

Brecht on Love and War

The Bauhaus Band and Singers

with

Marc Almond

Tom Kuhn

John Harle

Roza Herwig and
Tom McGowan

Composers & Video Artists

Edmund Adonis

Bliss Ashley

Luke Byrne

Zack Di Lello

Hanns Eisler

Christoph Enzel

Will Inscoe

Dominika Kolenda

Jake Landau

Hugo Max

Adam Possener

Kurt Weill

Isabel Woodings

Eli Zuzovsky

Eleanor Fineston- Robertson

7pm, 14 May 2023

Sheldonian Theatre

Brecht on Love and War



the germans are rebelling
against the order to rebel

Bertolt Brecht, Berlin 1948

The first half of the twentieth century witnessed an astonishing flourishing of the arts in Germany. Modernist experiment was at its height, fuelled by, and in dialogue with, exciting developments in technology and the natural and (emerging) social sciences. At the same time, these were decades of major political upheaval, both ushered in by war, and then culminating again in the global disaster of the Second World War.

In this context, the life and work of the dramatist and poet Bertolt Brecht is exemplary. He lived through and wrote about the First World War, the Great Depression, and the short-lived democratic and social experiment of the Weimar Republic. When the Nazis came to power he fled into exile, first in Europe and then in the States, from which he furnished witty and biting commentaries on the rise of fascism and the material and human devastation that then swiftly followed.

Brecht was one of that handful of poets in the twentieth century who, albeit he had an eye firmly on the tradition, helped poetry to escape the confines of genre expectation. He taught us that a poem can talk about, and help us think about, anything at all – never mind how ‘unpoetic’.

Hanns Eisler’s political and artistic profile is uncannily similar to Brecht’s – he too was in exile and then returned to help in the foundation of a European socialist alternative, the young GDR. In Eisler we hear the work of a master-composer, censored out of history by the predatory zealots of the House Committee on Un-American Activities and the flailings of a European conservative musical establishment hell bent on survival after the traumas of two world wars. But his work is as fresh and cutting now as it was in the 1930’s: it has an uncompromising edge both in its harmonic language and in the extraordinary clarity of its word setting.

Both Brecht and Eisler worked through their whole artistic lives in poetry, drama, film and concert music to establish the underlying truths of our predicament - to lay bare the fake news and to expose the underbelly of greed that masqueraded as political thought and social policy.

We do not look back on their work nostalgically. Hearing Brecht and Eisler today we are struck, time and again, how much they still have to say to us. A century on, we might hope to have progressed. Politicians react in predictable horror whenever anyone suggests analogies between the 1930s and our current state of affairs. The truth is, we still live in a world where populist demagogues strut our political stages, where capitalist excess nurtures terrible inequalities ... and we are, still and again, in a time of war: a war once more on European soil.

