

### Geza Hosszu Legocky "aka" Gezalius



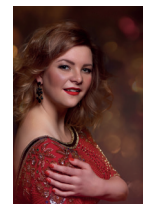
Geza Hosszu Legocky already impresses the most demanding audiences whilst affirming a non-conventional mind-set with various musical genres. Born in Switzerland as an American citizen from Hungarian-Ukrainian parents, Geza Hosszu Legocky began to attract the audience at the age of 6, after entering the Vienna Music Academy as an especially gifted violin prodigy. At the age of 14 he made his big debut performances with the NHK Philharmonic Orchestra with Charles Dutoit, and also with other Orchestras such as The Radio France Philharmonic Orchestra under M. w. Chung, The Swiss-Italian Radio Orchestra under Jacek Kapszyk, just to name a few. His exceptional gift for music and his capacity to transmit his emotions directly into the heart of his audiences lead him to work in his early career with living legends such as Martha Argerich, Mischa Maisky, Charles Dutoit, Yehudi Menuhin, Ruggiero Ricci, Ivry Gitlis and Ida Haendel. His intention in bringing his qualities in classical music to other genres such as folk, gypsy, Jewish, Jazz and even Pop music has made him a unique figure. In 2017, Gezalius was invited for an exclusive project for the memory of the Jewish Holocaust by the Unesco Foundation to perform at the "Maison de la Poesie" concert hall.

### Marta Gamrot-Wrzol, soprano



She is a Polish soprano, in 2017 graduated with distinction from Music Academy in Katowice under the tutelage of Prof. Jan Ballarin. She is a laureate and finalist of numerous competitions. She takes active part in concerts, recitals, festivals and opera performances. On the stage of the Silesian Opera in Bytom she performed the part of *Pamina* in "Die Zauberflöte" as well as *Serpette* in W. A. Mozarts "La finta Giardinera". She took part in the festival concerts in Bad Hersfeld, where she performed solo parts in "Die Schöpfung" by J. Haydn. In subsequent years she also performed: "The Messiah" by G. F. Händel, "Petite Messe Solennelle" by G. Rossini, "Markuspassion" by J. S. Bach. She collaborated with Rybnik Philharmonic Orchestra, Virtusi Brunenses Orchestra, Academic Baroque Orchestra, Beethoven Academy Orchestra and Silesia Philharmonics Kattowitz.

### Roksana Wardenga, mezzo-soprano



She has graduated from prof. Jan Ballarin vocal class at The Karol Szymanowski Academy of Music in Katowice. She is a finalist of several vocal contests in Poland and Slovakia. She takes part in concerts, recitals, festivals and opera performances. Since 2015 she cooperates with the Silesian Opera. She plays for example *Orpheus* in "Orpheus and Eurydice", *Mercedes* in "Carmen" and *Suzuki* in "Madama Butterfly". She also sings oratorio and cantata repertoire. She trains her skill by classes hosted by Stefania Toczyska, Olga Pasiecznik, Wieslaw Ochman, Ryszard Karczykowski and Iwona Hossa. She records for Polish Radio Katowice.

### Piotr Kalina, tenor



He comes from Kraków. His artistic achievements are based on many solo concerts, in places such as Kraków Philharmonic, Podkarpacka Philharmonic, Silesian Philharmonic, Zabrze Philharmonic and NOSPR chamber hall. In his repertoire, he has integrated arias from many opera and oratorio pieces, including "Norma", "Tosca", "Die Zauberflöte", "Messa da Requiem" (G. Verdi), "Stabat Mater" (G. Rossini), "Elias" (F. Mendelssohn-Bartholdy) and "Das Lied von der Erde" (G. Mahler). He worked with many outstanding conductors. He participated in many masterclasses with, inter alia, Piotr Beczala, Teru Yosihara and Markus Schäfer. He learned the art of singing from Jolanta Kowalska-Pawlikowska and from Jacek Ozimkowski. He was awarded at different vocal competitions. At present Piotr Kalina studies classical singing from Zdzislaw Madej at the Academy of Music in Krakow, where he has received the scholarship from the president of the academy for his outstanding achievements.

