

PLAYBILL

PART ONE

Qui in questa terra

Female Choir. Words by Frida Misul
1944, Auschwitz–Birkenau.
Source: Rachele Levi, Novara and
Roberto Rugiadi, Livorno

Qui in questa terra triste e maledetta soffrono molto i figli d'Israele./ Stanchi e sfiniti da atroci pene noi aspettiamo la liberazione./ O gran Dio, rispondi anche Tu,/ Noi vogliamo tornare per Kippur. / Amen.

Here in this sad and cursed land the children of Israel suffer greatly./ Weary and worn out by terrible hardship we await our liberation./ Answer us, O Lord, / We long to be home for Yom Kippur./ Amen.

This song was written in Auschwitz to the well-known tune of *Hatikvah*. Two versions of the text have survived, one by Settimia Spizzichino, the only woman to survive the mass deportation from the Rome ghetto, and the other by the singer Frida Misul from Livorno. The second version presented in this concert, ends with a supplication to God, to respond to their longing to return for Yom Kippur, the Jewish Day of Atonement, and a solemn amen. Frida Misul, who had an extraordinary voice, was set to work as a cleaning lady in Auschwitz before being transferred to Villistat in Germany to work in the camp's munitions factory under an extremely brutal female kapo who struck her on the mouth with an iron bar one day when she fainted with fatigue.

Frida woke up covered in blood with her teeth shattered and spent days in the infirmary. Then she was called to the office by the kapo, who asked her if she was really a singer. A number of SS officers were present as well as an Italian who acted as interpreter and ordered her to sing something. She tried to explain that it would be difficult to sing with no teeth, but they insisted until she sang *Mamma, Ave Maria* and an aria from *Madama Butterfly*. When she had finished singing, the kapo dismissed her with tears in her eyes.

That same night, just after falling asleep, Frida was woken by a caress and a voice whispering her name. No one had pronounced it by during all her months of imprisonment. She awoke to find the kapo offering her a slice of bread and some meat, priceless food that she decided to share with her fellow prisoners. Both Frida Misul and Settimia Spizzichino returned home at the end of the war and, as though in answer to their sung prayer, they arrived in Rome on the eve of Yom Kippur.

Mogen Owaus

Zikmund Schul (1916–1944)
Soprano, baritone, choir and organ
Theresienstadt 1941. Bote&Bock Berlin

Magen 'Avot bidvaro m'khayeh maytim b'ma'amaro./ Hamelekh hakadosh she'ayn kamohul/ hameni'akh l'amo b'yom shabbat kadsho./ Ki vam ratsah l'haniakh la hem./ L'fanav naavod bO'yeerah vafakhad v'nodeh lishmo/ b'kol-yom tamid meayn habrakhot./ Ayl ha hahoda'ot 'adon hashalom m'kadesh/ hashabbat umvarekh sh'viii/ umeniakh beekdushah l'am m'dushnay oneg./ Zaykher l'ma-asay b're'shit.

Our fathers' shield, G-d's word has ever been;/ He gives life eternal to the dead./ Holy is He; no other can compare/ With Him who gives rest each Sabbath day
Unto His people whom He loves./ With Veneration and with awe we serve Him;/ We praise Him every day and bless His name./ To G-d all thanks are due, the Lord of peace,/ He Hallow the Sabbath and blesses the seventh day;/ He gives rest to a people knowing its delight./ In remembrance of Creation.

Mogen Avot, pronounced *Mogen Owaus* by the Ashkenazim, means "shield of the fathers" and is the prayer for those arriving late at the synagogue on Friday evening at the beginning of Shabbat. It was set to music by Zikmund Schul, a composer whose work was believed to be lost. Lotoro discovered the pages of Schul's music inside a notebook of Viktor Ullmann, a far more famous musician.

Schul was born into a Jewish family in Chemnitz, Germany. When the Nazis came to power, he fled to Prague, where he studied composition with Alois Haba. He took a particular interest in Jewish liturgical music and became a friend of the great musician Viktor Ullmann, with whom he was deported to Theresienstadt.

Theresienstadt was not a concentration camp like the others but a special facility for "eminent" Jews, whose disappearance would arouse too great an interest, including highly decorated soldiers but above all artists, actors, painters, writers and many musicians. Most of the works of concentration-camp music were composed in Theresienstadt, primarily due to the large number of musicians and the availability of instruments.

The living conditions were appalling, however. The camp was crammed with ten times its capacity of inmates and disease spread quickly, not least as a result of malnutrition. Schul died of tuberculosis in 1944. When Lotoro found his music, very little by comparison with his artistic potential, he wondered whether it was Schul who placed it among Ullmann's in the hope that the celebrity of his far better-known friend would ensure the survival of some of his compositions too, or Ullmann himself in an attempt to preserve Schul's work. What it is certain is that Ullmann was loaded onto the train for Auschwitz shortly afterwards.

Cadenza by Viktor Ullmann

for Beethoven's third piano concerto
Theresienstadt 1943

Viktor Ullmann was the most prolific of the Theresienstadt musicians and perhaps the most talented of all those who composed in captivity. A pupil of Schönberg, he wrote twenty-four works in the camp including the titanic *Der Kaiser Von Atlantis*, an allegorical opera that recounts the eternal struggle between good and evil, a recurrent theme in concentration-camp music.

Ullmann arrived in Theresienstadt at the age of 44 with his wife and his eldest child Max. As he wrote one night in August 1944, "Our effort to respect and serve the arts was proportional only to our will to live despite everything." On October 16 1944, Ullmann learned that he was on the list for the train to Auschwitz with his wife and son and prepared to leave, taking all the works composed in the camp. He certainly imagined where that train would take him but had no wish to abandon his *Kaiser*. His friends in Theresienstadt tried to persuade him to leave it in their safekeeping and in the end, in a moment of lucidity, he handed the score to his close friend Prof. Emil Utitz: "I know that I am going to my death but in this way perhaps my music will live forever." The Ullmann family presumably died the following day in the gas chambers.

A great deal of music was composed in Theresienstadt with Nazi permission because the camp was most under the surveillance of international observers. There was, however, a condition, namely that only compositions by Austrians, Germans and Italians could be performed. This may have been one of the reasons that led Ullmann to devote himself to writing cadenzas for Beethoven's five piano concertos, which the composer originally intended to be catalogued as op. 54. As Ullmann then realized, there were only four cadenzas to write (the is none in the fifth concerto). In any case, the only ones to have survived are the first and the third in a sort of rough draft. We do not even know whether Ullmann also wrote the second and fourth or also produced final versions of the first and third, perhaps with substantial changes.

Zi is mein Herz

Source Jack Garfein

Zi is mein herz/ kein herz von kein menschen/ zi hob ich recht/ yo zi leben oder nein / in farvus kimt mir nein/ in farvus kimt mir nisht / von mein leben zu genisen/ az My jugend zol avek gain/ elendick yuomerdick/ und wist.

Is my heart or is it not a human heart?/ Have I or have I not the right to live?/ And why am I not allowed to enjoy my life?/ When my youth disappears in desolation.

The Nazis used numbers, dates and symbols connected with the Jewish religious tradition during World War II in order to mock and humiliate their prisoners. For example, there were twelve gas chambers in Treblinka, like the twelve tribes of Israel, and the German commandant Kurt Franz called them "the Jewish state". Great importance attaches in this connection to 613, the number of the *mitzvot* or commandments in the Torah that constitute the very framework of Judaism.

The camp of Märzbachtal in Poland held 1,200 Polish and Hungarian Jews, half of them aged under 16. The Nazis decided to eliminate about half of them, 613 to be precise. Yet another cruel jest. In order to avoid panic, knowing that the Jews would immediately understand the Biblical reference, they then reduced the number to 612 and said that those boarding the train would

be taken to Britain for an exchange of prisoners. When the prisoners in the trucks were counted, however, there were 615 and so the guards, very meticulous in their work, asked for three volunteers to stay behind. One of them was the young Jack Garfein, who had already escaped death by telling Doctor Mengele that he was 16 instead of 13. He had been advised by a friend that youngsters were sent immediately to death. The 612 youngsters on the train ended up in the gas chambers of Birkenau.

The sole survivor of all his family, Jack became sick and had to use a wheelchair after the war but with extraordinary will power he recovered the use of his legs, learned English and moved to the United States to study acting and directing with Lee Strasberg and Erwin Piscator. He became one of the world's greatest teachers of acting.

One of Garfein's fellow inmates created the song *Zi is mein herz* in Yiddish a few weeks before the train left for Birkenau. The author perished and Garfein never told anyone about it until his meeting with Francesco Lotoro in 2014.

