
ROBERTO GERHARD AND THE BALLET *DON QUIXOTE*: EXTENDING THE MYTH

ROBERTO GERHARD Y EL BALLET *DON QUIXOTE*: AMPLIANDO EL MITO

Trevor Walshaw•

RESUMEN

Roberto Gerhard consideró siempre la novela de Cervantes, *Don Quijote de la Mancha*, «como su Biblia», según narra su amigo David Drew; resulta, además, muy significativo que cuando Gerhard marchara al exilio, al final de la Guerra Civil, una de las primeras obras que compusiera estuviera basada precisamente en esta novela. Gerhard recreó la obra de Cervantes de tal forma que sugiere que su línea de pensamiento estaba en sintonía con las de filósofos como Miguel de Unamuno, Ortega y Gasset y Salvador de Madariaga, los cuales usaban la novela como medio para interpretar los problemas de España en época de crisis. Unamuno fue el primero que creó su propio *quijotismo* en 1905; le siguieron Ortega y Gasset en 1914 y Madariaga en 1926. La novela de Cervantes (o Benengeli) fue reinterpretada en la obra de estos y otros pensadores hasta adquirir los atributos de un mito antiguo. La evidencia de la relación de Gerhard con los escritores seleccionados está basada en que el hecho de que poseía sus libros y en que las ideas de sus trabajos aparecen y desaparecen del argumento del ballet, a través de lo que, junto a la música, articula su propio *quijotismo* mediante un sistema serial creado para el propio ballet. La expresión del catolicismo se evoca a través de la aparición de Dulcinea en el paso de Semana Santa y en el uso del *cantus firmus*. En la creación del ballet, por lo tanto, Gerhard añadió más conceptos mitológicos (y filosóficos) a los héroes de Cervantes de los ya acumulados, incluyendo la posibilidad de que Sancho, junto con Rocinante, adquieran un papel de mayor protagonismo.

• Trevor Walshaw (b. Huddersfield, Yorkshire, 1938). From 1963 to 1986 Trevor Walshaw taught music in secondary schools in the UK. In 1987 he moved to Kenya, where he taught for 17 years, retiring in 2003, when he returned to Huddersfield. Shortly afterwards he undertook a PhD, graduating in 2013 with the thesis *Roberto Gerhard: explorer and synthesist*. He continues to pursue gerhardian and quixotic chimera.

Recepción del artículo: 22-IV-2020. Aceptación del artículo: 11-VI-2020.

Palabras clave: Roberto Gerhard; Cervantes; quijotismo; serialismo; Sancho Panza; *cantus firmus*.

ABSTRACT

According to David Drew, for Roberto Gerhard Cervantes' *Don Quixote* was "like his Bible", and it is significant that when he went into exile at the end of the Spanish Civil War one of the first works he composed was based on the novel. Gerhard re-imagined the work in such a way that it suggests that his line of thought was in tune with that of such writers as Miguel de Unamuno, Ortega y Gasset and Salvador de Madariaga, all of whom used the novel as a means of addressing Spain's problems in times of stress. Of these philosophers Miguel de Unamuno was the first, creating his own faith of *quijotismo* in 1905. He was followed by Ortega y Gasset in 1914 and Salvador de Madariaga in 1926. Cervantes' (or Benengeli's) novel was re-interpreted in the work of such men and others until it acquired the attributes of an ancient myth. The evidence for Gerhard's relationship with the selected writers is based on the fact that he owned their books and that ideas from their work drift in and out of the ballet scenario, through which, together with the music, his own quixotic faith was articulated via a system of serialism created for the ballet. A thread of Spanish Catholicism is invoked through the appearance of Dulcinea as a *paso procesional* and the religious connotations are further highlighted by the use of a *cantus firmus*. In the creation of the ballet, therefore, Gerhard added further mythological (and philosophical) concepts to those accruing to Cervantes' heroes, including the possibility that Sancho, with Rocinante, may take up the quest.

Key words: Roberto Gerhard; Cervantes; *quijotismo*; serialism; Sancho Panza; *cantus firmus*.

I. INTRODUCTION

The importance of Cervantes' *Don Quixote* to Roberto Gerhard is attested by three facts and one opinion:

a) Composition began in 1940 "probably as a result of a suggestion by Gerhard to Harold Rubin, who commissioned the work for the Arts Theatre Ballet"¹. Given the status of the novel in Spain, to make it his first major project in exile was a deeply significant gesture.

b) Whereas when previous ballets failed to reach the stage his pragmatism led him to abandon them (e.g. Ariel), in the case of *Don Quixote* Gerhard worked for 10 years to have it produced.

¹ Leticia Sánchez de Andrés, "Roberto Gerhard's Ballets: Music, Ideology and Passion", in *The Roberto Gerhard Companion*, ed. by Monty Adkins and Michael Russ (Farnham: Ashgate, 2013), 92.

c) In Gerhard's library, now kept as part of the Roberto Gerhard Archive in Cambridge University Library there are a number of copies of Cervantes' novel and of books discussing the novel. There are two copies of *Don Quijote* in Spanish and two in English; there are also studies of the novel by Ortega y Gasset, Thomas Mann (in German), Salvador de Madariaga and Menéndez Pidal. There is also a set of Unamuno's collected essays, although, oddly, *La vida de Don Quijote y Sancho* is missing.

d) His friend David Drew claimed that for Gerhard Cervantes' novel was "like his Bible"² and this devotion affected his attitude to life and work in several ways, including the degree of enthusiasm with which Gerhard approached the ballet, demonstrated in the assertion that the compositional methods applied allowed him to assume Quixote's persona: "The problem of Don Quixote's impersonation is in itself a twofold one, since the Knight of La Mancha is by no means a madman pure and simple, but the most subtle mixture of sense and folly [...]. There was nothing for it but to get into the Don's skin and impersonate him"³.

With this intention Gerhard asserted that for him the compositional method is more than a systematic approach, and that with whatever techniques he used he coupled a need for a coherent structural method and the inclusion of intuitive ideas, as he explains in the article 'Developments in twelve-tone technique' in which, first of all, he describes the disciplined application of the method: "In composition, I now use the complete serial field. The field-order is based on the model of the original series, the sequence of transposition following (so to speak) an acrostic pattern which reproduces at super-ordinate time levels the interval structure of the original series"⁴.

Later, however, he insists that there must be space in the system to admit intuitive ideas, a concept which he expresses in cervantine terms:

Just as, Don Quixote's code of behaviour being so deeply ingrained [...] he could allow Rocinante a loose rein at the crossroads. Whether his mount took him East or West would not matter, he could be sure to be led into trouble anywhere, since it was in wait for him everywhere [...]. *Mutatis mutandis* this is how my code is meant to operate.⁵

Gerhard's statement paraphrases several passages in the novel advocating allowing Rocinante to choose the direction of travel: "He found nothing for it but to ride on, leaving the choice of road

² Javier Alfaya, "Tras las huellas de Don Roberto", *Scherzo* 7, no. 61 (1992): 102.

³ Roberto Gerhard, "Ballet and music", in *Gerhard on Music*, ed. by Meirion Bowen (Aldershot: Ashgate, 2000), 94.

⁴ Roberto Gerhard, "Developments in twelve-tone technique", in *Gerhard on Music*, ed. by Meirion Bowen (Aldershot: Ashgate, 2000), 129.

⁵ Gerhard, "Developments...", 135.

to Rocinante –who chose the most passable– labouring under the perpetual illusion that he could not fail to find some extraordinary adventures among these thickets”⁶.

Thus the ballet is, partly at least, a self-portrait not only because of Gerhard’s ‘Quixotic’ compositional method, in which the systematic and the intuitive combine, but also because in his plight in exile in the late 1930s and early 40s and in his tilting at the windmills of the Franco regime⁷ Gerhard could justifiably regard himself as a modern personification of Quixote⁸. Whether this aspect was conscious or intuitive is a matter for conjecture.

