

The Bauhaus Festival

The Bauhaus Band and Singers

with

Tom Kuhn

John Harle

Roza Herwig

Tom McGowan

Composers & Video Artists

Edmund Adonis

Bliss Ashley

Luke Byrne

Zack Di Lello

Hanns Eisler

Christoph Enzel

Paul Hindemith

Will Inscoe

Dominika Kolenda

Jake Landau

Hugo Max

Adam Possener

Isabel Woodings

Eli Zuzovsky

Eleanor Fineston- Robertson

19 May 2023

Guildhall School, London

6pm

**Guildhall-Bauhaus Student Projects
Cinema and Music**

8pm

Brecht on Love and War

Silk Street Music Hall
Guildhall School of Music & Drama
Silk Street, London, EC2Y 8DT

The Bauhaus Band



Photography: © Nobby Clark, Montage: Ryan Samuel Davies (Guildhall VDLP)

The Bauhaus and Guildhall

The Bauhaus School of Art, Architecture and Design (1919-1933) channelled the 20th century's revolutionary technological changes into a school 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 finally getting 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 has given us a new way of seeing and hearing.

Over the past year at Guildhall we have developed forty 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, Classical Music, Jazz Music, Composition and Electronic and Produced Music.

As all 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 music, film, dance, theatre, design, art and curation will become essential, and reward students with a practical and theoretical fluency in related disciplines, and well-honed critical and analytical skills.

Brecht on Love and War

Brecht on Love and War is the product of my work as Visiting Fellow at The Oxford Research Centre in the Humanities alongside my Knowledge Exchange partner, Tom Kuhn, Professor of 20th Century German Literature at Oxford. Tom and I have ensured that this collaboration extends to students from both institutions, and Guildhall students have partnered with students from the Ruskin School of Art and the Oxford Music Faculty. I am grateful to Jonathan Vaughan, Armin Zanner, Wes Williams and Tom Kuhn for helping facilitate this groundbreaking partnership between our two institutions.

John Harle
May 2023

Guildhall student's creative projects 2022-23

Hanns Eisler - Le Grand Jeu 1 (Orchestersuite 6 Op 40 Arr. Enzel)

1. Allegro

Orchestersuite 6 brings together themes from Eisler's film score for *Le Grand Jeu* (*The Great Game*). The film is set against the background of the French Foreign Legion, with the title referring to the practice of card reading: Blanche asks if her client wants the whole story: "Alors... je te fais le grand jeu?" (LK)

Race (Symphony) - Film by Hans Richter 1928 Music by Dominique Judd 2023

Big band and orchestra - slightly haphazard, large crowds, tension, expectation, 'thrown about' orchestration: strings to sax to trumpet to piano, ambiguous instrumentation, no clear instrumental 'lead', very quickly becomes a wonderful orchestral and jazzy disaster. Contemporary jazz - a 20th/21st mash up of orchestral styles. (DJ)

Parabola - Film by Mary Ellen Bute 1937 Music by Eleanor Fineston-Robertson 2023

Initially, my composition was inspired by Schoenberg's use of the twelve-tone technique. However, I later decided to orchestrate it in a way that swayed from convention, adding my own personal touch. As a result, the final piece became a unique blend of conventional and unconventional techniques, which perfectly matched the abstract and experimental nature of the film. (E F-R)

Moonlight at the 19th Hour - Film and music by Liam Fuller 2023

The concept of moonlight comes from the moon-like circular shape in the image (A19 by László Moholy-Nagy, 1927) while the cascading red lines remind me of glitzy Hollywood lights in the night. *The 19th Hour* comes directly from the title, A19. My piece calls to Big-Band Swing, depicting a glamorous 30s Hollywood lifestyle. (LF)



Paul Hindemith
(by Neil Osborne)

Paul Hindemith - Minimax (Arr. Enzel)

**5 Die Beiden Lustige Mistfinker (Charakterstück, solo
wfür zwei Pikkoloflöten)**

6 Alte Karbonaden (March)

The Minimax Suite for string quartet pokes fun at military music. Hindemith's sense of humour can be seen throughout the music and titles; it was written for Hindemith's friends Wilhelmine and Max, but Minimax was also a brand of fire extinguisher. The first extract '*The Two Funny Dung Finches*' calls for the soprano and alto saxophones to mimic piccolos, and the second '*Old Carbonates*' takes after a military march - which would make marching somewhat difficult. (LK)

An Optical Poem - Film by Oscar Fischinger 1938

Music by Fransisco Fontes 2023

In this work, my music explores some clips from Oskar Fischinger's video "*An Optical Poem*". The music is divided into two main sections (Energetic and groovy/Lontano, contemplative), which relate to the video's nuances in terms of texture. There is a final coda that reutilizes and transforms the initial material. (FF)



Hanns Eisler (by John Minnion)

Rhythm 23 - Film by Hans Richter 1923

Music by Fergus Brignall 2023

The Bauhaus movement has long been a source of inspiration for me, both aesthetically and politically, so to get to compose something in homage was a very special opportunity. Musically my inspirations for this composition came from across the board of composers that would have been influential at the time, from Bartok to Ellington. I worked with LCC animation student Ash Kashis, with whom I have previously collaborated, to make sure that the music worked perfectly with this film. (FB)