Shtiler shtiler

Alek Volkoviski (now Alexander Tamir)

Shtiler shtiler, lomir shvaygn/ Kvorim vaksn do./ S'hobn zey farflantst di sonim:/ Grinen zey tsum blo./ S'firn vegn tsu ponar tsu,/ S'firt keyn veg tsurik./ Iz der tate vu farshvundn/ Un mit im dos glik./ Shtiler, kind mayns, veyn nit oytser,/ S'helft nit keyn geveyn/ Undzer umglik veln sonim/ Say vi nit farshteyn./ S'hobn breges oykh di yamen./ S'hobn tfises oykhet tsamen,/ Nor tsu undzer payn/ Keyn bisl shayn/ Keyn bisl shayn/ Friling afn land gekumen/ Un undz harbst gebrakht/ Iz der tog haynt ful mit blumen/ Undz zet nor di nakht/ Goldikt shoyn der harbst af shtamen/ Blit in undz der tsar;/ Blaybt faryosemt vu a mame:/ S'kind geyt af ponar/ Vi di vilye a geshmidte/ T'oykh geyokht in payn/ Tsien kries ayz durkh lite/ Itst in yam arayn/ S'vert der khoyshekh vu tserunen/ Fun der fintster laykhtn zunen/ Rayter kum geshvind,/ Dikh ruft dayn kind./ Shtiler shtiler s'kveln kvaln/ Undz in harts arum./ Biz der toyer vet nit faln/ Zayn mir muzn shtum./ Frey nit kind zikh, s'iz dayn shmeykh/ Itst far undz farat/ Zen dem friling zol der soyn/ Vi in harbst a blat. / Zol der kval zikh ruik flisn/ Shtiler zay un hof/ Mit der frayheyt kumt der tate/ Shlof zhe kind mayn, shlof./ Vi di vilye a bafrayte/ Vi di beymer grin banayte/ Laykht bald frayheyt likht/ Af dayn gezikht.

Quiet, quiet, let's be silent,/ Dead are growing here/ They were planted by the tyrant/ See their bloom appear./ All the roads lead to Ponar now./ There are no roads back/ And our father too has vanished,/ And with him our luck./ Still, my child, don't cry, my jewel/ Tears no help commands/ Our pain callous people/ Never understand/ Seas and oceans have their order/ Prison also has its border/ Our torment is endless/ Is endless

Spring has come, the earth receives her -/ But to us brings fall./ And the day is filled with flowers -/ To us darkness calls./ Autumn leaves with gold are softened. -/ In us grow deep scars,/ And a mother somewhere orphaned -/ Her child - in Ponar./ Now the river too is prisoner/ Is enmeshed in pain/ While the blocks of ice tear through her,/ To the ocean strain./ Still, things frozen melt, remember,/ And cold winds to warmth surrender/ Future bring a smile/ So calls your child,/ So calls your child.

Quiet quiet, wells grow stronger/ Deep within our hearts,/ Till the gates are there no longer,/ No sound must impart./ Child, rejoice not, it's your smiling/ That is not allowed/ Let the foe encounter springtime/ As an autumn cloud./ Let the well flow gently onward/ Silent be and dream./ Coming freedom brings your fa-

ther,/ Slumber, child serene./ As the river liberated,/ Springtime green is celebrated/ Kindle freedom's light,/ It is your right./ It is your right!

A musical competition was held in the Jewish ghetto of Vilnius, Lithuania, in 1942, with prizes for a song and a music score. Many singers in the ghetto were murdered before the works were performed but the competition went ahead anyway. The winning song was a heartrending, melancholy lullaby in Yiddish entitled *Shtiler, shtiler* or "Hush, hush". The composers' names were not revealed until the end of the competition but kept in a sealed envelope to be opened only when the prizes after were awarded. It was a great surprise to discover that the author of the winning song was a boy of 11, who used an apparently innocent lullaby to mask a protest against the oppressors. The child composer was Alexander Wolkovsky.

Young Alexander was first sent to the concentration camp of Stutthof near Danzig. At the end of the war he emigrated to Israel and settled in Jerusalem, where he changed his name to Alex Tamir and became famous with his wife Bracha Eden as a piano duo, performing all over the world and winning prestigious awards. Alex still lives in Israel and has continued his musical activities since his wife's death in 2006.

The 11-year-old composer also entered a piece for piano in the competition held in the ghetto of Vilnius, but this has not survived.

Kinder yorn

Mordechai Gebirtig (1877-1942)

1. *Kinderyorn, size kinderyorn Eybik blaybt ir vakh in mayn zikorn; Ven ikh trakht fun ayer tzayt, Vert mir azoy bang un layd. Oy, vi shnel bin ikh shoyrn alt gevorn. / 2. Nokh shteyt mir dos shtibl far di oygn, Vu ikh bin geboyrn oygetzoygn Oykh mayn vigl ze ikh dort, Shteyt nokh oyf dem zelbn ort - Vi a kholem is doz altz forfloygn. / 3. Nokh ze ikh dikh, Feygele, du sheyne, Nokh kush ikh di royte beklekh dayne, Dayne oygn ful mit kheyne, Dringen in mayn hartz arayn, Kh'hob gemeynt, du vest amol zayn mayne. / 4. Kinderyorn, kh'hob aykh ongevoyrn. Mayn getraye mamen oykh farloyrn, Fun der shtub nishto keyn flek, Feygele iz oykh avek, Oy vi shnel bin ikh shoyrn alt gevorn.*

1. Years of childhood, forever you will remain with me. Whenever I think of those years, I grow sad - How quickly did I become old! / 2. There stands the little house where I was born, where I played as a child. There remains my cradle in which I slept. All that is gone like a dream. / 3. I can still see the pretty Feygele. I kissed her on her red cheeks, and her eyes drew my heart to her. I dreamt you would be mine. / 4. Years of childhood, you are long gone. My dear mother is gone for ever. Feygele is no more, the house is gone long ago. How quickly have I grown old!

A self-taught musician, poet and cabinetmaker by profession, Gebirtig wrote poems in Yiddish that he also set to music. As a committed socialist involved in the Bund, he dreamed of socialism taking the place of religion and Yiddish becoming the language of the Jewish masses. He became famous also as an actor and a playwright recounting the Jewish world in Poland between the two world wars, a world that disappeared in the Holocaust. After the German invasion, the Jews were forced to leave the cities and Gebirtig moved to poverty in the country with his second wife and two of his three daughters. This was only the beginning, however, as he was sent to the ghetto in Cracow early in 1942. He entrusted his musical archives to his friend Julian Hoffman,

who had arranged many of his songs. Gebirtig was killed in the ghetto on June 4, a day remembered in history as "Bloody Thursday", for refusing to board a train taking Jewish prisoners to the extermination camp of Belzec. None of his family survived the Holocaust. Hoffman also perished but the songs survived thanks to his daughters, who were hidden by an Aryan family. Unable to write music, Gebirtig composed his melodies on the flute and his friends then transcribed them. The best-known piece by this musician, described as "the last Yiddish bard", is *Undzer shetl brent* ("Our Town is Burning"), a song of revolt written after the fire in the Przytyk ghetto of 1938 and taken up by Jewish fighters in the ghettos.

But fačunge, but maro pekal

Male voice and music

Source: Ursula Hemetek and Mozes Heinschink, Austrian Romani song composed in the concentration camps and recorded in the Yearbook of the Austrian Resistance Documentation Centre. Source of the recording in Austria: Franz Horvarth, Kleinbachselten, 1990

1. *But fačunge, but maro pekal igem šukar čaja sinal/ šei ma činen, šei ma maren kaj mra da gropo lakhlom./ 2. Igem šukar čaja sinal kai me vi da lakhlom/ šej ma činem, šej ma maren kale romen Auschwitz tarden.*

1. They were freezing for a long time, they baked lot of bread/ I have very beautiful girls/ You can hit me, you can beat me up as much as you want / I will find my way anyway/ 2. I have very beautiful girls/ I have met them/ You can hit me, you can beat me up as much as you want/ Black Roma people were taken to Auschwitz.

While the origin of this piece is unknown, it was probably composed in the Gypsy section of Auschwitz. A vast amount of Romani music was composed in the concentration camps but it proves very difficult to determine the genesis and effective origin of the various pieces because the musicians did not know how to write music and handed everything down orally. (Francesco Lo-toro has often played with the greatest virtuosos of Gypsy music but never on the basis of written scores. They simply ask how the piece goes and instantly pick it up with their extraordinary musical ear.) The contact between Gypsies and Jews in the concentration camps led to a sort of musical cross-fertilization as the Jewish musicians often drew inspiration from Romani melodies. This partnership is recreated here with the presence on the stage of Lakatos and Myriam Fuks.

Gut Fakunge, a melody of the Lovara Romani of Slovakia about the train to Auschwitz, is one of the most beautiful Gypsy songs. Lakatos and Fuks are accompanied by two Romani musicians, the singer Marian Balog and Marian Serban, a virtuoso of the cimbalom, now a very rare musical instrument.