John Harle and Tom Kuhn

May 2023

PART ONE

The Bauhaus Band

directed by John Harle

1. Max Brand : Overture – Shimmy 1928,
(arr. John Harle) from the opera *Maschinist Hopkins*

with

Marc Almond

and the Bauhaus Singers

2. Kurt Weill & Ogden Nash : I'm a Stranger Here Myself 1943,
(arr. Luke Byrne) from the musical *One Touch of Venus*

3. Friedrich Hollaender : Illusions 1948
(arr. Luke Byrne)



4. Friedrich Hollaender : Black Market 1948,
(arr. Luke Byrne) from the film *A Foreign Affair* with Marlene Dietrich

5. Denis King & Albert Finney : But I was a Child 1977,
(arr. Denis King/Luke Byrne)

6. Kurt Weill & Maxwell Anderson : September Song 1938,
(arr. Ian Gardiner) from the musical *Knickerbocker Holiday*

7. Kurt Weill & Maxwell Anderson : Lost in the Stars 1949,
(arr. Luke Byrne) from the musical *Lost in the Stars*

8. Kurt Weill & Bertolt Brecht : Mack the Knife 1928,
(arr. Luke Byrne) from *The Threepenny Opera*

9. Kurt Weill & Bertolt Brecht : Surabaya Johnny 1929,
(arr. Luke Byrne) from the musical *Happy End*

10. Kurt Weill & Bertolt Brecht : What Keeps a Man Alive 1928,
(arr. Luke Byrne) from *The Threepenny Opera*

11. Kurt Weill & Bertolt Brecht : Pirate Jenny 1928,
(arr. Luke Byrne) from *The Threepenny Opera*

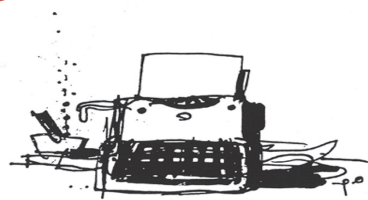
12. Duke Ellington & Jo Trent : Jig Walk 1926
(arr. Luke Byrne)

Interval - 20 minutes



Photo: Nobby Clark, Montage: Ryan Samuel Davies

PART TWO



Poems and songs by Bertolt Brecht

Readings by Tom Kuhn and Marc Almond, songs 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

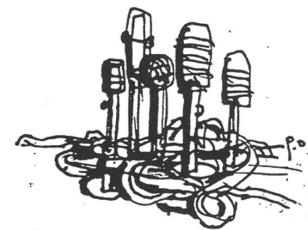
Do not too readily fall for the plan ... 1930

* 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

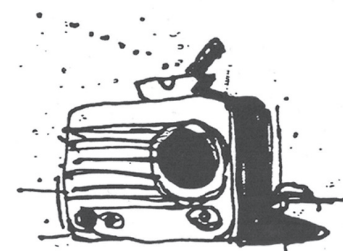
* Luke Byrne : To those born after And I always thought ...

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

in the version from the film,
Kuhle Wampe



Drawings by Gerhard Oschatz

Crossing the boundaries / Mixing the media

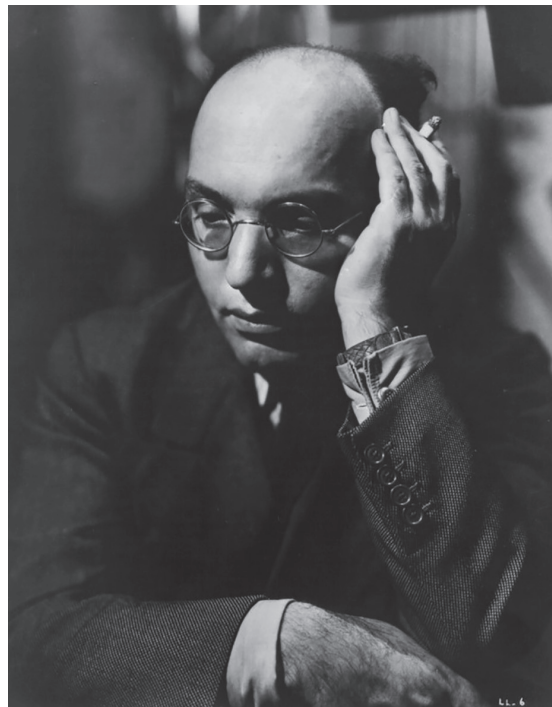
Whereas, in the nineteenth century, art that combined image, music and text was generally just 'opera', the first decades of the twentieth century witnessed some wild and wonderful experimentation with 'intermediality' and 'crossovers' in the arts, and nowhere more so than in Germany.

Now visual artists moved into the theatre or experimented with photographic processes, the boundaries between opera, musical and cabaret became fluid, 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 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 *Gebrauchsliteratur*: 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.

