

The influence of critics on Gerhard's music
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As a critic himself, Roberto Gerhard had a peculiar relationship with critics. The important critics in Spain, UK and America were severe on his music, although he was always very respectful towards them, but most importantly, he always pursued his own personal concepts regarding music and sonorities, however tough the reviews. But there was one moment in Gerhard's life when, in a partial response to the pressure of the critics, he changed his compositional *style*.

Gerhard's talent as a composer was noticed particularly by conductors, who included Leonard Bernstein (he was delighted with Gerhard's Symphony No.1, which he declared a work of genius), Norman del Mar and David Atherton, conductor of the London Sinfonietta. In addition, administrators were very interested in his music. One of the most important in that period in the UK was William Glock, the editor of *The Score* (a journal for which Gerhard worked from 1949) and who later became Controller of Music at the BBC (1959-1965), while classic institutions like the pre-Glock BBC and the Shakespeare Memorial Theatre opened their doors to his talent. He wrote much incidental music for their radio and theatrical productions, most notably *King Lear*, which had very bad reviews and was castigated by the critics, but the result was a sell-out as the resultant sensation brought much publicity for the production.

This paper will demonstrate the reception of Gerhard's music by reference to the reviews, and the key moment when Gerhard changed his compositional style because of critical and other factors.