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## ‘A breathtaking adventure’: Gerhard’s musical education under Arnold Schoenberg

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### ABSTRACT

During the five years spent with Schoenberg, Gerhard went on a true adventure in a personal and creative way. This paper explores this period from a broad perspective. In the first section, I will attempt to clarify the reasons that led him to choose to continue his studies under Schoenberg. This decision seems particularly relevant as it was unusual for a composer from Spain (a country so much under French influence in musical matters at that time). A close study of the lessons under Schoenberg will reveal crucial aspects such as the methodology employed and the particular technical and composing procedures that Gerhard received from him. Finally, I will try to make clear how and to what extent the Austrian composer passed on to Gerhard some of his aesthetic principles. In summation, it is crucial to understand the details of Gerhard’s musical studies under Schonberg, as they are the foundations for the majority of his personal style and musical aesthetic.

### 1. INTRODUCTION

At the beginning of the twenties, Roberto Gerhard felt like little more than an amateur composer. Despite the enormous successes of his first works, and having spent time with various teachers, the young musician did not believe he had a sufficiently solid technical ability to match that of his European colleagues. This self-doubt slowly led to a deep personal crisis that he recalled in an interview given in 1929:

The more closely I put myself in contact with the type of music that was being written in Europe at that time, the better I understood my situation. I felt behind, and every day my concern grew over the imbalance and the discrepancy between my ideas and the [technical] methods available to me to realize them [...] To overcome the difficulties in which I found myself [...], I believed it was essential to achieve, above all else, an intellectual and reflexive command of technique. However, I felt too old to attend an academy, and saw myself condemned to be self-taught [1].

Rejecting all of the academies of music, Gerhard turned first to Manuel de Falla, an icon of modernity in Spain at the time. However, after visiting him in Granada at the end of 1921, he realized that the composer could not give him the “intellectual and reflexive command of technique” he so greatly desired. However, Gerhard decided to imitate his model of isolation and daily dedication to a strict work regime and, just as Falla had left Madrid for Granada, he abandoned Barcelona and moved into a small country house outside his native Valls [2]. Once there he submitted himself to a severe and solitary self-teaching programme for almost two years. During this time he realized that only through an exhaustive knowledge of Western musical traditions would he be capable of composing in a way consistent with the process of renewal happening in European music at this time. In the interview, Gerhard continues explaining:

All the principles were tottering. The music that was being made in Europe gave an impression of worrying experimentalism without laws or rules, something that seemed must lead to unbridled subjectivism. To escape from this state of experimentation and find new, viable paths it was necessary to search for a connection with something concrete, with a tradition that preserved eternal values, as the more innovative an art form is, the greater the need to anchor it to the past [3].

At first, Gerhard considered the possibility of spending “two or three months a year” in Paris, as since the beginning of the 19th century the city had been considered the natural destination for any Spanish composer in training [4]. However, he soon rejected this idea, for he understood he “needed to be someone’s son, descend from someone” and that “this paternity could only be found in German music” [5]. Almost at the same time, he came into contact with the work and musical thought of Schoenberg through study of his compositions up to *Pierrot lunaire* and began a “passionate dialogue” [6] with the recently reprinted *Theory of Harmony*. This led to his decision to become a student of the controversial composer, in his words, “precisely because he was the man that for me represented the safest guarantee, in terms of respecting and preserving the eternal values of tradition” [7]. And so, after exchanging a few letters and without any assurances that he would be accepted as a pupil, Gerhard immediately moved to Mödling, where Schoenberg had been living since the end of the war. In December 1923 the young composer reached Vienna predicting that the relationship he was about to begin would be “unquestionably decisive” in his life [8].

## 2. FROM VIENNA TO BERLIN.

The arrival of the young musician coincided with a turning point in Schoenberg’s artistic and personal journey, with the completion of his first dodecaphonic pieces on one hand, and the recent death of his first wife, Mathilde, on the other. During their first meeting, Gerhard was subjected to “thorough and relentless interrogation” in which he had to give his stance on aspects such as nationalism and musical folklore [9]. The next time they met, the conversation focused specifically on Gerhard’s works *L’Infantament meravellós de Scharazada*, the *Trio*, the *2 Apunts*, and the *Seven Haiku* [10]. Gerhard remembered Schoenberg’s frankness when asked his opinion about those pieces:

I can’t judge these works [...] they are not related to my concept of music. I don’t know the stylistic rules of this music you are showing me, closer to the French tradition than the German, and [therefore] my judgment would be, to a certain point, arbitrary. However, I can see in your compositions a talent for musical invention, sonorous qualities, formal precision, and that is enough for me [11].

Once he was accepted as a pupil, Gerhard settled in Vienna and visited Schoenberg’s home in Mödling every week, where he received approximately two hours of class. He stayed there for two years, during which time he came into contact with some of the most important figures in his master’s world, including Josef Rufer, Rudolf Kolisch, Alban Berg and Anton Webern [12].

At the end of 1925 Schoenberg was appointed professor at the Berlin Akademie der Künste and Gerhard decided to follow him to this new location. The change of scenery excited the young composer, who would now live in the “cultural centre of the world” [13] and become part of the *Kompositionsmeisterklasse*, the “most famous and exclusive that had ever existed” [14]. Gerhard was officially *Meisterschüler* from 1<sup>st</sup> January 1926 to 31<sup>st</sup> December 1928 [15]. During this time he had seventeen classmates, almost all in their twenties and with some musical training behind them (See Table 1). He formed genuine friendships with some of them (such as Adolph Weiss and Joseph Rufer [16]) which would last for many years after the Akademie classes.