Romani Džili

di David Beigelman
Canto tzigano, ispirato da Tsigaynerlid
Łódź–Litzmannstadt 1942–1943
Source: Jana Belišová

1. Tunjariko e rjat, angar kalo, / Nekeži' ma, marel o jilo. / Trajin el Rom sar nisave / Rrevdin e dukh, sa bokhale. / Sar mačarki pašdurial hurjas, amare levuci Romane bašas. / 2. Či bešav katende, kek manaj te xav, / saorre čhingarel, 'ma man te nekežisarav. / Trajin el Rom sar nisave / Rrevdin e dukh, sa bokhale.

1. The night is long and black as coal / Our hearts are not beating anymore / This isn't life / We know only sorrow and hunger / I dream of flying away like a bird / But I'm here with other Roma instead / I sit here and have nothing to eat / They are all spitting at me / Looking down on me / This isn't life / We know only sorrow and hunger.

In 1941 David Beigelman wrote the music and lyrics of the song Tsigaynerlid (in yiddish language) in the Lodz-Litzmannstadt ghetto, for the Roma who lived there. A different story says that Romani Džili was an original song of the polish Roma, that inspired Beigelman while composing Tsigaynerlid.

PART TWO

Halelujah, children choir

Viktor Ullmann (1898-1944)
Lyrics by Psalm 150
Coro Voci Bianche dell'Accademia Nazionale di Santa Cecilia

Haleluja bezilze leschama / Haleluja bezilze letrual / Kol han'schama tehalelja / Haleluja.

Praise the Lord with clashing cymbals / Praise him with resounding cymbals / Let every living spirit praise the Lord / Halleluiah.

Hedad gina k'tanah, children choir

Viktor Ullman (1898-1944)
Lyrics by Jewish traditional Songs

Hedad gina k'tanah! / Schalom lach raanana! / Hedad gina k'tanah! / Et haezim kissualim uwap'rachim / jar'du telalim. / Haziporim dauwau henmessap'rot / mascherau maschescham'u namerchakim / alanafim jerakrakim. / Hedad gina k'tanah!

Together in the little garden / Peace unto you I sing / Together in the little garden / The trees are covered in leaves / and dew lies on the flowers / Birds alight on the green branches / to recount what they have seen and heard far away / Together in the little garden.

The author wrote the arrangements in the camp (eight in Yiddish and five in Hebrew) as an artistic sign of his return to his Jewish roots after embracing anthroposophy for most of his life. He entitled the choral works for children's choir *Drei Hebräische Knabenchöre* and dedicated them to Max, his eldest child.

Ki'tavo'u el ha'Aretz, children choir

Zikmund Schul (1916-1944)
Lyrics by Hebrew Bible
Theresienstadt 1942
Source Istituto di Letteratura
Musicale Concentrazionaria, Barletta

Ki'tavo'u el ha'Aretz unthatem kol etz. / Liv'not velintha lach'rosh veliz'roa. / Ve'aAretz haneshama / teAved tachat asher haytah shemamah. /

When you arrive in the land, you will plant trees / You will build, plant, plough and sow / On the land that lost its soul / and lay desolate.

The song is a combination of various excerpts from the *Tanakh* (the Jewish Scriptures): the first verse is from Leviticus 19: 23, the second from Jeremiah 1: 10, Isaiah 28: 24 and II Samuele 8: 12, and the third from Ezekiel 36: 34.

Der Tango fun Oschwietschim

anonymous

Mir hobn tangos, fokstrotn un melodiyes / gezungen un getantst nokh far dem krig. / Di tsarte lider, tseklungene, farbenkte / hobn mit libe undz dem kop farvig. / Un itst milkhome, keyner shaft keyn lider / fun yene yunge yorn in der shtot. / Zing-oyf, o meyd, an ander lid / fun teg un nekht in lager hinter drot. / Undzer shklaufn-tango unter knut fun shleger / O der shklaufn-tango fun dem Oshvientsimer lager. / Shtolene shpizn fun di vekhter-khayes / O, es ruft di frayhayt un di tsayt di fraye. / Der neger nemt bald aher zayn mandoline / un vet bald oyf / un der englander, francoys zingen a nign, / vet fun troyer vern a triyo. / Un oykh der pollack a nem tut bald zayn fayf / un er vet gebn filn gor der welt, / vet dos gezang dan ontsindn di hertser, / vos lekhtsn nokh der frayhayt vos zey felt.

Even before the war, we sang and we danced tangos, foxtrots and melodies / These tender songs, resonant and filled with longing / Used to make our heads sway with love / And now, in wartime, no one creates any songs / About those youthful years in the city / Sing, oh girl, another little song / About days and nights in the camp behind the wires / Our slave tango – under the whip of the beater / Our slave tango from the Auschwitz camp / Spears of steel from the guards, those animals / Oh, freedom and liberty call! / The black man soon takes up his mandolin / And will soon start to strum his little tune here / And the Englishman and Frenchman sing a melody / So a trio will arise out of this sadness / And also the Pole soon takes up his whistle / And he will emote to the world – / The song will light up the hearts / Who are longing for the freedom they miss.

Both the sources (the former deportee Yanowski and the book *Lider fun di getos un lagern* by Kaczerginski) agree on the Polish rather than Yiddish origin of the text. The song was also known in the camp of Plaszów.

Der Abend

Lyrics by Selma Meerbaum Eisinger,
music by the Music World Quintet

Wie eine Linie dunkelblauen Schweigens/ Liegt fern der Horizont, von weichem Rot umsaemt/ Die Wipfel schaukeln wie im Banne eines Reigens,/ Das Licht ist wie im Maerchen, sanft und blau vertraemt./ Der Himmel ist noch hell, noch sieht man kaum die Sterne,/ Die Luft ist kuehl und weich wie eine Frauenhand/ Und suesse Melodie klingt aus der fernsten Ferne:/ Musik einer Schalmei, zauberhaft, unbekannt.

Like a line of blue silence,/ the horizon lies far away, faintly tinged with red./ The tops of the trees sway in a dance./ The light is as in an fairy tale, light blue and dreamlike./ The sky is not yet dark and the stars can just be seen./ The air is as cool and delicate as a woman's hand/ and a sweet melody is heard in the farthest distance:/ the music of a shawm, dark and enchanting.

Selma Meerbaum Eisinger was born in Czernowitz and died at 18 years of age in the German labour camp of Michailowska. She was Jewish and loved poetry.

She realized immediately that hope was an impossible dream. As she wrote, *Ich bin in Sehnsucht eingehüllt*: "I am wrapped in longing."

Her friend Renée Abramovici, who managed to escape by hiding beneath a carriage and on the roof of a train, walked all the way through Poland and Hungary to make her way to Israel. The rucksack on her back also contained a jealously guarded notebook with the poems of her beloved Selma.

Ich wandre durch Theresienstadt

Ilse Herlinger Weber (1903–1944)
female voice and piano

Words by Ilse Herlinger Weber
Theresienstadt 1943–1944.
Source: Bote & Bock, Berlin

Ich wandre durch Theresienstadt, das Herz so schwer wie Blei./ Bis jäh mein Weg ein Ende hat, dort knapp an der Bastei./ Dort bleib ich auf der Brücke stehn und schau ins Tal hinaus: / ich möcht so gerne weiter gehn, ich möcht so gern nach Haus! / Nach Haus – du wunderbares Wort, du machst das Herz mir schwer./ Man nahm mir mein Zuhause fort, nun hab ich keines mehr./ Ich wende mich betrübt und man, so schwer wird mir dabei:/ Theresienstadt. Theresienstadt, wann wohl das Leid ein Ende hat, wann sind wir wieder frei?

I wander through Theresienstadt / with a heart as heavy as lead/ until my path ends / at the foot of the ramparts./ I linger there near the bridge / and look towards the valley./ I would so love to go far away / back to my home/ Home, what a wonderful word / to hang so heavy on my heart./ They took my home from me / and now I have none./ I wander in sad resignation,/ Oh, how it all weighs upon me./ Theresienstadt, Theresienstadt,/ when will our suffering end,/ when will we regain our freedom?

"It is true that we can have a shower after the journey?" This is what Ilse Weber asked a prisoner who recognized her when he saw her alight from the train to Auschwitz with the children she had taken care of in the infirmary of Theresienstadt. Feeling unable to lie, he told her that they were not showers but gas chambers and gave her this advice: "I have often heard you singing in the infirmary. Go into the gas chamber with the children as quickly as possible and sing. Sit down on the ground with the children and go on singing. Sing with them what you have always sung. That way you'll inhale the gas more quickly, otherwise you'll be killed by the others when they panic."