(Portrait of) Frau P. in the South - Video and Music by Jasmine Meaden 2023

I dressed my sister, (a trained dancer), as 'Frau P.' from Paul Klee's painting '*Portrait of Frau P. in the South*' and made a short film around the Barbican. The painting is of a prim Northern lady on holiday in the Mediterranean, so to reflect this character I wrote a cheeky and playful bossa nova. (JM)

Hanns Eisler - Präludium und fugue über BACH (Arr. Harle)

In his Präludium und fugue über BACH, Eisler utilises the Bach motif (Bb A C B), which spell out Bach's name. Eisler used this theme in several of his works around this period. (LK)

Filmstudie - Film by Hans Richter 1926 - Music by Leon Benson 2023

I composed this piece of music using my modular synthesiser. The material was created from one long improvisation, some of which was then spliced to fit the appropriate time code within the film. I was inspired by electronic artists Pole and Suzanne Ciani. (LB)

Composition 1 and 2 - Film by Werner Graeff 1922

Music by Jenny Shen 2023

I drew inspiration from my love for classic murder mystery cinema when creating this track. Jerry Goldsmith's score for *Chinatown* was on my mind throughout the writing process. I wanted to explore serial technique and wrote a 12-tone roll that is played by the solo trumpet in the second composition and repeated in the cluster chords. (JS)

Guildhall student's creative projects 2022-23

Grn-Blau-Rot

Film and music by Sam Meredith 2023

My piece is inspired by the Swiss artist Johannes Itten whose 1967 work, *Grn-Blau-Rot* (Green, Blue, Red), immediately gave me the structure for a piece in three sections. Two sections are shown tonight, Grn & Rot. (SM)

Sounds

Group Improvisation
by Bauhaus Saxophones 2023

Words and woodcuts
by Wassily Kandinsky 1912

Kandinsky published the 'musical album' *Klänge* (Sounds) in 1912, comprising 38 poems and 56 woodcuts. Kandinsky's synaesthetic association between colour and sound led him to explore the interaction and synthesis of different art forms. We have developed a group improvisatory auditory response to five of these poems and woodcuts, taking sonic inspiration from the Dadaist anti-art movement, free music and the colour-tone dramas of *The Blue Rider*. (LK)



Sounds/Klänge (Cover)
Wassily Kandinsky 1912

Albers' Square

Video and Music by Ella Sandin 2023

This piece began by trying to evoke the human experience which was contrived in Kirchner's painting, *Street, Berlin*. However, as I continued with this piece, I realised that shapes, not humans, were the superior medium to embody my composition; they allowed a blank canvas by which I could express emotion felt by all. (ES)

Composition 1 and 2

Film by Werner Graeff 1922

Music by Olivia Underwood 2023

My approach to Graeff's compositions, which each repeat twice, was to create different pieces of music that work against each other for each segment to help form different impressions from the same piece of art for the listener. For Composition 2, the biggest difference is an emotional one, the first piece is tense while the other is strident. For Composition 1, it is more the rhythmical differences, where one piece works to ignore the movement of the squares, whereas the other is actively mirroring it. (OU)

Yellow Red Blue (Wassily Kandinsky) 1925

Video by Leonardo Graziosi

Music by Theodore Sandberg 2023

Yellow-Red-Blue features a collision of all the primary colours, moving in an explosion across the canvas. This music pays homage to this following the primary emotions we feel, from immense pain to euphoric pleasure and all that lies in-between, utilising Kandinsky's studies in synaesthesia in reverse (from colour to music). (TS)

Eisler - Le Grand Jeu 2 (Orchestersuite 6 Op 40 Arr Enzel)

4 Andante con moto

5 Marcia

The penultimate movement from Orchestersuite 6 reflects the characteristic mood of 'romantic despair' in 1930s French cinema. The final march brings together 'vulgar' characters exuding, as one critic wrote, 'a strange atmosphere of destiny and death'. (LK)

Polished chrome liberty T bar level door handle ideal for internal and external wooden doors for home and office designed by Walter Gropius

Film and music by Louis Perritt (Dr Transmogrification) 2023

Physically, functionally, historically, culturally, behaviourally, psychologically, symbolically, philosophically, ethically, epistemologically, mythologically, spiritually, archetypally, aesthetically, linguistically, quantumly, mathematically, neurologically and especially parapsychologically, I have always enjoyed using door handles. (LP/Dr T)

Eisler - Orchestersuite Nr 3 Op 26 (Kuhle Wampe)

Kuhle Wampe (Empty Stomach) explores social issues surrounding the Industrial Revolution and the Great Depression. The final movement of the suite incorporates 'Solidaritätslied' (Solidarity Song) with words by Bertolt Brecht: a song which became a popular protest anthem in its own right. (LK)

Performers

Bauhaus Saxophones

Joshua Brown - Soprano Saxophone

Lydia Kenny - Alto Saxophone and Voice

Joe Pollard - Tenor Saxophone

Reuben Dakin - Baritone Saxophone

Harrison Perkins - Alto Saxophone

Harry Brunt - Tenor Saxophone

Luke Byrne - Piano

Will Inscoe - Bass

Ed Adonis - Drums

PART TWO



Brecht on Love and War

Readings by Tom Kuhn and Roza Herwig, songs performed by Roza Herwig and Tom McGowan with the Bauhaus Band and Singers.

Directed by John Harle.