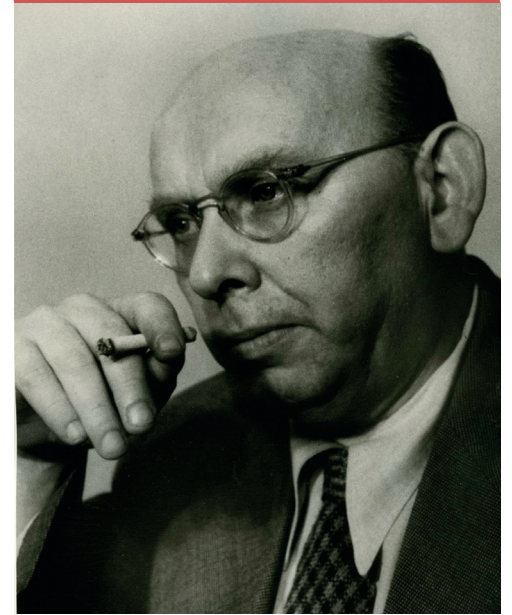


Kurt Weill

In the first half of the programme we focus on the work of Kurt Weill, with works from across his short creative career, from the early collaboration with Brecht, *The Threepenny Opera* of 1928, which sealed both men's reputations, to *Lost in the Stars* of 1948, Weill's last musical for Broadway.

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.

Hanns Eisler



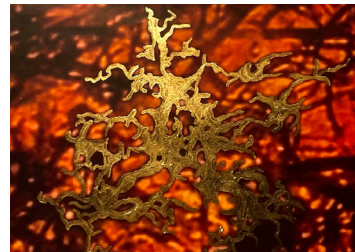
Inbetween we have readings from Brecht's poetry, especially from the exile and war years of 1933 to 1945; and we are excited also to premiere new works, commissioned for this occasion, with brand new musical and video settings of Brecht poems, that carry forward that interdisciplinary, multi-media experimentation,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



Brecht and friends at work, 1927

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.

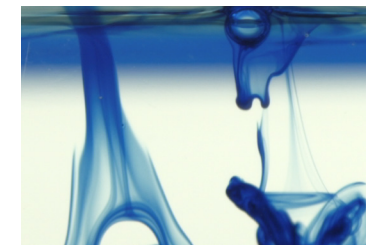
(EZ/AP)

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)

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.



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.

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

WAR PRIMER

Bertolt Brecht and Hanns Eisler's *Scenes from the War Primer* have a very special place in C20 musical and literary history; and yet they are seldom performed, partly precisely because of their innovative multi-media form.

Brecht developed an almost obsessive interest in press photos sometime in the mid-1920s. He used them, and photomontages derived from them, in theatre productions, as the end papers of publications, as the inspiration for poems and as illustrations in his typescripts. But during the Second World War he began to experiment more actively: he kept a Journal in which press cuttings alternated with his written text, and he started writing short poems in commentary on chosen photos (his 'photoepigrams').

He and his collaborator, Ruth Berlau, mounted the photographs on black card and stuck the typescript poems underneath. In 1944 they collected them into a sequence, and gave it a title, *Kriegsfibel (War Primer)*. For all sorts of reasons, not least because of the work's perceived pacificism, it was a struggle to get it published as a collection. It eventually came out in the GDR, in a shortened edition, in 1955, one year before Brecht's death.

The poems are only four lines, but they are often complex, in regular iambic pentameters and rhymed ABAB, but syntactically strained and in an elevated rhetorical register. Amongst Brecht's models was a collection of classical Greek epigrams. The impression of a 'high' literary form is underpinned by internal rhymes, assonances and repetitions, as well as by the occasional antiquated vocabulary, biblical-sounding formulation, or direct literary quotation. In our translations Tom has had to relax the form somewhat, but he has tried to retain that sense of elevated diction.

The relationship to the photographs is also complicated. The poems are by no means simply descriptive. Brecht's practice is always to upset one genre or medium by confronting it and juxtaposing it with another. The images are transformed by Brecht's difficult lyric voice; and the poems are made shockingly powerful by the insistence on the real which the photographs appear to guarantee. The subject is always the war, but the commentary is as much a critique of the representation of war in the media, as it is a comment on events.

It was only after Brecht's death that Eisler set fifteen of the now over seventy poems.



