an unpatronising style and listened to the answers, treating them seriously...

Appendix 2

Seven Haiku 1922, a partial reconstruction

Trevor Walshaw

Appendix 2 is a paper presented at the Second International Roberto Gerhard Conference, which took place at the *Conservatori del Liceu*, Barcelona, 4-6 April 2012.

Abstract

Seven Haiku was written in 1922, revised in 1958 and published in 1968, with only the final version now available. Because of the significance of the piece in Gerhard's development it seemed necessary to find a copy of the original. This has not so far been possible, but the *Institut d'Estudis Vallencs* holds copies of the manuscripts of the flute, oboe, clarinet and bassoon parts, plus a fragment containing sketches for some of the vocal parts. From these it has been possible to compile a partial score and devise vocal settings.

What this reveals is that with one major exception Gerhard composed little that was new for the second version, mainly expanding the available material to create greater rhythmic subtlety and more transparent textures.

The paper will discuss the changes made by Gerhard in his revision of the work and demonstrate the way in which they reflect adherence to the original concept, while the more refined technique of his maturity enabled him to present the old material with greater clarity.

Introduction

In 1922 Gerhard composed *Seven Haiku*, emulating Stravinsky's *Three Japanese Lyrics* of 1912, a fact which he acknowledged in 1965 in a letter to the BBC producer, Leo Black,

Talking of 'influences' I think you might find in Haiku some trace of my admiration for Stravinsky's [sic] *Japanese lyrics, etpour cause!!* – they represent the nearest approximation between him and the Schoenberg school.³⁰⁶

One of the most important features of *Three Japanese Lyrics* was that it was scored for voice and chamber ensemble. Stravinsky's instrumentation was inspired by hearing Schoenberg's *Pierrot Lunaire* and the ensemble was a similar mixture of voice, wind and strings: soprano, two flutes, two clarinets, piano and string quartet, against Schoenberg's *Sprechgesang*, flute, clarinet, piano, violin and 'cello, with doublings. Others, including Ravel, followed suit: the concept was clearly part of the *Zeitgeist*.

Unlike *Pierrot Lunaire*, Stravinsky's songs are extremely brief, as are the *Haiku*. But Gerhard's emulation was not slavish: the scoring is considerably different and the *timbral* possibilities inherent in an ensemble of mezzo-soprano (or baritone) plus the four individual woodwind instruments and piano as selected by Gerhard are very different from those of Stravinsky's ensemble. There are also significant musical and personal differences to be discussed in the conclusion.

The work which immediately preceded *Seven Haiku* was *Dos apunts*, about which Drew comments that it marks 'a radical re-orientation of his aesthetic'.³⁰⁷ *Seven Haiku*, composed in the same year, is part of that 're-orientation', and the theory behind the full dissertation is that the origins of Gerhard's late *avant garde* works can be traced in these two sets of pieces. The problem is that although *Dos apunts* is still accessible, Gerhard revised *Seven Haiku* in 1958, after which, as Drew puts it, the original score, which had been discussed with Schoenberg, was 'vernichtet', destroyed.³⁰⁸ This was a habit of Gerhard's which he confirmed in a draft of a letter to the Arts Council of Great Britain about donating working manuscripts of the Concerto for Orchestra, which it had recently bought,

³⁰⁶ Black, Leo, *BBC Music in the Glock Era and After*, (London, 2010, p. 209. I am grateful to Mr. Black for providing the date of the letter in an e mail (11/2/12).

³⁰⁷ Drew, 'The Musical Character', *Score*, 1956.

³⁰⁸ Drew, 'Aspekt einer Physiognomy',

Much as I wish I could add to the MS all the sketches that preceded it, I have to confess that I always destroy after the final score has been established.³⁰⁹

The problem now was that of having access only to a very late revision of an essential piece. One hope was that since there had been a performance in 1929, for which additional scores must have been produced, maybe a singer or pianist had ‘forgotten’ to return their copy. The Homs, Gomis and Badía families were pestered, fruitlessly. Eventually, with help from the *Biblioteca*

de Catalunya and Dr. Duque the manuscripts of the wind parts, together with a sketch of the vocal parts for four of the songs, were traced to the *Fons*

Robert Gerhard Biblioteca at the *Institut d’Estudis Vallencs* and copies obtained.

