

pau- haus festival



**the
bauhaus
band**

the bauhaus band

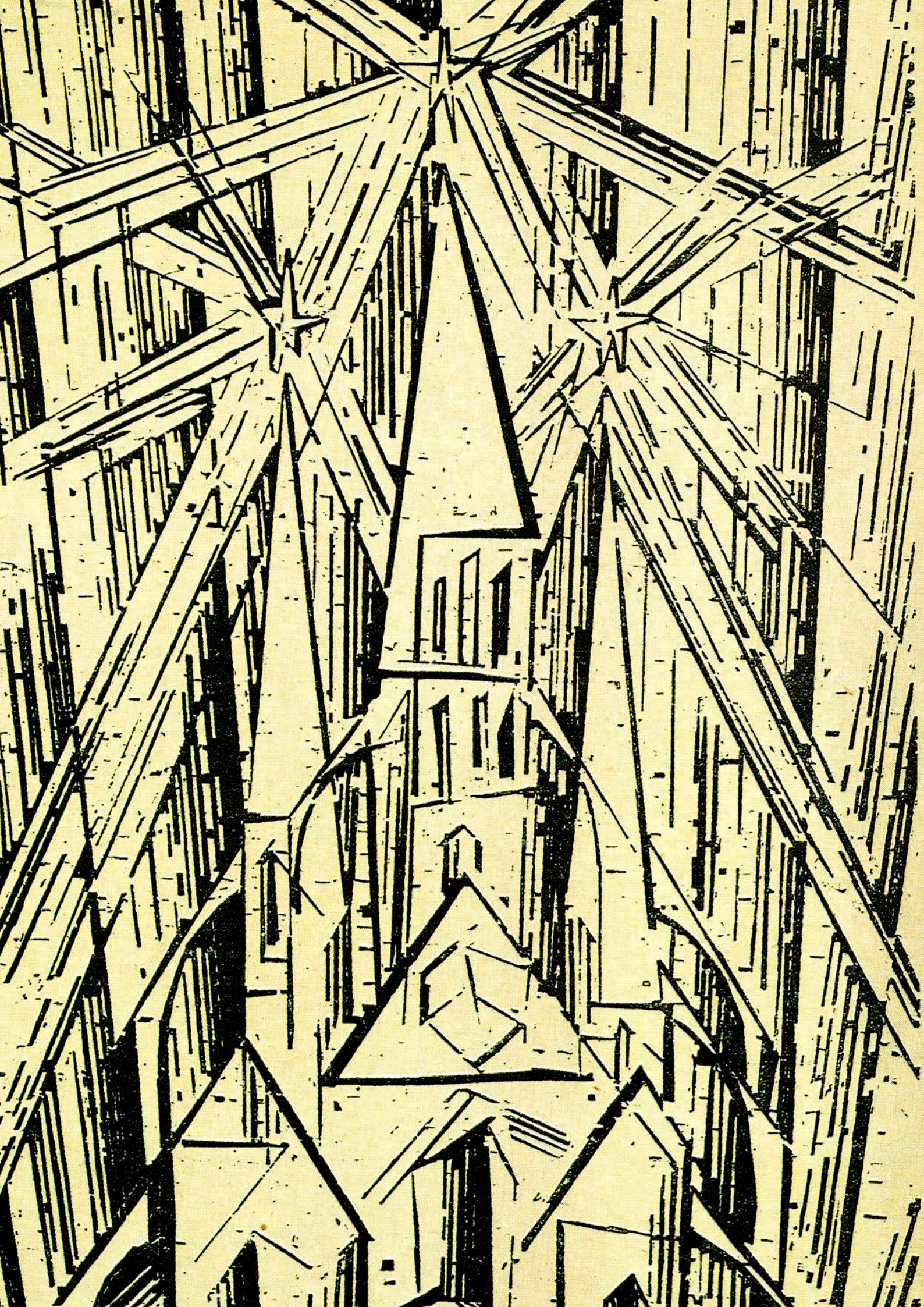
the bauhaus singers

marc almond

john harle

silk street music hall

20.05.22 5.30pm to 10pm



The Bauhaus and Guildhall

The Bauhaus

The Bauhaus School of Art, Architecture and Design (1919-1933) channelled the 20th century's revolutionary technological changes into a school of learning that reframed the position of the artist as an artisan working in a community of other makers. Under the leadership of Walter Gropius, it became one of the most vital expressions of art, design and pedagogy under the Weimar Republic, where a renewed reverence was applied to everyday life, the objects that comprise it and the methods with which they were produced. Gropius's core objective was to reimagine the material world to reflect the unity of all the arts through craft, *"the artist is an exalted craftsman. In rare moments of inspiration, moments beyond the control of their will may cause his work to blossom into art. But proficiency in their craft is essential to every artist. Therein lies the source of creative imagination."*

(Walter Gropius / Bauhaus Manifesto / April 1919)

Gropius wanted to end the division between industry and art and described the school as *"a utopian craft guild."* (Female students who had been overlooked for decades in the German education system were beginning to get their due at the Bauhaus.) The Bauhaus course organisation of 1919 re-reads as an entirely contemporary curriculum of interdisciplinary studies, and is a universal model of socially engaged course design. Reinventing Bauhaus pedagogy for Guildhall in 2022 has given us a new way of seeing and hearing.

The Bauhaus and Guildhall

Guildhall students have welcomed the Bauhaus idea and run with it - over the past year we have developed sixty Bauhaus Creative Projects in music, live performance and film, and what you are seeing this evening is simply the tip of an iceberg. Students have come from Production Arts, Video Design for Live Performance, Classical Music, Jazz Music, Composition and Electronic and Produced Music.