Semester	No. stud.	Schoenberg's <i>Meisterschüler</i> between 1926 and 1928	Assis- -tant
Jan. to March/1926	5	Gerhard, Zillig, W. Goehr, Gronostay, A. Weiss,	J. R U F E R
Summer S 1926	6	Gerhard, Zillig, W. Goehr, Gronostay, Zmigrod, A. Weiss,	
Winter Sem. 1926/27	10	Gerhard, Zillig, W. Goehr, Gronostay, Zmigrod, A. Weiss, Perpassa, Spiller, L. Weiss, Walter	
Summer Sem. 1927	11	Gerhard, Zillig, W. Goehr, Gronostay, Zmigrod, Blitzstein, Perpassa, Spiller, L. Weiss, Moenck, Walter	
Winter Sem. 1927/28	12	Gerhard, Zillig, W. Goehr, Gronostay, Zmigrod, Skalkottas, Keller, Schacht, Spiller, Moenck, Walter, Dammert	
Summer Sem. 1928	6	Gerhard, Gronostay, Skalkottas, Keller, Schacht, Spiller, [Dammert]	
Winter Sem. 1928/29	7	Gerhard, Gronostay, Skalkottas, Keller, Schacht, Spiller, Dammert	

Table 1: Schoenberg's *Meisterschüler* from 1926 to 1928 [17]

The course ran from November to June and was structured over two semesters [18]. The classes did not take place at the main *Akademie* building, but in Schoenberg's house, where the group met twice a week for three hours [19]. Josef Rufer broadened the classes by running a kind of individual support class for students who were lacking in any technique [20]. Each semester, Schoenberg filled in a *Frequenznachweis* (Attendance Report) for each student, making notes under three headings: "Effort and involvement in class", "Student progress" and "Information on compositions created during the course." Table 2 shows Roberto Gerhard's report:

Semester	Fleiß und Besuch des Unterrichts	Fortschritte	Angabe der Kompositionen die in der Unterrichtszeit entstanden sind
Winter Sem. 1925/26	Regelmäßig [average] <sup>[21]</sup>		
Summer Sem. 1926	Regelmäßig	augenblicklich gering [ at present poor]	befindet sich derzeit in einer Krise, welche über seine Zukunft als Komponist vielleicht entscheiden wird – [illegible] Übungen [22].
Winter Sem. 1926/27	Regelmäßig	Befriedigend [satisfactory]	Variationen für Klavier Kammermusik für 10 Bläser
Summer Sem 1927	Regelmäßig	Gut [good]	Streichquartett
Winter Sem. 1927/28	Befriedigend [satisfactory]	gut	Bläser-Kammermusik
Summer Sem. 1928	befriedigend	gut	div. Versuche

Table 2: Roberto Gerhard's Report at the Akademie der Kunste [23].

### 3. "FUNDAMENTAL MUSICAL PRINCIPLES": THE TECHNICAL TRAINING.

During the first three years spent with Schoenberg (the two spent in Vienna and the first year in Berlin), Gerhard rejected any attempts at composition and continued to study the classical disciplines: harmony, counterpoint and fugue, musical form and instrumentation. This was what Schoenberg called *das Handwerk* (the craftwork, the trade) of a composer, and it was essential to have a command of this before launching into composition. In August 1924, Gerhard wrote a few

short lines as a dedication to Schoenberg by his photograph in the album his students gave him for his 50<sup>th</sup> birthday. In them, he explains what he had learned at this first stage of his studies:

I am still in training. I became a pupil of the master in December 1923. So far I have received classes in harmony and instrumentation. At the moment I am studying simple counterpoint. Everything else is still to learn. Vienna. August 1924 [24].

The other great pillar of Schoenberg's pedagogy was analysis of the great German composers, principally of the 18<sup>th</sup> and 19<sup>th</sup> centuries. Gerhard explained the aim of this study as follows:

The object of the analysis was to try to grasp how a mastermind had coped with a given compositional problem. The sum of insights gained would lead eventually to the formulation of 'principles'. These in turn would be tested against a great deal of fresh evidence [25].

Once these "eternal" principles were identified, the students merely had to adapt them to their own compositions. Only in this way would they develop their own thoughts and compositional style that were both logical and derived from tradition. Restriction to the great Austro-German masters was born out of Schoenberg's conviction in the "superiority of the German nation in the field of music" [26]. Therefore, the works of Bach, Mozart, Schubert and especially Beethoven and Brahms were the central figures for this analytical study [27].

Regarding Schoenberg's own creations, we have evidence that Gerhard analysed with him, at least, his *Drei Klavierstücke*, op. 11 [28]. However, the Austrian composer avoided talking about his own work and that of other contemporary composers because he was convinced that "[m]odernism, [...] cannot be taught and ought not to be taught. But it might come in a natural way, by itself, to him who proceeds by gradually absorbing the cultural achievements of his predecessors" [29]. In an interview held with Gerhard himself with *Mirador* in 1931 during his stay in Barcelona, Schoenberg remarked to him:

...being my pupil, you know already how I have always insisted in warning off those that approach my 'danger zone' [meaning those that tried in vain to imitate his style]. [...] For you must recall from our composition lessons that I am able to clarify more important problems than that one [the twelve-tone method] and like doing so [30].