### Kamil Zdebel, baritone



He was born in Tarnowskich Górach and became a student at the Karol Szymanowski Music Academy in Katowice in the class of prof. Jan Ballarin. He cooperates with the Silesian Opera in Bytom and the Music Theatre in Gliwice. He sang roles as *Cascada* in "Die Lustige Witwe" by Franz Lehár, *Ottokar* in "Der Zigeunerbaron" by Johann Strauss, *Dancaïro* in "Carmen" by George Bizet and *Marcel* in "La Bohème" by Giacomo Puccini. He also took part in operas like "Madame Butterfly" (Puccini), "Roméo et Juliette" (Gounod) and "König Ubu" (Penderecki). In 2018 he gave the debut at the Opera Narodowa in Warsaw as *Moralès* in "Carmen" and Kamil Zdebel also sang *Jontek* in "Halka" by Stanisław Moniuszki. Furthermore, he interpreted "Pieśni Doliny Jozafata" by Jan Kanty Pawluśkiewicz.

*"The Requiem for Auschwitz, dedicated to all victims of extermination camps, gains its symbolic value from the power of music across all cultures"*

**ROMANI ROSE**

Chairman of the Central Council of German Sinti and Roma

### Organised by



### Supported by



Förderverein Roma Frankfurt am Main e.V.

On August 2, 1944 the last remaining 4.200 - 4.300 Sinti and Roma in camp section B II e were killed. The 75th anniversary of 2019 commemorates the Sinti and Roma murdered in Nazi-occupied Europe.

# Requiem for Auschwitz



## European Roma Holocaust Memorial Day, 2019

Concert of the Roma and Sinti Philharmonics conducted by Riccardo M Sahiti Thursday, 1 August 2019 at 8 p.m. · Auditorium Maximum Jagiellonian University Kraków

## Commemoration Ceremony

Friday, 2 August 2019 at 11 a.m. Former German Auschwitz-Birkenau death camp Musical framing by the Roma and Sinti Philharmonics conducted by Riccardo M Sahiti

*Program 1st August  
Auditorium Maximum*

**ADRIAN GASPAR**

*When Something Special Ends*

for orchestra

**PABLO DE SARASATE**

*Zigeunerweisen*

for violin and orchestra; Geza Hosszu Legocky, violin

**GUSTAV MAHLER**

*Adagietto*

from his 5th symphony

*Requiem for Auschwitz*

g-moll Op. 4 for four solo voices and orchestra  
by **ROGER MORENO-RATHGEB**

**PRÆLUDIUM - REQUIEM ET KYRIE - DIES IRAE - DOMINE JESU  
SANCTUS ET BENEDICTUS - AGNUS DEI - LUX AETERNA - LIBERA ME**

**MARTA GAMROT-WRZOŁ**, soprano  
**ROKSANA WARDENGA**, mezzo-soprano  
**PIOTR KALINA**, tenor  
**KAMIL ZDEBEL**, baritone