Ilse's reaction was strange. She laughed absently, hugged one of the children and said, "Well then, we won't be having a shower." Ilse Herlinger Weber was 39 when she was deported to Theresienstadt, the camp for artists and children, with her husband Willi and their younger son Tomas in 1942. She was an established author of children's stories and asked to work in the infirmary for children, who reminded her so much of her older son Hanuš, sent to friends in Sweden at the age of just 8 in the hope of ensuring his safety.

During her imprisonment Ilse wrote dozens of poems and songs as well as nursery rhymes to entertain the little patients.

Ilse had boarded the train voluntarily so as not to leave the children alone. They entered the gas chamber singing *Wiegala* together as they had so many times before. It was singing this nursery rhyme, as so many others were to do in Auschwitz, that Ilse and the children died on 6 October 1944. Shortly before being deported, Willi realized that his wife's works were in danger and decided to bury them in a tool shed in the hope that they might be found some day.

He never imagined that he would survive the Holocaust and be the one to unearth more than sixty works written by Ilse.

Wenn ein Paketchen kommt

(from *Humor und Melodie*)

Willy Rosen (Rosenbaum) (1894–1944)
female voice and orchestra

instrumental reconstruction by Francesco Lotoro

lyrics by Willy Rosen and Max Ehrlich

Westerbork 1943. Herinneringscentrum Kamp, Westerbork & Alan Ehrlich, Geneva & Louis De Wijze, Berg en Dal

Wenn ein Paketchen kommt, dann freut sich groß und klein,/ wenn ein Paketchen kommt, ist auch bei Regen Sonnenschein./ Ein Päckchen, gut verschnürt, ganz ohne Spesen,/ man kann nicht schnell genug den Knoten lösen./ Wenn ein Paketchen kommt, ist selbst der Kranke nicht mehr krank,/ und er schreibt sofort ein Kärtchen "Besten Dank".

When a little parcel arrives, there is joy for old and young./ When a little parcel arrives, a rainy day becomes bright and sunny./ And if it's well wrapped / and there's nothing to pay,/ you just can't wait to untie the knot./ When a little parcel arrives, you get better straight away/ and you send a card to say thank you.

Willy Rosen's artistic career began by chance. Born in Magdeburg in 1894 and employed in the textile sector, he was called up to fight in World War I and wounded. Having studied piano as a boy and being unfit for service, he began to work as a pianist and entertainer for the troops. He soon became a popular singer, songwriter, pianist and entertainer in the cabarets of Berlin and even wrote songs for films and operettas. He was a complete artist and performer.

Willy Rosen's real name was Julius Rosenbaum and the rise of Nazism meant hard times in store for the Jewish musician and cabaret artist, who tried to escape through Switzerland, Austria and the Netherlands. It was there, in the seaside resort of Scheveningen that he created the Theatre of Celebrities, a revue featuring artists already well known to the public, with which he toured the part of Europe not yet under the domination of the Third Reich.

The company finally returned to the Netherlands in 1937, to find that the Nazi advance was unstoppable. He had almost obtained a visa for the United States through a close friend who had fled from Germany when America's entry into the war put an end to the admittance of German refugees.

In 1943 Rosen was deported together to other Jewish artists to the camp of Westerbork, where he assembled "the best cabaret in the Netherlands" for the last time. He wrote countless songs and revue sketches in the camp together with Max Erlich and Eric Ziegler.

The farewell poem written on the train to Auschwitz contains these ironic lines, "Now I'm on the train with my rucksack. Between you and me, things don't look so good."

Rosen perished in Auschwitz together with his mother in the winter of 1944.

Floep" zei de stamper

Johnny & Jones (1918–1945, 1916–1945)

Two male singers & guitar
(instrumental reconstruction)

by Paolo Candido & Francesco Lotoro)

Lyrics by Nol van Wesel and Max Kannewasser
Westerbork 1944. Herinneringscentrum Kamp,
Westerbork

Kom ik 's morgens uit mijn bed/ Stamp ik eerst de lood pakket/ Stampen, stampen, stampen maar/ Want anders dan komt het lood niet klaar./ "Floep" zei de stamper en daar ging het weer/ SEen dat was dan voor de eerste keer./ Stamp stamp stamp stamp./ Zo stamp wij achter de barak/ Stampen dat is en eel mooi vaak/ Bij de lucht van het rode huis/ Voelen wij ons lekker thuis./ "Floep" zei de stamper en daar ging het weer/ En dat was dan voor de eerste keer./ Stamp stamp stamp stamp./ En als het stampen dan is gedaan/ Mogen we weer naar huis toe gaan/ Stampen dat doen we reuze vaak/ We beginnen nog een eigen zaak./ "Floep" zei de stamper en daar ging het weer/ En dat was dan voor de eerste keer./ Stamp stamp stamp stamp./ 's Avonds klein en 's Avonds groot/ Leveren onze tafel lood / En als er eens geen lood meer kwam / Moeten we weer naar Amsterdam. / "Floep" zei de stamper en daar ging het weer / En dat was dan voor de vierde "Floep" zei de stamper en daar ging het weer / En dat was dan voor de laatste keer. / Floep daar moet lood in / stamp stamp.

I get out of my bed in the morning/ and the first thing I do is beat a lump of lead./ Beat, beat, beat and beat again/ or we'll never get it done./ Pop says the beater once again/ and this is the first time/ Beat, beat, beat, beat./ That's how we beat behind the shed./ Beating is a great profession./ In the heaven of the red house/ we feel right at home./ Pop says the beater once again/ and this is the second time./ Beat, beat, beat, beat/ and when the beating's done/ We can go home./ Beating is something we do a lot/ and now we can open a shop./ Pop says the beater once again/ and this is the third time./ Beat, beat, beat, beat./ In the evening our table produces lead/ and if no more lead arrives/ we'll have to go back to Amsterdam./ Pop says the beater once

again/ and this is the fourth time./ Pop says the beater once again/ and this is the last time/ Pop, the lead must go inside./ Beat, beat.

It was cabaret time in the Westerbork concentration camp every Wednesday with the cheerful melodies of the 1930s and '40s: chansons, popular songs and vaudeville hits. The performers on stage included the celebrated duo Johnny & Jones, the stage names of Nol Van Wesel and Max Kannewasser. "Johnny & Jones, two guys and a guitar": a sort of Dutch Laurel and Hardy who played the guitar in quite a funny way, one fretting the strings and the other strumming them. In the camp they entertained audiences with songs composed in captivity, including *Die Westerbork Serenade*.

Another was *Floep zei der stamper* ("Pop says the Beater") *Floep* could be the sound made by the metal beaten by the prisoners in the factory where the two artists were forced to work. It is in fact an ironic song about forced labour and the constant hammering of lead.

They composed so many songs in the camp that in August 1944 they received special permits to travel to Amsterdam and record them all in a studio. Nol and Maz never thought of escaping while travelling under guard to the studios, not least because the Nazis were holding their wives hostage. All they could do was record the songs, think that they would survive, and return to the camp. Johnny & Jones were sent to various camps: first Theresienstadt and then Auschwitz, Sachsenhausen, Buchenwald and finally Bergen-Belsen, where they died one after the other, Jones first and Johnny a month later, just a few days before the camp was liberated. The original recordings made in August 1944 were lost but fortunately H. Luder, the Nekos sound engineer, kept copies and thus enabled the songs to live on.

Bezèt Israel

Psalm 113A

*When Israel went out of Egypt, the house of Jacob from a people of strange language;
Judah was his sanctuary, and Israel his dominion.
The sea saw it, and fled: Jordan was driven back.
The mountains skipped like rams, and the little hills like lambs.
What ailed thee, O thou sea, that thou fleddest? thou Jordan, that thou wast driven back?
Ye mountains, that ye skipped like rams; and ye little hills, like lambs?
Tremble, thou earth, at the presence of the Lord, at the presence of the God of Jacob;
Which turned the rock into a standing water, the flint into a fountain of waters.*

This is one of the most beautiful and poetic of all the psalms, sung during the Seder of Pesach or Passover to celebrate the liberation of the Israelites from Egyptian slavery. Chosen to end the concert, it is sung by the Santa Cecilia Children's Choir to symbolize hope after persecution and the conquest of freedom.

Text by Silvia Lombardo

Francesco Lotoro

"Francesco Lotoro is the living memory of concentration camp music [...] he collects all the music written in the camps during World War II. A titanic project carried out alone, with no financial aid...his eyes ringed with fatigue and his bag full of sheets of the music that has haunted him for years, music to which he has devoted his career, his money, his life." (Chine Labbé, *Le Monde*, 10 September 2008).

