

## **Robert Gerhard and John B. Trend: Correspondence, Collaborations and Exchanges**

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This article explores the relationship between Roberto Gerhard (1896-1970) a Catalan composer who took exile in Cambridge during the Civil War, and John B. Trend (1887-1958), the first Professor of Spanish in Cambridge, and an instrumental figure in helping the former to secure a refugee scholarship and, subsequently, a keen supporter of his career in post-war Britain. The first part of the article covers the exchange of letters between Gerhard, Trend and the latter's partner Edward J. Dent –Professor of Music in Cambridge and President of the International Society for Contemporary Music– which lead to the award of a refugee scholarship in King's College, Cambridge. Analysis of their correspondence will help to unveil details about one of the most obscure but thrilling and decisive episodes in Gerhard's life; and will help to understand the basis on which their relationship developed subsequently. The second part deals with Trend's aesthetic perception of Gerhard's music, which revealed a more advanced conception of Catalan and Spanish music than could be found in the work of contemporary Hispanists like the French scholar Henri Collet.

Among the many ramifications of Trend's activity and his multiple interests, music occupied no minor position, his musical interests and knowledge being nearly as varied and extensive as his literary scholarship. One of the most exciting chapters of Trend's musicological facet was his relationship with Gerhard, not the least because of the latter's international reputation and the fact that he has attracted increasing scholarly attention in recent years.<sup>1</sup> Trend's

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<sup>1</sup> A series of publications have appeared in the last two decades, starting by the English translation of Homs' biography (Homs 2000) and a compilation of Gerhard's most relevant writings (Bowen 2000). A research team in the University of Huddersfield have organised two conferences on Gerhard in 2010 and 2012, and digitized the lot of Gerhard's numerous tapes held at the Cambridge University Library. See <http://www.robertogerhard.com/>

relationship with Gerhard ranged from collaboration in certain projects to material support in times of hardship, as well as helping to further the composer's career at key moments (Anstee 2013). Trend translated Gerhard's *Cançons catalanes* on poems by Gassol and Carner, and the cantata *L'alta naixença del rei en Jaume* on a poem by Carner, to adapt them for performance at the Festival of the International Society for Contemporary Music (ISCM) in Amsterdam in 1933.<sup>2</sup> Three years later, Gerhard could pay Trend and Dent back by helping to organise the ISCM Festival, which took place in Barcelona in 1936 and featured the world première of Alban Berg's violin concerto among other outstanding events. In 1943, Trend invited Gerhard to collaborate on a book titled *History of Music Between the Two Wars* with a chapter on Spanish music. This book was intended to commemorate the twentieth anniversary of the ISCM – which Dent directed– but the project came to a standstill following a negative response from Oxford University Press.<sup>3</sup>

Apart from a companion in these musical adventures, Gerhard found in Trend a pillar of support when the situation in Catalonia and Europe conspired against his life and career.<sup>4</sup> It would be no exaggeration to say that Gerhard's fate, whether his former oblivion or his recent revaluation, has been deeply affected by the changing

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<sup>2</sup> For the correspondence regarding this translation see King's College Archive, E.DENT: PP/EJD/4/429/4 (1931-1937). In particular, postcard from Trend to Dent, 'Hostel Falcón, Barcelona, i. i. 33'; and letter from Trend to Dent, 15 January 1933. Postcard from Trend to Dent, 'Hotel Falcón, Barcelona, 30, xii, 32,' refers figuratively to a 'Catalan Section' with a strong presence in the International Society for Contemporary Music – which Dent presided -, formed by Granados' disciple Frank Marshall, composer and director Ricardo Lamote de Grignon and pianist and composer Joan Llongueras.

<sup>3</sup> Letter from Dorothy Lawton, ISCM to Gerhard, 1 June 1943. King's College Library, Cambridge.