But as all arts students' experience of the world has become increasingly technological in scope and more experimental in conception and method, a daunting challenge emerges on leaving higher education, as old professional certainties disappear and an ambiguous Pandora's box of new possibilities springs open. In the altered post-Covid world, successful young artists and musicians will need to be even more resourceful and multi-skilled, as a leaner but revitalised arts scene emerges. Interdisciplinary skills in film, dance, theatre, design, art projects, and in programme curation will be made richer by students with a practical and theoretical fluency in related disciplines, and with well-honed critical and analytical skills. (For example, many cultural commentators now believe music to be a visual and aural art form.) All this is "work in progress" at Guildhall.

The Bauhaus was one of the most potent forces that shaped the cultural world as we now experience it, and we can renew our sense of experimentation, artistic process and creativity by reinterpreting the cultural landscapes that formed the Weimar Renaissance and The Bauhaus in 2022. By walking backwards into the future we can seek clarity of identity and purpose in the present day.

*Timeless modernity...
and the continuous present...*

John Harle
May 2022

Left: The Bauhaus Manifesto (Woodcut) by Lyonel Feininger 1919



Act I

Bauhaus Cinema and Music

Guildhall student's creative projects 2021-22

Programme

Eleanor Fineston-Robertson 'Concrete Lines' (Opus III, Ruttmann, 1924)

'Concrete Lines' is inspired by Arnold Schoenberg's use of the twelve-tone technique - an arrangement of the chromatic scale, transformed by inversion, retrograde and retrograde-inversion. EF-R

Igor Stravinsky - Suite für 5 Saxophones und Schlagzeug

- 1 März
- 2 Balalika
- 3 Galopp

Isabel Woodings - 'Tarantella' (Mary Ellen Bute, 1940)

For this score I felt inspired by the bold use of colour and energy created by Bute's moving abstract shapes. I sought to capture this through musical motifs that appear throughout the score. IW

Leonard Maassen & Oscar Farrell (2022) - 'Barbican Impression No. 22'