Having acquired the parts assembling a score for the wind alone was easy (Ex. 1). The biggest problem was fitting in the vocal part since the manuscript, which contained only numbers 1, 2, 3 and 6, was written out in a non-rhythmic chant, in even crotchets or quavers, with occasional indications of sustained notes (Ex. 2). Fortunately, owing to the incapacity of flute players to count bars rest the manuscript is supplemented with one surviving fully realised vocal line since that for number 4 appears in the flute part as a cue (Ex. 3). The remaining two vocal settings, 5 and 7, were adapted from the 1958 version to fit that of 1922. One fragment of the piano part remains, a cue in the clarinet part of number 3.

From this compilation of clearly defined wind parts and vocal parts based on informed guesswork it now became possible to make comparisons between part of the 1922 and the 1958 versions.

Example 1: Number 1, instrumental score.

The image shows a musical score for four woodwind instruments: Flute, Oboe, Clarinet, and Bassoon. The tempo is marked 'Andante'. The score is written in a single system with four staves. The Flute part is in the treble clef and starts with a dynamic marking 'p'. The Oboe part is also in the treble clef and starts with 'p'. The Clarinet part is in the treble clef and starts with 'p', with a note marked '(actual pitch)'. The Bassoon part is in the bass clef and starts with 'p'. The music consists of a series of notes and rests, with some notes tied across measures. The key signature has one sharp (F#).

³⁰⁹ Notebook 7.114 f.46 (1967 or later)

Example 2: copy of manuscript of vocal parts, numbers

Au mi- lieu de la mai- ri- ve- te
 u- ne va- che ta- che- te- se aux ma- me- lles
 ro- ses
 Son- les la- ci- o- les
 J'ai pom- pé dans tes te- ves
 u- ne sa- li- ve na- gée
 D'ai- ce- ses- le- ta- flot- tam- le- che- ve-
 la- se de ces- ses- le- us d'i- ce- ma- ch- se- le
 d'uir- ruis- se- au

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Example 3: flute part (with vocal cue for Number 4).

The image shows a handwritten musical score for flute and vocal cue. The score is divided into four sections: I, II, III, and IV. Section I is marked 'Andantino' and 'Flauto. 7 HaKa'. Section II is marked 'Andantino (alla breve)' and '11. Hall. 12'. Section III is marked 'Allegretto' and 'Clarinet'. Section IV is marked 'Allegretto' and 'Clarinet'. The score includes various musical notations such as notes, rests, and dynamics. There are also some handwritten annotations and markings throughout the score.

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The songs

The most obvious change is that the second version is more expansive – from 92 bars to 241 opening the textures of the songs and making the effects more audible. Table 1 demonstrates the expansion, although no. 7 slightly distorts the totals since 18 bars of 4/4 became 50 bars of 2/4, reducing the ratio to 92 – 216. The table also throws into relief the way in which Gerhard simplified the metrical aspects in the second version, as he also did with the tempi, adding

metronome marks in 1958.

Song	1922	Tempo	1958	Tempo
No. 1	12 x 4/4	Andantino	33 x 2/2	Molto tranquillo (48)
No. 2	14 x 2/2	Andantino (alla breve)	19 x 4/4	Scorievole (126)
No. 3	9 x 5/4 & 4/4	Allegretto	35 x 3/4	Con moto (144)
No. 4	19 x 4/4 & 10/8	Andante con moto	39 x 4/4	Allegretto (104)
No. 5	8 x 7/8 & 4/4	Moderato	25 x 4/4	Tranquillo (88)
No. 6	12 x 12/16	Allegretto assai	40 x 12/8	Un poco vivace (152)
No. 7	18 x 4/4 (36 x 2/4)	Andante molto tranquillo	50 x 2/4	Larghetto (52)
Totals	92		241 (216)	

Table 1: *Seven Haiku*: table of proportions

The reconstructed score also demonstrates that the fundamental material is retained. Only two of the songs (numbers 2 and 4) receive major revisions of the pitch organisation, in all others it is essentially unchanged – the expansion comes from the insertion of spaces of inactivity in the wind section, of additional phrases or through rhythmic augmentation.