- * Works and arrangements marked with an asterisk are all premieres and were commissioned, with the support of **TORCH**, especially for this show. The texts of the Brecht poems, of which the new works are settings are included later in this programme.

Hanns Eisler : Kleine Sinfonie 1932

- * (arr. Christoph Enzel)

Exclusively because of the increasing disorder ... 1937/38

Poor b.b. 1922

- * underscores to this and the following poems by Eleanor Fineston-Robertson

* FILM: The mask of the angry one 2023

video art by Bliss Ashley
music by Ed Adonis and Will Inscoe

When years ago ... 1935

Beds for the night 1931

Driving along in a comfortable car ... 1937

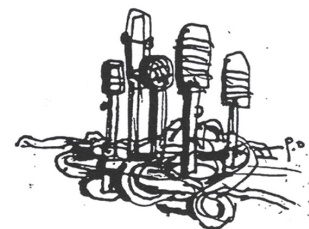
Do not too readily fall for the plan ... 1930

* Jake Landau : 'The Broken Rope' Part 1:

- I. that not-to-be-forgotten night
- II. Kin-Jeh said of his sister
- III. still broken

* FILM: Exclusively because of the increasing disorder ... 2023

video art by Dominika Kolenda
music by Zack Di Lello



Spring 1938, 1, 2 and 3 1938

- * underscores to these and the following poems by Isabel Woodings

In dark times 1937

* FILM: Song of the starling flocks 2023

video art by Eli Zuzovsky
music by Adam Possener

Often at night I dream ... 1926/27

Marked generations 1943

* Jake Landau : 'The Broken Rope' Part 2:

- IV. One rose to find
- V. The willow pipe

Intervention 1939

Hanns Eisler & Bertolt Brecht : Scenes from the War Primer Bilder aus der Kriegsfibel (sung in German) 1942/44 and 1957

The Bauhaus Band and Singers
with Roza Herwig and Tom McGowan
video by Hugo Max, from Brecht's own newspaper cuttings

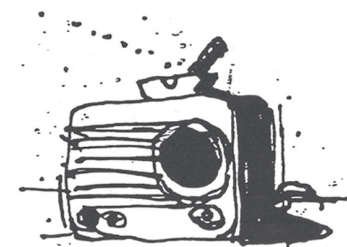
* Luke Byrne : To those born after And I always thought ...

Hanns Eisler : Kuhle Wampe Suite No. 3: Die Fabriken/The Factories 1932

- * (arr. Christoph Enzel) from the music for the film *Kuhle Wampe*.

Hanns Eisler & Bertolt Brecht : Solidarity Song 1931

(arr. John Harle) in the version from the film,
Kuhle Wampe



Drawings by Gerhard Oschatz

Crossing the boundaries - the interdisciplinary pioneers

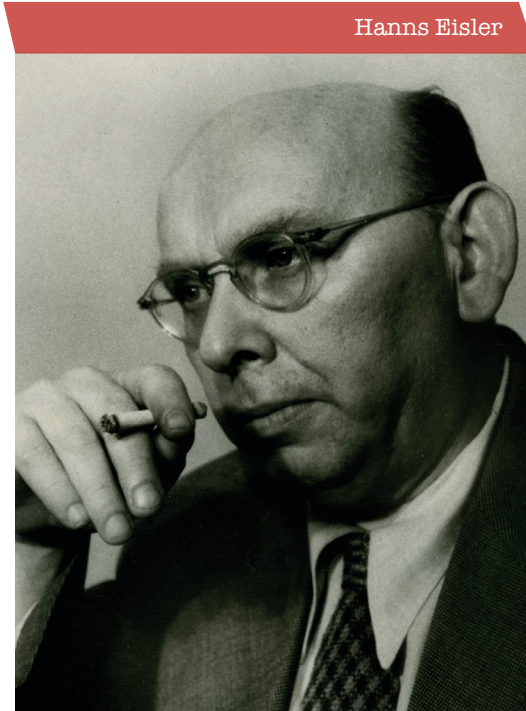
Whereas, in the nineteenth century, art that combined image, music and text was generally just 'opera', the first decades of the twentieth century witnessed some astonishing experimentation with 'intermediality' and 'crossovers' in the arts, and nowhere more so than in Germany.

Once visual artists had moved into the theatre or experimented with photographic processes, the boundaries between opera, musical and cabaret became fluid, and composers wrote for film, writers for radio, and both the popular scene and the avant-garde world were awash with new hybrids and combinations. The boundaries between 'popular' and 'high' entertainment started to be conscientiously dissolved. Popular music and jazz infused the 'classical'. 'Found' objects and images, both from nature and from the social world of the new consumer economy, found their way into art galleries; and artists, in their turn, designed functional objects for those consumers.

The work of the Bauhaus, an astonishingly fruitful collective (after which our band is named) based consecutively in Weimar, Dessau and Berlin in the years 1919 to 1933, became emblematic of the new spirit in the visual arts, architecture and design.

This evening's programme crosses many of these boundaries and mixes the genres, the moods and the registers. We have experiments in the new opera alongside popular musicals, songs and musical scores for film.

In musical terms we have what Hindemith would have called *Gebrauchsmusik* (music for use, that resists the demands of the conventional concert hall), and in the texts by Brecht we have *Gebrauchsllyrik*: useful, practical poems, that cock a snook at the literary tradition, whether they are love poems, political songs, or public or personal reflections on the current state of affairs.