<sup>4</sup> Their relationship cooled down in 1948, when the Gerhards decided to raise the rent of the room that Trend and Dent rented in their house in Thornycreek, Cambridge, where they all lived together (Anstee 2013:177).

political circumstances. Gerhard left Catalonia in 1938, at the late stages of the Civil War, fleeing the imminent victory of the Franco troops and the ensuing repression. His prominence in Barcelona during the Second Republic and the fact that his brother Carles served in the Generalitat during the Civil War put him in a delicate position (Gerhard 1982). He and his wife Poldi moved temporarily to Meudon, Southern Paris, where their friend Pétro, the widow of Dutch Bauhaus artist and writer Theo van Doesburg, gave them shelter for a brief period (Homs 2000: 41). At that moment, Trend, with the help of Dent, began negotiations with King's College Cambridge to secure a refugee scholarship that would provide Gerhard with peace of mind, a means of subsistence and a safe and quiet place to work.

### **Refugee scholarship at Cambridge**

Gerhard reacted to the still uncertain probability of obtaining a scholarship in Cambridge with great enthusiasm, which he expressed most openly and deeply in his private diary:

m'anuncien la possibilitat de abre una invitació del King's College. Es tractaria –diuen– d'una mena d'astipendí especial, la concessió del qual aniria lligada a una condició unnicca: la de residir a Cambridge – i cap altra! Ens sembla un conte de fades. La carta de Mr. Dent, sobretot, es realment extraordinariament expressiva. En llegir-la a Rosita Bal –que s'embarca avui cap a Mèxic –em deia: ‘y nada menos que en King's College! nada, hombre, tienes coche!’ En efect, no puc negar que seria un cas de fortuna singular. College anglés, vida acadèmica britànica... atractiu, molt atractiu.<sup>5</sup>

Gerhard was right about the enthusiasm shown by Dent who, in his letter, had shared that ‘we – that is, Trend and I– did not want to

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<sup>5</sup> Cambridge University Library, Gerhard.7.132 [f.1]. ‘Meudon. 24-III-1939. Cartes de Cambridge (Prof. Dent:Trend).’

invite any refugee, but only you' – that is, Gerhard.<sup>6</sup> Dent was not trying to flatter Gerhard, as he communicated to the King's College Provost that

I receive almost daily requests from refugee musicians asking me to do something for them, and as a rule I can only feel quite convinced that I do not want them in Cambridge at all; but Gerhard is a very exceptional case and I am sure Cambridge would gain much from his presence.<sup>7</sup>

Trend's and Dent's plan was to provide Gerhard with initial assistance, as they believed that Gerhard's future was uncertain and depended on 'external' circumstances. In a letter sent to King's College during the negotiation of the scholarship, Dent argued that he 'really could not venture to prophesy what might happen in a year or two's time; [Gerhard's] future will depend on Spanish politics, for one thing, and on any number of other contingencies.'<sup>8</sup> Trend, in another letter, maintained that 'Spain and Catalonia will be quite impossible for [Gerhard] so long as the Franco regime lasts.' He also declared that 'a refugee scholarship would tide [Gerhard] over the most difficult period, and give him a position from which he could look for some post, perhaps in America.'<sup>9</sup>

Trend's and Dent's plans worked out well, and Gerhard received a quarterly stipend of £50 from King's College, summing up to an annual total £200. He was made a member of the High Table for a year, with the right to dine twice a week and the possibility of renewing for a second year.<sup>10</sup> In addition, he received £50 from the Society for the Protection of Science and Learning, thanks, once

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<sup>6</sup> 'nous – Trend et moi – ne voulons pas inviter un réfugié quelconque, mais seulement vous' - that is, Gerhard. Letter from Dent to Gerhard, 17 March 1939. CUL, Gerhard.14.113.

<sup>7</sup> King's College Archive (hereafter KCA), RFK/3/37/58, Letter from Dent to the Provost, 12 March 1939.

<sup>8</sup> KCA, Cambridge, RFK/3/37/33. Letter from Dent to Kahn, 11 May 1939.

<sup>9</sup> KCA, RFK/3/37/56. Letter from Trend to Clapham, 19 March 1939.

