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Constructing an Identity in Exile: The Musical Materials of Roberto Gerhard.

The Catalan composer Roberto Gerhard (1895-1970), who was part of the Second Viennese School, was directly affected by the spread of fascism through Europe in two ways. Firstly aiding the escape of his influential teacher Schoenberg before the Second World War to America. Then in 1939 when Franco's troops entered Barcelona, Gerhard was helped to Cambridge by Edward Dent and spent the rest of his life as a composer in exile. 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 two elements of Gerhard's music and how they were affected by his years in exile. Firstly his development of European dodecaphonic technique and secondly his use of Spanish folk music, especially republican tunes, within his serialist compositions. It will argue that through Gerhard's experience of fascism he constructed his sense of national identity whilst in a foreign country. It will reflect on the secretive nature of Gerhard's compositional style so that folk tunes are almost hidden within the serialist technique and it will unravel the origins of his musical materials. This is 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.