Ruth Berlau

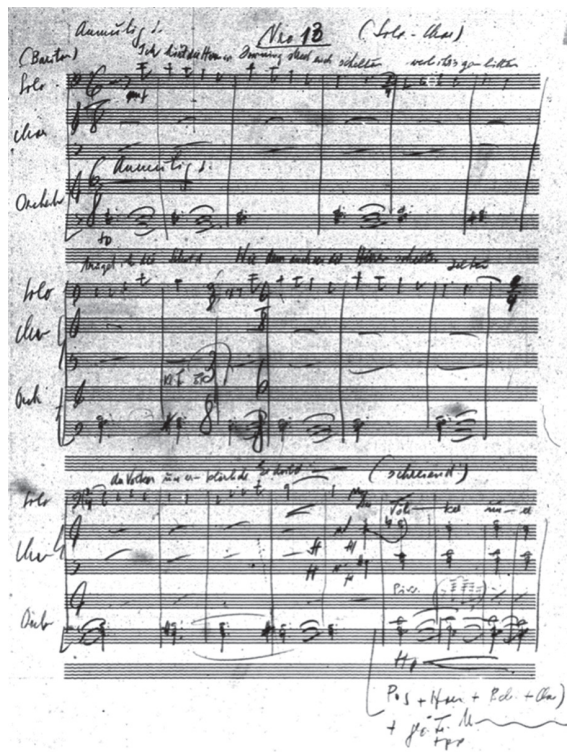


BRITTISKA BOMBER ÖVER BERLIN
Under sensommaren företog det brittiska flyget åtskilliga räder mot Hamburg, Bremen och andra större tyska städer av industriell eller militär betydelse. Över Berlin fällde britterna för första gången bomber under en nattlig raid den 10–11 september. Bilden visar ett hus i Berlin, som har utsatts för brittisk bombfällning.

Give up your searching, woman: you won't find them!
But woman, don't ask fate or god to take the blame.
The powers of darkness, woman, that torment you
Live here among us, and we know their names.

He seems to have been spurred on by that first publication and by the loss of his longtime friend and artistic collaborator. Eisler's selection opens with the image that forms the cover of the 1955 publication, and so emphasises what Ruth Berlau had already written as a blurb for the book: 'Always in solidarity with his countryfolk – "our sons" [...], the great poet expresses his bafflement and shame that the German people were so led astray, and yet still he begs: "Give shelter, for they're cold".' The musical composition then follows, as it were, the form of the book: from the front cover to the back (in No.14).

Thematically, Eisler ranges, like Brecht, through the preparations for war, the destruction and suffering of the civilian population, the global theatres of the war, the Soviet counter-offensive, and the subsequent reflection on the conflict and what may be learnt. And he establishes, again like Brecht, cross-connections and points of comparison by repeating and varying his musical motifs, as Brecht did with his verbal material. Numbers 2, 4 and 8, for example, are all based on the same sequence of seven chords; and the melodies in the solo voices are strikingly similar. All three numbers end with imperfect cadences, stressing that sense of unfinished business. In No.4 the idea is also stated quite clearly in the text: 'The powers of darkness, woman, that torment you / Live here among us, and we know their names.'



Eisler's music for no.13
AdK Berlin, HEA 507, fol. 10r:
'The gents in Downing Street ...'.

Musically, Eisler employs motifs and figures we might associate with lament, but he also uses irony, dramaturgical counterpoint, and something akin to what Brecht might have called *Verfremdung* (defamiliarisation). *Verfremdung* acts as a stumbling block to common reception schemes and expected patterns and so encourages reflection and learning. The concept of dramaturgical counterpoint was developed by Eisler most notably in the context of his film music: the music, instead of mimicking the mood of the text or image, sets itself up in opposition – and so affords a third perspective on the material. Finally, as an example of irony, consider No. 13. Brecht's talk of the 'gents in Downing Street' is already ironic, but Eisler emphasises this by giving the solo baritone an almost jaunty 6/8 rhythm. The irony is then exaggerated to an absurd degree by

the choral coda and the drawn out repetitions of 'inexplicable patience' and, finally, the slippage down a semitone to the disappointed caricature of a cadence.

And so Eisler's stark, and yet witty, often confrontational modernist musical idiom adds yet another layer of complexity to an already complex sequence of multi-medial miniatures.