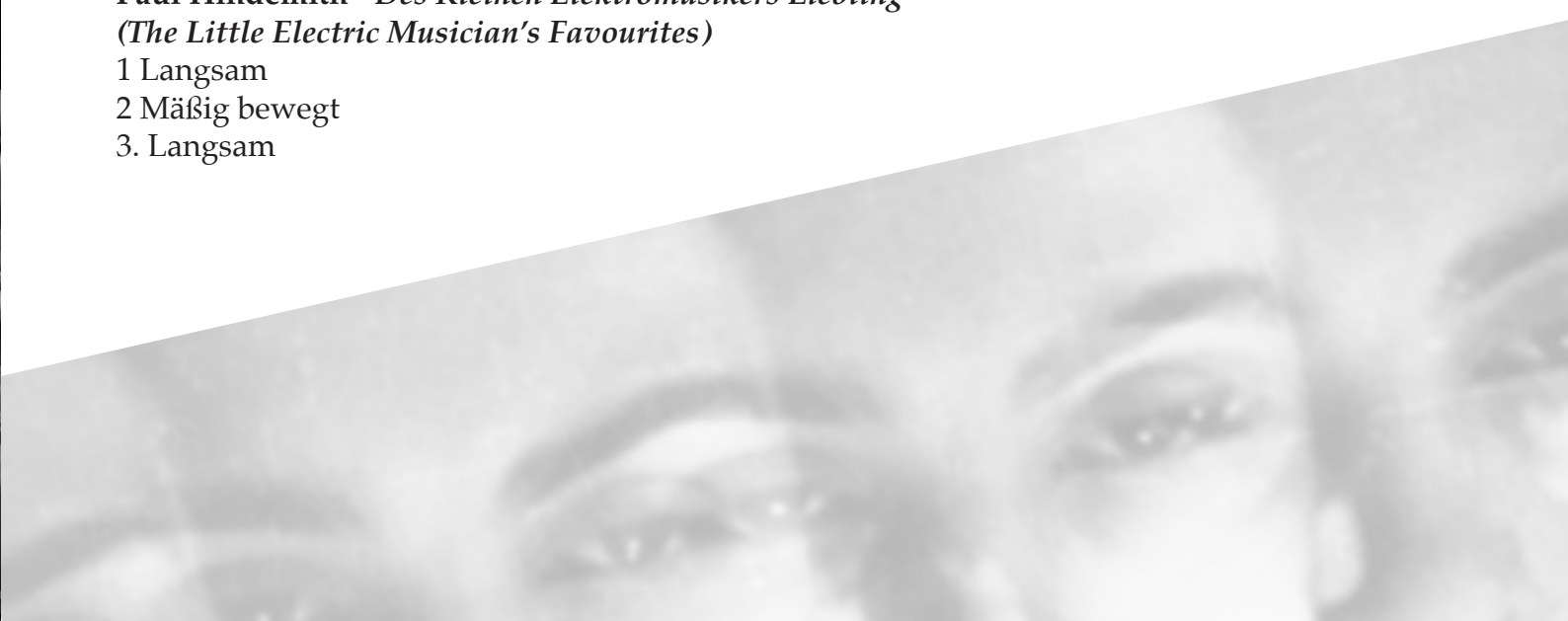
For Barbican Impression No. 22, we wanted to apply Kandinsky's distinction between painting as 'impression' and 'improvisation' (1911) to a musical setting. We encouraged the Bauhaus Band to play freely, responding to visual prompts based on architectural features of the Barbican. LM/OF

Dylan Law and Harry Brunt - 'Points' (Wassily Kandinsky, 1920)

For this piece I derived a tone row from Bauhaus symbols and Kandinsky's connection to music via synaesthesia. The music is inspired by the mood of Kandinsky's 'Points' and Schoenberg's explorations in serialism. HB

Paul Hindemith - Des Kleinen Elektromusikers Liebling (The Little Electric Musician's Favourites)