The main beneficiary is the singer, who no longer has to compete with the ensemble. For example, in several of the songs it is clear that Gerhard intended to create musical frames for the voice with instrumental interludes, but in 1922 he seems to have been so concerned with emulating Stravinsky's concision that he left insufficient space. In 1958 he allowed his lyrical instincts more scope.

No. 1 illustrates several of these points, the main one being that while the basic concept of a *chorale cum organum* interspersed with a vocal chant is unchanged, it is considerably expanded and some re-scoring takes place. There are three important revisions.

A bar is inserted at the beginning to allow the initial piano chord to be heard (it seems probable that this chord was played with the opening wind chord in the 1922 version).

Additional bars of sustained chords on the piano, inserted between the phrases of the *chorale*, allow the vocal part to expand.

While the wind lines remain identical the chorale is re-scored, mainly by lowering the tessitura and making the clarinet the alto and the oboe the tenor in the repetitions of the *chorale* (Exx. 4a and 4b).

Another feature of Number 1 is the simultaneous use of what Stravinsky later termed different ‘poles of attraction’: the *chorale* is chromatic, using all twelve of the available notes, with a final of B*. The vocal line is also chromatic, pivoting around D with alternating flattened and raised ‘leading notes’, and, with B as an interim resting point, closes on D.

Examples 4a and 4b: Number 1, opening bars.

Example 4a: 1922 version.

Example 4a: 1922 version. The score is in 4/4 time and marked 'Andante'. It features six staves: Flute, Oboe, Clarinet (actual pitch), Bassoon, Soprano, and Piano. The flute, oboe, and bassoon parts are identical in both examples. The clarinet part is transposed down an octave in this version. The vocal line is chromatic, starting on D and ending on D. The piano accompaniment is also chromatic. The lyrics are: 'Au mi - lieu de la prai - rie ver - te u - ne va - che ta - che - te - e aux ma - me - lles ro - - ses.'

* Gerhard used a variety of means to create tonal centres. For the sake of simplicity, in this essay the modal term ‘final’ is frequently applied.

Example 4b: 1958 version.

Musical score for Example 4b, 1958 version, showing the first system of music. The score is for a full orchestra and voice. The tempo is *Molto tranquillo* with a metronome marking of ca. 48. The key signature has one sharp (F#). The instruments listed are Flute, Oboe, Clarinet, Bassoon, Soprano or Baritone, and Piano. The piano part features a complex texture with multiple layers of notes and a pedal point. Dynamics range from piano (*p*) to pianissimo (*pp*) and mezzo-forte (*mf*). A 'keep' symbol is present in the piano part.

Musical score for Example 4b, 1958 version, showing the second system of music. This system includes vocal parts for Soprano and Baritone, and piano accompaniment. The vocal parts have the lyrics "Au mi - lieu de la prai - rie ver - te". The piano part continues with complex textures and dynamics. A section marked "A" is indicated. A "keep" symbol is present in the piano part.

The greatest structural alteration occurs in Number 2. It is in this song, together with 6, that the reasons for Schoenberg's comments about *ostinati* are most pertinent, since in both the wind parts are totally committed to *ostinati*, and on the evidence of the 1958 score, so is the piano part. Gerhard produces two different solutions to similar problems.

For Number 2 (Exx. 5a and 5b) it is arguable that the piano part for the 1958 version is based on that of 1922 – a compilation of three *ostinati* over a pedal bass, each of which depicts a different aspect of 'flow', reflecting the character of the text,

J'ai caressé ta flottante chevelure de cressons bleus
 D'une main pure,
 Ô claire ruisseau.

(I have caressed your flowing hair of blue cress with a pure hand, oh clear stream).

Example 5a: Number 2, 1922.

Andantino (alla breve)

J'ai ca-res - sé ta flo tan - te che ve lu - re de cressonsbleus

Example 5b: Number 2, 1958.