"This is one of the most splendid and moving projects imaginable in the world of music. The work of the pianist Francesco Lotoro brings shivers to the spine, arouses grief and prompts reflection. [...] If Lotoro had not devoted his life to the search for these extraordinary works, they would probably never have been discovered." (Menachem Gantz, *Yediot Aharonot*, 18 June 2013)

Born in Barletta in 1964 and a graduate in piano from the N. Piccinni Conservatory in Bari, Lotoro undertook postgraduate studies with Kornél Zempléni and László Almásy at the Liszt Academy in Budapest and also under the guidance of Viktor Merzhanov, Tamas Vasary and Aldo Ciccolini.

In 1989 he embarked on a project of cataloguing, performing, recording and making known all of the music composed in the prison camps of Europe, colonial Africa, Asia, Australia, the USA and Canada from 1933 to 1953 – including extermination, concentration, internment, transit, labour and prisoner-of-war camps – by musicians of all nationalities, social classes and religions who suffered discrimination, persecution, unjust detainment or deportation and either perished there or survived.

His researches have led to the discovery of 4,000 musical works and 13,000 documents of concentration-camp musical literature, a subject where he is unanimously regarded as the leading authority.

A pianist of exceptional technique, he has specialized in Bach keyboard music and made recordings of the complete *Well-Tempered Clavier*, his own transcription for piano of the *Musical Offering* and transcriptions for two pianos of the *German Mass* and the fourteen *Canons on the Goldberg ground* (BWV 1087). His reconstruction of the music and text of Nietzsche's *Christmas Oratorio* for soloists, choir and pianoforte, considered a classic of contemporary musical scholarship, has been performed and recorded both with the Italian-Swiss Radio Choir and with the Ars Cantica Choir. The score is published by Rotas.

In 1998 he performed all of the piano and chamber music composed by Alois Piňos, Petr Pokorný, Petr Eben, Miloslav Ištvan and Milan Knížák after the occupation of Czechoslovakia in 1968, that brought the Prague Spring to an end.

He is the only pianist to have performed Erwin Schulhoff's 8th Symphony for pianoforte (opus 99, composed in Ilag XIII, Wülzburg) as well as the original piano scores of *Don Quixote tanz Fandango* by Viktor Ullmann and the *Nonet* of Rudolf Karel (composed respectively in Theresienstadt and Vazební věznice, Praha-Pankrác).

His works as a composer comprise *Misha e i Lupi*, a work in two acts for voice guitar and chamber orchestra, the *Requiem Barletta 12.IX.1943* for soloists, organ, piano and orchestra, and *12 Studies on a theme by Paganini* for piano.

He has held concerts and master classes in numerous European countries, Canada and the USA and lectured on concentration-camp music in institutional and academic venues such as the European Council in Strasbourg, Georgia State University in Atlanta, the University of Aix-en-Provence and Concordia University in Montreal.

It was in 1994 that he founded the Orchestra Musica Judaica, now renamed the Orchestra Musica Concentrazionaria, with which he has recorded most of the concentration-camp reper-

toire as well as numerous productions of the children's opera *Brundibär* by Hans Krása and, together with the conductor Paolo Candido, the original versions of Viktor Ullmann's *Der Kaiser von Atlantis* and *La Favola di Natale* by G. Guareschi and A. Coppola.

In 2011 the writer and journalist Thomas Saintourens published *Le Maestro* (Édition Stock, Paris) on Lotoro's life and studies. The book also appeared in Italian in 2014 (*Il Maestro*, Edizioni Piemme Mondadori, Segrate).

Founded in Barletta by Lotoro and his wife Grazia Tiritiello, the Istituto di Letteratura Musicale Concentrazionaria was transformed into a foundation this year and will soon move to premises capable of housing the immense heritage of music composed in captivity.

Lotoro is the author as well as the performer as pianist, organist and conductor of the 48-CD encyclopaedia *KZ Musik* (Musikstrasse, Rome) containing 407 works composed in concentration camps.

In 2018 he will complete the publication in 12 volumes and 12 CDs, the first of which has already appeared, of his *Thesaurus Musicae Concentrationariae* in five languages (Italian, English, French, German and Hebrew). The encyclopedia constitutes the most advanced stage of research on concentration camp music, and will contain the entire history of the literature with 1,500 biographies and some 500 scores written in civilian and military captivity from 1933 to 1953.

In 2013 the French Minister of Culture Aurélie Filippetti made Francesco Lotoro a Chevalier de l'Ordre des Arts et Lettres. He teaches piano at the U. Giordano Conservatory in Foggia.

Ute Lemper

Universally acclaimed for her performances and versatility not only as a singer but also as a dancer and an actress in films and on TV, Ute Lemper has a extremely varied repertoire ranging from Berlin cabaret songs and the works of Kurt Weill to French chansons and Argentinean tangos, which has made her a star all over the world.

Born in Münster, Germany, she completed her studies at the Dance Academy in Cologne and the Max Reinhardt Drama School in Vienna.

Her musical debut in the Viennese production of *Cats* was followed by the title role in *Peter Pan* in Berlin and she received the Molière Prize for best musical actress for her performance as Sally Bowles in Jerome Savary's production of *Cabaret* in Paris.

She played the part of Lola in *The Blue Angel* in Berlin and Maurice Béjart created the ballet *La Mort subite* for her.

Ute Lemper's concerts as a soloist, including the *Kurt Weill Recital*, *Illusions*, *City of Strangers* and *Berlin Cabaret Evening*, have been held in the world's most illustrious venues, including La Scala in Milan, the Berliner Ensemble, the Lincoln Center in New York and the Herbst Theater in San Francisco.

Her repertoire of symphonic concerts includes *The Seven Deadly Sins*, *Songs from Kurt Weill*, the *Michael Nyman Songbook* and songs from the repertoires of Edith Piaf and Marlene Dietrich.

She has recorded for the Decca, CBS and Polydor labels and was named Crossover Artist of the Year by *Billboard* for 1993–94.

The album *All That Jazz: The Best of Ute Lemper*, including the biggest hits of her career, appeared in 1998. Immediately after this she played Velma Kelly in the London production of *Chicago* by Kander and Ebb, for which she received the Laurence Olivier Award for best actress. *Chicago* ran for nine months in the West End of London before moving to Broadway, where Ute Lemper made her debut and played the part for another eight months.

At the end of 1999 she signed a contract to present her new

show at Joe's Pub in New York followed by another two weeks at the Queen's Theatre in London and the Opéra Comique in Paris. At the beginning of 2000 Decca Universal Music brought out her disc *Punishing Kiss*, which includes songs written for her by Elvis Costello, Tom Waits, Philip Glass and Nick Cave.

Ute Lemper and her group set out on a five-month world tour culminating in September 2000 with a concert at the renowned Sydney Opera House as part of the city's Olympic Arts Festival.

In the autumn of 2000 Lemper performed with the National Symphony Orchestra at the Kennedy Center in Chicago and the Chicago Symphony Orchestra at the Orchestra Hall in Chicago.

The tour with *Voyage*, an authentic exploration of different cultures of the past and present, began in the summer of 2004. This was followed in 2008 by the album *Between Yesterday and Tomorrow* with her longstanding accompanists Vana Gierig on piano, Todd Turkisher percussion and Don Falzone double bass.

What matters most is how well you walk through fire, her new show with texts and lyrics by Charles Bukowski, was presented in July 2009 at the Milanese Festival in Milan.

Last Tango in Berlin, a concert of music by Astor Piazzolla, toured in 2009 and 2010. June 2010 saw a performance with the Orchestra Sinfonica del San Carlo at the Teatro San Carlo in Naples within the framework of the International Theatre Festival.

The summer of 2013 saw the presentation of *Ute Lemper Sings Pablo Neruda*, a new project born out of her passionate interest in Neruda's love poems.

Ute Lemper lives in New York with her four children Max, Stella, Julian and Jonas.

Francesca Dego

Born in Lecco in 1989, Francesca Dego is considered one of the leading violinists at the international level. After the immediate success of her debut for Deutsche Grammophon with Paganini's *24 Caprices for Solo Violin*, op. 1, played on the Guarneri del Gesù formerly owned by Ruggiero Ricci, she is now recording all of Beethoven's violin sonatas.

The winner of numerous international competitions, she reached the closing stages of the 2008 Paganini Prize in Genoa, the first Italian violinist to do so since 1961, and received the special Enrico Costa Award for the youngest finalist.

Having graduated cum laude and with a special mention from the Milan Conservatory under the guidance of Daniele Gay, she continued her studies with Salvatore Accardo at the Accademia Stauffer in Cremona and the Accademia Chigiana in Siena and with Itzhak Rashkovsky at Royal College of Music in London.