<sup>10</sup> KCA, RFK/3/37/3-6. Letters between Gerhard and Kahn, September and October 1939; KCS, RFK/3/37/28. Letter from Kahn to Gerhard, June 1939.

again, to the initiative of Trend and Dent.<sup>11</sup> Since its foundation in 1933, the Society assisted lecturers who had been dismissed by the Nazi regime; it moved from London to Cambridge during the Second World War and started to give assistance to refugee intellectuals from a wider range of countries.<sup>12</sup> Among its numerous protégés, the society counted forty musicians and musicologists, including Alfred Einstein, Ernst H. Meyer, Curt Sachs and another former pupil of Schoenberg, namely, Egon J. Wellesz. Gerhard was the only Spaniard among them. Dent revealed to Gerhard that he wrote to the Society himself ‘because I am well known there as the main authority on musicologists.’<sup>13</sup> Once the preliminary matters such as the awarding of the grant and the amount were settled, however, Gerhard started to correspond with Richard F. Kahn, a fellow of King's and Doctor in Economics who acted as a bursar for the College (Shaftesley 2008).<sup>14</sup>

Gerhard was appointed to start in October 1939.<sup>15</sup> He planned to make an earlier visit to Cambridge in June that year, coinciding with an invitation from the Ballets Russes de Monte-Carlo to help prepare the world première in London of his ballet *Soirées de Barcelone*.<sup>16</sup> This performance had to be postponed, as the company sued its director, Colonel de Basil, who owned the rights of Gerhard's work, and then dissolved (Homs 2000: 37).<sup>17</sup> The Second World War forced deferment the première indefinitely, and *Soirées* has only

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<sup>11</sup> KCA, RFK/3/37/6. Letter from Kahn to Gerhard, 29 September 1939; RFK/3/37/10. Letter from Kahn to Gerhard, September 1939; RFK/3/37/4. Letter from Kahn to Gerhard, 2 October 1939; RFK/3/37/32. Letter from Esther Simpson, Society for the Protection of Science and Learning, to Kahn, 26 May 1939.

<sup>12</sup> On the Society for the Protection of Science and Learning see: <http://www.rsl.ox.ac.uk/dept/scwmss/wmss/online/modern/spsl/spsl.html#introduction>.

<sup>13</sup> ‘puisqu'on me connait là très bien comme autorité principale sur les musicologues.’ Letter from Dent to Gerhard, 28 April 1939. CUL, Gerhard.14.113.

<sup>14</sup> KCA, RFK/3/37/51. Letter from Dent to Kahn, 26 April 1939.

<sup>15</sup> KCA, RFK/3/37/39. Letter from Kahn to Gerhard, 4 May 1939.

<sup>16</sup> KCA, RFK/3/37/45. Letter from Dent to Esther Simpson, 28 April 1939.

<sup>17</sup> KCS, RFK/3/37/29. Letter from Dent to Kahn, 25 June 1939.

received concert performances in 1972 and 1996, but has never been taken to the stage. Gerhard's plans to visit Cambridge, however, remained unchanged, and he made his way there in June 1939. The cancellation of *Soirées* put him in a difficult economic situation which forced him to ask for an advance of his stipend. In a letter to Kahn, he described his situation as a 'constant anxiety about my personal economy.'<sup>18</sup> In another letter, he referred to the 'somewhat uncertain situation in which I will find myself in the months to come.'<sup>19</sup> In those circumstances, he wrote to 'offer all [his] services to college' and 'accept whatever task in which [he] could be of use.'<sup>20</sup> Trend and Dent came to help him. Dent generously offered Gerhard use of his room in College while he was away from Cambridge,<sup>21</sup> and even offered to advance his and Trend's own money to help Gerhard get through that difficult moment.<sup>22</sup> Furthermore, in a letter to Kahn, Dent disclosed that 'Trend paid the entire rent of the flat which the Jimenez family had here, and I would certainly contribute as much as I could for the Gerhards.'<sup>23</sup> In other words, it was thanks to Trend's and Dent's generosity that Gerhard could start his new life in Cambridge.