**ROMA AND SINTI PHILHARMONICS**  
**RICCARDO M SAHITI**, conductor

*Commemoration Ceremony, 2nd August  
Musical program*

**ASTOR PIAZZOLLA: "OBLIVION" FOR VIOLONCELLO AND ORCHESTRA;**  
**RODIN MOLDOVAN, VIOLONCELLO**

**ADRIAN GASPAR: "NA BISTER" FOR PIANO SOLO; ADRIAN GASPAR**

**JULES MASSENET: MEDITATION FROM "THAIS" FOR VIOLONCELLO AND ORCHESTRA,**  
**RODIN MOLDOVAN, VIOLONCELLO**

**JOHN WILLIAMS: "SCHINDLERS LISTE" FOR VIOLIN AND ORCHESTRA;**  
**GEZA HOSSZU LEGOCKY, VIOLIN**

**ADRIAN GASPAR: "WHEN SOMETHING SPECIAL ENDS" FOR ORCHESTRA**

*The Composition*

To composer **ROGER MORENO-RATHGEB** Auschwitz stands for strong emotions such as fear, solitude, agony, hope and despair, which raises the question of the meaning of it all. Millions of desperate souls must have felt sorely tried and tested in severe circumstances – first deceived, then humiliated and tormented and finally brutally destroyed.

A visit to the Auschwitz extermination camp has made a deep impression on him: 'Then the voices of the dead souls cry out from the ash-soaked soil into the visitor's ear, then help-seeking hands seize him by the throat.' It made him come to this conviction: 'If all this really happened according to the will of God, I am convinced that we owe our freedom today to all these tormented souls'. It is his deepest wish to dedicate this requiem mass to these souls in all humility and gratitude.

With this requiem, he not only wants to commemorate the dead, but he also tries to create a living monument in reconciliation and mutual respect, so all these people did not die in vain. The third reason for this composition is that the composer wants to make a musical contribution to the commemoration of the victims on behalf of the Sinti and Roma.

Because of their neutrality, the Latin lyrics provide the perfect vehicle for musical expression. Any religious connotation is not relevant, because the lyrics can be interpreted by all cultures according to their own beliefs.

**SET-UP**

The composer has turned the emotions and vital questions evoked by 'Auschwitz' into an equal amount of motives, represented by different instruments and vocals, which get different meanings based on their position in the composition or which evoke new contrasts. During the prelude, the composition anticipates the drama to come. Ominous feelings of helplessness, fear and anticipation are mixed with dramatic cries for help. But a requiem is also a prayer in which people beg for mercy. In this composition prayers are said for and by the victims themselves. The 'Dies Irae, Dies Illa' which follows, is an emotional accusation driven by despair and addressed to the Lord himself, but at the same time a desperate appeal for support, so they do not succumb. 'Domine Jesu' is a plea to be included in the Eternal Peace instead of slipping down to Hell.

'Sanctus' and 'Benedictus' are merged together as a joyous hymn to the Lord, expressing gratitude for surviving yet another day or for getting a meal. In the 'Agnus Dei' the Lamb of God represents the suffering for the sins of all mankind. Here the composer lets the victims pray for their tormentors: "Lord, please forgive them, for they know not what they are doing".

The next prayer, 'Lux Aeterna', is another prayer for Eternal Light for the dead and an appeal to us to do the same: 'Libera me, Domine, de morte aeterna' ('Deliver me, O Lord, from death eternal') is another prayer for and by the victims.

It is followed by an intense 'Libera Me', leading into a reprise of the 'Dies Irae', followed by the 'Amen' from the choir. Professional composers and conductors such as Jiri Stárek (Czech

Republic), Jeff Hamburg (USA), Jean Lambrechts (Belgium) and Riccardo M Sahiti (Germany) have commented on this composition and stripped it of its imperfections. They were very enthusiastic about the quality of the composition and the composer's motives.

The "Requiem for Auschwitz" had its premiere in May 2012 in the "Nieuwe Kerk" in Amsterdam, Netherland, performed by the Roma and Sinti Philharmonics under Riccardo M Sahiti. Further performances took place in Tilburg (NL), Prague, Budapest, Frankfurt am Main, Berlin, Dresden, Krakow and Wiesbaden. The original score is written for big orchestra, choir, soloists and orgue. The second version, performed here, is arranged for orchestra and soloists.

*Roger Moreno-Rathgeb*



The Dutch Sinto musician Roger Moreno-Rathgeb composed the Requiem for Auschwitz in order to commemorate all Nazi victims.