2 THE POLYTECHNIC QUEENSGATE HUDDERSFIELD 5

Scoriévale $\text{♩} = \text{ca. } 126$

FLUTE

B♭ CLARINET

SOPRANO or BARITONE

PIANOFORTE

pp *simile*

cresc. *f* *pp* *sfpp*

M. M. 1117

Above it, in 1922 Gerhard wrote a brief *ostinato* for flute, clarinet and bassoon. In 1958 the repetition is discarded in favour of using chromatic note collections to create sustained lines in parallel thirds for flute and clarinet only. He creates a frame for the singer by limiting the two instruments together to the introduction and coda: in between the clarinet provides a discreet accompaniment of *quasi* pedal notes.

If my guess about the piano part is correct the result is a more coherent texture, with the concept of fluidity enhanced.

Number 6 (Exx. 6a and 6b) sets a similar problem – the reduction of a hyper-active *ostinato* for full ensemble to something less fussy (the text suggests summer rain, the early version is more like a deluge). The basic motif is retained, spaced out, and re-scored. The material is redistributed in such a

way that the rate of repetition is retained by interlocking wind and piano. A melodic thread on the oboe is added, binding the almost pointillist texture.

The note collection used by the *ostinato* is black note pentatonic, the vocal part is chromatic, using eleven of the available notes and in the 1958 version the oboe adds a four-note set, G-A-B-D, which has pentatonic implications, and from which the B completes the twelve-note collection.

Example 6a: Number 6, 1922

Allegretto assai

p
pp
pp
pp

Sous la pluie d'été je marche fredonnant

Example 6b: Number 6, 1958.

3
Fl. *mf*
Ob. *pp*
Bb Cl.
Bsn.
Sop.
Bar.
Pfte.
M. M. 1117

7
Fl.
Ob. *pp*
Bb Cl.
Bsn.
Sop. *mf*
Bar.
Pfte.
M. M. 1117

Sous la pluie d'été
Sous la pluie d'été

Number 4 (Exx. 7a and 7b), with its original vocal part, underwent the most extensive revision of pitch organisation. Despite several transpositions and an expansion from 19 to 39 bars, however, the original concept in the wind and vocal parts is retained.

Example 7a: Number 4, 1922.

Andante con moto

p

p *pp*

p

Transcribed from cue in flute part.

Dou-ce voix *qui glis - ses sur mon coeur*

Example 7b: Number 4, 1958.

4

Allegretto $\text{♩} = ca. 104$

PICCOLO

OBOE

B♭ CLARINET

BASSOON

SOPRANO
or
BARITONE

PIANOFORTE

p dolce *mf dim.*

p dolce *mf dim.*

pp delicatamente *mf* *poco sfpp* *mf dim.*

p dolce *mf dim.*

f *pp*

M. M. 1117

Example 8a: Number 5, 1922.

Moderato
Bassoon

Reconstructed from 1958 version.

Pen-sées our-lées de noir
au fond de mon cock -

Example 8b: Number 5, 1958.

5
(TACET FLUTE and OBOE)

Tranquillo $\text{♩} = ca. 88$

B♭ CLARINET
BASSOON
SOPRANO or BARITONE
PIANOFORTE

Tranquillo $\text{♩} = ca. 88$

M. M. 1117

release Ped. gradually

The bassoon uses a chromatic set of D-E b-F b-G b, with D as final, and the voice uses only B-C-D-E b (an octatonic tetrachord), with B as final.

The basic instrumental line is retained in the later version, but now shared between bassoon and clarinet, with additional phrases, repetitions and silent bars interpolated, while the extra instrument is used to enrich the texture with sustained notes. The song is expanded from eight bars of mixed meter to twenty-five of 4/4.

Number 3 (Exx. 9a and 9b) is relatively unchanged. The basic material is slightly expanded and as in number 6 a cantabile line, on bassoon, is added to stabilise a very active texture. The other significant change is that the vocal part has room for more subtle rhythmic writing and,

in effect, sings a duet with the bassoon.

Example 9a: Number 3, 1922.

Example 9b: Number 3, 1958.

Handwritten musical score for Oboe and Violin parts. The Oboe part is marked "Andante in mod. cresc." and "pp". The Violin part is marked "Allegretto assai" and "pp sempre". There are markings for "Tacet" and "V". The score is watermarked with "FOONSBURG BIBLIOTHEK" and "ROBERT GERHARD".