What Schoenberg really expected from Gerhard and the rest of his disciples was that they should embark on a personal "quest" that would lead them to discover, to "conquer", these new techniques and aesthetics that could not be taught. This is why he did not impose a specific style on his students, nor did he mind if they composed in a "tonal" or "atonal" way. He believed it was far more important that they were "honest", artistically speaking, meaning that they avoided at all times any superficial or superfluous element and concentrated solely on 'pure' music [31].

#### 4. COMPOSING FOR SCHOENBERG

In his classes, Schoenberg recommended beginning by composing small pieces for the piano (normally variations) and continuing with songs as well as sonatas for violin and piano. Students then progressed to writing pieces for small ensembles and at the end of their studies, a string quartet as an end of course project [32]. Only the small number of students that proved they had outstanding technical skills could freely choose the genre and instrumentation for their pieces and work on scores for a full orchestra from the beginning [33]. Gerhard did not find himself amongst this group and during the years spent with Schoenberg, he limited himself to composing chamber music. As he explained in 1929, in this way he could better apply those "fundamental principles" learned from the masters of the past and satisfy Schoenberg's demand for the essential, for clarity and for total artistic honesty.

So far [symphonic music] does not interest me, because a full orchestra forces you to consider incidental problems to the detriment of the substantial problems of absolute music, as found throughout "chamber" music. This is the transcendental field of music

and will always interest me more than music for a full orchestra [34].

Through examining Schoenberg's report and information provided by Gerhard himself in an interview with *Mirador* in 1929 we can form an idea about the works he composed in Berlin. Amongst these should be included his *Andantino* for clarinet, violin and piano, kept at the Institut d'Estudis Vallencs (IEV), written at the end of his studies but not mentioned in the interview. Table 3 shows the results:

Year	Schoenberg's report (PrAdk I/128)	Interview with <i>Mirador</i> (Trabal 1929, 5)	Instrumentation	Schoenberg marks
1926	Variations for piano (WS1926/27)	---	pno	
	Chamber music for 10 wind instruments (WS1926/27)	<i>Divertimento</i> for winds "fragment" (1926)	double wind quintet	p. 4?, p. 8?
1927	String quartet (SS1927)	<i>Quartetto n° 3</i> [1 <sup>st</sup> version of the <i>Concertino</i> ] (1927-1928)	2 vl, vla, vlcelo	---
	---	<i>Suite</i> for winds, string and piano (1927)	tb, cor, bsn, v, va, vc, pf	---
		I. <i>El Conde Sol</i>		no
1928	Chamber music for winds (WS1927/28)	<i>Sonata</i> for clarinet and piano (1928) -	cl. and pno	yes
	Varied works (SS 1928)	<i>Quintet</i> , for wind instruments (1928)	Fl, ob, cl, tp, bsn.	--
			IEV <i>Andantino para cl, vl. y piano</i>	Cl, vl, pno

Table 3: Roberto Gerhard's compositions in Berlin (1926-28)

One of the first aspects to highlight when analysing his pieces written for the *Meisterklasse* is the command of formal construction that Gerhard had developed, something he had felt incapable of up until then [35]. In comparison with the aphoristic and rhapsodic nature of his *Apunts* and his *Haikus*, the works composed in Berlin show a far clearer, more solid and balanced structure in their parts. Schoenberg placed great importance on musical form as, in his opinion, it constituted the only possible vehicle for achieving an understandable piece [36]. On the other hand, both counterpoint writing and the process of motivic-thematic development and developing variation appear in these works in a far more elaborate and complex fashion than in previous pieces. For Schoenberg, a good command of these two compositional techniques was crucial for a minimum of success in serial composition; it is important to note that although the composer did not teach the twelve-tone technique to his pupils, he did correct and comment on works they showed him of this type [37].

Gerhard composed his first work for the *Meisterklasse* in 1926 (after almost three years of harmony, counterpoint, instrumentation and analysis exercises). It consisted of a set of *Variations for piano* that has not survived. The next work he wrote was an unfinished *Divertimento* for double wind quintet. It was a kind of exercise in which he primarily experimented with the process of motivic variation. The majority of the polyphonic fabric is derived from two small interrelated cells (C-Db-B-C and C-C#-D-E-B-D) that Gerhard constantly varies through transposition, augmentation, a change of octave in some notes, and light variations in the interval and, to a lesser degree, through inverting the motives. In this piece he adopted some of Schoenberg's habits for the

first time, such as the *Hauptstimme* and *Nebenstimme* marks or writing the actual notes played by the transposing instruments.



*Divertimento* (piano four hands). Fons Robert Gerhard (IEV, Valls) [38]

In the second semester of 1927 Schoenberg refers in the report to a “string quartet”. In all probability this is the *Quartetto n° 3* [39], the initial version of the *Concertino per a instruments d’arc* [40]. In this piece the formal solidity stands out, as does a strong chromaticism and particularly the richness of the counterpoint and development processes, which are more thoroughly worked out and complete than in the previous piece. It was the first work in which Gerhard’s admiration for Bartók’s and Alban Berg’s aesthetics is recognizable (his *Suite lírica* premiered a few months before Gerhard began composing this quartet) [41].