Behind Gerhard’s love for *Don Quixote* is the knowledge that in his native country the knight had assumed mythical status, as the title of a recently published collection of articles makes clear: *Cervantes en los siglos XX y XXI: la recepción actual del mito del Quijote*⁹. Gerhard’s awareness of this is demonstrated by the deep vein of *quijotismo* revealed in the scenario and score for the ballet, a work which can be interpreted as a contemplation of the implications of Cervantes’ novel for post-Civil War Spain, thus aligning himself with a tradition dating back to the philosopher Unamuno, who, in responding to the disaster of the Spanish-American War in 1898, created the quasi-religious concept of *quijotismo*¹⁰. His work was followed during the first half of the twentieth century by other philosophers who sought to address Spain’s later problems through re-interpretation of Cervantes’ great archetypal Spanish novel. Of these philosophers two, in addition to Unamuno, are considered here: José Ortega y Gasset and Salvador Madariaga, since there is evidence of their ideas in Gerhard’s description and musical realisation of his scenario.

It is the hypothesis of this article that, given the way in which he amended and adapted the selected episodes and created a singular compositional method (and unusually for Gerhard the method was later described in some detail¹¹), by composing both scenario and music for the ballet Gerhard, like the philosophers, treated Cervantes’ novel in the manner of an ancient myth. Hence the article also explains the way in which the design of the scenario for the ballet affected aspects of the music, showing that while Gerhard’s ideas concerning the character of Don Quixote stand independently they also partly follow the lines of thought established by the three older philosophers.

⁶ Miguel de Cervantes Saavedra, *The Adventures of Don Quixote*, trans. by John Michael Cohen (London: Penguin, 1950), 186.

⁷ Julian White, “Promoting and Diffusing Catalan Musical Heritage”, in *The Roberto Gerhard Companion*, ed. by Monty Adkins and Michael Russ (Farnham: Ashgate, 2013), 69.

⁸ Trevor Walshaw, “Roberto Gerhard: the Knight of the Hidden Images”, in *Cervantes en los Siglos XX y XXI: la recepción actual del mito del Quijote*, ed. by Paloma Ortiz-de-Urbina (Bern: Peter Lang, 2018), 159-160.

⁹ Paloma Ortiz-de-Urbina, ed., *Cervantes en los siglos XX y XXI. La recepción actual del mito del ‘Quijote’* (Bern: Peter Lang, 2018).

¹⁰ Miguel de Unamuno, “Quixotism”, in *Our Lord Don Quixote: The Life of Don Quixote and Sancho with Related Essays*, trans. by Anthony Kerrigan (London: Routledge & Keegan Paul, 1967), 329-333.

¹¹ Gerhard, “Music and...”, 94-96.

II. THE PHILOSOPHERS

Throughout his career as a composer Gerhard adopted ideas from a number of sources, exploring and expanding their potential and amending them to suit his purposes, often fusing apparently incompatible elements into a technique appropriate for a specific work. The simplest example of this is the early *Dos apunts* for piano solo (1921), in which the methods of Schoenberg and Stravinsky are synthesised with the tenets of Pedrell and Bartók and advanced harmonies are combined with idioms from Catalan popular music in two densely composed miniatures¹². The same process of synthesis is evident in *Don Quixote* with the difference that here he is working on a greater scale with ideas adopted and adapted from philosophical as well as musical sources. The relevant works written by the three eminent philosophers named above - Miguel de Unamuno (1864-1936), José Ortega y Gasset (1883-1958) and Salvador de Madariaga (1886-1978) – are all reflections on Don Quixote as the manifestation of the Spanish psyche in times of crisis. There is corroboration for this concept which has bearing on Gerhard's line of thought on *Don Quixote* in a letter to Constant Lambert, written in 1948, in which Gerhard refers the conductor to an essay by Gerald Brenan: "With relation to the curious dream of D.Q. in the Cave of Montesinos, I would like to mention Gerald Brenan's illuminating comments in his essay on Cervantes in the July issue of *Horizon*, which you may have seen"¹³.

While the letter refers to a specific episode from the novel and the ballet, Brenan's essay is a discussion of the three earlier authors' pre-occupation with Don Quixote and Gerhard's citing of the essay reveals the depth of his own feelings for the Knight:

The Spaniards of today, moved by the insatiable passion for understanding and explaining themselves that has come over them since the turn of the century, have found in Don Quixote with his delusions and his wisdom, his violence and his courtesy, his egoism and his moral fervour the type and symbol of the Spanish character and have built upon his story a philosophy of the tragic attitude to life. But this is only one more interpretation of an endlessly interpretable book, and it would be beyond the scope of this study to discuss it.¹⁴

The reasons for Brenan's dating this phenomenon to the turn of the century can be found in his own exposition of the origins of the Spanish Civil War, *The Spanish Labyrinth*. The relevant date is 1898 and the crushing defeat of Spain in the war with the United States which resulted in the loss of the remaining colonies, Cuba, Puerto Rico and the Philippines: "[producing] consternation in the country, but so little reflection as to its causes and so little change of heart that Silvela, the Conservative

¹² Trevor Walshaw, *Roberto Gerhard: explorer and synthesist* (Doctoral thesis, University of Huddersfield, 2013), 35-50.

¹³ Roberto Gerhard to Constant Lambert, shelf mark Gerhard, 14.232.

¹⁴ Gerald Brenan, "Novelist-philosophers: XIII – Cervantes", *Horizon* (July, 1948): 46.

Prime Minister, remarked with despair that he ‘could scarcely feel the pulse of Spain’. Yet this in fact was the lowest moment and the end of an era. From now on a new Spain began”¹⁵.

Brenan goes on to demonstrate that between 1898 and the beginning of the Civil War Spain underwent a process of disintegration and regeneration, particularly remarkable for the fact that between 1902 and 1923 Spain had “thirty-three entirely different governments”¹⁶. His commentary is supported by Sánchez de Andrés, who explains the consequent significance of *Don Quixote*:

At the end of the nineteenth century the dialectic of the Disaster of 98 and the movement for regeneration inspired by the iconic cervantine character already prepared the way for a series of metaliterary interpretations (and at an international level) which they consolidated as a Spanish archetype. In 98 Don Quixote transformed himself into a model for the regeneration of the nation, a cultural myth in which they sought to acknowledge the more valuable qualities of the Spanish people.¹⁷

Although only Madariaga is named in Brenan’s essay scrutiny reveals that he has absorbed ideas from all three. The way in which the ideas implied by Gerhard’s scenario and score parallel these lines of thought suggests that he and Brenan shared with the three philosophers the belief that Don Quixote is an allegory for the Spanish psyche.

In the Introduction it was shown that Gerhard applied quixotic ideas to compositional methods but, going deeper, with his, “There was nothing for it but to get into the Don’s skin and impersonate him”¹⁸ in the music for the ballet he truly penetrated Quixote’s persona. It is this concept of “impersonation” which turns the ballet in part into a personal statement, a self-portrait, since in his plight in the late 1930s and early 40s and in his tilting at the windmills of the Franco regime he could justifiably regard himself as a modern personification of Don Quixote. The structure of Gerhard’s scenario ensures that as the ballet proceeds it is increasingly penetrated by re-imagined episodes interpreting the myth, formulating an argument which, in addition to his own exposition, synthesises and articulates a number of the concepts found in twentieth century interpretations of *Don Quixote*, making it one of the most deeply Spanish of the works under discussion and identifying the composer as one of Brenan’s “Spaniards of today”.

On certain points concerning the interpretation of *Don Quixote* the ideas of Unamuno, Ortega and Madariaga coincide, but there are also differences in their considerations of the myth and

¹⁵ Gerald Brenan, *The Spanish Labyrinth* (Cambridge: Cambridge University Press, 1943), 17-18. Brenan’s Chronological Table (pp. xxv-xxvi) is also worth studying. It is a catalogue of strikes and assassinations which recurred almost annually, revealing a permanent state of civil strife.

¹⁶ Brenan, *The Spanish...*, 23.

¹⁷ Sánchez de Andrés, *Roberto Gerhard’s...*, 1.