The work was supposed to have been premiered at the Berlin Festival in 1958, but in fact the history of delays and non-reception mirrored that of Brecht's own collection: the first documented performance was not until 1971, nine years after the death of the composer – and then in Austria, and, worse, without the projections.

To some extent this can be explained both by the 'modernist' difficulty of the work and also by the unusual instrumentation. If we add in the image projections and the need to clear some convoluted copyright permissions – it all adds up to quite some investment for a work which then only runs eleven minutes.



War Primer no.13

And yet, perhaps it is precisely in the awkward nature of the work, a deliberately fragmentary set of insistent provocations, that its opportunity lies. This is not a piece that is meant to slip easily into the concert programme, alongside an overture and a symphony. On the contrary, effort and creativity are called for, in order for the *Scenes from the War Primer* to achieve their effect, and for word, image and music to combine and contest: to stimulate our own reflection and contemplation on their grim and very current subject matter. It is an extraordinary composition, strikingly innovative in its form and still remarkably powerful in its protest. It is exceptional within Brecht's own oeuvre, in its juxtaposition of media and materials, as it is in Eisler's. Indeed, there are very few works like it anywhere.

Tom Kuhn and Johannes Gall



ARTISTS

BERTOLT BRECHT - HANNS EISLER - KURT WEILL

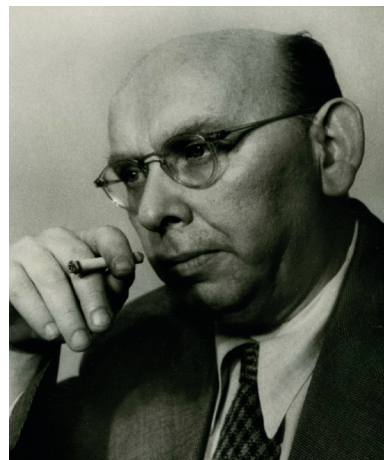
Before 1933, Brecht (b.1898) was in Berlin, exploiting the artistic and social freedoms, but also commentating, increasingly critically and even anxiously, on political developments. The association with Kurt Weill (b.1900) began in 1927, with Hanns Eisler (b.1898) in 1928. Straight after the Nazi seizure of power and the Reichstag Fire in February 1933 Brecht escaped into anti-Nazi exile, first in Denmark. Weill and Eisler fled in the same year. Weill emigrated to the United States in 1935, and Eisler had an extraordinarily restless few years before he too moved to the States in 1938.

Brecht lingered even longer, moving through Scandinavia, with his family and close collaborators, as the war encroached further into Europe; eventually, in 1941, he escaped Europe altogether, crossing Russia by the Siberian Express and then by boat to the California coast. From July 1941 he was based in Santa Monica, although he also made several trips to New York.

Whereas Weill stayed and made a successful career on Broadway, dying young in 1950, Brecht and Eisler returned to Europe, Brecht in 1947 and Eisler in the following year. After periods in Austria and Switzerland, they renewed their friendship and collaboration once more in the Soviet sector of Berlin, subsequently the capital of the GDR. Brecht died in 1956, aged just 58, and Eisler in 1962 at 64. The early deaths of all three men give perhaps some sense of how the years of conflict and flight had taken it out of them.



Kurt Weill



Hanns Eisler

Marc Almond OBE is an award-winning and 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.

Over recent years he has 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 *À rebours* by Joris-Karl Huysmans. It will preview in 2023. He is a recipient of numerous awards including a Brit and an Ivor Novello.

In response to being appointed OBE at the age of 60, Almond said he is still a 'little bit' anti-establishment, adding however: 'I can't really be a rebel anymore. I think it's time to leave it to younger people.'



