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Beyond the Second Viennese School: The Musical Materials of Roberto Gerhard.

The Spanish composer Roberto Gerhard (1895-1970), who was part of the Second Viennese School, was intrinsic in the development of twelve tone technique. As a student of Schoenberg, Pedrell and Granados, his use of the twelve tone row was very different to Webern and Berg. From 1939 when Franco's troops entered Barcelona, Gerhard was forced into exile in Cambridge. He went on to have a successful career at the BBC and received commissions from the London Sinfonietta, New York Philharmonic Orchestra and the BBC Symphony Orchestra.

This paper will explore the secretive nature of Gerhard's compositional style so that Spanish folk tunes are almost hidden within the serialist technique and it will unravel the origins of his musical materials. This will be within the context of Gerhard's rejection of strict serialist technique so that his rows affect every part of the music, including time point technique, which allowed him the freedom of expression which he valued. The folk tunes used by Gerhard always originate from Catalonia and are deconstructed in order to achieve integration in the work. The paper will focus particularly on the 4th symphony, Gerhard's last completed orchestral piece.