Hanns Eisler

In the first half of the programme we focus on 'intermediality' in the work of Guildhall Students, in showings of music-videos created by students from Electronic and Produced Music, the Composition department and the Woodwind, Brass and Percussion department, alongside performances of Eisler and Hindemith from students from all performance departments across the school. Our performance of *Sounds (Klänge)* by Wassily Kandinsky (from 1912) is genuinely improvised, with no musical notation having ever been introduced into the preparation process.

The second half is bookended by Hanns Eisler, with extracts from the score to the innovative film *Kuhle Wampe* of 1932 (made with Brecht and Slatan Dudow) and then the *Scenes from the War Primer*, Eisler's settings of Brecht's 'photoepigrams' from 1957.

In between, we have readings from Brecht's poetry, especially from the exile and war years of 1933 to 1945; and we are excited also to premiere new works, commissioned for this occasion by The Oxford Research Centre in the Humanities, with brand new musical and video settings of Brecht poems, that carry forward that interdisciplinary, multi-media experimentation, still very much in the spirit of the early twentieth-century pioneers.

This first chapter of our interdisciplinary collaboration climaxes in three linked events, at the Sheldonian Theatre, Oxford on 14th May, at the Guildhall School on 19th May, and at Gulbenkian Arts, Canterbury on 28th May.

John Harle and Tom Kuhn

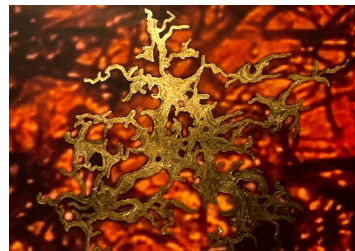


Brecht and friends at work, 1927

POEMS BY BRECHT Poems for the three films

The mask of the angry one 1942

On my wall hangs a Japanese carving
Mask of an angry demon, lacquered in gold.
Feelingly I observe
The swollen veins at his temples, hinting
What a great strain it is to be angry.



The music piece was created by masking a Bach chorale (*Erbarm' dich mein, O Herre Gott*) with harmony inspired by Messiaen and his 2nd and 5th mode of limited transposition.

The video is designed to create a symbiotic relationship between Brecht's poem and the tempo and tone of the music. Inspiration was taken from the imagery 'The Mask of the Angry One' evokes and the Verfremdungseffekt (distancing) technique Brecht used as a playwright.

(BA/WI/EA)

Exclusively because of the increasing disorder... 1937/38

Exclusively because of the increasing disorder
In our cities of class struggle
Some of us, these years, have decided
No longer to speak of harbour towns, snow on the roofs, women
The smell of ripe apples in the cellar, the sensations of the flesh
All that that makes man round and human
But to speak only of the disorder
So to become one-sided, arid, tangled in the business
Of politics and the dry 'unworthy' vocabulary
Of dialectical economics
So that this fearful cramped conjunction
Of snowfalls (they're not just cold, we know that)
Exploitation, flesh deluded by temptation, and class injustice should not induce in us
Endorsement of a world so multifaceted, pleasure
At the contradictions of such a bloody life –
You understand.



This piece was shot on 16 mm film at Oxford's Sheldonian Theatre. Trans rights now.

(EZ/AP)

Song of the starling flocks 1932 (all tr. Tom Kuhn)

1

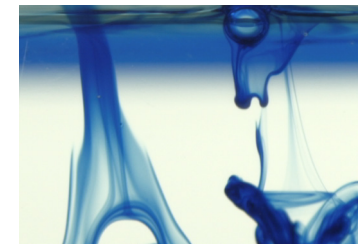
We set out in the month of October
In the province of Suiyuan
We flew swiftly in a southerly direction, without wavering
Through four provinces in five days.
Fly faster, the plains are waiting
The cold is increasing and
There it is warm.

2

We set out and were eight thousand
From the province of Suiyuan
We grew more by thousands each day, the further we came
Through four provinces in five days.
Fly faster, the plains are waiting
The cold is increasing and
There it is warm.

3

Now we're flying over the plains
In the province of Hunan
Beneath us we see great nets and know
Where we have flown in five days:
The plains have waited
The warmth is increasing and
Our death is certain.



The black sun is a consequence of one's thought followed by dedicated individuals. Watch the carry of the wind, the birth of momentum, and the death of opposition with open ears. They know where and why. At least the first knows. The momentum of collectivity pushes them against the unfulfilled potential.

(DK/ZdL)



IN STARR GENERAL HOSPITAL, CHARLESTON, S. C., A YOUNG JAPANESE-AMERICAN BOY, BLINDED IN ITALY AT THE CROSSING OF THE VOLTURNO RIVER, SITS PATIENTLY IN BED

Nicht Städte mehr. Nicht See. Nicht Sternfunkeln.
Und keine Frau und niemals einen Sohn.
Und nicht den heitern Himmel, noch den dunkeln.
Nicht über Japan, noch auch Oregon.

No more towns. No seas. No stars' bright light.
No woman either, and never, never a son.
Neither the blue skies nor the dark of night.
Never above Japan, nor over Oregon.