¹⁸ See page 3, note 3.

Gerhard's parallels reflect aspects of all three. The relevant works of Unamuno, Ortega and Madariaga appeared in 1905, 1914 and 1926 respectively, twenty years of turmoil in Spain which reached a climax in the Civil War of 1936-39.

Miguel de Unamuno, the oldest of the three writers, was the leading figure in creating the tradition of re-interpreting Don Quixote. His *Life of Don Quixote and Sancho* is a chapter by chapter gloss on the novel and on the characters of Quixote and Sancho followed by a collection of essays commenting on different aspects of the Don and his meaning for contemporary Spain. As a philosopher he was described by Walter Starkie as: "modern Spain's apostle of Quixotism"¹⁹, while Harold Bloom puts it more dramatically: "For Unamuno, Alonso Quixano is the Christian saint, while Don Quixote is the originator of the actual Spanish religion, Quixotism"²⁰.

Bloom's assertion is born out by Unamuno himself in a passage which makes the connection between the sanctification of Don Quixote and Drew's biblical claim clearly apparent:

And we are going to undertake a campaign for the canonization of Don Quixote, to have him declared Saint Quixote of La Mancha. If the Roman Church, which has canonized not a few poetic subjects of far less historical reality than Don Quixote, opposes the move, then perhaps the moment has arrived for schism and the establishment of the Catholic - that is, Universal - Spanish, Quixotic Church.²¹

Unamuno justifies the re-interpretation of the myth of Don Quixote by denying Cervantes' authorship of the novel, an opinion vindicated by taking the writer at his word, as, in chapter IX of the First Part of the work he describes how, in the Alcalá market in Toledo, he discovered a reference to: "This Dulcinea of Toboso" in an assortment of: "notebooks and old papers" written in Arabic. Standing nearby was a Morisco, who translated the papers for him, revealing that the title of the collection was: "*History of Don Quixote of La Mancha. Written by Cide Hamete Benengeli*", whereupon he "bought all the lad's parchments and papers for half a real"²². By taking Cervantes' disclaimer literally, therefore, the sanctification of Don Quixote is vindicated as an expansion of the right to re-interpret his adventures: "I am personally not one of those who suppose that the word of Cervantes possesses any esoteric sense whatever, or that he sought to embody symbols in the characters of his story, but I do believe that we have the right to see our own symbols in these characters"²³.

¹⁹ Walter Starkie, introduction of "Quixote", by Miguel de Unamuno, ix.

²⁰ Harold Bloom, "Introduction: Don Quixote, Sancho Panza, and Miguel de Cervantes Saavedra" introduction of *Don Quixote*, by Miguel de Cervantes Saavedra, trans. by Edith Grossman (London: Vintage, 2004), xxi.

²¹ Miguel de Unamuno, "Saint Quixote of La Mancha", in *Our Lord...*, 430.

²² Cervantes, *The Adventures...*, 77.

²³ Miguel de Unamuno, "The Essence of Quixotism", in *Our Lord...*, 358.

The new significance attached to the myth liberates later scholars, allowing them to put their own gloss on the *History of Don Quixote of La Mancha*, actually written by Cide Hamete Benengeli²⁴, and thus licensing Unamuno to establish the faith of *quixotismo*, at the heart of which is the concept that the glory of Spain is founded in knight-errantry: “When the Castilian nation was a knight-errant and possessed more vigour than it does now, it made its energy felt in the tumultuous battling of nations, and its mystic spirit penetrated most deeply and touched the roots of life”²⁵.

The corollary is that the glory of Spain can only be restored by those who accept the same challenges with the same sense of grandeur:

To Alonso Quixano it seemed reasonable and even necessary for the greater glory of his honour, that is, of his fame, as well as for the service of his country, that he should become a knight-errant. The best servants of their country are those who take pains to increase its honour, and the wider the space and the longer the time they covet for their fame and renown, so much the greater will be the force with which they serve their country.²⁶

There are three major differences between the approach of Salvador de Madariaga and that of Unamuno. In the first place, rather than attempt a gloss on the entire novel he focuses on a few crucial characters or incidents; secondly, he eschews the flamboyant rhetoric of Unamuno in favour of a more measured discussion, and finally he avoids directly relating the novel to visions of a renewal of Spanish glory. There is however one significant point of agreement with the earlier writer - that although he rejects Cervantes’ claim that he is the ‘stepfather’ of the novel²⁷ he does believe that historical experience triggers new resonance, which, in turn legitimises the re-interpretation of *Don Quixote*.

For even as the stone that strikes the water, though merely intent on obeying the law of gravity, will cause ever-widening circles to rise on the surface of the liquid, even so the creator that succeeds in touching the sea of the spirit will stir circles on it beyond the bounds of his limited sight. Not what Cervantes meant, but what he did is our patrimony, and when speaking of *Don Quixote* we can choose any of the infinite number of circles which surge wider and wider round the spot where the book first fell.²⁸

Of the episodes selected for discussion by Madariaga in his *Don Quixote: an introductory essay in psychology* only one is included in the ballet, but it is the crucial “Cave of Montesinos”, which he

²⁴ Miguel de Unamuno, “Foreword of 1928 edition”, in *Our Lord...*, 6-7.

²⁵ Miguel de Unamuno, “Quixotism”, in *Our Lord...*, 332.

²⁶ Miguel de Unamuno, “Glosses on Don Quixote”, in *Our Lord...*, 361.

²⁷ Cervantes, *Don Quixote...*, 25.

²⁸ Salvador de Madariaga, *Don Quixote: an introductory essay in psychology*, trans. by Salvador de Madariaga and Constance Madariaga (London: Oxford University Press, 1935), 8-9.

describes as: “a sort of ‘harmonic’ of the whole book, an illusion within an illusion, like the seed within the fruit”²⁹.

Madariaga points out the disillusionment provoked by the Don’s sudden awareness of reality as, after Dulcinea dances, she offers her petticoat as security for a loan:

Don Quixote’s imagination leads him to fancy that Dulcinea, enchanted, is in need of money and is sending one of her companions to raise some by pawning a dainty petticoat. This bringing into contact of Dulcinea, the symbol of illusion, and money, the symbol of material form, is in itself a piece of cruel realism.³⁰

Gerhard concurs with Madariaga, regarding the episode as: “The beginning of the end: the Don’s faith in himself, his ideal love and his mission of knight-errantry, has begun to crumble”³¹.

Standing between the visionary Unamuno and the pragmatic Madariaga is the third interpreter of the novel, José Ortega y Gasset, whose *Meditations on Quixote* (1914) contains further ideas paralleled in Gerhard’s approach, but since his book, partly accepting the visionary aspects of Unamuno, is a contemplative reflection on the significance of Don Quixote as the divine manifestation and Saviour of Spain, specific adventures are barely treated at all:

[I]n a certain way, Don Quixote is the sad parody of a more divine and serene Christ: he is a Gothic Christ, torn by modern anguish; a ridiculous Christ of our own neighbourhood, created by a sorrowful imagination which lost its innocence and its will and is striving to replace them. Whenever a few Spaniards who have been sensitized by the idealized poverty of their past, the sordidness of their present, and the bitter hostility of their future gather together, Don Quixote descends among them and the burning ardor of his crazed countenance harmonizes those discordant hearts, strings them together like a spiritual thread, nationalizes them, putting a common racial sorrow above their personal bitterness. “For where two or three are gathered together in my name,” said Jesus, “there am I in the midst of them”.³²

Like Madariaga, however, he rejects Unamuno’s concept of Cervantes being merely the ‘stepfather’ of *Don Quixote*, preferring to see the character as a projection of the personality of the author: “but artistic things - like the character of Don Quixote - are made of a substance called style.

²⁹ Madariaga, *Don Quixote: an introduction...*, 131.

³⁰ Madariaga, *Don Quixote: an introduction...*, 136.

³¹ Gerhard, “Music and...”, 99.

³² José Ortega y Gasset, *Meditations on Quixote*, trans. by Evelyn Rugg and Diego Marín (New York: Norton, 1963), 51.