BAND & 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 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

The Bauhaus Singers

Luke Byrne - Chorusmaster and Bauhaus Junior Fellow 2022-23

Soprano

Florence Cain

Charlotte Potter

Zoe Jackson

Andrea Manuel

Maud Niklas

Alto

Amanda Frisendahl

Roza Herwig (soloist)

Cecilia Cole

Honor Wines

Alexander Hutton

Tenor

Jacob Cole

Thomas Lidgley

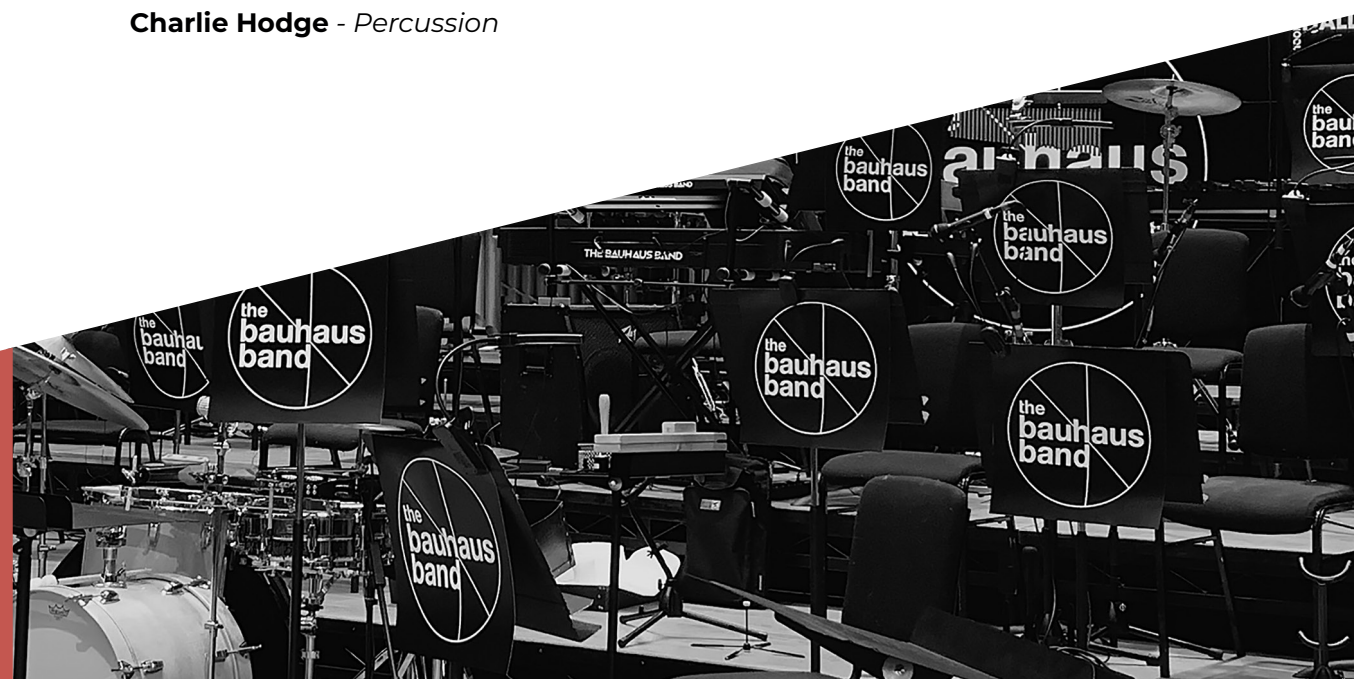
Charles Secombe

Bass/Baritone

Hector Bloggs

Alexander Harpum

Tom McGowan (soloist)



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

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*.

The piano is supplied by Joseph Taylor Pianos. Lighting and sound by Guildhall Production Arts with Tim Hand Production. Printing by Oxford University Print Studio. Event photography by Phil Hardman. Poster and programme design by Meadowcroft Design.



Brecht at the House Un-American Activities Committee 1947

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 has held a Visiting Fellowship, 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

The first chapter of this interdisciplinary collaboration climaxes in three linked events, devised by Tom Kuhn and John Harle, at the Sheldonian Theatre, Oxford on 14 May, at Guildhall School, London on 19 May, and at Gulbenkian Arts, Canterbury on 28 May.

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.**



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?



GUILD
HALL
SCHOOL