- 1 Langsam
- 2 Mäßig bewegt
- 3. Langsam



**Ryan Samuel Davies, Gabriela Opacka, Melanie Gruwez, Abbie Davis and Jan Tabecki
Kandinsky Drawing (1926)**

'Kandinsky Drawing' takes its inspiration from a rare film of the artist painting in Galerie Neumann-Nierendorf in Berlin in 1926. Our short film, a marriage of newly composed music and arresting hallucinatory visuals, transports us into the mind of an artist and the odyssey from brush to paper. RSD Brush stroke by brush stroke, Kandinsky transforms a mixtures of lines into a unique modernist composition. Inspired by this process, almost a century later, we created a piece built up from fundamental elements, notes and rhythms, combining old and new. The music develops from a simple baroque-inspired melody through variation to modern minimalism, and the result is a story of connected lines, created shapes, building a whole. GO, MG, AD, JT

Theodore Sandberg - Circles In A Circle (Wassily Kandinsky, 1923)

For this piece I researched Kandinsky's relationship with synaesthesia - in particular, his interpretation of colour through music, both in mood and tone. The music pays homage to his experience, using his process in reverse (from colour to music). TS

Sam Meredith - "The Lady in Mauve" (Lyonel Feininger 1922)

I based this piece on the well-dressed lady who is the subject of Feininger's portrait and on the nightlife of Berlin in the 1920s. I drew inspiration from composers of the first half of the 20th Century including Schoenberg, Mahler, Rachmaninov, Gershwin, and Weill. I tried to balance angular/cubist passages of music against a gentler, more seductive style. SM

Erwin Schulhoff - Vier Jazzszenen (Four Jazz Scenes)

- 1 Rag
- 2 Tango
- 3 Blues
- 4 Charleston

Abu Mensa, Kathryn McGuinness and Aidan May - The Quarrel Duet (Paul Klee 1938)

I have created an audio reactive piece where different aspects of the music propel the graphics on screen. The initial conflict within the track was something I explored, playing on the struggle between digital computer generated art and the original painting. AM
We initially started looking at this piece through an entirely subjective lens, writing short musical ideas and motifs that were inspired solely by the painting. With these ideas written, we then arranged them into a structure. Having read into Klee's interest in children's art and primitivism; we sought to exploit the "directness and simplicity of children's art" and primitive art as Klee had done with the painting, cutting out superfluous ideas and making each new section and idea bold and direct. K McG, AM

Danilo Ricci - 'Broadway Boogie Woogie' (Piet Mondrian, 1943)

For this piece I developed Mondrian's concept of geometric structure in music. Through a mirroring process I used a similar modular approach using the jazz architecture of the "Rhythm Changes". I also added a personal point of view on the painting, where these music lines and squares are altered, representing the thin boundaries of harmony and colour. DR

Louis Perritt - 'The Tower of Fire' (Johannes Itten, 1920)

The Tower of Fire is the inverse of human; human being an infinite self-creating concept within a finite physical structure (mortality) - The Tower of Fire being a finite concept yet stretched perpetually, forever building from itself with nothing new introduced into the circuitry. This idea when entering the human psyche is doom (cyclical doom). A snake eating its own tail. LP

**Edmund Adonis and Will Inscoe - Musik für Zwei Klaviere und Drei Schlagzeuge
(Hommage an Strawinsky)**

The idea behind this piece was to create a Stravinsky inspired work, mainly influenced by his "Etude for Pianola" (with hints of Bartok's Piano Sonata). We incorporated 3 separate percussion stations to give the piece a sense of fierce energy and excitement along with the heavy sound of two pianos at full range. WI, EA

ZeZ Confrey - Kitten on the Keys (Arr. Adonis and Inscoe)

Inspired by the sound of his grandmother's cat walking across her piano one weekend in 1921, Kitten on the Keys became ZeZ Confrey's biggest hit. It sold over a million copies, and Confrey performed it at the same 1924 concert that saw the public debut of George Gershwin's Rhapsody in Blue. Designed to maximise the wit and playfulness that made Kitten so popular, it is arranged here for saxophone quartet, two pianos and three percussionists. WI, EA