In such a strained political atmosphere, however, not everything boiled down to generous actions. Strategy and calculation were key to obtain a scholarship for Gerhard and a permit to work and live in Britain, as a problems might arise with the Immigration Office. Trend and Dent felt that they had to flag up Gerhard's scholarly background and downplay his merits in composition. In a letter confirming the awarding of the scholarship, Dent expressed his 'greatest admiration for [Gerhard's] historical studies on old

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<sup>18</sup> 'permanent souci d'économie domestique.' KCS, RFK/3/37/7. Letter from Gerhard to Kahn, 28 September 1939. See also RFK/3/37/18, Gerhard to Kahn, 9 August 1939; RFK/3/37/20, Kahn to Gerhard, 28 July 1939.

<sup>19</sup> 'quelque incertitude dans laquelle je me trouve pour les mois à venir.' KCA, RFK/3/37/26. Letter from Gerhard to Kahn, 29 June 1939.

<sup>20</sup> KCA, RFK/3/37/9. Letter from Gerhard to Kahn, 20 September 1939.

<sup>21</sup> KCA, RFK/3/37/22. Letter from Dent to Kahn, 18 July 1939. RFK/3/27/25, from Clapham to the King's College Vice-Provost, 26 July 1939.

<sup>22</sup> KCA, RFK/3/37/29. Letter from Dent to Kahn, 25 June 1939.

<sup>23</sup> KCA, RFK/3/37/51. Letter from Dent to Kahn, 26 April 1939.

Catalonian composers,' whose works –he argued– Gerhard had 'edited with with the most accurate erudition combined with sensitive artistic understanding.'<sup>24</sup> Dent referred to Gerhard's edition of the *Six Quintets* and the opera *La Merope* by eighteenth-century Catalan composers Antoni Soler and Domènec Tarradellas. Gerhard prepared these editions during the 1930s, while he worked in the music section of the Biblioteca de Catalunya with musicologist Higiní Anglès, in order to earn a living as he tried to find commissions (Soler 1933; Terradellas 1951). In the same letter, Dent offered Gerhard the opportunity to teach in the Department of Music and declared that his presence would be 'immensely stimulating to both lecturers and students.' He also added that 'I know of no refugee musician from any country whose presence in Cambridge would be more desirable than your own.'

Dent was clearly enthused with Gerhard coming to Cambridge. It might surprise that he highlighted Gerhard's editorial activity, however, as if underplaying Gerhard's most ambitious and enthusiastic side, that is, his compositional skills. When he first wrote to the Society for the Protection of Science and Learning, Dent presented Gerhard as 'quite the most outstanding of the younger Spanish composers' who 'has made a great reputation at the festivals of the International Society for Contemporary Music; he has also done some valuable research on old Catalan composers.' He added: 'I can certainly feel that he will always be one of the most distinguished composers of our day.'<sup>25</sup> By contrast, the second time that he wrote to the same Society two weeks later, Dent rather presented Gerhard as a former 'assistant in the Music Department of the Biblioteca de Catalunya at Barcelona,' who 'is also a composer of great distinction,' in addition to an 'outstanding and most attractive personality.'<sup>26</sup> Gerhard's scholarly quality came first in the description.

There were reasons behind the radical change of strategy shown by both documents. Kahn had expressly asked Dent to emphasise Gerhard's 'great distinction as a musical researcher

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<sup>24</sup> KCA, RFK/3/37/34. Letter from Dent to Gerhard, 11 May 1939.

<sup>25</sup> KCA, RFK/3/37/45. Letter from Dent to Esther Simpson, 28 April 1939.

<sup>26</sup> KCA, RFK/3/37/35. Letter from Dent to Esther Simpson, 11 May 1939.

(making it clear that he is not primarily a practising musician),’ and assuring ‘that he will make a most valuable contribution to musical learning in Cambridge during his stay here.’<sup>27</sup> Kahn was following advice from the said Society, who asked him that he ‘should on no account ask the Home Office now for permission for Dr. Gerhard to teach music,’ since ‘it is more difficult to get that permit than any other.’<sup>28</sup>

### **Trend and the aesthetics of Gerhard's music**

The process leading to Gerhard being awarded a refugee scholarship has shown the extent to which Trend and Dent were committed to helping the Catalan composer, and how discursive strategies proved the most efficient way of garnering institutional support. Analysis of Trend’s understanding of Gerhard’s music will show in turn the extent to which the Hispanist felt ready to play with – or even manipulate – understandings of Spanish, Catalan or European music in order to establish Gerhard’s credentials in the highly unstable cultural and political atmosphere of post-war Britain.