In the interview with *Mirador* Gerhard mentions a “*Suite per instruments de vent, de corda i piano*” that probably corresponds to two small pieces (*Sevillana* and *El Conde Sol*) whose manuscripts are preserved at the Institut d’Estudis Vallencs. In their simplicity, playful and folkloric nature and their stylistic divergence from the rest of the pieces, it seems unlikely they were composed for Schoenberg [42]. I would venture that they were created just for fun, perhaps for an event outside of the classes. It is highly likely that they were played by some members of the *Meisterklasse*, including the bassoonist Adolph Weiss to whom the *Sevillana* is dedicated [43]. *El Conde Sol* consists of instrumentation and arrangement of the eponymous popular song gathered by Pedrell from his native Tortosa and included in his *Cancionero Musical Popular Español* [44].

*Sevillana* (Probably from the “Suite for winds, strings and piano” (1927) mentioned in the interview with *Mirador* in 1929.) Fons Robert Gerhard (IEV, Valls)

The *Sonata for clarinet and piano* is certainly one of the pieces that Schoenberg noted in the 1927/28 winter semester under the generic reference “Chamber music for winds”. It is another good example of the motivic-thematic variation and development demanded by the Austrian composer, and one of the scores where corrections in Schoenberg’s hand can be seen most clearly [45].

The *Andantino for clarinet, violin and piano* could be one of the “varied attempts” (*diverse Versuche*) at composition that Schoenberg noted down in the last semester. The score is important because in it Gerhard puts into practice, for the first time, a technique that decades later would constitute one of the distinctive characteristics of his serial writing: segmentation of the row into parts and the free permutation of sounds within each of these parts (that is to say, the characterization of a row segment by all of its sounds –by its *pitch class content*– but not necessarily by their order). In this piece, Gerhard employs a single twelve-tone row that is divided into three tetrachords (as Schoenberg did in his *Suite* op. 25, finished five years earlier), and reorders the notes within these differently each time [46]. A similar process of permutation would be used again in his *Wind Quintet*, though far more polished and richer in implication, and years later in most of his serial works [47].

**Andantino**  
per a clarinet, violí i piano

Robert Gerhard

Langsame viertel

Clarinetto (suoni reali)

Violino

Piano

TWELVE-TONE ROW

Langsame viertel

Example of permutation: first tetrachord (green section)

The *Wind Quintet* was, according to Drew, his second final course project [48]. It constitutes the most finished of all his works composed in Berlin. Since Nash, and more recently Mitchell have both studied the piece thoroughly [49], I would only like to emphasize the importance again of the counterpoint, imitative and development processes (cornerstones of Schoenberg’s work and pedagogy) and the use of a formally classical pattern throughout the piece: the Vienna sonata in four movements model, that Schoenberg also used in his *Wind Quintet*, op. 26 [50].

## 5. GERHARD'S RECEPTION AND ASSIMILATION OF SCHOENBERG'S TEACHINGS.

Gerhard was not one of the most brilliant nor prolific of the *Meisterklasse* students. His grades, without being negative, are almost always worse than those of the majority of his classmates, whose progress was frequently marked by Schoenberg as “*sehr gut*” (very good) or “*ausgezeichnet*” (excellent). Halfway through 1926, more than two years after classes commenced, Schoenberg reported that Gerhard's advances were “at present rare” and recorded that “he is currently in the midst of a crisis that could perhaps decide his future as a composer” [51]. In addition, while the rest of the students usually composed at a rate of two or even three pieces per semester, Gerhard only finished about one per semester. Furthermore, he did not participate in any of the *Akademie-Konzerte* in which some of the *Meisterklasse* students presented their work to the Berlin public [52].

Gerhard took some years to overcome the technical limitations he arrived with in Vienna and his development as a composer was slower than normal for Schoenberg's classes [53]. However, the end result was more than satisfactory. When he finished his studies, Gerhard had achieved such a total command of compositional technique that it seems Schoenberg asked him to help Rufer teach the basic elements of technique to some of the newly arrived students (Walter Goehr amongst them, according to Drew [54]). In addition, over the years, Gerhard matured remarkably as a composer; his *Wind Quintet* is far more technically advanced than any of his previous works and furthermore, constitutes one of the best pieces ever created by a *Meisterschüler*, comparable only to select pieces by the Greek composer, Nikos Skalkottas [55].

Leaving this technical background aside, perhaps the most important thing Gerhard learned from Schoenberg was the need for a personal pursuit as the only way to acquire his own voice as a composer. In my opinion, it is from this premise that we can understand Gerhard's approach to the serial technique. The personal and unorthodox way he used the method “revealed” by his master has been often highlighted, but it should be noted that this was precisely what Schoenberg expected from his pupils. Neither Schoenberg nor Gerhard believed that there was only one strictly ruled “twelve tone composition method” (as could be understood from the work of some theoreticians writing in the second half of the 20th century) [56]. This is how Gerhard found his personal way of using serialism, amongst other things, in the permutation of the hexachordal segments, a process that he began to experiment with in Berlin [57].

In the field of aesthetic thought, Gerhard followed a similar process. If he absorbed a good part of the theoretical, ideological and conceptual Schoenberg core during those five years, he always maintained his own stance that at times broadened and even contradicted some of his master's fundamental aesthetic premises. As soon as he returned from Berlin, Gerhard can be seen defending ideas clearly derived from Schoenberg's aesthetic principles (in *Mirador* in response to Lluís Millet's criticism of his most recent work). In these articles he supports concepts such as the inadequacy of the term “atonal”, the need to systemize any musical idea that arises from an “act of inspiration” or a belief in dodecaphony as another form of “tonality”. In later writings, he continued to position himself alongside Schoenberg in agreement with his aesthetic ideals, defending the importance of adequate formal conception, the ineffectiveness of the then fashionable “naïve *pastichismo*” baptized “neoclassicism” [58], or the unimportance to the listener of the purely technical aspects of a score (especially serials) [59].