Having made her debut as a soloist in California aged just 7 with a Bach concerto and in Italy at 14 with Beethoven, she went on the following year to perform Mozart's *Sinfonia Concertante* with Shlomo Mintz at the Opera House in Tel Aviv and the Brahms Concerto in the Sala Verdi in Milan. She has since performed with such major ensembles as the Cameristi della Scala, the Orchestre Philharmonique de Nice, the European Union Chamber Orchestra, the Orchestra Verdi in Milano, the Sofia Festival Orchestra, the Soloists of the Rostov State Theatre, the Israel Sinfonietta of Beer-Sheva, and the Orchestra del Carlo Felice in Genoa alongside soloists and conductors of the calibre of Salvatore Accardo, Christopher Hogwood, Yoel Levi, Derrik Inouye, Julian Kovatchev, Wayne Marshall, Daniele Rustioni, Peter Stark and Xian Zhang.

Dego is a regular performer in festivals and concerts at major venues all over the world, including the Wigmore Hall and Royal Albert Hall in London, the Oriental Arts Center in Shanghai and the NCPA in Beijing, the Tchaikovsky Hall in Moscow and the Philharmonic in Saint Petersburg, the Teatro Colon in Buenos Aires, Les Flâneries Musicales in Reims, Génération Virtuoses in Antibes, the

Al Bustan Festival in Lebanon and the Sociedad Filarmonica in Lima, Peru. She performed as a soloist in the Concerts for Life and Peace in Bethlehem and Jerusalem with the Orchestra Giovanile Italiana conducted by Nicola Paszkowski and in the Holocaust Remembrance Concert in 2014 at the Parco della Musica in Rome, broadcast live by Italian television. In June 2014 she was invited to open the Soccer World Cup in Brazil with a recital at the Teatro Municipal in Rio de Janeiro.

Her recording of the Beethoven concerto at 14 years of age was used as the soundtrack of the documentary *The Gerson Miracle*, winner of the Golden Palm at the 2004 Beverly Hills Film Festival, and other recordings were included in the soundtrack of *The Beautiful Truth* (2008) by the American director Steve Kroschel. She was also invited to perform as guest artist with the tenor Vittorio Grigolo on the disc *Ave Maria* (Sony International, 2013).

Forthcoming engagements include a debut performance with the Tokyo Symphony Orchestra in the renowned Suntory Hall.

Francesca Dego plays a precious Francesco Ruggeri (Cremona 1697) and the Guarneri del Gesù (Cremona 1734) formerly owned by Ricci by kind permission of Florian Leonhard Fine Violins, London.

Roby Lakatos

It is hard to pin a label on this "devil's fiddler". Gypsy violinist? Classical virtuoso? Jazz improviser? Composer and arranger? These are all different facets of a musician of extraordinary stylistic versatility and spellbinding virtuosity. Roby Lakatos is equally at ease in classical music and jazz while remaining faithful to his original Hungarian folk idiom.

His strength as a performer acclaimed in the great concert halls and festivals in Europe, Asia and America (where he has played with artists musicians like Herbie Hancock, Quincy Jones and Stéphane Grappelli) is constantly fuelled by his gift for improvisation and work as a composer.

Born in 1965 into a legendary family of Romani violinists descended from Janos Bihari, the "King of Gypsy Violinists", Roby Lakatos was introduced to music as a child and made his public debut as first violin in a Romani band at the age of nine. His musicianship evolved both within his family and at the Béla Bartók Conservatory in Budapest, where he received the prize for classical violin in 1984.

From 1986 to 1996, Lakatos and his ensemble performed at Les Ateliers de Grande Isle in Brussels, his musical home in that period, and he has worked with Vadim Repin and Stéphane Grappelli. His admirers include Sir Yehudi Menuhin, who made a point of visiting the restaurant in Brussels to hear him play.

In 2004 he made a successful appearance in the Genius of the Violin festival together with Maxim Vengerov and the London Symphony Orchestra.

Lakatos mixes classical music and the fascinating vitality of Hungarian gypsy music, the expression of a tradition deeply rooted in the Romani musical culture, to offer a musical experience of unique originality and freshness. Just as Liszt and Brahms used musical elements drawn from the Hungarian tradition, elements of the classical repertoire are mingled in Lakatos with his Romani musical roots to the delight of all those who respond to his unconventional, nomadic spirit.

Energy and talent combined with the astounding technical ability enable Lakatos to interpret and redefine every musical genre.

Myriam Fuks

Regarded as one of the world's greatest Yiddish voices, Miriam Fuks was born in Tel Aviv into an Ashkenazi family of artists committed from generation to generation to handing on and keeping alive the disappearing artistic and musical culture expressed in Yiddish, a language spoken by six million people before World War II and practically destroyed overnight in the concentration camps. Her mother Franja Glasman was an actress in one of Europe's most important Yiddish theatres in Warsaw, while her uncle was a poet and journalist. Myriam Fuks started work at the Ykult theatre in Brussels at the age of twelve, thus remaining faithful to the family tradition and later becoming an extraordinary ambassador of Yiddish culture in the world.

She returned to Israel in 1974 and won fame through a musical competition broadcast by the national TV channel. This was followed by a series of performances in the world's leading venues that made her internationally renowned.

Myriam Fuks uses her musical idiom and Yiddish, the language of her emotions, to express her sorrow and love for a people and a culture that has always regarded music and song as an indispensable part of life itself. As well as a singer, she is also an actress and has just finished making the film *A Secret*, directed by Claude Miller, where she appears alongside Patrick Bruel, Cécile de France and Julie Depardieu.

Marian Serban

Marian Serban was born into a Romani family of musicians in Bucharest in 1970. His maternal grandfather and uncle were virtuosos of the cimbalom, a Transylvanian instrument descended from the zither and probably an evolution of the Persian *santur*. It is a stringed instrument – now fitted with piano strings – played with two wooden hammers, either bare or muffled with cotton. Some describe its sound as midway between the piano and the guitar. A great master of the cimbalom, Marian Serban is also a skilled luthier capable of crafting instruments.

He learned to play this magnificent instrument at a very early age and was already performing with his elder brother Nicola at 7 years old.

The brothers competed in talent and virtuosity. By the age of 14 he was already a soloist and played at weddings, one of the most difficult and demanding arenas for performers of Romani music and traditional folk music in general.

Having joined the renowned Rapsodia Romana in Bucharest in 1988, Marian Serban has since performed with some of his country's leading ensembles, especially the celebrated Danubiu of Turnu Severin.

In 1994, after the upheavals caused by the toppling of Nicolae Ceausescu's communist regime and the resulting collapse of many cultural activities, he left Romania for Italy, where he is now a permanent resident. Marian Serban's exceptional talent makes him greatly sought after by ensembles and composers and he is involved in numerous musical initiatives. He founded the Taraf de Metropolitana group with some other Romanian Romani musicians and is a member of the Aquaragia Drom.

He has worked with the Alexian group of Santino Spinelli, with Daniele Sepe, Taraf Destrani and Ray Paci, and was engaged by the municipal theatre of Bologna for Elvis Costello's Italian tour in 2000. 2001 saw work on the soundtracks of various films, including Francesca Comencini's *A me piace lavorare*. In 2002 he worked on Samuele Bersani's disc *Candy Song* and with Ennio Morricone on the soundtrack for the film *La Brace*. He performed in 2003 with the legendary Orchestra di Piazza Vittorio both in concerts and in the film by Agostino Ferrante in which they fea-

tured. The same year saw work on Fabrizio Bentivoglio's disc *Tipota*. Collaboration began in 2004 with Miriam Meghnagi, a performer of the Jewish musical repertoire, and with the singer Cristina Barzi, known as Gypsiliana. Marian Serban joined the Moni Ovadia Stage Orchestra on a permanent basis in 2005 and became one of its pillars. The productions in which he has taken part under the direction of Moni Ovadia include *L'Armata a cavallo* (based on Isaac Babel's *Red Cavalry*), Moni Ovadia's *La bottiglia vuota* and *Storie del Signor Keuner* (based on Bertolt Brecht's *Die Geschichten vom Herrn Keuner*). Marian Serban has also been involved in the *Enciclopedia delle musiche rom nei lager nazisti*, a major project undertaken by the Orchestra of Barletta.

Marian Balog

Marian Balog was born in Prestov, Slovakia, on 16 October 1972, into a family of musicians. "I was born in music," he says. "My father was a violinist and we sang and danced all the time at home." He began to frequent the Roma theatrical and musical group at the age of 11 and made his debut as an actor at 18 in the theatre of Jonas Zaborsky in Presov, where he remained until 1992, when he became a founding member of the Romathan theatre company, where he still works today.

He became the artistic director of the Romathan Theatre in Kosice, Slovakia, as well as one of its leading actors and singers. He writes poems, composes music and writes and directs plays and sketches for the theatre. Marian has also acted in a number of Czech and Slovakian films.

He has received the Kosice City Award and numerous prizes from the Literary Fund of Bratislava for scriptwriting, directing and acting.