Trend put his vast knowledge of Spain’s historical and contemporary music at the service of his ideals and projects which, in addition to enshrining Manuel de Falla in the Spanish and European musical canon, included giving support to whom he and many others were starting to regard as Spain’s second most important composer, namely, Gerhard.

By securing a scholarship for Gerhard, Trend and Dent had attracted one of the most innovative European musical personalities to Cambridge. Trend's help to Gerhard, however, was not limited to providing assistance during and after the Civil War. He also tried to further the composer's career at its inception in the 1930s, shortly after the latter returned from studying with Schoenberg in Vienna and Berlin. Those were times of hardship for Gerhard, who met the

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<sup>27</sup> KCA, RFK/3/37/36. Letter from Kahn to Dent, 9 May 1939; RFK/3/37/47, Simpson to Kahn, 29 April 1939.

<sup>28</sup> KCA, RFK/3/37/38. Letter from Simpson to Kahn, 3 May 1939.



incomprehension of a less advanced and somewhat anti-German –and, hence, anti-Schoenberg– musical atmosphere in Barcelona and Spain. True, Berg had premièred his violin concerto there in 1936, but this had only happened thanks to Gerhard. That singular event should not mask the fact that Gerhard received attacks from the most conservative and powerful critical circles, such as the invective by Lluís Millet, director of the Orfeò Català, which was published in 1930 (White 1993: 5).

The first lines that Trend ever wrote about Gerhard's music form part of an unpublished manuscript written in Spanish and dating from 1933, in which he also talked about Manuel de Falla, the Catalan musicologist Higiní Anglès and the Barcelona Municipal Band.<sup>29</sup> By that time, Trend was well established in British musicological circles as an expert on Spanish music, having published several monographs on Falla and contemporary music (Trend 1921 & 1929), as well as on music from the Spanish renaissance (Trend 1926b) plus a series of articles on the music of Spain and other countries in *The Criterion* – the journal edited by T. S. Eliot (Dennis 2007: 7-23; Garbisu 2008). Furthermore, Trend contributed several entries on Spanish music and musicians to the third and fourth editions of *Grove's Dictionary*, and was invited to broadcast frequently on that topic at the BBC.

Although Gerhard was still a promising newcomer, Trend described him in his notebooks as 'one of today's composers that has left a better impression in international festivals.'<sup>30</sup> Trend refers to Gerhard's presence in the International Society for Contemporary Music and recounts how the *Cançons catalanes* (1928) –which Trend himself had translated into English– had succeeded in the Vienna festival the year before in a performance by Conchita Badía and Anton Webern. Trend then refers to Gerhard's cantata *L'alta naixença del rei en Jaume* (1932) for choir and orchestra –also translated by Trend–, based on a Catalan legend set to verse by Josep Carner, whom Trend describes as 'one of [his] favourite poets.' This work was performed at the ISCM Festival in Amsterdam that year.

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<sup>29</sup> Roberto Gerhard, 'Falla - Gerhard - Anglès - Banda Municipal,' CUL, Gerhard.14.411.

<sup>30</sup> Gerhard, 'Falla - Gerhard - Anglès.'

Since the late 1920s, Gerhard tried to avoid being pigeon-holed as a pupil of Schoenberg, with whom he had studied between 1923 and 1928. The *Cançons* and the cantata offer a compromise between some of Schoenberg's precepts and the method followed by Pedrell, Falla, Albéniz, Turina and others, of setting Catalan or Spanish folkloric traditions within the framework of an avant-garde aesthetic. In the aforementioned note, Trend emphasises only the former aspect, referring to Gerhard as 'Schoenberg's disciple and a friend of Webern [who] figures among the most advanced composers of today.'