However, in other areas, Gerhard's aesthetic convictions substantially differed from those of Schoenberg and his circle. For example, he never disguised his appreciation for Bartók or Stravinsky [60] and, as Drew states, he was one of the few *Meisterschüler* to support Marc Blitzstein in his increasingly tense relationship with Schoenberg's pedagogy [61]. But perhaps the aspect in which Gerhard was most distanced from Schoenberg's ideas was in his decision to include folkloric references in his compositions, a feature clearly inherited from his years spent with Pedrell. In contrast, Schoenberg believed folklore and *Kunstmusik* to be two irreconcilable worlds as “a simple idea [the folklore] must not use the language of profundity [the artistic music]” [62]. Despite this, as the *Concertino* and the *Wind Quintet* prove, he respected Gerhard's decision to include material derived from folklore in his compositions [63].



Nevertheless, in his vision of a “national music”, I believe, in contrast to the historiography, that Gerhard positioned himself closer to Schoenberg than to Pedrell. Even if both teachers housed strong nationalistic feelings, musically speaking, their concepts of what gave musical discourse a “national” character differed substantially [64]. Pedrell never ceased to be a 19<sup>th</sup> century man defending a romantic nationalism in which “each people should build its system based on its national music” [65]. On his part, Schoenberg believed himself to be an artist-prophet ahead of his time and argued that only some aesthetic peculiarities with clear artistic value and lasting international reach could give a distinctive character to a specific national school. Inevitably, Gerhard identified more strongly with the latter position and, although he never lost his interest in folklore sparked by Pedrell, his approach to it was far closer to that of Bartók, who he used as a model in many ways. Shortly after returning from Berlin, Gerhard recalled his first hours spent with Schoenberg and pondered these matters.

[In my first class, Schoenberg] asked me, amongst other things, if I was in favour of musical nationalism. I replied that I was not. I don't believe in folklore as a recipe for national music. Folklore interests me as something apart, 'per se', but without 'intentions'. It is a disinterested interest, if you will permit the expression. Questions followed asking my thoughts on French, Russian and Italian music. [...]

[I think that] those countries have a national music because they have centuries of first-rate musical personalities in whose work the racial spirit was inevitably captured. They arrived there naturally, because it could be no other way. [...] I remember, speaking of this, that Schoenberg told me: 'You'll have national music in Catalunya when you have world-class composers'" [66].

When he finished his studies with Schoenberg, Gerhard returned to Barcelona aware of his talent, and had been converted into one of the most mature and technically prepared composers in the thirties in Spain. A deep friendship had developed between master and pupil, even more so after the Schoenbergs' visits to Barcelona, or after the frantic, and unsuccessful, attempts by Gerhard to secure a way for the Jewish Schoenberg to work in Spain after 1933. In June of that year they saw each other in Paris for the last time, shortly before the Austrian set off for the United States, from where he would never return [67]. The admiration and affection Gerhard held for Schoenberg would last throughout his life. This is shown by the mass of correspondence between them and the passionate articles Gerhard wrote about his teacher. One of the most interesting ones was found amongst Gerhard's papers shortly after his death. In it he vividly and nostalgically recalls the twenties in Berlin, his nervousness before meeting his teacher for the first time and his fascination for Schoenberg's logical and profound compositional thought.

It was fascinating to watch how his mind worked, the amazing speed and even flow of thought; to observe the occasional hesitations or corrections, suddenly to realize the reason for the correction and how many moves ahead he had been thinking; to be able to follow with one's eyes the actual morpho-genetical process and sequence of events; to see how the thing grew; the order in which the various elements appeared, their interplay, their repercussions and metamorphosis; in short, teamwork of chance, choice and deliberation. It was a breathtaking adventure" [68].