Number 7 also contains evidence that the piano part may have been relatively unchanged in the revision. In the 1922 version, at bar 10, one bar after the vocal entry, the texture is reduced to minimal accompanying figures in the woodwind and the melody disappears. In the equivalent space in the second version (letter B) the music is identical. There is also the fact that the bassoon part relates very closely to that of the 1958 version, which itself derives from the piano's *ostinato* motif. As the piano adds the melody to this, it would be logical to allocate the same function in 1922 (Exx. 11a, b and c).

Example 11a: Number 7, 1922, bars 9-13.

Musical score for Example 11a, showing vocal and instrumental parts. The score is in 2/4 time and consists of five measures. The tempo is marked "a tempo" and the dynamics are "pp" and "allarg.". The vocal line is in French: "Mais en ex - ile A quoi bon — cet - te fleur Cet in - sec - te Ce nu - a -".

Example 11b: Number 7, 1958, letter B.

Handwritten annotations: 15, 17 3 4 1 7 3 6, F H b C, M. M. 1117

Handwritten annotations: Bin recording, fleur, M. M. 1117

It seems that once this song was settled at the rehearsal stage Gerhard was happy to leave it, merely adding a few additional touches in the flute part and extending the coda (Ex. 11c).

Example 11c: Number 7, 1922, opening bars (*basso ostinato*)..

32

7

Larghetto ♩ = ca. 52

FLUTE

OBOE

B♭ CLARINET

BASSOON

SOPRANO
or
BARITONE

PIANOFORTE

col Pedale

M. M. 1117

Conclusion

Even without the piano part the reconstructed score is revealing.

Similarities with the Stravinsky works include methods of word-setting – syllabic, with short phrases often pivoting around a single note like a folk-song; a strong sense of tonality, or ‘poles of attraction’ within a variety of pitch organising systems, including diatonicism, modalism, chromaticism, and the use of whole-tone and octatonic elements, often used in parallel; numbers 2, 5, 6 and probably the piano part of 7 use ostinati, probably over pedal points on the piano.

Stravinsky’s instrumentation, with a more cohesive collection of instruments, generally results in a blended sound, while Gerhard exploits the timbral differences between the woodwind instruments.

Gerhard’s vocal writing is the more lyrical: Stravinsky sets much of the vocal part in abrupt syllabic rhythms, in a high register. Gerhard remains mostly within the treble clef, rising occasionally to F#, and in number 5 he makes a feature of the low tessitura. Some phrases are expanded (in numbers 4, 5 and 7, for example).

It is this lyricism which creates the problems addressed in the revision – he is unable to emulate Stravinsky’s brevity, as a page from ‘The Flower’, the first of the *Balmont* songs, demonstrates: a stack of *ostinati*, over a bass which hints at pedal points, with a syllabic,

repetitive vocal line. Since the older Gerhard realised the quality of the original material, however, he retained enough in the expanded version to allow it to be used as a point of reference in analysing *Seven Haiku* as a portent of his late style.

Example 12: Stravinsky, *Two Poems of Balmont*, 'The Flower', bars 11-14.

The Flower, bars 11-14.

When the dawn breaks night's last star fading

seems to say: "Will you be mine?"

m. d. m. d. m. d. m. d.

1 2 3 4 1 2 3

1 2 3 4 5 1

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Roberto Gerhard

Seven Haiku

A partial reconstruction of the score for the 1922 version prepared as part of the submission for the degree of Doctor of Philosophy, University of Huddersfield, December, 2013, by Trevor Stansfield Walshaw.

Seven Haiku

1

*Au milieu de la prairie verte
une vache tachetée
aux mamelles roses.*

[Transcribed from copy of manuscript sketch].

The musical notation consists of two staves in G major, 4/4 time. The first staff contains the melody for the first line of the haiku: 'Au milieu de la prairie verte'. The second staff contains the melody for the second and third lines: 'une vache tachetée aux mamelles roses.' The melody is simple and lyrical, with a final cadence at the end of the second staff.

Au mi - lieu de la prai - rie ver - te

u - ne va - che ta - che té - e aux ma - me - lles ro - - ses.