Each aesthetic object is the individualization of a style-protoplasm. Thus, the individual Don Quixote is an individual of the Cervantes species³³.

There are, however, four points on which the three writers agree. Firstly, there is the right to interpret the novel anew, from contemporary perspectives; secondly, the novel is about Spain, as opposed to humanity and thirdly, embedded in the novel are ideas of “duality”, although interpretations of the concept vary. In Unamuno there is a double duality: the separation of the author from the “stepson”, and Don Quixote’s mixture of madness and sanity: “His madness, then, did not flourish until his sanity and goodness were well-seasoned. He was never a lad who threw himself helter-skelter into an unfamiliar career, but a judicious man who went mad from pure maturity of spirit³⁴.”

For Madariaga Cervantes’ contrary nature drives him to purport to: “undo the authority and welcome which Chivalry books enjoy”³⁵, while he is in fact trying to emulate the genre: “I venture to think that the real inception of *Don Quixote* must be found not in a desire to destroy, but in the ambition to emulate, the popularity of Amadis of Gaul and his race. Cervantes’ first idea must have been that of writing a model Chivalry Book³⁶.”

Ortega y Gasset embraces a third interpretation in considering the variety of attitudes towards Quixote:

Nevertheless, the errors to which the isolated consideration of Don Quixote has led are really grotesque. Some, with charming foresight, advise us not to be Don Quixotes; others, following the latest fashion, invite us to an absurd existence, full of extravagant gestures. For all of them, apparently, Cervantes did not exist. Yet Cervantes came upon this earth to carry our minds beyond that dualism.³⁷

The fourth aspect is that the myth of the Knight of the Sorrowful Countenance is essentially tragic, and as such can be interpreted as a contemplation of the plight of Spain in times of distress, whether in 1898, 1914, 1926 (or 1939), enabling the three writers to project their own contemplations of this plight through the novel.

Unamuno is the most dramatic: “the passing grandeur of our Spain is eternalized in a work of Mockery [...]. And this work of mockery is the saddest history that has ever yet been written³⁸.”

³³ Ortega y Gasset, *Meditations...*, 52.

³⁴ Unamuno, “The famous knight, Don Quixote”, in *Our Lord...*, 27.

³⁵ Cervantes, “Prologue” to *Don Quixote*, cited in Madariaga, *Don Quixote: an introduction...*, 10.

³⁶ Madariaga, *Don Quixote: an introduction...*, 37.

³⁷ Ortega y Gasset, *Meditations...*, 51.

³⁸ Unamuno, “Doña Rodriguez”, in *Our Lord...*, 244.

Madariaga, taking a less apocalyptic approach, is more elliptical: “Cervantes realises that laughter cannot be whole-hearted when raised at the expense of a noble character, since man’s deepest instinct leads him to recognize his own ideal self in all that is noble”³⁹, while Ortega y Gasset, with his: “sordidness of their present, and the bitter hostility of their future” is the most pessimistic.

Both Madariaga and Unamuno observe the rise of Sancho after the episode of the Cave of Montesinos, and Madariaga describes the final homecoming as he leads the disillusioned Quixote: “And thus the Knight of the Sorrowful Figure returns to his village, no longer leading Sancho but led by him. When at the end of the journey ‘they ascended a little hill, from whence they discovered their village’, it is Sancho who feels in his heart the lyrical impulse of victory”⁴⁰.

The suggestion that Sancho will take up the mantle of chivalry is finally proclaimed with religious fervour by Unamuno:

And he will return when Sancho, who is today bowed down with memories, feels the hot coursing of the blood he stored up in his squirely wanderings, and when he mounts Rocinante, as I said, and, wearing his master’s armor takes up his lance, and sets out to play the role of Don Quixote. Then his master will come, and will be made incarnate in the squire;⁴¹

and, through the symbolism of the final scene of the ballet, by Gerhard.

III. THE SCENARIO

For obvious reasons Gerhard had to be highly selective in choosing the episodes for the scenario⁴² which can be divided into, two large sections. The first part, to the end of Scene 3, presents the departure of Quixote and a series of the most well-known adventures: the inn and Quixote’s being dubbed as a knight; the wind-mills; the Golden Age, etc. and they draw directly from Cervantes. The second part takes on a darker shade as it contemplates the Cave of Montesinos, ‘The Prison’ and the death of Quixote, episodes which, together with the Introduction and the Golden Age, deal with Quixote’s dreams and his final disillusionment, torment, resignation to his fate and death. Gerhard’s treatment of these parts of the novel is radical, articulating his own interpretation and, like the three philosophers, treating them as mythical, interpolating his own ideas, in resonance with those of

³⁹ Madariaga, *Don Quixote: an introduction...*, 6.

⁴⁰ Unamuno, “The Second Part, Chapter One, Of What Passed Between the Curate and the Barber and Don Quixote in the Matter of the Knight’s Malady”, in *Our Lord...*, 159.

⁴¹ Unamuno, “The death of Don Quixote”, in *Our Lord...*, 321.

⁴² This synopsis of the scenario is based on Roberto Gerhard’s version of 1956 as it appears in “Music and...”, 97-100.

Unamuno and his colleagues, and composing them into the score. The second section is the principal focus of the essay.

The narrative for the full scenario is simple: we first see Don Quixote sleepwalking in his room and “brandishing his sword”⁴³. To the accompaniment of “a strangely wistful tune” Aldonza appears, to be “enrobed” as Dulcinea by her ladies. Gerhard’s description recollects a *paso procesional*⁴⁴ of the Spanish Holy Week processions: “she has become Dulcinea and as she stands on the raised shields of the knights, she takes on the appearance of a Spanish Madonna, clothed in blue, red and gold”⁴⁵.

The suggestion that Dulcinea has “the appearance of a Spanish Madonna” introduces a religious aspect recollecting Drew’s biblical reference and connecting with the ideas of Unamuno and Ortega. It becomes increasingly significant in the final scenes.

As Quixote sets out he is joined by Sancho. They arrive at the inn, where the muleteers and prostitutes dance the *Chacona de la Venta*. After the *chacona* the inn scene includes the Vigil at Arms, the Duel with the Muleteer, and the dubbing of Don Quixote. There follow four adventures: the windmills, the village barber’s basin, the Golden Age and the freeing of the galley slaves.

The pivotal scene of the ballet is the Cave of Montesinos, which, in the novel, is ambiguously described by Quixote as being possibly a dream, possibly an event actually witnessed⁴⁶. Gerhard accepts it as: “a dream sequence”⁴⁷. Initially Quixote is introduced to one of the heroes of Roncevalles, Durandarte, who casually dismisses him, and most of the rest of the scene is taken up with the procession of Lady Belerma and her ladies restoring the heart to Durandarte. Dulcinea appears in peasant dress and offers her petticoat for money, with devastating effects on Quixote.

In the novel Don Quixote is captured and encaged during an adventure in which Don Ferdinand and Dorothea’s masked friends and associates abduct Quixote from his bed in order to have him taken safely home by the Priest and the Barber. During the journey he enjoys a learned discourse on chivalric literature with a Canon from Toledo.⁴⁸ Gerhard completely re-invents the episode by creating his own interpretation of events as the Don is first of all mocked and attacked by “his pursuers”⁴⁹ and eventually saved through the intervention of Sancho and “the legendary Knights”⁵⁰.

⁴³ Roberto Gerhard, “Music and...”, 98.

⁴⁴ A *paso procesional* is a statue of either Christ or the Madonna and the platform on which it is carried in the processions of Holy week in Spain.

⁴⁵ Gerhard, “Music and...”, 98.

⁴⁶ Cervantes Saavedra, *The Adventures...*, 615.

⁴⁷ Gerhard, “Music and...”, 99.

⁴⁸ Cervantes Saavedra, *The Adventures...*, 410ff.

⁴⁹ Gerhard, “Music and...”, 99.

⁵⁰ Gerhard, “Music and...”, 99.