## 6. REFERENCES

- [1] “Com més íntimament em posava en contact amb la música que aleshores s'escrivía a Europa, millor comprenia la meua situació. Em vaig trobar endarrerit i cada dia s'accentuava la inquietud que em causava el desequilibri i la discrepància entre les meves concepcions i els mitjans de què disposava per realitzar-les. [...] Per vèncer les dificultats en què em trobava, [...] vaig creure que éra indispensable arribar, sobre-tot, a un domini intel·lectual i reflexiu de la tècnica. Em semblava, però, que ja era massa vell per anar a una escola i em veia condemnat a ésser un autodidacta”. Girasol 1929.
- [2] Torres 2002, 87-91.
- [3] “Tots els principis havien trontollat. La música que es feia a Europa donava la impressió d'un desfici experimentador sense lleis ni normes, cosa que semblava que havia de menar a un subjectivisme a ultrança. Per sortir d'aquest estat d'experimentació i trobar nous camins viables, calia cercar connexió amb alguna cosa molt sòlida, amb una tradició que conservi les valors eternes, car com més innovador hagi d'ésser un art, més necessitat té d'endinsar arrels fondíssimes en el passat.”. Girasol 1929. See the first letter to Schoenberg (Homs 2000, 91-4) where this personal and creative crisis is clearly reflected and described.
- [4] Letter from Roberto Gerhard to Manuel de Falla. Valls, 05.II.1922. (Archivo Manuel de Falla), in Torres 2002, 89. Also see the first letter to Schoenberg (Homs 2000, 93-4) where he expands on this first decision to move to Paris.
- [5] Farran i Mayoral 1929.
- [6] Letter from Roberto Gerhard to Arnold Schoenberg. Valls, 21.X.1923, in Homs 2000, 94.
- [7] “Precisament perquè era l'home que per mi representava la més ferma garantia, en aquest aspecte de respectar i conservar el que té de valors eternes la tradició”. Girasol 1929. In his first letter to the composer he expresses something similar (Bowen 2000, 94).
- [8] Letter from Roberto Gerhard to Arnold Schoenberg, Valls, 12. XI.1923 (Arnold Schoenberg Center, Vienna). Ates Orga (1970, 37) states that “Gerhard’s first meeting with Schoenberg [was] in 1922”. This date is later repeated by Drew (1973, 74 and 1981, 4). But it is not currently supported by any documented evidence and unlikely in my opinion.
- [9] Girasol 1929.
- [10] The first three scores were sent with his first letter. They survived the vicissitudes of Schoenberg’s life and are today held at the Arnold Schoenberg Center of Vienna. The *Haikus* were shown to Schoenberg in manuscript form. Drew 2000, 126.
- [11] "Aquestes obres jo no puc jutjar-les [...]: estan masa lluny del concepte que jo tinc de la música. Hauria de dir que no conec les lleis estilístiques de la música que em presenteu, més emparentada amb la tradició francesa que amb la germànica, i el meu judici seria, fins a cert punt, arbitrari. Ara, que hi veig, en les vostres composicions, facultats d'invenió musical, qualitats de sonoriat, precisió de forma, i això em basta". Girasol 1929.
- [12] During this time Gerhard worked as a Spanish and Catalan teacher, changing his second surname from Ottenwälder (also of German origin) to “Castells”, far more suitable for publicity purposes (Homs 2000, 28). The word chosen is closely associated with Valls, “the cradle of the *castells*”. The *castell* or human castle consists of a tower, several storeys high, constructed out of the bodies of participants (*castellers*), standing on top of each other. It should be made definitively clear that there is no link, therefore, between Gerhard and a Castells family, as suggested by Drew (2002, 122) or Grandewitz (1998, 56). Gerhard retained this surname during his whole stay in Austria and Germany, using it on official documents. The spelling caused more than one problem to German officials, as in the official entry documents to the Akademie der Künste it correctly appears as “Gerhard-Castells”, but variants and corrections also appear in his handwriting such as Kastells, Kastell, Casteller, Castelles, Kastellers, Castellors or Castello (See PrAdk 1141, p. 146, 155 and 161; PrAdk I/128, p. 65).
- [13] Gerhard 1955, en Bowen 2000, 107-8.

- [14] Keller 1958: *Arnold Schönberg*. Vortragsmanuskript, p. 10 (Archiv Keller), in Holtmeier 2000, 107.
- [15] Akademie der Künste. Sig: PrAdK 1141, p. 206.
- [16] In the 30s, Rufer and Gerhard addressed each other as “du”, sign of a very close relationship in German culture (IEV, Manuscripts i-o altre material, item 12/01/041). In Berlin they lived door to door, on the same floor (PrAdk I/128, p. 83).
- [17] Grandewitz 1998.
- [18] Hansen 1986, 220.
- [19] Holtmeier 2002, 108.
- [20] Holtmeier 2002, 108. Another of Rufer’s roles was to substitute for Schoenberg during his periods of absence (for example, if he went abroad). Grandewitz 1998, 37.
- [21] In the first semester Schoenberg only filled in the first section.
- [22] “He is currently in the midst of a crisis, that will perhaps decide his future as a composer. / [illegible] exercises”.
- [23] PrAdk I/128, pp. 101, 102, 83, 86, 60, 65.
- [24] “Ich bin noch gegenwärtig in der Lehre. Ich wurde Schüler des Meisters im Dezember 1923. Bis jetzt erhielt ich Unterricht in der Harmonie und in der Instrumentation. Nun bin ich beim einfachen Kontrapunkt. Alles anderes bleibt mir noch zu lernen. Wien. August 1924.” Nono-Schoenberg 1992, 234. In the aforementioned interview with Gerhard for *La Publicitat* (Girasol 1929), the composer made similar comments. “Vaig seguir sota la direcció de Schoenberg totes les disciplines -harmonia, contrapunt, fuga, composició, instrumentació-, i vaig treballar intensament durant cinc anys. Podria seguir encara estudiant amb ell, perquè us he de dir que Schoenberg és inexhaustible”.
- Schoenberg used exercises similar to those published in his *Theory of Harmony* for work on harmony. He explained counterpoint by introducing students to the ideas of Heinrich Bellermann and then progressed beyond these concepts. (Weiss 1932, 106). Furthermore, sometimes Schoenberg discussed new and contemporary musicology studies with Gerhard, such as *Studien über die Symmetrie im Bau der Fugen und die motivische Zusammengehörigkeit der Praludien und Fugen des "Wohltemperierten Klaviers" von Johann Sebastian Bach* (Leipzig, Breitkopf und Härtel, 1922) by Wilhelm Werker (Stein 1975, 169). Gerhard refers to this book in his response to Millet as more evidence of the link between Schoenberg and tradition (Gerhard 1930, in Bowen 2000, 41-52).
- [25] Gerhard 1961, in Bowen 2000, 112. In his harmony, counterpoint and instrumentation exercises Schoenberg used a methodology that led the student to deduce logic and the fundamental principles of musical discourse for himself, not through sterile rules learnt from manuals. First he identified a problem (for example, to solve a problem in counterpoint) and then asked his students to find *all* of the possible solutions using a system of permutation. Then they had to weigh up all the possibilities and judge which were the best and which the worst. See Scharenberg 2002, 51 and 115; Swarowsky 1974, 239-40. In Weiss (1932, 99) there is an explanation of these “fundamental principles” for Schoenberg and the most important are briefly described.
- [26] Schoenberg 1924, in Morazzoni 2007, 264-7. He says something similar in: Schoenberg 1921, 512-3, in Auner, 2003, 160.
- [27] To a lesser degree, the students also focused on composers from the end of the 19th century and the beginning of the 20th, predominantly Max Reger and Gustav Mahler, and occasionally Hugo Wolf, Richard Strauss and even Claude Debussy and Maurice Ravel from France. Keller 1974, in Holtmeier 2000, 102; See also Schoenberg 1931, in Morazzoni 157-8.
- [28] Gerhard 1955, in Bowen 2000, 107.
- [29] Schoenberg 1938, in Stein 1975, 376. According to Keller (1974), Schoenberg only sporadically referred to pieces by Berg, Webern, Bartók, Stravinsky or Hindemith.
- [30] Gerhard 1931c, 2, in Bowen 2000, 105-6. Schoenberg considered his recently discovered “twelve tone composition method” a “family affair”, in which only his closest friends and pupils should participate.