Performers:**Bauhaus Saxophones****Kathryn McGuinness** - Soprano Saxophone**Aidan May** - Alto Saxophone**Josh Brown** - Alto Saxophone**Harry Brunt** - Tenor Saxophone**George Shrapnell** - Baritone Saxophone**Ed Adonis** - Drums**with:****Will Inscoe** - Piano**Luke Byrne** - Piano**Charlie Hodge** - Percussion**Lauren Bye** - Percussion**Jan Tabecki** - Trautonium**Beau Miles Watson** - Trautonium software

The Women of the Bauhaus

Walter Gropius opened the doors to the Bauhaus school in 1919. The school developed a new radical way of creative thinking which encouraged a symbiotic relationship between art, craft and design. Notable for this time, women were encouraged through the school's doors: its manifesto stated that it welcomed 'any person of good repute, without regard to age or sex'. Despite this equitable manifesto and that a large proportion of the prospective female students were highly practical with backgrounds in metalwork and carpentry, they were directed to one place: the weaving workshop. Gropius held a genuine belief that men could think in three dimensions whereas women could only think in two.

What's most inspirational, is that the women who filtered through the weaving workshop turned this constraint (and what was snubbed as a lesser discipline) into ground-breaking design that has informed modern design as we know it. The weaving workshop was the most commercially successful branch of the Bauhaus as well as being highly innovative, exploring new materials and weaving techniques on mechanised Jacquard looms. There is a quiet confidence which resonates through the work of these women that also manages to capture the true essence of the Bauhaus: un-pretentious, functional, beautiful labours of love that celebrate material and true craftsmanship.



Martha Erps, Katt Both and Ruth Hollós, 1927.

Left: *Weavers on the Bauhaus staircase, 1927.*
Top to bottom: Gunta Stölzl (left), Ljuba Monastirskaja (right), Grete Reichardt (left), Otti Berger (right), Elisabeth Mülher (light patterned jumper), Rosa Berger (dark jumper), Lis Beyer-Volger (centre, white collar), Lena Meyer-Bergner (left), Ruth Hollós (far right), and Elisabeth Oestreicher.



Gunta Stölzl: *Bauhaus Rugs, 1923*

It is worth shining a light on two German textile artists of note. Gunta Stölzl became head of weaving from 1927 to 1931, the first female Master at the school. Her approach to teaching was revolutionary: she used the study of mathematics in conjunction with the lessons she had learnt on colour theory, visual thinking and abstract art to develop a new weaving practice. Lack of technical guidelines allowed her and her students to write their own rule book and to be highly experimental. Stölzl's personal designs were complex, colourful and kaleidoscopic. A contemporary of Stölzl, Anni Albers, joined the Bauhaus in 1922 with the intention to paint, but was steered in the direction of the weaving workshop. Her painterly approach to textile design is resonant, she often referred to her pieces as 'pictorial weavings'. What's interesting is the duality and versatility of her work: how her woven pieces can hang confidently on a wall alongside a painting by Klee or Kandinsky but also work on a mass-produced scale for rugs, curtains and fabrics. Also a pioneer of technology, Albers explored the functional and architectural possibilities of textiles, designing a cotton, chenille and cellophane fabric that could absorb both sound and light.

Nazism came, the school packed up, and the artists dispersed. It is then that many of the female artists got written out of existence. Even the handful that are known, such as Anni Albers, have spent the majority of their lives in the shadows, letting the light shine on their artist-husbands. Despite this, in the most subtle of ways, their legacy lives on whether that be through the IKEA rug in your living room or the TFL tube seat you sit on every morning.