Just as Dent realised that he had to flag up Gerhard's musicological work to secure a scholarship at King's College, Trend must have thought that emphasising the modernist and universal credentials of Gerhard's music would help to establish his reputation in an international context and consolidate his presence in the ISCM festivals. Trend had elaborated on the tension between folklore and universalism in two earlier publications. In the article 'The Spanish idiom,' he took issue with the tendency of British audiences to identify Spanish music and culture with Andalusia, and brought Catalan music to their attention. In line with D'Ors and *Noucentisme*, he construed Catalan culture as a 'universalising' force and tempering element that counterbalanced Andalusia's weight in the national imaginary (Trend 1925). Furthermore, in 'The Spanish idiom,' Trend referred to the Catalan songs that 'relate to historical persons or events, such as Don Juan de Serralonga, the famous seventeenth-century robber, the civil war of the Segadors, and the War of Spanish Succession, in which the Catalans, like the English, were on the losing side.' A few years later, he could have added the Civil War of 1936 to that list. Interestingly, Gerhard would write several compositions under the pseudonym Juan de Serralonga in 1943, probably to signify that he was 'on the losing side.' Was Trend behind that choice?

Trend would delve more deeply into the dualism nationalism / universalism in his monograph *Manuel de Falla and Spanish Music*, published in 1929; that is, a few years before he wrote his note on Gerhard. There, he declared that 'national characteristics in music come out in other ways than folk-song and street music. Nearly every

country has its own attitude to music, which differs from that of every other country (Trend 1929).’ These words indicate that Trend conceived of national styles as a set of procedures rather than the use of popular elements commonly associated with a given nation. The question remains as to how a set of compositional procedures may become the signifier or expression of a particular national culture or identity. Is it the result of a conscious collective effort or of a more complex process in which composers seek to counter the influence of certain procedures which, in conjunction with critics and audiences, they agree to tag as ‘foreign’? A case could be made of French musicians trying to produce anti-German music in the wake of the Sedan defeat (1870) and producing some of the most widely accepted formulations of *la musique française*. But, is not Debussy's opera *Péleas et Melisande*, which critics hailed as the first completely national and successful attempt to supersede Wagnerism in France, moulded, when all said and done, on Wagnerian harmonic and formal procedures such as the *leitmotif*?

Trend did not delve into these complex questions, let alone provide a solution, but he offered a rather more advanced formula for Spanish music than the one afforded more famously by French musicologist Henri Collet the same year in his volume *L'essor de la musique espagnole au XXe siècle*. Where Trend saw the need to supersede the ‘folklore’ paradigm, Collet opened his essay claiming that,

For a musician, music does not wear a national label. It is simply music, with its laws and its forms, patiently elaborated through the centuries. However, one could say that, considered from that perspective, music fatally leads to a dead end. Once the musical matter is deprived from any particular colour and offered to anyone, one senses that, with the enormous concurrence of international artisans, that matter wears off after having dried up in the formal combinations to which it is subjected [...]. After several years, the highbrow symphony reveals itself with all its wrinkles, irredeemably outdated. That is the case of Beethoven, Mendelssohn, Schumann and Franck [...]. By contrast, the free poems for orchestra and the lyric works based on popular elements preserve all their flavour. The magnificent productions of the Russian school, as well as those of the young

Spanish school, have gained the approval of the musical élites as well as the masses, and seem to have defied the passage of time (Collet 1929: 1).<sup>31</sup>

Like Trend, Collet wished to see Spanish music fully integrated in Europe as a national style or *école*. But there was a substantial difference between the two. Unlike Trend, Collet did not regard folklore as a hindrance to the Europeanisation of Spanish music but as a legacy whose status, whether national or international, could be negotiated with its various audiences, with the help of modernist techniques. By way of contrast, in 1929 - and unlike in his article 'Spain and Hungary' published three years earlier (Trend 1926a) -, Trend regarded the use of folklore in composition as an outdated procedure which Falla had superseded in his latest works, namely, *El retablo de Maese Pedro* and the *Harpsichord concerto*.