Just like many Sinti musicians, he is self-taught. But at a later age he learned to make staff notations and started to compose his own works. He started working on this composition a few years ago, but when he visited Auschwitz, emotions became too painful and caused a serious writer's block. By the end of 2007 the International Gypsy Festival asked him to complete his composition so it could be performed in various European cities. He was honoured and inspired by this request. By the middle of 2009 he finished the Requiem.

*The Roma and Sinti Philharmonics*

This orchestra was founded in 2002 in order to perform musical pieces rooted in Sinti and Roma culture and to care for the musical heritage of Roma and Sinti. It consists of professional Roma and Sinti musicians from orchestras from several European Countries.

In 2015, the European channel *arte* broadcasted a documentary about the Roma and Sinti Philharmonics and their conductor Riccardo M Sahiti. The orchestra has performed at important musical festivals and on prominent stages like Berliner Philharmonie, Nieuwe Kerk Amsterdam, Frauenkirche Dresden, Rudolfinum Prag, Karol Szymanowski Philharmonic Krakow and Alte Oper Frankfurt.



*Riccardo M Sahiti*



Roma musician Riccardo M Sahiti studied Conducting/Music Teaching under Prof. Stanko Sepic at the Faculty of Musical Arts in Belgrade, where he graduated in 1990. He extended his studies by adding Opera and Symphonic Conducting at the Moscow P. I. Tchaikovsky Conservatory under Yuri Ivanovic Simonov and at the Academy of Music and Performing Arts in Frankfurt am Main under Prof. Jiri Starek.

He attended master classes by Jorma Panula and Peter Eötvös. As a conductor, he gained experience at the Belgrade Radio Symphony Orchestra and the Savarija Szombathely Symphony Orchestra in Hungary. He also fronted orchestras such as the Belgrade Philharmonic Orchestra and the Silesian Philharmonic in Katowice. Since 2002 Riccardo M Sahiti has been artistic director and conductor of the Roma and Sinti Philharmonics. In 2016 he received the Federal Cross of Merit from the Federal German President Joachim Gauck for his work with the Roma and Sinti Philharmonics.

*Adrian Coriolan Gaspar*



Adrian Coriolan Gaspar is a Romanian-Austrian pianist, composer and arranger. He is one of the key Roma musicians in Austria. At the age of 13, he composed his first piece, "Sonatina in C major". In 2003, for his piece "Romaneske", he was honoured as the youngest contemporary composer to receive an award at the Viennese music schools competition.

In 2005, Gaspar formed the Adrian Gaspar Orchestra, which soon after was hailed in the Austrian media as the "youngest jazz big band in the world". In addition to the big band, Adi Gaspar runs various other music projects including the Adrian Gaspar Trio and the Adrian Gaspar GypsyCombo, with which he won the Newcomer Award at the Austrian World Music Awards in 2007. Adrian Gaspar is involved in various music, social and cultural projects. He initiated the Bridge-Beat music project, which regularly organises workshops with Sinti musicians and he is also the organiser of the annual Suno music festival.

*Rodin Moldovan, violoncello*



The soloist was born in 1964 in Jasi (Romania), studied at the Academy of Music "George Enescu" and, until 1986, at the Bucharest Conservatory with orof. Aurel Niculescu. Followed by a study at the Accademia "Santa Cecilia" in Rome, with Prof. Radu Aldulescu and Prof. Maggio Ormezewsky. This was followed by the first engagement at the Teatro "Massimo" in Palermo, then he was

engaged as principal cellist of the Orchestra Sinfonica Siciliana in Palermo and the Teatro Lirico Orchestra dell "Arturo Toscanini" in Parma. Since 1993, Rodin Moldovan is the principal cellist of the MDR Symphony Orchestra Leipzig and works as a soloist with conductors such as Heinz Roegner, Daniel Nazareth, Marcello Viotti, Fabio Luisi, Adrian Sunshine etc. Rodin Moldovan plays an instrument (1818) by Caspar Struad.