In the Epilogue Quixote lies ill in bed, attended by his niece and Sancho. Dulcinea re-appears in her visionary form and, as before, is held aloft by the knights, once again a *paso* of the Spanish Madonna, while “Sancho kneels before her, with a gesture of impassioned appeal”⁵¹.

The whole is a brilliant condensation of Cervantes’ narrative, reducing the novel to its essence and facilitating the echoes of Unamuno and colleagues through Gerhard’s own treatment of the myth, a contemplation for his own age.

IV. THE MUSIC

IV. 1. The Introduction

Gerhard’s explanation that in order to depict the complexity of Quixote’s persona he had “to get into the Don’s skin and impersonate him” was an abandonment of his customary rule of refusing to explain his working methods.⁵² An indication of his excitement in discovering a solution for depicting the several elements which populate the ballet is the manner in which he expands the explanation. The music for the populace (Sancho, muleteers, etc.) is based on Spanish popular music from the more discrete traditions: no *jotas* or *flamenco* but less flamboyant idioms – the most noteworthy dances are two *chacanas* and the most vigorous is the *Paso doble de los galeotes*.⁵³

The biggest problem for Gerhard was how to depict Quixote as both a normal person and as visionary. For the solution he resorts to three musical ideas. The first is a fanfare in E major, the tonic for the whole work, which serves to introduce the ballet and is subsequently used to mark the arrival or departure of the Don at crucial moments. There is a hint of stravinskian duality in the harmonisation, however, as an alien F natural undermines the E major of the fanfare (figure 1).

The image shows a musical score for two staves. The top staff is for Trs. & Tbnes. and the bottom staff is for Db. & Vc. & trem. pno. 2. f. The music is in 12/8 time and 4/4 time. The top staff features a fanfare in E major with a pedal bass line. Dynamics include p, mf, and pp. The bottom staff features a pedal bass line with a gliss. and dynamics p, mf, and pp.

Figure 1. Fanfare, with pedal bass, bars 1-4

⁵¹ Gerhard, “Music and...”, 100.

⁵² Gerhard, “The composer and his audience”, in *Gerhard on Music...*, 11.

⁵³ Gerhard, “Music and...”, 93-97.

But what most enthused Gerhard was the method which he created for “getting under the skin” of Quixote. For this purpose he devised a theme which appealed to him as being apt for the Knight of the Sorrowful Countenance and, amongst other qualities, had a “puzzling familiarity” which reminded him of “a strange little tune” used in the processions in his home town in Spain (figure 2)⁵⁴. The theme is in fact an amalgamation of two tunes from Valls, *Marxa dels gegants* (figure 2a)⁵⁵, and *In recort*⁵⁶ (figure 2b). In view of the discussion about the religious significance implied in Gerhard’s use of *cantus firmus* (below), it is worth noting that each of these tunes has religious connotations, an aspect which can hardly be fortuitous: the procession associated with the *Marxa dels gegants* takes place during *Corpus Christi*, a solemn celebration of the Holy Eucharist. The text of *In recort* announces the Passion of Christ: “In remembrance of the death and Passion of our Lord Jesus Christ”⁵⁷.

On analysing the theme Gerhard made the serendipitous discovery that within the theme was “a picture hidden within a picture”, making it particularly apt for “the Knight of the hidden images” as he describes Quixote. Furthermore, it contained nine of the twelve notes available in the chromatic scale, and by extracting them in order of appearance and repeating three, he could create a series which would: “reproduce in its essentials the substance of my theme, in the abstract, as it were; that is to say purely as a sequence of intervals stripped of all concrete rhythmical configuration”⁵⁸.

Figure 2 gives the theme with the notes selected by Gerhard for the series numbered. An unexplained anomaly is that Gerhard avoids using (or mentioning) the note E, which occurs three times in fairly prominent positions. The presumed reason is that it is because E is the tonality of the ballet, as established by the opening fanfare and the harmonies of the final bars.

⁵⁴ Gerhard, “Music and...”, 95.

⁵⁵ “La marxa dels gegants” has been recorded on CD, *Valls Sons i Musiques de Festa* (Barcelona, Department de Cultura de la Generalitat de Catalunya, Centre de Documentació i Recerca de la Cultura Tradicional i Popular, 1991). The author is grateful to Julian White for providing a copy of the march.

⁵⁶ Felipe Pedrell i Sabaté, *Cancionero musical popular español*, vol. 1, no. 140 (Seville: Extramuros Edición, 2011), 130.

⁵⁷ Translated from the Catalan by the author.

⁵⁸ Gerhard, “Music and...”, 95. Constraints of space necessitate a condensed version. For a more comprehensive description see Trevor Walshaw, “Roberto Gerhard: the Knight...”, 159-161.



Figure 2. *Don Quixote*, Theme



Figure 2a. *Marxa dels gegants*, bars 5-9



Figure 2b. *In recort*, bars 1-10

The twelve-note collection of the unorthodox series is completed by repetition of the notes D, B and A, still appearing in the order in which they occur in the theme (figure 3).



Figure 3. The series

All of the Quixote material is presented in the Introduction, as the fanfare and theme accompany Quixote who, while sleep-walking, brandishes his sword⁵⁹. The series is introduced as the inversion of the tone-row in melodic form in a powerful statement on trombones against a

⁵⁹ Gerhard, "Music and...", 98.

background of a complex contrapuntal working out of the tone-row. Figure 4⁶⁰ shows the first entry, the first hexachord on trombones in an inversion of the row followed by the second hexachord on upper woodwind, in counterpoint with the series, *ff pizzicato* on second violins, and other inversions on piano 1 and first violins.

Figure 4. *Don Quixote* bars 1+5-7

After the material and method are established, Dulcinea transfigured and Sancho introduced Scenes 2 and 3 focus on some of Quixote's most dramatic adventures, such as the wind-mills, with the emphasis on action rather than philosophical reflection.

IV. 2. The Cave of Montesinos

The adventure begins as Don Quixote is lowered by rope into the cave, where he meets Montesinos, is introduced to Durandarte, lying on his tomb, but is then curtly dismissed. Dramatically this reduces the Knight to nothing more than a bystander as a procession led by Lady Belerma carrying the heart of Durandarte slowly proceeds to the tomb on which he lies.

Through Montesinos Cervantes describes the participants in the procession as being old and decrepit, with the Lady Belerma rather less comely than in her younger days: "If she appeared to me [Quixote] somewhat ugly, or not as beautiful as fame reported, he said the reason lay in the bad nights

⁶⁰ All examples using two or more staves are, for the sake of clarity, reductions from the score.

and worse days she spent under that spell, as could be seen from the great rings round her eyes and from her sickly complexion”⁶¹.

The incident in which Dulcinea appears as Aldonza, dancing frivolously and offering her petticoat in exchange for money leaves Don Quixote “appalled and broken-hearted” and he climbs out of the cave⁶².

There are three major sections of music for the scene: an introduction (Interlude III), the *Chacona de Palacio* and Interlude IV. Interlude III is serial while the *Chacona* is tonal and Interlude IV is a mixture.

The interludes were added to the original score in order to cover scene changes and the action takes place front of curtain. For Interlude III Gerhard’s imagination was stimulated by the backdrop painted by Edmund Burra, the scenic designer, in which Quixote is depicted descending into the cave in a “series of concentric circles”⁶³. Gerhard represents the idea by creating a texture of canonic writing around the series as *cantus firmus*, a reference to an antique musical style vaguely contemporary with the scene depicted. An additional consideration, beyond the merely technical, is suggested in a recent chapter by Ortiz-de-Urbina when she mentions the religious connotations of the *cantus firmus*⁶⁴, which was normally a plainchant melody articulated in long notes as a core for a contrapuntal texture, as the series is used here. The use of the series as *cantus firmus* is expanded in Scene 5, ‘The Prison’, and in the Epilogue, where it appears in fragmented forms. This persistent use of a compositional method traditionally reserved for ecclesiastical texts suggests that Gerhard was in some agreement with Unamuno, with his Saint Quixote of La Mancha, or Ortega’s Gothic Christ. If one includes Dulcinea’s appearances in the Introduction and the Epilogue as a *paso* of the “Spanish Madonna” and we are getting very close to the authentication of Drew’s reference to Gerhard’s regarding Cervantes’ novel as his Bible (figure 5).