- (Keller 1974) In his interesting study Scharenberg (2002, 195) gives other reasons why Schoenberg avoided teaching the dodecaphonic method to his students.
- [31] Schoenberg did not tolerate “long windedness” (“*Geschwätzigkeit*”), non-structural ornamentation, in short, the inessential, in his students’ work. In their place he encouraged “transparency” and clarity of musical ideas, so that each note of the score is there for a specific reason and has a specific purpose. Linke et al 1912, 77 and 82-3; and Weiss 1932, 107.
- [32] Schoenberg followed a similar path during his first dodecaphonic stage when he also had to start from zero. His first works composed using the new method were written for piano (op. 23, 25) and various types of chamber group (op. 24, 26, 29); he continued with two choral pieces (27, 28), a string quartet (op. 30), a symphonic work (op. 31) and an opera (op. 32).
- [33] Holtmeier 2000, 101, footnote 20.
- [34] “Fins ara no m’ha interessat perquè la gran orquesta obliga a posar problemes incidentals, en detriment dels problemes substancials de la música absoluta, que la música “da camera” un ofereix tothora. Aquesta és el camp transcendental de la música, i sempre m’interessarà més que la de gran orquesta”. Girasol (1929). He did not tackle his first symphonic work until 1932: the cantata *L’alta naixença del Rei En Jaume*.
- [35] Letter from Roberto Gerhard to Arnold Schoenberg. Valls 21.X.1923 in Homs 2000, 92.
- [36] In 1961 Gerhard recalled: “Form, he [Schoenberg] used to say, is the expression of the artist’s concern to make himself intelligible. Communication was for Schoenberg the all-important end. From the techniques of communication –including (emphatically) twelve-note technique– he took the proverbial endless pains of genius.” Roberto Gerhard 1961, in Bowen 2000, 113. See also Weiss 1932, 99 - 102 y Keller 1974.
- [37] Smith 1986, 225.
- [38] The Institut d’Estudis Vallencs holds the manuscripts of the version for piano four hands (to perform and afterwards analyse and discuss it in class. 90 bars) and its later instrumentation (70 bars). I would like to thank the Institut d’Estudis Vallencs for generously providing me with the resources to study Gerhard’s manuscripts.
- [39] IEV Musical manuscripts. Item 08/01/03. The first attempt at a quartet dates from 1915-17, the second from 1922.
- [40] It was the first of his end of course projects (Drew 2002, 128) which leads me to hypothesize that perhaps Gerhard at one point considered finishing his studies in 1927 and later, having extended them for another year, began his *Wind Quintet*, again as an end of course project.
- [41] Years later Gerhard would use material from the first and third movements of his *Violin Concerto* from 1942-3. See Drew 2002, 134-8 for information both about this aspect as well as his use of Schoenberg’s *String Quartet no. 4* series in the same work.
- [42] Furthermore, Schoenberg does not refer to them in his report
- [43] On the cover of the bassoon *particella* can be read: “Sevillana. / pour Mr. Adolph Weiß-Rochster / son ami / R. Gerhard Castells.” IEV. Musical manuscripts 01/10/01/10, p. 13.
- [44] Pedrell 1922 (Vol. I), 44.
- [45] Schoenberg’s calligraphy differs from Gerhard’s primarily in they way he wrote natural signs, quaver rests and stems. Studying the published facsimile of manuscripts written by Schoenberg during this period and scores by Gerhard, I have come to the conclusion that the brief notes that appear on Gerhard’s manuscripts were written by Schoenberg.
- [46] In the central part of the piece Gerhard creates new groups of four sounds. The ordered series appears only twice: in the beginning and in the final section (with a recapitulation character).
- [47] Gerhard theorized over this permutation technique, stating: “The simple spelling of the twelve-note series forwards and backwards in the correct order seems to me too much like copying the flower of my