WORTHY OF A HUMAN LIFE

In August 1940, at the height of the 'Battle of Britain', when things were not going well for the anti-Nazi cause and one might have expected Brecht's mind to be on other things, he wrote in his *Journal* about what he thought of as the potentially 'realist' function of lyric poetry, and even enlisted the unlikely figure of Wordsworth for his argument. Quoting 'She was a phantom of delight' (written in 1803, for his wife), Brecht writes:

*It is precisely in dehumanised situations such as this that
A lovely Apparition, sent
To be a moment's ornament
may enable us to rekindle the memory of situations more
worthy of a human life.*

In the same summer, Brecht created his first 'photoepigram', the word he coined for the combination of press photo and short poem which would eventually come together to make the *War Primer*.

From the beginning of our collaboration, the work that now forms the climax of this evening's programme, Brecht and Eisler's *Bilder aus der Kriegsfibel* (*Scenes from the War Primer*), was fundamental.

We are in a time of war. But we didn't want the evening to be one long lament, or reflection on the evils of war – which are apparent enough without our help, but rather, by the maybe unlikely juxtaposition of War and Love, to reflect on what, in any time of conflict, we are fighting for: those 'situations more worthy of a human life'. 'Menschenwürdig' is the word Brecht repeatedly uses.

Tom Kuhn

POEMS BY BRECHT

Poems for the new settings by Jake Landau

The not-to-be-forgotten night 1936

The sky above me on that not-to-be-forgotten night
Was bright enough. The chair on which I sat
Was easy enough. The conversation
Was light enough. The drink
Was sharp enough. And soft enough
Was your arm, girl, on that
Not-to-be-forgotten night.

(tr. Tom Kuhn)

Kin-Jeh said of his sister 1937

We loved one another between the battles.
From column to column
Marching by, we waved. There were letters
Poste restante in the taken cities. Awaiting my enemies
In hiding, poorly housed
I heard her light tread, she
Brought food and news. Quickly at the railway station
We agreed how we should continue our operations.
With the dust of the road still on my lips
I kissed her. Around us
Everything changed. Our affections
Did not change.

(tr. David Constantine)

The broken rope ... 1940

The broken rope can be knotted again
It will hold, but
It is still broken.

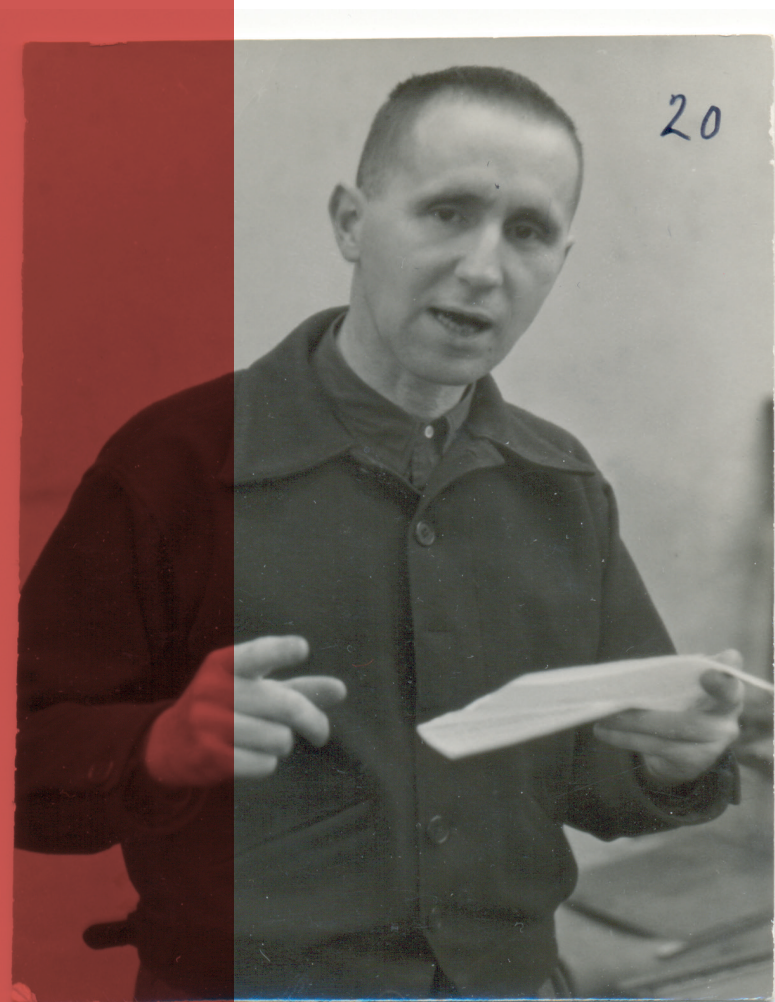
Perhaps we will meet again, but
Where you left me will
Not be where you see me again.

(tr. TK)

The willow pipe c. 1940

I am not the standard bearer
I am not the seer with the heart of an eagle
On your march into the great dawn.
I am the willow by the river
Whipped by the wind
From which the earth's rebel spirit
Plucks a little pipe to play
Its tune: of the storm, of love and pain
And perhaps a little
Morning grey.

(tr. TK)



Brecht reading in London, 1934

Seven roses the rose bush has 1950

Seven roses the rose bush has
Six belong to the wind
But one remains so that I'll have
One rose to find.

Seven times I'll call your name
Six times stay away
But promise me the seventh time
You'll come right away.