Miriam Houghton



Anni Albers, 1927

Act 2

the bauhaus band and singers

Programme

Max Brand - Musik
(vom Zeitoper Maschinisten Hopkins)
World Premiere of new Arrangement by John Harle

Gary Carpenter - Bauhausmusik
World Premiere
Three movements: Weimar/Dessau/Berlin: three ‘entartete’ dances (tango/foxtrot/pasodoble)
- not forgetting a queasy-listening waltz interlude.
A lost score for Kurt Schmidt’s “The Mechanical Ballet” maybe? GC

Kurt Weill - Overture from The Threepenny Opera
Arr. George Shrapnell

Paul Mitchell Davidson - Gebrauchsmusik fur die Bauhauskapelle
World Premiere
“Gebrauchsmusik fur die Bauhauskapelle” is an ironic title, meaning “Utility Music for the Bauhaus Band”. A vigorous tango is interrupted by a dodecaphonic interlude which slowly morphs back into the tango. A conversation between Kurt Weill and Arnold Schoenberg perhaps! PMD

Kurt Weill - Tango-Ballade from The Threepenny Opera
Arr. George Shrapnell

Stuart Hall - St Louis Tickle (Crooked and Straight)
World Premiere
Barney & Seymore - St Louis Tickle – Arr. Stuart Hall
(If at first you don’t succeed:)
Barney & Seymore - St Louis Tickle – Arr. Stuart Hall. SH

Luke Byrne - Klee’s Puppet Theatre
World Premiere
“Puppet Theatre” is a painting by Paul Klee, but this work is equally inspired by the actual hand-puppets Klee made for his young son Felix. I was captivated by this idea of a world-famous artist lovingly fashioning these grotesque characters for an audience of one. LB

Paul Mitchell Davidson - Tanzsuite fur die Bauhauskapelle
World Premiere

(15 Minute Interval)

Performers:

The Bauhaus Band

John Harle - Musical Director
Kathryn McGuinness - Soprano and Alto Saxes/Flute
Aidan May - Soprano and Alto Saxes/Clarinet
Harry Brunt - Tenor and Alto Saxes/Clarinet
George Shrapnell - Baritone Sax/Bass Clarinet/Clarinet
Gabriela Opacka and Melanie Gruwez - Violin 1
Abbie Davis - Violin 2
Mira Williams - Viola
Aline Christ - ‘Cello
Lucas Houldcroft and Sam Lewis - Trumpets
Sam Clough and James Greer - Trombone/Bass Trombone
Ralph Porrett - Guitars
Jan Tabecki - Keyboards

Luke Byrne - Piano and Chorus Master
Will Inscoe - Bass
Ed Adonis - Drums
Charlie Hodge - Percussion

The Bauhaus Singers
Anna Gregg, Chloe Todd (Sopranos)
Rosa Herwig, Danielle Mahaillet (Alto)
Jonah Halton (Tenor)
George Robarts, Thomas Litchev (Baritones)



Act 3

**marc almond
with the bauhaus band and singers**

Programme

Instrumental

Duke Ellington and Billy Strayhorn - Such Sweet Thunder (Arr George Shrapnell)

Songs

Kurt Weill and Ogden Nash - I'm a Stranger Here Myself (Arr Luke Byrne)

Friedrich Holländer - Illusions (Arr Luke Byrne)

Weldon, Robertson and Cavanaugh - A Little on the Lonely Side (Arr Luke Byrne)

Duke Ellington, Barney Bigard and Irving Mills - Mood Indigo (Arr Ian Gardiner)

Friedrich Holländer - Black Market (Arr Luke Byrne)