- wallpaper-pattern. I attend only to its metamorphoses". Gerhard 1956, in Bowen 2000, 135-6. See also Mitchell 2009.
- [48] Drew 2002, 128.
- [49] Nash 1981; Mitchell 2009.
- [50] Schoenberg frequently returned to traditional patterns, particularly the sonata-allegro form in the first stages of twelve-tone composition. Throughout his career, Gerhard also adopted these classical structures in an atonal context and gave priority to the sonata-allegro form in particular.
- [51] PrAdk I/128, p. 102.
- [52] First held in May 1927, Gerhard did not yet have a completed work; nor did he take part in the second, held in 1929, most likely because he was no longer in Berlin (and perhaps he was already preparing the concert due to take place that winter in Barcelona).
- [53] The majority of students highlight in their writings how this demand for artistic "honesty" and for attention to "fundamental principles" slowed down the development of their personal style (something that did not happen with other teachers, for example, Franz Schreker). See Keller 1974, in Grandewitz 1998, 79 and 240-1; Weiss 1932, 107; Holtmeier 2000, 101-2; Scharenberg 2002, 188. Schoenberg was very aware of this and recorded it in the report of 1930 and 1931. The document is reproduced in Holtmeier 2000, 99.
- [54] Drew 2002, 137. However, Goehr was not a "new arrival", as Drew states, but joined the *Meisterklasse* in 1926, the same year that Schoenberg refers to Gerhard's "crisis". Mitchell (2009, 17) states that Gerhard "served as Rufer's secretary". We have not found documentary evidence to prove either of these statements.
- [55] Schoenberg was aware of each one's value and acknowledged it in his writings at the end of his life. "The harshness of my requirements is also the reason why, of the hundreds of my pupils, only a few have become composers: Anton Webern, Alban Berg, Hanns Eisler, Karl Rankl, Winfried Zillig, Roberto Gerhard, Nikos Skalkottas, Norbert von Hannenheim, Gerald Strang, Adolph Weiss..." Schoenberg 1948, in Stein 1975, 386.
- [56] Gerhard made it very clear, "there will probably always be as many different ways of handling the twelve-tone technique as there are original composers who use it"(Gerhard 1954, in Bowen 2000, 114.). Schoenberg expressed a similar idea: "...all my pupils differ from one another in the extreme and though perhaps the majority compose twelve-tone music, one could not speak of a school. They all had to find their way alone, for themselves. And this is exactly what they did; everyone has his own manner of obeying rules derived from the treatment of twelve tones" (Schoenberg 1948, in Stein 1975, 386).
- [57] Years later he would develop use of the series further and use it to organize rhythmic and formal aspects of composition.
- [58] "...un ingenu *pastixisme* [sic] que s'ha batejat ell mateix de 'neoclassicisme'". Gerhard 1931c, 2.
- [59] For all these matters see: Gerhard 1930, in Bowen 41-52 and Gerhard 1952, in Bowen 2000, 116-28; Schoenberg 1948, in Stein 1975, 382-6 and Schoenberg 1950, in Stein 1975, 388-90.
- [60] Gerhard 1955, in Bowen 2000, 110.
- [61] Drew 2002, 128. For the relationship between Blitzstein and Schoenberg see Scharenberg 2002, 195-200.
- [62] Schoenberg 1947, in Stein 1975, 163. See also Schoenberg 1926a, in Morazzoni 2007, 387-9, Schoenberg 1926b, in Auner 2003, 186-7 and Schoenberg 1934, in Stein 1975, 170-84.
- [63] It is significant that Gerhard only included folkloric references in these two works, the only ones created in Berlin that really have a true artistic character of their own merit (the others are more like exercises for practising different compositional parameters).
- [64] However, Pedrell und Schoenberg took similar stances on other matters, such as encouraging "the study of the old to understand the new" (Pedrell 1891, 55), their suspicion of academy teaching (partly a

consequence of they both being self-taught) or their defence of the need for a rigorous, intellectual and disciplined character in composition.

- [65] Pedrell 1891, 7 and 38s.
- [66] [Schoenberg] Em preguntà, entre moltes altres coses, si era partidari del nacionalisme musical. Jo vaig respondre que no. No crec en el folklore com a recepta de música nacional. El folklore m'interessa com una cosa a part, "per se", però sense "intencions". Es un interès desinteressat, si em deixeu passar la frase. Seguirem les preguntes, que m'obligaven a dir el que jo pensava de la música francesa, russa i italiana... [...] Aquest paisos tenen una música nacional perquè compten amb uns quants segles rics de personalitats musicals de categoria, en les obres dels quals les característiques de l'esperit racial han trobat fatalment una plasmació. Ha esdevingut així per llei natural, perquè no podia ésser d'altra manera. [...] Recordo que, a propòsit d'aquesta matèria, Schoenberg em digué: "A Catalunya tindreu una música nacional el dia que pugueu comptar amb una sèrie de compositors de categoria universal". Girasol 1929. See also the letter from Gerhard to J. Valls, 9.10. 1945 (CUL 14.437) in which Gerhard reflects on the aspects he had "absorbed" from Pedrell and Schoenberg.
- [67] Gerhard stayed in Paris for a few days after leaving Amsterdam (where he had gone to conduct his *Cantata*) in order to see Schoenberg who was a temporary refugee in the city. IVE. Altre material. Item 4 (12/01/003).
- [68] Gerhard 1955, in Bowen 2000, 111-2.

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