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Walshaw, Trevor

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ROBERTO GERHARD: THE GROWTH OF A VOCABULARY

Born in Valls, Catalonia, in 1896, of French-Swiss-German parentage, Gerhard was born at a time when a distinct Catalan identity had been re-established by the Renaixenca.



1 Gerhard with Pedrell, 1921, beneath a portrait of Pedrell as a young man.

He studied piano with Granados (1914-16) and composition with Pedrell (1916-20) and Schoenberg (1923-28).

In 1939 he and his wife left Spain and, after he was offered a fellowship at King's College, settled in Cambridge, where he remained for the rest of his life. established by the *Renaixença*.

As an appendix to the thesis there will be a lexicon of the devices commonly applied by Gerhard alongside similar gestures used by his contemporaries such as Bartok, Webern, Schoenberg, etc.

Lexicon, example 1:

Don Quixote, b.1.

Tpt. C

Trom.

con 8vb

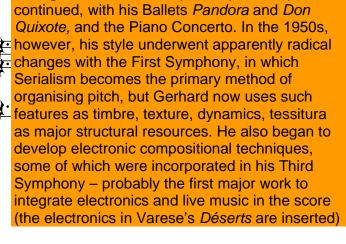
pp cresc. gradualamente

Cym.

In many ways his music reflects the fact that he was brought up in a region which was both strongly nationalistic and also internationalist in outlook: his early works, such as *Dos Apunts* and *7 Haiku* are fundamentally cosmopolitan in outlook, yet both incorporate Catalan folk-tunes.

Several of the works which he composed during the 30s, after he had left Schoenberg focus on Catalan folk music and folklore, using Catalan texts (Cantata), or drawing directly on Catalan folklore, as in *Soirees de Barcelones*

Lexicon example 2:



In England his Catalan/Spanish pre-occupations