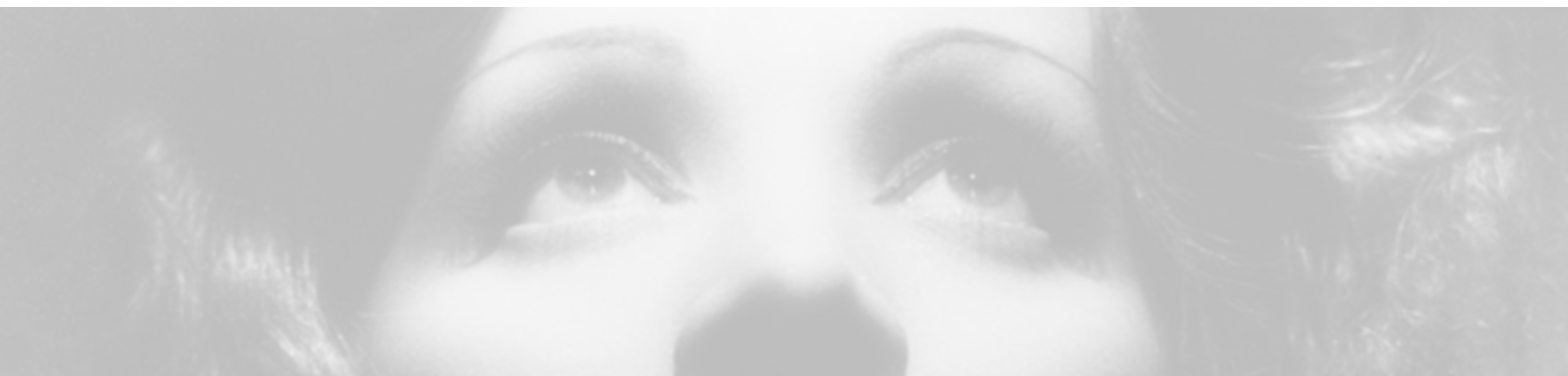
Kurt Weill and Maxwell Anderson - September Song (Arr Ian Gardiner)

Rudy Vallee - Deep Night (Arr Luke Byrne)

Kurt Weill and Maxwell Anderson - Lost in the Stars (Arr Luke Byrne)

Albert Finney and Denis King - But I was a Child (Arr Denis King, adapted by Luke Byrne)

Duke Ellington - Jig Walk (Arr Luke Byrne)





Marc Almond

Marc Almond OBE is an award winning internationally acclaimed singer and songwriter. He first began performing and recording in the synth duo Soft Cell. He has also had a diverse career as a solo artist spanning over four decades and enjoyed critical and commercial acclaim. He has sold in excess of 35 million records worldwide.

In recent years he's made forays into theatre with playwright Mark Ravenhill's award winning Ten Plagues which won a first at the Edinburgh Fringe Festival. This was followed by starring in Poppea in the role of Seneca at The Chatelet Paris.

He has previously worked with the acclaimed composer John Harle on The Tyburn Tree, Dark London. Currently Marc is working on an opera for the Barbican of the celebrated book A'Rebours by Joris Karl Huysmans. It will preview in 2023.

He is a recipient of numerous awards including a Brit and an Ivor Novello.

The Bauhaus Festival

The Bauhaus Festival 2022 is produced in association with Guildhall's Production Arts department and the Guildhall School Recording and AV department.

Design - Miriam Houghton (Final Year Production Arts student: Stage Management)

Stage Management - Emma Peace (Final Year Production Arts student: Stage Management)

Special thanks to George Shrapnell, the Bauhaus Band Junior Fellow 2021-22.

Thanks to:

James Alexander, Gill Allen, Marc Almond, Dylan Bate, Richard Benjafield, Graham Booth, Luke Byrne, Stewart Calder, Gary Carpenter, Vanessa Cass, Malcolm Edmonstone, Angeline Ferguson, Graham Fitkin, Stuart Hall, Julian Hepple, Iain Herdman, Louise Hopkins, Tom Kuhn, Andy Lavender, Samantha Malk, Ronan O'Hara, Clare Partington, Julian Philips, Andrew Poppy, Mark Langthorne, Paul Mitchell-Davidson, The Premises, Mike Roberts, Dan Shorten, Phil Sizer, Peter Smith, Universal Edition (Vienna), Sospiro Records, Jonathan Vaughan, Jane Ward, Michael Wardell, Adam Williams, Anthony Wilson and Armin Zanner.

Bauhaus Band photographs by Ryan Samuel Davies

GUILD
SCHOOL
HALL