"I cannot imagine a single day going by with no music," he says. "Music has the power to heal the soul." He has played all over Europe with his band Kali Cerchen (Black Star) in concerts and musical workshops designed to make the Romani music and culture known at the international level.

Tutto ciò che mi resta – All I Have Left is a new opportunity for Marian to represent his music and his culture in an effort to overcome the prejudices of which his people are often the victims: "The Romani people were persecuted by the Nazis and imprisoned in the concentration camps, where they often exchanged musical experiences with the Jewish prisoners. The songs written in the concentration camps are steeped in suffering. They are a painful but important memory of what happened and must never be repeated."

Paolo Candido

A conductor with diplomas for pianoforte, conducting, choral music and instrumentation for band, Paolo Candido has conducted Mozart's *Don Giovanni* and *Così fan tutte*, Rossini's *Barber of Seville*, Donizetti's *L'Elisir d'amore*, Puccini's *La Bohème* and *Gianni Schicchi*, Verdi's *Ballo in maschera*, F. Lotoro's *Misha e i Lupi*, V. Ullmann's *Der Kaiser von Atlantis* and A. Coppola's *La Favola di Natale*. As a singer, he has played the title role in *Brundibàr* by H. Kràsa. The musical arranger of G. Tiritiello's *Ricorda cosa ti ha fatto Amalek*, he is the joint author with F. Lotoro of the books *Fonte di ogni bene. Canti di risveglio ebraico composti dal 1930 al 1945 a Sannicandro Garganico* and *Renato Virgilio, Vita e opere di un musicista italiano* (Rotas, Barletta). He teaches harmony at the U. Giordano Conservatory in Foggia.

Angelo De Leonardis

A bass-baritone with diplomas in singing, vocal chamber music and pre-polyphonic music, De Leonardis has studied philosophy, theology and German. His recordings include the *Mottetti* of Frescobaldi, *Il Curtio precipitato* of T. Merula and *Drusilla vedova ingegnosa* by G. Sellitto. He has performed Bach's *Mass in B Minor*, Brahms's *German Requiem* (op. 45), Nietzsche's *Weihnachtsoratorium*, Ravel's *Don Quichotte à Dulcinée* and V. Ullmann's *Der Kaiser von Atlantis*. He has taken part in the Ravenna Festival, the Sagra Malatestiana in Rimini and the Florilège Vocal in Tours. He features as solo voice in English on the Wergo-Schott recording of H.W. Henze's *El Cimarron* and played the part of Claudio Monteverdi in *D'amore e di guerra*. De Leonardis has also directed his own productions (*Il finto buffo*) as well as *La serva padrona* by G.B. Pergolesi and G. Paisiello, *La furba e lo sciocco* by D. Sarri, *Erighetta e Don Chilone* by L. Vinci and Monteverdi's *Combattimento di Tancredi e Clorinda*.

Anna Maria Stella Pansini

Anna Maria Stella Pansini graduated as a singer and pianist from the N. Piccinni Conservatory in Bari and went on to perfect her art with Katia Ricciarelli, Mauro Trombetta, Cecilia Fusco, Enzo Dara, Anna Vandì, Lella Cuberli, Claudio Desderi, Robert Kettelson and Raina Kabaivanska. She studied with Sergio Segalini at the Accademia Paolo Grassi in Martina Franca (1997–98), with Alexandra Lazic at the School of Specialization for opera singers of the Teatro Marrucino in Chieti (2006–07), and with Luigi Roni, Lucetta Bizzi and Vivien A. Hewitt at the Fondazione Festival Pucciniano in Torre del Lago (Accademia di Alto Perfezionamento per cantanti lirici del repertorio pucciniano *Il teatro di Giacomo Puccini*, January–April 2010). She won first prize in the S. Pagano national competition in Naples and played the female title role in a recording of Pergolesi's intermezzo *Livietta e Tracollo*. A prizewinner in numerous international competitions, she received a scholarship as selected finalist in the course for opera singers (*Dal Belcanto al Verismo*) at the Teatro Comunale S. Mercadante in Cerignola and performed in the final concert, dedicated to Maria Callas and entitled *Medea e le altre*, with the Orchestra Sinfonica della Provincia di Bari conducted by Vito Clemente (February 2008). She performed arias by Puccini in *Giacomo* at the Vittoriale in Gardone di Riviera and the Villa Comunale in Bardolino (August 2008). Selected as the best young opera singer in the auditions of La Compagnia del BelCanto (*Giovani promesse della lirica*, Milan, 1 October 2005), she was also selected for the musical marathon *Mozart Nacht und Tag* at the Teatro Baretta in Turin (January 2009) and for a series of Puccini concerts with the Opera House and Sinfonica Internazionale di Roma orchestras conducted respectively by P. Perini and S. Sovrani (July–August 2008). She sang in the concert conducted by Alberto Veronesi in the Gran Teatro Giacomo Puccini in Torre del Lago for the inauguration of the auditorium (March 2010) and recorded songs by Viktor Ullmann, Carlo S. Taube, Gideon Klein and Robert Lannoy for *KZ Musik* (Musikstrasse, Rome), the CD encyclopaedia of concentration-camp music.

Leonardo Gallucci

The guitarist Leonardo Gallucci studied with C. Carfagna, E. Fisk, W. Abt, M. Gutierrez, A. Pierri, R. Dyens and S. Isbin. The winner in 1990 of the Infanta Doña Cristina International Guitar Com-

petition in Madrid, he performs in concerts and makes recordings as a soloist and with the Quartetto Chitarristico Romano and the Nexus guitar quartet. He has published works for learners of the guitar.

Vana Gierig

Vana Gierig was born in Germany and received his initial musical training there before moving as an adolescent to Boston, where he continued his studies brilliantly with a particular focus on jazz and composition. He graduated from Berklee College of Music under the supervision of Quincy Jones and was awarded a scholarship by the New England Conservatory to pursue a master's degree in jazz composition. At this point he began to work with artists like Regina Carter and Ute Lemper. His first album *Small Regrets* (Avenue C Records) appeared in 1999 and was followed by *A New Day* (Twinz Records) in 2003.

Work as a composer and performer continued in the meantime with Michigan State University's Wharton Center for the Performing Arts, with HBO for the series *Sex and the City* and with Marian McPartland.

His constant travels and encounters with artists and composers from all over the world meet in his latest album *Making Memories*, where elements of Spanish, Brazilian, African, Gypsy and Middle Eastern music blend seamlessly with jazz, the fountainhead of it all for Vana Gierig.

Francesca Leonardi

As the famous violinist Salvatore Accardo wrote, "Francesca Leonardi is an absolutely fantastic pianist who combines pure and fascinating musicality with faultless technique."

Together with the violinist Francesca DeGo, her regular partner for ten years now, she is currently recording the complete set of Beethoven's violin sonatas.

She began studying piano at the age of three with Graziella Bianchi and then with Paolo Bordoni at the Verdi Conservatory in Milan, where she graduated cum laude with top marks and a special mention in piano and again cum laude in vocal chamber music. She is the winner of fourteen international first prizes.

Leonardi performs on a regular basis in the major venues and series of chamber music concerts in Italy, the United Kingdom, France, Sweden, Switzerland, Austria, Japan, Argentina, Peru, the Middle East, the United States, Turkey, Lebanon, Albania and Greece.

She began teaching with great enthusiasm at a very early age and now teaches piano at the Trinity School in London.

The PMCE

Conducted by Tonino Battista, the PMCE (Parco della Musica Contemporanea Ensemble) is made up of musicians from the contemporary European scene capable of interpreting and transmitting the rich and varied music of today.

Developed over the various seasons of the *Contemporanea* programme of contemporary music directed by Oscar Pizzo for the Fondazione Musica per Roma at the Auditorium Parco della Musica in Rome, the PMCE has become an ensemble called upon to address a range of different projects so as to ensure program-

matic continuity, solidity and perspective. In addition to a number of young musicians, it includes top soloists from groups like Alter Ego and Ars Ludi, performers who have worked in close contact with composers like Karlheinz Stockhausen, Philip Glass, Steve Reich, Terry Riley, Gavin Bryars, Salvatore Sciarrino, Franco Donatoni, Giorgio Battistelli and Ludovico Einaudi as well as established musicians with different musical backgrounds ranging from Dave Moss to Piero Pelù.

Numerous projects produced by the Fondazione Musica per Roma have been presented on tour in venues outside Italy such as the Konzerthaus in Berlin, Het Theatre in Amsterdam, Nueva Musica in Buenos Aires, Radio Svizzera in Lugano and WPAF in Lahore.

With the creation of its own resident ensemble, the Fondazione Musica per Roma has filled a large gap in Italian avant-garde musical culture and contributed on a par with prestigious European musical institutions to the launching and dissemination of projects.