I

Andante

11

Flute *p*

Oboe *p*

Clarinet (actual pitch) *p*

Bassoon *p*

Voice

Piano **Andante**

Au mi - lieu de la prai - rie ver - te

The musical score is written in 4/4 time with a tempo marking of **Andante**. It consists of six staves: Flute, Oboe, Clarinet (actual pitch), Bassoon, Voice, and Piano. The woodwind parts (Flute, Oboe, Clarinet, Bassoon) play a melodic line with slurs and ties, starting on a whole note and continuing through the measures. The voice part has lyrics: "Au mi - lieu de la prai - rie ver - te". The piano part is mostly rests.

The musical score consists of five staves. The top four staves are for piano accompaniment, and the fifth staff is for the vocal line. The score is divided into two systems. The first system has a 5/4 time signature, and the second system has a 4/4 time signature. The key signature changes from one sharp (F#) to two sharps (F# and C#) in the second system. The vocal line includes the lyrics: u - ne va - che ta - che - té - e aux ma - me - lles ro - - ses.

u - ne va - che ta - che - té - e aux ma - me - lles ro - - ses.

*J'ai caressé ta flottante chevelure de cressons blues
d'une main pure
O claire ruisseaux.*

[Transcribed from copy of manuscript sketch]

J'ai ca - res - sé ta flot - tan - te che - ve - lu - re de cressons blues

First thought (crossed out)

d'u - ne main pu - re o clair rui - sseaux.

II

Flute
pp

Clarinet(actual pitch)
pp

Bassoon
pp

J'ai ca - res - sé ta flo - tan - te

The musical score consists of four staves. The top three staves are for Flute, Clarinet (actual pitch), and Bassoon, all marked *pp*. Each of these three staves has a whole note with a slur over it, repeated in three measures. The bottom two staves are for the voice. The first staff has a whole rest in the first two measures, followed by a melodic line in the third measure. The lyrics are: *J'ai ca - res - sé ta flo - tan - te*. The second staff is empty.

The first system of the musical score consists of three measures. It features four staves: three for piano accompaniment and one for the vocal line. The piano accompaniment is in the right hand, with the top two staves in treble clef and the bottom staff in bass clef. The vocal line is in the bottom staff, in treble clef. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: *che - ve - lu - re de cres - sons bleus*. The piano accompaniment consists of sustained chords in each measure, with the vocal line providing a melodic line.

The second system of the musical score consists of three measures. It features four staves: three for piano accompaniment and one for the vocal line. The piano accompaniment is in the right hand, with the top two staves in treble clef and the bottom staff in bass clef. The vocal line is in the bottom staff, in treble clef. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: *d'u - ne main pu - re*. The piano accompaniment consists of sustained chords in each measure, with the vocal line providing a melodic line.

The musical score consists of five staves. The first three staves are piano accompaniment for the right hand (treble clef), middle voice (treble clef), and left hand (bass clef). The fourth staff is the vocal line (treble clef), and the fifth staff is the bass line (bass clef). The key signature is one sharp (F#) and the time signature is 3/4. The piano accompaniment features a repeating rhythmic pattern of eighth notes with slurs and fermatas. The tempo markings *rall.* and *rallent.* are placed below the piano staves. The dynamic marking *ppp* is placed at the end of each piano staff. The vocal line begins with the lyrics "O clair ruis - seau." and has a fermata over the final note.

rall.

rallent.

ppp

ppp

ppp

O clair ruis - seau.

*Sous les lucioles
J'ai pompé dans tes lèvres
Une salive nacrée*

Transcribed from copy of manuscript sketch

The image shows a single line of musical notation on a five-line staff. The notation is in a treble clef and appears to be in a minor key, indicated by the presence of a B-flat and an E-flat. The melody consists of eighth and quarter notes, with some notes beamed together. There are two fermatas over the final notes of the first and last phrases. The lyrics are written below the staff, aligned with the notes.

Sous les lu - ci - o - les J'ai pom - pé dans tes lèvres U - ne sa - li - ve na - crée

Picc.
[crossed out].

p

pp

mf

p

mf

mf

J'ai pom - pé dans tes lè - vres

Flute

Oboe

Clarinet

p

f

p *rall.*

muta Flauto [?]

u - ne sa - li - ve na - crée

*Douce voix
qui glisses sur mon cœur
comme le reflet de la lune sur le lac sombre*

[Transcribed from cue in flute part].

