

The First Symphony (1952-53) is dedicated to the composer's wife Poldi (1903-1994) and received its first performance at the 1955 ISCM Festival in Baden-Baden by the West German Radio Symphony Orchestra under Hans Rosbaud. The work marked a turning point in the development of Gerhard as a composer, breaking new ground in the development of the genre with its avoidance of traditional themes. The intense brooding passages of his opera *The Duenna* and the Piano Concerto had pointed the way forward for Gerhard but it is in the symphony that he fully flexes his post-Schoenbergian muscles. It is fascinating to reflect that in Britain in the mid-50s four ex-pupils of Schoenberg were tackling the symphonic form with completely different results: Hans Gal with his Late-Romantic Symphony No. 3, Gerhard with his Symphony No. 1 and Egon Wellesz with his Brucknerian Symphonies 3, 4 and 5. Karl Rankl's Symphonies No. 4 and 5 were written in Austria and England, the Fifth Symphony displaying all the fastidious craftsmanship of Schoenberg and occasionally sharing the soundworld of the older composer's early works. Gerhard's First Symphony, for all its Expressionist leanings, also displays its composer's Spanish origins in its hectic dance-like rhythms which are often compressed into relentless ostinati. On a personal level, Gerhard was recovering from a severe heart attack and some of the mounting terror and anguish to be found in all three movements and the sense of Destiny knocking at the door in his Symphony No. 1 may result from this near-fatal experience. Gerhard himself, however, was always at pains to avoid any direct references to his inspirations in this Symphony: the music must be allowed to speak for itself, he wrote in the sleeve insert to the Dorati recording. As purely objective music the piece retains its power and originality unaided by any programmatic elements.

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