(tr. DC)



POEMS BY BRECHT

Poems for the new settings by Luke Byrne

Poetry is never mere expression. Its reception is an operation of the same order as, say, seeing and hearing, i.e. something much more active. Writing poetry must be viewed as a human activity, a social function with all its contradictoriness and mutability, as both conditioned by history and making history.

Brecht, Journal, 24.08.1940

To those born after c.1939

(1)

Truly, I live in dark times!
A trusting word is folly. A smooth brow
A sign of insensitivity. The man who laughs
Has simply not yet heard
The terrifying news

I would like to be wise
In ancient books it says what it means to be wise:
To hold yourself above the strife of the world and to live out
That brief compass without fear
And to make your way without violence
To repay evil with good
Not to fulfil your desires, but to forget them
Such things are accounted wise.
But all of this I cannot do:
Truly, I live in dark times!

(2)

I came into the cities at a time of disorder
When hunger rules.
How can I eat and drink when
It is from the starving that I wrest my food
I came amongst mankind at a time of uprising.
The goal lies
Far in the distance
Clearly visible, although for me
Scarcely attainable.
Truly, I live in dark times

(3)

But you who will emerge again from the flood
In which we have gone under
Think
When you speak of our faults
Of the dark times
Which you have escaped.

For we went, changing countries more often than our shoes
Through the wars of the classes, despairing
When there was injustice only, and no indignation.

And yet we know:
Hatred, even of meanness
Makes you ugly.
Anger, even at injustice
Makes your voice hoarse. Oh, we
Who wanted to prepare the land for friendliness
Could not ourselves be friendly.

You, however, when the time comes
When mankind is a helper unto mankind
Think on us
With forbearance.

(shortened; tr. TK)

And I always thought ... 1955

And I always thought the very simplest words
Would be enough. If I say what is
Every heart will surely be lacerated.
That you will go under if you don't fight back
Surely you must see that?

(tr. DC)



Brecht and Eisler, by Herbert Sandberg

the bauhaus band



The Bauhaus Band

Zoe Hodi - Violin

Heidi Kim - Violin

Somerset Peede - Viola

Gabriel Francis-Dehquani - Cello

Joshua Brown - Soprano Saxophone

Lydia Kenny - Alto Saxophone

David Bevan - Tenor Saxophone

Reuben Dakin - Baritone Saxophone

Lucas Houldcroft - Trumpet

Imogen Timmins - Trumpet

Adam Quilter - Trombone

Ben Pritchard - Bass Trombone

Luke Byrne - Piano

Jan Tabecki - Keyboards

Charlie Ralph - Guitar

Will Inscoe - Electric Bass

Ed Adonis - Drums

Charlie Hodge - Percussion

Photos by:

Nobby Clark, Ryan Samuel Davies and Iain Herdman

the bauhaus singers



Versatile Dutch mezzo-soprano **Roza Herwig** sings, acts, presents, plays the violin, and writes theatre texts. She obtained her bachelor's degree in Classical Voice from the Conservatory of Amsterdam and now studies in the Artist Masters at the Guildhall School of Music and Drama. She has performed as a soloist at festivals including Grachtenfestival, Tête a Tête Festival and O Festival, and has appeared on Dutch radio and the TV program 'Podium Klassiek'. She performed the leading role in Schönberg Pierrot Lunaire (Munich, 2021) and Cherubino in Mozart Le Nozze di Figaro (London, 2022). She won prizes in the Regional and National Finals of the Princess Christina Competition, at the Britten Violin Competition, and she recently won the Kanjerprijs de Leest.



Photo by Dan van Leeuwen



Originally from southwest London, baritone **Thomas McGowan** is currently a second-year masters student in vocal studies at the Guildhall School of Music and Drama studying under Robert Dean since 2021. Prior to his studies at the Guildhall, Thomas read Music at Christ Church Oxford where he was a choral scholar at the cathedral. In the spring of 2022 Thomas was a finalist in the inaugural Keith Bonnington competition for male singers.

The Bauhaus Singers

Luke Byrne - Chorusmaster and Bauhaus Junior Fellow 2022-23

Soprano

Florence Cain

Zoe Jackson

Andrea Manuel

Maud Niklas

Charlotte Potter

Alto

Cecilia Cole

Amanda Frisendahl

Roza Herwig (soloist)

Alexander Hutton

Honor Wines

Tenor

Jacob Cole (Soloist)

Thomas Lidgley

Charles Secombe

Bass/Baritone

Hector Bloggs

Alexander Harpum

Tom McGowan (soloist)

Photography by Nobby Clark



COMPOSERS & VIDEO ARTISTS

Edmund Adonis is a drummer, percussionist, and composer from North London. Working across a range of genres, this is his second year as drummer for the Bauhaus Band. Collaborating with Will Inscoe, their original Musik für Zwei Klavier und Drei Schlagzeuge premiered at Guildhall's 2021 Bauhaus Festival. Currently completing his Masters in Jazz Performance, he is supported by the Black Heart Foundation Scholarship Programme.

Bliss Ashley is a first-year undergraduate student reading Fine Art at the Ruskin School of Art, after completing a foundation diploma in Art and Design, specialising in Fine Art, at Leeds Arts University. She uses the physical properties of film photography and dated forms of digital presentation as a visual metaphor for the processes of observation and deep reflection that are key to her creative practice.