Dou - ce voix qui glis - ses sur mon
cœur comme le re - flet de la
lu - ne sur le lac som - - - bre.

IV

Andante con moto

Flute

Oboe

Clarinet (actual pitch)₅

Bassoon

Voice

Piano

[Transcribed from cue in flute part].

The score is in 4/4 time and consists of six staves. The Flute staff has a whole rest in the first measure and a long note in the second measure. The Oboe staff has a whole rest in the first measure and a long note in the second measure. The Clarinet staff has a sixteenth-note figure in the first measure, a whole note in the second measure, and a sixteenth-note figure in the third measure. The Bassoon staff has a whole rest in the first measure and a long note in the second measure. The Voice staff has a whole rest in the first measure and a long note in the second measure. The Piano staff has a whole rest in the first measure and a long note in the second measure.

The image shows a musical score for three instruments and a vocal line. The top three staves are for piano accompaniment, and the bottom staff is for the vocal line. The music is in 3/4 time and features a key signature of one flat (B-flat).

The piano accompaniment consists of three staves. The top staff uses a soprano clef and contains a melodic line with a fermata over the first measure and a slur over the next two measures. The middle staff uses an alto clef and contains a melodic line with a fermata over the first measure and a slur over the next two measures. The bottom staff uses a bass clef and contains a melodic line with a fermata over the first measure and a slur over the next two measures.

The vocal line is on the bottom staff, using a soprano clef. It contains the lyrics: "Dou - ce voix qui glis - ses sur mon". The lyrics are written below the staff, with hyphens indicating syllables that span across measures.

The musical score consists of five staves. The first four staves are for piano accompaniment, and the fifth is for the vocal line. The piano part features a melodic line in the right hand and a bass line in the left hand. The vocal line is in a lower register and includes the lyrics "coeur" and "comme le re - flet de la".

The score is divided into three measures. The first measure shows the piano accompaniment with a melodic line in the right hand and a bass line in the left hand. The second measure continues the accompaniment. The third measure concludes the accompaniment and includes the vocal line with the lyrics "comme le re - flet de la".

The vocal line is written in a lower register and includes the lyrics "coeur" and "comme le re - flet de la". The lyrics are written below the vocal staff.

poco cresc.

pp

p

lu - ne sur le lac som - - - - - bre.

f espr.

mf *f* *pp* *rall. p* *rall.* *ppp*

rallent

(Clarinet and bassoon altered from 10/8 in manuscript).

rall.

The musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. It features a melodic line with a long slur and a fermata at the end. The second staff is also a treble clef with the same key signature and time signature, containing a melodic line with dynamics *mf*, *f*, and *pp*. The third staff is a treble clef with a key signature of one flat (Bb) and a 4/4 time signature, containing a melodic line with dynamics *rallent* and *rall.*. The fourth staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature, containing a melodic line with dynamics *rall.* and *ppp*. The score includes various musical notations such as slurs, fermatas, and dynamic markings. The bottom two staves are empty.

*Pensée ourlée de noir
Au fond de mon cocktail
d'oubli*

[1958 version: no manuscript currently available].

The musical score consists of three staves of music in a single system, all using a treble clef. The first staff begins with a whole rest followed by a quarter rest, then a half note G4, a half note A4, and a half note B4, all connected by a slur. This is followed by a quarter rest, a quarter note Bb4, a quarter note Ab4, a quarter note G4, a quarter note F4, and a half note E4, all connected by a slur. The second staff starts with a whole rest, a quarter rest, a quarter note G4, a half note A4, a half note B4, a quarter rest, a quarter note Bb4, a quarter note Ab4, and a quarter note G4, all connected by a slur. The third staff begins with a quarter note G4, a quarter note A4, and a quarter note B4, all connected by a slur. This is followed by a quarter rest, a quarter note Bb4, a quarter note Ab4, a quarter note G4, and a half note E4, all connected by a slur.