Over the years, the PMCE has become an authentic incubator of projects, a point of reference for composers and performers, and a workshop of musical creation and experimentation responsive to the various contemporary vocabularies.

Tonino Battista

Tonino Battista studied piano with Eugenio De Rosa, choral conducting with Gabriella Agosti, electronic music with Luigi Ceccarelli and composition with Guido Baggiani at the conservatory in Perugia and conducting with Daniele Gatti at the Milan conservatory, specializing in the performance of new music under the guidance of Peter Eötvös in Hungary and the Netherlands. Since 1985 he has combined composing with a busy and brilliant career as a conductor, focusing in particular on new music but also select works from the symphonic and operatic repertoire, with illustrious orchestras, ensembles and soloists, obtaining unanimous acclaim from the specialized press and the esteem of composers. He founded the Artisanat Furieux, a chamber orchestra of variable size devoted primarily to the performance and promotion of contemporary music, in 1986 and served as its director and conductor for a decade. The conductor of the Logos Ensemble for six years and musical director of the Veni Ensemble of Bratislava from 1990 to 1994, he conducted both in numerous first performances and recordings of works by Italian and foreign composers.

In 1991 he invited Louis Andriessen to Perugia and conducted his music in two public concerts for the first time in Italy. In 1996 he was selected in the conducting course taught by Peter Eötvös within the sphere of the Darmstadt *Ferienkurse* to conduct the Ensemble Modern of Frankfurt in a performance of Stockhausen's *Mixtur* with sound mixing by the composer. It was on this occasion that Stockhausen designated him as an interpreter of his music.

With the Kyoto Philharmonic Chamber Orchestra, which he conducted for four years starting in 2000, Battista also toured Italy in the autumn of 2002 and performed music by Scelsi, Takemitsu, Hosokawa and Lupone in a concert at the Auditorium del Parco della Musica in Rome. The works conducted include Maderna's *Satyricon* at the Teatro Lirico Sperimentale in Spoleto, the first-ever performance of Guarnieri's *Orfeo cantando...tolse* at the Cantiere Internazionale d'Arte in Montepulciano, Squillante's *Spiritus Mundi* at the Festival dei Due Mondi in Spoleto, Offenbach's *Pépito* with the Orchestra Regionale della Toscana in Florence, August Enna's opera *The Little Match Girl* at the Bunkyo Hall in Tokyo, a concert with first-ever performances of works by Donatoni at the Norfolk and Norwich Festival, a "Homage to Berio" in France with the Orchestra de Chambre du Conservatoire National de Toulon and the mezzo-soprano Isabel Soccoja and Stock-

hausen's *Mixtur* with the Ensemble Modern of Frankfurt in Germany. Tonino Battista has conducted major Italian and non-Italian orchestras and has been the permanent conductor of the PMCE (Parco della Musica Contemporanea Ensemble) since 2009.

The Santa Cecilia Children's Choir

The Coro Voci Bianche dell'Accademia Nazionale di Santa Cecilia was founded in November 2003 in accordance with the wishes of the academy's president Prof. Bruno Cagli within the framework of the *Tutti a Santa Cecilia* initiatives developed by the foundation's education department.

It made its debut in 2004 in a concert with the Orchestra del Festival dei due Mondi di Spoleto. A joint project was launched in the same year by the Accademia Nazionale di Santa Cecilia and the Teatro dell'Opera di Roma to create a Rome children's choir (Coro Voci Bianche di Roma), which took part in various productions of Rome opera house, including *Turandot*, *Carmen*, *Werther*, *Pagliacci*, *Der Rosenkavalier* and *Tannhauser*. Particular importance attaches in this connection to the productions of Verdi's *Othello*, conducted by Riccardo Muti, and *Tosca*, directed by Franco Zeffirelli.

The choir has performed with the Santa Cecilia orchestra and chorus in concerts with leading conductors such as Pappano, Prêtre, Masur, Gergiev, Temirkanov, Dudamel, Gatti, Levi and Marshall. In addition to the productions of the Santa Cecilia symphonic season, the choir has performed in Rome both in the Auditorium Parco della Musica – its institutional base, where it has taken part in festivals, celebrations and benefit concerts since 2005 – and in other major institutional venues including Palazzo Quirinale, the Chamber of Deputies and the Basilica of St John Lateran.

In December 2014, the choir took part in the mass celebrated in St Peter's to mark the 100th anniversary of the Italian Olympic Committee, which was broadcast live on television.

Performances have been held elsewhere in Italy and in Strasbourg, where the choir took part in the concert to mark the end of the French presidency of the European Council together with the Slovakian Philharmonic Orchestra.

The Coro Voci Bianche dell'Accademia Nazionale di Santa Cecilia has been conducted by Ciro Visco since 2010.

The Ha-Kol Choir

Conducted by Andrea Orlando, the Coro Ha-Kol (meaning "voice") is a non-professional choir of sopranos, contraltos, tenors and basses founded in December 1993 by some singers of the Rome Synagogue and other lovers of the Jewish musical tradition who felt the need to rediscover and reveal the extraordinary musical and religious heritage of the Rome community, one of most ancient in Europe, to a broader public. Its repertoire has since been enriched with works from the world-wide Jewish tradition composed over the period from the 16th to the 20th century.

Constantly engaged in intense cultural exchanges with other faiths and traditions, the choir has completed 21 years of concert performances inside and outside Italy and taken part in events such as the International of Liturgical Music Festival of 2003 in Israel, the Spoleto Festival dei Due Mondi, the European Jewish Choir Festival in London and Vienna, *Il Ratto d'Europa* at the Teatro Argentina in Rome and the international Louis Lewandowski Festival. The Coro Ha-Kol has also taken part in various Italian television and radio broadcasts.

Marco Baliani

An actor, author and director, Marco Baliani has devoted his energies for years to studying the art of oral narration and narrative space in the theatre, and is now one of the leading practitioners of narrative drama, as expressed in his *Kholhaas* (1989), based on the celebrated story by Heinrich von Kleist, whose screening on Italian television in 1998 made a great impact on Italian theatre. His exploration of narrative has continued and developed over the years with works like *Tracce, Lo Straniero* (after *The Outsider* by Camus), *Corpo di Stato* (broadcast live on RAI 2 from the Imperial Forum in Rome, and *Francesco a testa in giù* (again shown live on RAI 2 from the forecourt of the basilica in Assisi).

Exploration of the possibilities of narrative drama has led to various results with productions of an epic-choral nature like *Antigone delle città*, a theatrical event with one hundred actors to commemorate the Bologna massacre, and *Come gocce di una fiumana*, based on the memories of soldiers in the Great War, which won the IDI Prize for best director.

During his five years (1996–2000) as director of the *Porti del Mediterraneo* artistic project, launched by the ETI, Marco Baliani produced choral works with actors from various Mediterranean countries.

A project of artistic voluntary service launched in August 2002 with the AMREF for street children in Nairobi led to the works *Pinocchio Nero* (Ubu Prize) and *L'Amore Buono*.

Baliani has acted in films directed by Mario Martone, Francesca Archibugi, Cristina Comencini, Davide Ballarini, Roberto Andò, Saverio Costanzo, Andrea Molaioli and Daniele Vicari.

He is the author of two novels, *Nel Regno di Acilia* and *L'occasione*, and a collection of short stories entitled *La metà di Sophia*, all of which are published by Rizzoli.

Marco Visalberghi

Marco Visalberghi has worked as a producer and director since 1969. The 1980s saw the start of a long period of work with Italian television (RAI) on the well-known *Superquark* series of science programmes. He founded Paneikon Productions in 1988 and later served as managing director and executive producer. Under his guidance, Paneikon Productions became known in the international market with documentaries about science, technology and nature.

In 1999 he founded DocLab Productions and developed his projects there as managing director, seeking always to combine technical innovation and creativity while never losing sight of the importance of a good story to tell the audience. He directed the 90-minute special *Born to Fly* and *Caravaggio. Il corpo ritrovato* for National Geographic.

His work as a producer includes *Excellent Cadavers* (RAITRE, BBC Storyville), *A Matter of Colour* (RAIUNO, ARTE, SBS Australia), *Concordia: Voices from the Disaster* (one of the most popular documentaries on the National Geographic Channel) and *Sacro GRA*, which won the Golden Lion at the 70th Venice Film Festival.

He also served as vice president of Doc/It (the association of Italian documentary makers) for six years and as a member of the executive committee of the WCSFP (World Congress of Science and Factual Producers) for five years. DocLab became a permanent member of the Documentary Campus in 2008.

Marco Visalberghi is currently involved in co-productions with the BBC, National Geographic, A+E/History, ARTE, France Television, Canal+, RAI, MEDIASET, SKY, NDR, ZDF, NHK and ABC Australia.