Trend's stance not only aimed to raise Spanish music to the level of the foremost European avant-gardes –such as Stravinsky's neoclassicism– but it also anticipated the turn that most Western European music would take in the following decades. In the aftermath of the Second World War, the use of folklore in composition became strongly identified with the Eastern block, while the West sought to completely disassociate itself from it (Fosler-Lussier 2007; Carroll 2003). In Britain of the late 1920s and 1930s, however, 'the

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<sup>31</sup> 'Pour un musicien, la musique ne saurait avoir une étiquette nationale. Il n'est que la musique tout court, avec ses lois et ses formes élaborées patiemment à travers les siècles. Et cependant, l'on peut prétendre que la musique ainsi considérée aboutit fatalement à une impasse. Du moment que la matière musicale est destitué de tout coloris particulier et offerte à quiconque, l'on devine qu'avec l'énorme concurrence des artisans internationaux, cette matière s'épuise en soi après s'être tarie dans les combinaisons formelles auxquelles elle se trouve soumise [. . .] Au bout de quelques années, la symphonie savante apparaît avec toutes ses rides, irrémédiablement désuète. Ainsi de Beethoven, de Mendelssohn, de Schumann, de Franck. [. . .] En revanche, les poèmes libres pour orchestre et les actions lyriques basées sur l'élément populaire, ont conservé toute leur saveur. Les magnifiques productions de l'école russe, de même que celles de la jeune école espagnole, ont su gagner les suffrages de l'élite musicienne et de la foule, et semblent devoir braver l'épreuve du temps.'

relationship between [musical] modernism, politics, and individuality was highly complex' –as Bullivant has claimed– making it difficult to trace such clear-cut boundaries (Bullivant 2009: 432). Collet's folklore-oriented concept of Spanish music, which he formulated in 1929, responded to his idea of a Spain that was subordinated to French cultural hegemony, and that consequently had to rely on 'self-exoticising' techniques to find a place in the international map of musical styles. Trend's emphasis on the potentially 'universal' elements in Gerhard's music and the late works of Falla reveals a less biased and self-centered understanding of music from that country. Indeed, his attitude ultimately shows an intention to rescue 'Spanish music' from the strained cultural battles that underlay the road to the Second World War, and that re-emerged after the conflict in an even more radicalised form.

If Trend's views on the role and value of folklore in Spanish music remained unaltered, his opinion about Schoenberg and the nature and extent of his influence on Gerhard changed dramatically. While in his personal notes Trend associated Gerhard with Schoenberg in order to stress the former's modernist profile in *Manuel de Falla and Spanish Music*, by way of contrast, he declared that 'the Schoenberg group [...] seems now to belong definitively to the past,' as 'this particular expedition of Schönberg and his followers seems to have ended [...] in a deep valley from which there is no possible way out' (Trend 1929: 163). These words represent an unambiguous attack on serialism.<sup>32</sup> The change of attitude vis-à-vis Schoenberg shown in the two texts analysed indicates that Trend felt ready to sacrifice or alter his secondary arguments in order to buttress his main cause which, in this case, was to publicise Gerhard.<sup>33</sup>

In conclusion, it could be said that Trend was one of the first critics to spot Gerhard's talent and trust his capabilities. A scholar mainly concerned professionally with literature and history –but with

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<sup>32</sup> Serialism refers to the use of permutations of series of elements (pitches, dynamics, etc.) as the basic principle in a composition (Griffiths 2013).

<sup>33</sup> There is no anti-German bias behind this opinion, as Trend declares that 'the German musical tradition is the most solid achievement of civilized music in existence' (Trend 1929: 153).

real expertise in music—, Trend's early discovery of Gerhard is testament to an attentive and far-reaching gaze. His relationship with Gerhard was not as intense as with Falla, but he helped the Catalan in crucial aspects and moments, in a way that probably nobody else did. In Cambridge, Gerhard was able to pursue a fruitful and creative career, though not always exempt from moments of economic difficulty.

Despite his moderate success with commissioners and the larger public at the time —due in part to political circumstance: especially the rejection that composers associated with Schoenberg experienced in postwar Britain (Llano 2011: 117-119) —, scholars and composers have recently begun to reassess the significance of Gerhard's ideas on composition. Trend played a key role in giving the Catalan the opportunity that he needed to bring about fundamental reforms. Quite apart from introducing serial music into Catalonia and Spain in the 1930s, for example, Gerhard was also the first composer in Britain to work with electronic music which would become his fundamental creative language during the last two decades of his life (Duque 2011).

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