Luke Byrne is an Australian composer, musical director and pianist currently based in London, where he is a Visiting Fellow at the Guildhall School and Associate Teacher at LAMDA. His compositions have been commissioned and performed by the Australian Chamber Orchestra, Gondwana Choirs and Sydney Philharmonia Choirs. Luke's musical *Between the Sea and Sky* was selected for the 2018 New York Musical Festival where it won awards including Best Musical and Outstanding Score.

Zack Di Lello is a musician who composes music that is sometimes serious, often humorous, occasionally theatrical, always experimental, and potentially dangerous. At the Frost School of Music (University of Miami) he studied with Lansing McLoskey, Juraj Kojs, Dorothy Hindman, and Charles Mason, where he was awarded the 2018 Outstanding Senior: Music Theory and Composition. He taught at the Fusion Academy in Newton, MA, before coming to Oxford, where he is studying for a masters in composition with Jennifer Walshe.

Christoph Enzel is a saxophonist, arranger, and composer. He performs with ensembles including his own saxophone quartet, clair-obsur, Vladimir Jurowski's "United Berlin", and the Berlin Philharmonic. He teaches at the Hochschule für Musik und Theater Rostock. Enzel has arranged over 100 works for various instruments, and his music has been published by Schott Music and other publishers. His compositions include works for theatre, dance, choirs and ensembles.

Eleanor Fineston-Robertson is a London-based visual media composer and sound designer who writes music and sound for TV, Film, Animation, Galleries and Installations. She has composed music/sound for various clients including the Barbican Centre, The National Trust, The Courtauld Gallery, RAM Records, Illuminated River and The National Gallery. Most recently her work was screened at Vue Cinema and BFI Southbank.

Will Inscoe is in his 3rd year at the Guildhall studying Jazz Piano. He is heavily involved in the UK jazz scene performing regularly with the National Youth Jazz Orchestra and other prominent jazz artists in venues such as Ronnie Scotts, Pizza Express, and Olivers. He plays Bass Guitar in the Bauhaus Band and sings and arranges for vocal jazz ensembles.

Dominika Kolenda is a graduate fine art student at Oxford University passionate about people. She merges multiple senses to create a truly immersive, human, and bodily experience. Her interdisciplinary practice is not just an object to be admired from a distance, but rather a living, breathing organism that engages the viewer in a dynamic dialogue between the physical and the conceptual.

Jake Landau is an American composer of opera, musical theater, and instrumental music. His works have been performed by the New York Philharmonic, Houston Grand Opera, and leading stars of opera and Broadway in venues from Carnegie Hall to Birdland Jazz Club. He earned his Bachelor of Music from The Juilliard School and his MSt from Oxford, where he is now a DPhil candidate at Christ Church. He is the youngest-ever winner of the Walter Hinrichsen Award from the American Academy of Arts and Letters.

Hugo Max is a musician, filmmaker, and painter. He has performed at the Barbican, Royal Festival Hall, St. Martin-in-the-Fields and the Royal Albert Hall's Elgar Room and has been concertmaster of the Oxford University Philharmonic Orchestra and the Oxford Baroque Players. A skilled improviser, he has run workshops at the Ashmolean Museum, Fusion Arts and Magdalen College Auditorium.

Adam Possener is a composer and violist based in Oxford, where he studies composition at Oxford University with Jennifer Walshe and Martyn Harry. He was awarded a Royal Philharmonic Society Prize in 2018, the National Centre for Early Music's Young Composer prize in 2022 and is an Associate Soundhub Composer with the London Symphony Orchestra.

Isabel Woodings is a visual media composer studying at the Guildhall School of Music and Drama. She has worked with clients such as the Barbican Centre, RAM Records, and The Courtauld Gallery, among others. She has also collaborated with filmmakers, directors and animators from institutions including the Met Film School, London Film Academy (LFA) and Maryland Institute College of Art (MICA).

Eli Zuzovsky is a film and theatre director and writer, born and raised in Tel Aviv. He is currently reading for a practice-led DPhil in Fine Art at Oxford University (Ruskin School of Art) on a Rhodes Scholarship. He graduated summa cum laude from Harvard University with an A.B. in Filmmaking and English and holds an MSt with distinction in Modern Languages from Oxford. In 2022, he was selected for the Israeli Forbes list of 30Under30, the Zurich Film Festival Academy, and the London Library Emerging Writers Programme.

John Harle is an Ivor Novello award-winning composer, saxophonist, record producer and educator whose work spans across musical genres from classical to contemporary pop. At Guildhall, he is currently Director of the Leadership Academy, Professor of Music & Interdisciplinary Practice, Professor of Saxophone and Professor of Electronic and Produced Music.

Tom Kuhn is a Professor of German at Oxford and a Fellow of St Hugh's College. He is the principal editor of Brecht's works in English, amongst them (with David Constantine) *The Collected Poems of Bertolt Brecht* (New York, 2019). Alongside his teaching and academic publications, he frequently works with musicians and theatre-makers.

ACKNOWLEDGEMENTS



Production Arts at Guildhall School

Brecht on Love and War is produced in association with Guildhall's Production Arts and Audio Visual departments.