⁶¹ Cervantes, *The Adventures...*, 619.

⁶² Gerhard, “Music and...”, 99.

⁶³ Gerhard, “Music and...”, 99.

⁶⁴ Paloma Ortiz-de-Urbina, “El mundo mítico de la ‘Cueva de Montesinos’ en la música para *Don Quixote* de Roberto Gerhard”, *Anales Cervantinos* 51 (2019): 137.

L'istesso tempo ♩ = 84

con sord. arco misterioso

Vlas. con sord. arco misterioso pp

Fl. & Bn. (unis.) **(canto firmus)** 81 pp

(con un. II 8va)

Figure 5. Interlude III, bars 1-10

Despite the fact that the visionary Don Quixote is a constant presence, in Scene 4 proper the series never appears, the only scene in which this occurs. It reflects his reduction to a being a mere bystander, an outsider excluded from the action. The music for the scene, an elegant *chacona* on a seven-bar ground bass in F# minor, serves as an ironic counterpoint rather than accompaniment to Lady Belerma's slow procession of mourning, until the final blow to Quixote's dreams, Dulcinea/Aldonza's appearance with the petticoat (figure 6).

83 **Allegro moderato** ♩ = 144
(ritmo de 7 battute)

Piano 2

una corda, delicatamente stacc.

etc.

Figure 6. Chacona de Palacio, bars 1-8

In the novel Quixote's description of the adventure is ambiguous as:

suddenly and involuntarily I was overcome by a deep sleep, and when I least expected it...I woke up to find myself in the middle of the most beautiful, pleasant and delightful meadow nature could create or the liveliest human imagination conceive. I opened and rubbed my eyes, and I saw that I was not asleep but really awake.⁶⁵

He claims to have been in the Cave for three days while Sancho asserts that it was about an hour⁶⁶.

Unamuno's belief in Quixote's description of what he sees views the dream as reality: "If life is a dream, why should we obstinately deny that dreams are life? And whatever is life is truth"⁶⁷. From this he goes on to assert his faith in the honesty of Quixote: "How, in all truth, can we deny that Don Quixote saw what he saw in the cave of Montesinos, since he was a knight incapable of lying"⁶⁸?

Quixote, therefore, is an honest witness to the events.

On the other hand, Madariaga, after a complex discussion with himself, comes to the conclusion that Don Quixote is inventing the whole story: "Is Don Quixote then lying? Not expressly and deliberately. But imaginative beings do not see the frontier between truth and falsehood so clearly as do those who have no more use for their imagination than have barnyard fowls for their wing"⁶⁹.

Unamuno and Gerhard both see the episode as an honest report of a dream, but Gerhard also agrees with Madariaga that the events in the Cave of Montesinos, whether dreamed or invented, mark the beginning of Don Quixote's disillusionment with the quest, an aspect ignored by Unamuno. Interlude IV, which closes the scene, introduces a unique event in the score, the simultaneous appearance of reality, as Don Quixote's theme and visionary, the series. For Gerhard this is the point where disillusionment begins: "The chaconne is over: a *maestoso* statement of Quixote's complete theme, combined with its serial extract, tells us plainly that this is the beginning of the end: the Don's faith in himself, his ideal love and his mission of knight-errantry, has begun to crumble"⁷⁰.

⁶⁵ Cervantes, *The Adventures...*, 615.

⁶⁶ Cervantes, *The Adventures...*, 620.

⁶⁷ Unamuno, "A Thousand necessary Trifles", in *Our Lord...*, 195.

⁶⁸ *Idem*.

⁶⁹ Madariaga, *Don Quixote: an introduction...*, 131-132.

⁷⁰ Gerhard, «Music and...», 99.

Or, as Madariaga puts it: “the story which the knight gives of it [the adventure in the cave] is more than proof that the Don Quixote of the Cave of Montesinos is a sad Don Quixote, beaten by reality, taught by experience, and strongly influenced by his squire”⁷¹ (figure 7).

Figure 7. Interlude IV, theme and series

Gerhard’s alignment with Madariaga, whether dream or reality, means that the consequence of the scene is the destruction of Quixote’s dream and the restoration of normality as opposed to Unamuno’s idealistic vision of a quixotic Nirvana⁷².

IV. 3. Scene 5: The Prison

During Interlude IV the Priest and Barber reappear accompanied by the three *quadrilleros* of the Holy Brotherhood Police. They abduct Quixote before the beginning of Scene 5, which is a radical re-imagining of Cervantes’ original, a fact reflected in the choice of ‘The Prison’ as title for the scene, since in Cervantes the principal elements are the nightmarish abduction of Don Quixote by his friends and his confinement in a cage carried on an ox-cart in order to protect him from himself and to get him safely home. The action is well-intentioned but demeaning and in the novel he very quickly resigns himself to his fate and as the party travels they engage him in conversation, until the young people take another road, after which he is drawn into discourse with a fellow traveller learned in the novels of romance. Troubles begin only after Quixote is released from the cage⁷³.

⁷¹ Madariaga, *Don Quixote: an introduction...*, 133.

⁷² Unamuno, “The Cave of Montesinos”, in *Our Lord...*, 193.

⁷³ Cervantes Saavedra, *The Adventures...*, part 1, chap. 46.

Gerhard replaced the calm conversations with Quixote's being constantly abused and tormented by his pursuers and vainly defended by Sancho. He interpolates a series of incidents as a compound representation of the many abuses suffered by Quixote.

The first major invention is that although in the "enchanted" abduction by his friends he is resigned to his fate, in the ballet he is: "enraged [...] the prisoner of his pursuers, who dance triumphantly before him, while Sancho looks on in helpless misery"⁷⁴.

What follows is a composite of all the adventures in which Quixote suffers affliction, with heroic struggles against the tormentors on the part of Sancho, who at first is driven off, but who eventually prevails with the help of the legendary knights. The scene ends as: "a procession of mourning widows, orphans and maidens dance gravely in front of the cage, expressing their commiseration. The persecutors return but are finally defeated as Dulcinea reappears, veiled in black"⁷⁵.

The musical setting is a sequence of 7 variations on the series in which Gerhard returns to the concept of the *cantus firmus*, with the row appearing in augmented forms in variations 3, 4, 5 and 6 and in more rudimentary forms in 2 and 7.

The steady march-like tread of Variation 1 depicts the party as they set out. The mood moves from the grim tramping to more cheerful rhythms in Variation 2. Variation 3 recalls Scene 1, with Sancho, again represented by the piccolo, now in duet with the *cantus firmus* on tuba in a mood of cheerful insouciance before the torments begin (figure 8).

The musical score for Variation 3, figure 113, is presented in five staves. The top staff is for Solo piccolo, featuring a melodic line with various ornaments and dynamics. The second staff is for Tuba, playing a rhythmic accompaniment with dynamics ranging from *f* to *sf*. The third staff is for Vns. & vas., playing a harmonic accompaniment with dynamics *f* and *sf*. The fourth staff is for Hp., playing a rhythmic accompaniment with dynamics *f* and *sf*. The fifth staff is for Vas. & Vci., playing a harmonic accompaniment with dynamics *f* and *sf*. The score includes various musical notations such as slurs, accents, and dynamic markings.

Figure 8. Variation 3, figure 113

⁷⁴ Gerhard, "Music and...", 99.

⁷⁵ *Idem*.

From Variation 4 the music becomes increasingly active as the conflict fluctuates. It is depicted by rapid shifts of unstable tonalities around the thread of the *cantus firmus* while the dynamics are predominantly quiet until the climactic Variation 5, in which Sancho finally prevails in a moment significantly signalled by a little fanfare which has announced his previous appearances (figure 12, for instance) (figure 9).