Pen - sée our - - lée de noir

Au fond - - - de mon

cock - tail d'ou - - - bli.

V

Moderato

Bassoon

Voice Compression of 1958 version.

Piano

Pen - sée our - lée de noir

au fond de mon cock - tail d'ou - blie.

The musical score consists of three staves. The top staff is for Bassoon, starting with a 7/8 time signature and a key signature of two flats. It features a melodic line with several slurs. The middle staff is for Voice, with the instruction 'Compression of 1958 version.' and lyrics in French. The bottom staff is for Piano, which is mostly empty with some rests. The tempo is marked 'Moderato'. The system is labeled 'V' at the top.

VI

Flute *p*

Oboe *pp*

Clarinet (actual pitch) *pp*

Bassoon *pp*

Voice

Piano

Sous la pluie d'é - té je mar - che

The musical score is for a piece titled "VI". It features six staves: Flute, Oboe, Clarinet (actual pitch), Bassoon, Voice, and Piano. The time signature is 12/16. The Flute part starts with a dynamic marking of *p* and plays a melodic line with slurs and accents. The Oboe, Clarinet, and Bassoon parts start with a dynamic marking of *pp* and play a rhythmic accompaniment of eighth notes. The Voice part has lyrics: "Sous la pluie d'é - té je mar - che". The Piano part is mostly silent, with a few notes in the first and last measures.

fred - do - nant par la rou - te de pla - ta - nes

The musical score consists of five staves. The first four staves are instrumental, likely for strings or woodwinds, and feature a complex rhythmic pattern of eighth and sixteenth notes with various accidentals. The tempo marking *rall.* (rallentando) is placed above the second and third measures of the first three staves. The fifth staff is a vocal line with the lyrics: "ou - - bli - uex de mon pei - ne." The lyrics are written below the notes, with hyphens indicating syllable placement. The score concludes with a double bar line.

*Mais en exile,
A quoi bon cette fleur, cet insecte,
Ce nuage?*

[1958 version].

Mais en ex - ile, A quoi bon

ce - tte fleur, cet in - sec -

te, Ce nu - a - - - ge?

VII

Andante molto tranquillo

Flute

Oboe *p*

Clarinet (actual pitch) *p*

Bassoon *p*

Voice *p*
Compression of 1958 version.

Piano

The musical score is written in 4/4 time and consists of five staves. The Flute staff is mostly silent. The Oboe, Clarinet, and Bassoon parts feature melodic lines with slurs and dynamic markings. The Voice part is a vocal line with lyrics, and the Piano part is a simple accompaniment.

musical score for page 334, featuring five staves. The score is in 2/4 time and includes various dynamics and performance instructions:

- Staff 1: *f*, *dim.*, *poco rit.*
- Staff 2: *cresc.*, *mf*, *diminuendo*, *p*, *poco rit.*
- Staff 3: *cresc.*, *mf*, *dim....*, *p*, *poco rit.*
- Staff 4: *cresc.*, *mf*, *diminuendo*, *poco rit.*
- Staff 5: (Empty staff)
- Staff 6: (Empty staff)

a tempo *pp* *allarg.* *mf espressivo* *a tempo*
a tempo *allarg* *p a tempo*
a tempo *pp* *allarg* *pp a tempo*
a tempo *allarg* *pp a tempo*

Mais en ex - ile A quoi bon — cet - te fleur Cet in - sec - te Ce nu - a - ge?

Musical score for page 336, featuring four staves of music. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature (C). The first staff is a treble clef with a melodic line. The second staff is a treble clef with a melodic line, marked *poco sf*. The third staff is a treble clef with a melodic line, marked *poco sf* and *fp*. The fourth staff is a bass clef with a melodic line, marked *poco sf*. The fifth and sixth staves are empty. The music consists of four measures, each with a long slur over the notes. The first measure has a half note, a quarter note, and a half note. The second measure has a quarter note, a quarter note, a quarter note, and a quarter note. The third measure has a quarter note, a quarter note, a quarter note, and a quarter note. The fourth measure has a half note and a half note. The dynamics *poco sf* and *fp* are indicated below the notes. The score is enclosed in a double bar line at the end of the fourth measure.