Production Manager - **Jamie Hulme**

Stage Management - **Monika Zwierzchowska, Peter Reavey**

Video Continuity Artist - **Ryan Samuel Davies.**

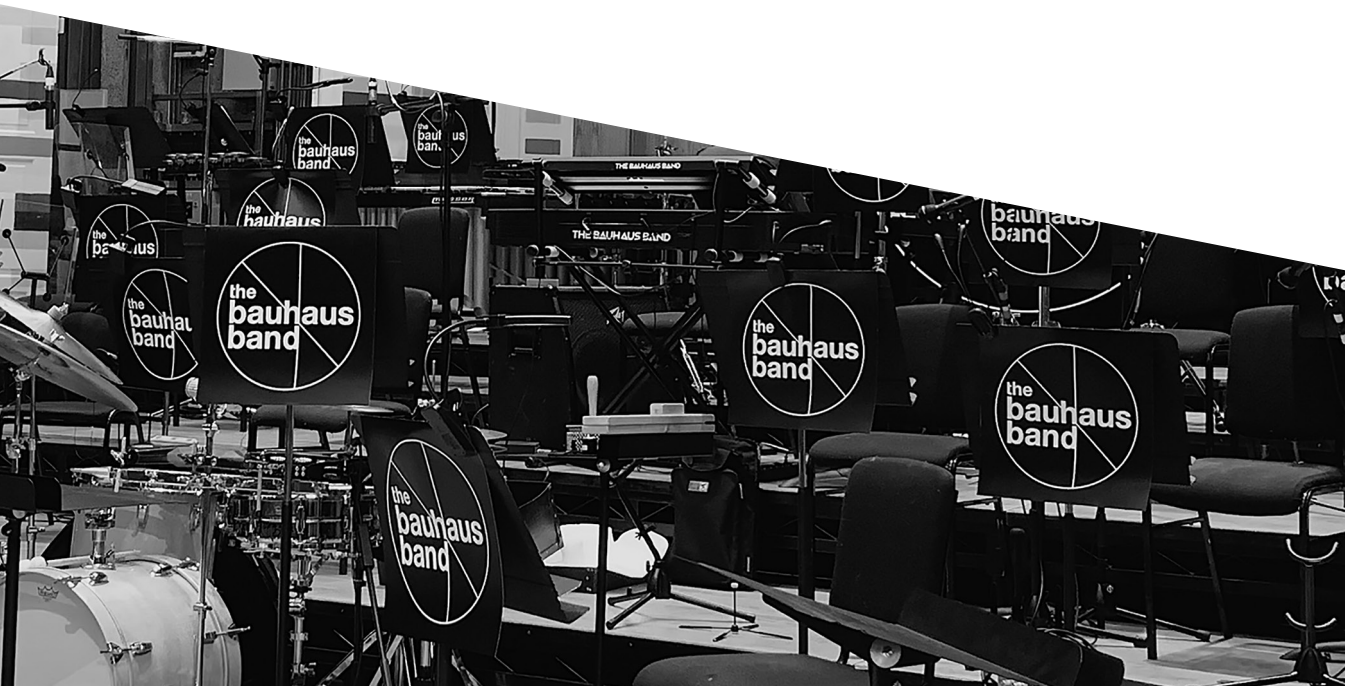
All the Brecht poems and songs in English in the second half of tonight's programme are taken, with kind permission, from *The Collected Poems of Bertolt Brecht*, translated and edited by Tom Kuhn and David Constantine (W.W. Norton: Liveright, 2019). The translations from *The Threepenny Opera* and *Happy End* in the first half are by various hands, including John Willett and Marc Blitzstein.

In addition we are grateful for support and permissions to the Brecht Heirs, the Suhrkamp Verlag (Brecht's German publisher), Alan Brodie Representation (for performing rights for the English texts), Verso Books (who publish an English version of *War Primer*), and the Eulenspiegel Verlag (who publish a German *Kriegsfibel*).

For the use of materials and images for the programme we thank the Akademie der Künste, Berlin (especially the Brecht Archive), the Deutsches Historisches Museum, ddrbildarchiv.de, and, for his own drawings, Gerhard Oschatz. Every effort has been made to identify other rights holders.

The photo, of Brecht appearing before the House Un-American Activities Committee, New York 1947, comes from his own collection, where it is stuck into his *Journal*.

Poster and programme design by Meadowcroft Design.





Brecht at the House Un-American Activities Committee 1947



Photography: © Nobby Clark, Montage: Ryan Samuel Davies (Guildhall VDLP)

This is the sort of programme that can only be realised with considerable financial, material and moral support. Our thanks go also to the University of Oxford's Humanities Cultural Programme, where John is a Visiting Fellow, to TORCH, to St Hugh's College, and to the Guildhall School of Music & Drama.

The collaboration has been facilitated and encouraged over the past year in a spirit of partnership between some key figures in the Guildhall School and the University of Oxford. We especially thank Jonathan Vaughan, Armin Zanner, Dylan Bate and James Alexander from the Guildhall School, and Martyn Harry, Wes Williams, Justine Shaw, Sumedha Chakravarthy and Steph Franklin from Oxford.



A newspaper cutting from Brecht's work materials

Further thanks go to:

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Dresden 1945

Except this star, there is nothing, I thought, and it
Is a wasteland.
It is our only refuge and this
Is what it looks like.

1949, tr. David Constantine

Whose tomorrow is tomorrow?

Whose world is the world?



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