Figure 9. Sancho's fanfare, figure 118

Following the final variation Dulcinea reappears, now being disrobed by her ladies, and, as described in a superscription at figure 122 on the score, she is 'revealed as Aldonza': "She dances once more to her wistful tune, which acquires an added poignancy in this new context since it comes to express Don Quixote's ultimate disillusionment awakening to 'reality' as it appears to the sane"⁷⁶.

Reality is signalled by a strident statement of Don Quixote's theme (figure 126) on solo muted trumpet, leading to the Epilogue.

Scene 5 does not truly depict any of Quixote's three homecomings, which are all relatively quiet, as in the first Quixote is welcomed by friends and relatives, in the second he is met in the market-place by a crowd of gaping villagers and in the third by a group of curious boys simply being curious boys⁷⁷. The justification for Gerhard's inventions in Scene 5 is the need to condense the entire catalogue of abuse and torments encountered by Quixote throughout his adventures into a single event, with the recurring presence of the series as *cantus firmus* a constant reminder of the passive presence of the sanctified Quixote.

IV. 4. Epilogue

The Epilogue begins with a reference to the idyllic Age of Gold episode, a reminder of the Knight's intention to become a shepherd as he serves his year at home in fulfilment of his pledge to the Knight of the White Moon⁷⁸. The music for this passage is a transposed version of the shepherds' melody, initially accompanied by homophonic chromaticisms (figure 10).

⁷⁶ Gerhard, "Music and...", 100.

⁷⁷ Cervantes Saavedra, *The Adventures...*, 55-56, 455-456 and 931.

⁷⁸ Cervantes, *The Adventures...*, 890 and 900.

Figure 10. Epilogue, Golden Age passage, fig. 127

On arriving home he takes to his couch and is surrounded by Sancho and his friends, the Priest, the Barber, etc., while: “the ‘real’ figures encountered by the Knight during his adventures dance past as if in sorrowful parting. The Don takes the basin, which Sancho has been wearing, and gives it back to the Barber, and then, after a moment’s hesitation, he gives his beloved sword to the Priest”⁷⁹.

From figure 130 to 132+2, the music accompanying the dance of mourning is a sequence of serial variations around a chromatic line (figure 11), but at 132+3 reality is restored with the valedictory re-appearance on trumpets and trombones of Don Quixote’s fanfare, in A major.

Figure 11. figure 130

⁷⁹ Gerhard, “Music and...”, 100.

The mood is initially melancholic, with musical and visual incidents crowding in. The harmonisation of the fanfare is ambiguous: a sustained bass pedal on F natural and a pulsating pedal A on timpani underpin trilling F# upper pedals on strings and pianos. From this point F#, the final of the initial version of Don Quixote's theme and the initial note of the first statement of the series becomes a perpetual and increasingly significant presence.

One bar before 133 the brass fanfare, with timpani, switches into the tonic key of E, with the mode undefined. The full resolution, however, is not reached until one bar later at figure 133, as the F pedal bass settles in a Phrygian cadence onto E and the upper strings' F# falls to E. Destabilising dissonances are retained: the horns' E major fanfare entry is supported by a trilled E-Fnatural upper pedal point on strings over repeated modal D natural to E cadences in the bass; F# on piano 1 supplements a chord of E major on piano 2, and flecks of almost inaudible F#s occur on violas and cellos.

The passage from figure 134 to the end is a period of slow serial disintegration as the row appears only as fragments of *cantus firmus*. The accompanying harmony increasingly focuses on E major as in the last five bars a bass pedal on E supports the E major chord on the harp and the *cantus firmus* subsides gently towards a final, Spanish, Phrygian cadence on flutes and horns three bars from the end.

The most significant feature of the final harmonies, however, is the recurring suggestion of stravinskian duality with the constant presence of F#, the ninth, within the tonic E major chord, but whereas the F natural pedal of the opening bars of the ballet undermined the E major, here the F#, illumines the chord like a halo and enriches the symbolism of the final scene, with the knights once again raising the *paso procesional* of Dulcinea, to recollect Scene 1. In the Epilogue, however, after the switch into E major the spotlight is on 'the panoply'⁸⁰, Quixote's abandoned armour, and instead of the sleepwalking visionary there is now the reclining knight, with his life gently fading, behind Sancho's "impassioned appeal" to the Dulcinea/Madonna, pleading for divine assistance for his master – and, as in Unamuno's *Quixote*⁸¹, for his own opportunity to take up the challenge of resuming Quixote's quest, as seems to be promised by the optimistic luminescence of the final harmony (figure 12).

⁸⁰ Gerhard, notebook: shelf no. Gerhard 10.148 [1949], Cambridge University Library.

⁸¹ Unamuno, "The Death of Don Quixote", in *Our Lord...*, 314.

Musical score for measures 128-132. The score is in 4/4 time and features the following parts:

- Hn. (Horn):** Rests in measures 128-131, then plays a single note in measure 132 marked *pp dolce*.
- Tr. & trbnc. 22 (Trumpet and Trombone 22):** Plays a melodic line with triplets in measures 128-131, then a single note in measure 132. Dynamics range from *pp* to *f*.
- Timp. (Timpani):** Plays a steady eighth-note pattern. Dynamics range from *pp* to *mf*.
- Piano 1 and Piano 2:** Play arpeggiated chords with triplets. Dynamics range from *pp* to *mf*.
- U. str. & va. (Upper strings and violas):** Play a rhythmic accompaniment of eighth notes. Dynamics range from *p* to *f*.
- Vc. & Db. (Violin and Double Bass):** Play a rhythmic accompaniment of eighth notes. Dynamics range from *p* to *f*.

Musical score for measures 133-135. The score is in 4/4 time and features the following parts:

- Hn. (Horn):** Plays a melodic line with triplets in measures 133-135. Dynamics range from *pp* to *mp*.
- Timp. (Timpani):** Plays a steady eighth-note pattern. Dynamics range from *pp* to *mp*.
- Pno. 1 and Pno. 2 (Piano 1 and Piano 2):** Rest in measures 133-134, then play chords in measure 135. Dynamics range from *pp* to *p*.
- U. Str. (Upper strings):** Play a rhythmic accompaniment of eighth notes with triplets. Dynamics range from *pp* to *f*.
- Vc. (Violin):** Play a rhythmic accompaniment of eighth notes with triplets. Dynamics range from *pp* to *f*.
- Db. (Double Bass):** Play a rhythmic accompaniment of eighth notes with triplets. Dynamics range from *pp* to *f*.

The musical score is divided into two systems. The first system (measures 132+3 to the end of the system) includes staves for:
 - Obs. a2 & C. A.: Treble clef, starting with a whole note chord.
 - Tpts. & Troms. a2: Treble clef, featuring a melodic line with triplets and dynamic markings *f* and *p*.
 - Hp.: Treble clef, playing a rhythmic accompaniment with dynamic markings *p* and *f*.
 - Pno. 1 & 2: Treble clef, playing chords with dynamic markings *f* and *ff*.
 - U. Str. tutti: Treble clef, playing a rhythmic accompaniment with dynamic markings *pp* and *f*.
 - Db., vc. & vas: Bass clef, playing a rhythmic accompaniment with dynamic markings *p* and *f*.
 The second system (measures 132+3 to the end of the page) includes staves for:
 - Fls. & picc.: Treble clef, playing a melodic line with dynamic markings *pp dolce* and *p*.
 - Hns.: Treble clef, playing a melodic line with dynamic markings *p dolce* and *p*.
 - Hp.: Treble clef, playing a rhythmic accompaniment with dynamic markings *p*.
 - U. Str. tutti: Treble clef, playing a rhythmic accompaniment with dynamic markings *ff*, *p*, and *pp*.
 - Db., vc. & vas: Bass clef, playing a rhythmic accompaniment with dynamic markings *p*, *pp*, *ff*, *p*, and *pp*.
 - con tam-tam: Bass clef, playing a rhythmic accompaniment with dynamic markings *ff* and *pp*.

Figure 12. figure 132+3 to end

V. CONCLUSION

Gerhard was a man of great independence of mind and his approach to composition was rarely orthodox. A notable illustration of this is that although Schoenberg revealed his twelve-tone method in 1923 and Gerhard studied with the Austrian from late 1923 to 1928, he primarily studied Schoenberg's method independently through analysis and composition exercises of his own devising⁸². In his compositions he several times used irregular tone rows for his series, as in *Don Quixote* and more than 20 years passed after leaving Schoenberg's classes before he devised his own singularly flexible method.

Similarly, when Gerhard "borrowed" ideas from other composers it was not mere emulation but an exploration and expansion of their methods in order to fit them for his own use: the early *Dos apunts*⁸³ are examples of this process. The only influence to which he actually confessed was that of Rocinante's loose rein. Given this attitude it is difficult to claim that Gerhard might be 'influenced' by writers such as Unamuno, Ortega y Gasset or Madariaga. What is apparent is that while his independence of thought leads him to expand cervantine mythology by using scenes such as 'The Prison' to introduce re-imaginings of the novel, there are other aspects which reflect lines of thought in tune with those of the literary figures.

The two crucial episodes in this regard are the Cave of Montesinos and the death of Don Quixote. In the discussion of the Cave of Montesinos it was demonstrated that Unamuno's faith in Quixote as honest witness is total, while Madariaga believes that Quixote's story is pure cynical invention, but Gerhard asserts that the scene is 'a dream sequence'. This interpretation enables the composer to distance Quixote musically from the events by counterpointing the doleful action with the elegant *chacóna* until the jarring sight of Aldonza pleading for money brings his own dream of a chivalric era to an end, echoing Madariaga's interpretation of the episode.

On the death of Quixote Madariaga is pragmatic as he describes the end of the dream of glory, but in Unamuno's vision of Sancho's setting forth once again, this time as a complete knight errant, there are strong suggestions of the Resurrection, and this conjunction of *quijotismo* and Christianity is clear as he takes the proclamation from page 6 even further: "Why should not the same process undergone by Holy Scripture take place with *Don Quixote*, which should be the national Bible of the patriotic religion of Spain"⁸⁴?

Ortega and his Gothic Christ create a similar, but more pessimistic, comparison.

⁸² The author is very grateful to Dr. Carlos Duque for an e mail dated 6/1/2020 in which he suggests that there is evidence in notebooks in the Institut d'Estudis Valencs that Gerhard did study the method with Schoenberg.

⁸³ See Walshaw, *Roberto Gerhard: explorer...*, 35-50.

⁸⁴ Unamuno, 'On the Reading and Interpretation of "Don Quixote"', in *Our Lord...*, 452.

Gerhard's concurrence with Unamuno's view is suggested in the scenario with the references to the 'Spanish Madonna' and more subtly in the music with the use of the series as a *cantus firmus*, a compositional technique almost entirely associated with sacred plainchant melodies. This all ties in with Drew's gerhardian biblical reference and there can be no surprise in finding in Gerhard's Epilogue that as Quixote's life ebbs, the scene parallels Unamuno's thoughts and takes on religious aspects: the panoply, highlighted with a spotlight⁸⁵, becomes a shrine; the *paso procesional* of Dulcinea is once again held aloft, and Sancho kneels before her in appeal. All of this happens as the music subsides in a series of Spanish Phrygian cadences to the E major tonic, enriched with the F# final of the theme to create a harmony of gleaming optimism for the continuation of the quest: it is not difficult to imagine the fulfilment of Unamuno's prophecy:

Inasmuch as Cervantes did not dare kill Sancho, still less bury him, many people believe that Sancho never died, and even that he is immortal. When we least expect it we will see him sally forth, mounted on Rocinante, who did not die either[...]Sancho will take to the road again to continue Don Quixote's glorious work, so that Quixotism may triumph for once and all time on this earth.⁸⁶

VI. BIBLIOGRAPHY

Bloom, Harold. "Introduction: Don Quixote, Sancho Panza, and Miguel de Cervantes Saavedra", introduction of *Don Quixote* by Miguel de Cervantes Saavedra, XXI-XXXV. Translated by Edith Grossman. London: Vintage Books, 2004.

Brenan, Gerald. *The Spanish Labyrinth*. Cambridge: Cambridge University Press, 1943.

_____. "Novelist-philosophers: XIII – Cervantes". *Horizon* (July, 1948): 25-46.

Cervantes Saavedra, Miguel de. *The Adventures of Don Quixote*. Translated by John Michael Cohen. Harmondsworth: Penguin Books, 1950.

Gerhard, Roberto. *Gerhard on Music*. Edited by Meirion Bowen. Aldershot: Ashgate, 2000.

_____. "On Music in Ballet", *Ballet* 2, No. 3 (1951): 3-8.

_____. "On Music in Ballet", *Ballet* 2, No 4 (1951): 29-35.

_____. Roberto Gerhard to Constant Lambert. shelf mark Gerhard 14.232. [www.lib.cam.ac.uk › departments › music › collections › music-archives](http://www.lib.cam.ac.uk/departments/music/collections/music-archives).

⁸⁵ Roberto Gerhard notebook: shelf no. Gerhard 10.148 [1949] (Cambridge University Library).

⁸⁶ Unamuno, "On the reading...", 462.

- _____. Notebook, shelf mark, Gerhard 10.148 [1949]. [www.lib.cam.ac.uk > departments > music > collections > music-archives](http://www.lib.cam.ac.uk/departments/music/collections/music-archives).
- Madariaga, Salvador de. *Guía del lector del Quijote: ensayo psicológico sobre el Quijote*. Bilbao: Espasa-Calse, 1926.
- Madariaga, Salvador de; and Constance Madariaga, transll. *Don Quixote: an introductory essay in psychology*. Oxford University Press, 1935.
- Mitchell, Rachel. "Form and function in Roberto Gerhard's String Quartet no. 1". In *Proceedings of the 1st International Roberto Gerhard Conference*. Huddersfield: University of Huddersfield Press, 2010.
- Ortega y Gasset, José. *Meditations on Quixote*. Translated by Evelyn Rugg and Diego Marín. New York: Norton, 1963.
- Ortiz-de-Urbina, Paloma. "The Mythical World of Montesinos's Cave in Roberto Gerhard's Music for *Don Quixote*". *Anales Cervantinos* 51 (2019): 125-146.
- _____, ed. *Cervantes en los siglos XX y XXI. La recepción actual del mito del 'Quijote'*, Colección Perspectivas Hispánicas. Bern: Peter Lang, 2018.
- Pedrell i Sabaté, Felipe. *Cancionero musical popular español*, tomo 1. Seville: Extramuras Edición, 2011.
- Sánchez de Andrés, Leticia. "Roberto Gerhard's Ballets: Music, Ideology and Passion". In *The Roberto Gerhard Companion*, edited by Monty Adkins and Michael Russ. Farnham: Ashgate, 2013: 79-105.
- Schoenberg, Arnold. "Folkloristic Symphonies". In *Style and Idea*, edited by Dika Newlin. New York: Philosophical Library, 1950: 196-203.
- Unamuno, Miguel de. *Our Lord don Quixote: The Life of Don Quixote and Sancho with Related Essays*. Translated by Anthony Kerrigan. London: Routledge and Keegan Paul, 1967.
- Walshaw, Trevor. "Roberto Gerhard: explorer and synthesist". Doctoral thesis. University of Huddersfield, 2013. <http://eprints.hud.ac.uk/id/eprint/23510/>.
- _____. "Roberto Gerhard: the Knight of the Hidden Images". In *Cervantes en los Siglos XX y XXI: la recepción actual del mito del Quijote*, edited by Paloma Ortiz-de-Urbina. Bern: Peter Lang, 2018: 153-164.
- White, Julian. "National Traditions in the Music of Roberto Gerhard". *Tempo*, n. s., 184 (1993): 2-13.
- _____. "Promoting and Diffusing Catalan Musical Heritage". In *The Roberto Gerhard Companion*, edited by Monty Adkins and Michael Russ. Farnham: Ashgate, 2013. ■