



International Day of Commemoration in
Memory of the Victims of the Holocaust
Memorial Ceremony and Concert



The Buchmann-Mehta School of Music
Symphony Orchestra
Tel Aviv University
in cooperation with the
Israel Philharmonic Orchestra

Zubin Mehta – Conductor
United States Congressman Tom Lantos – Keynote Speaker



Monday, 28 January 2008, 7:00 p.m.
United Nations General Assembly Hall





Remembrance and Beyond

International Day of Commemoration in Memory of the Victims of the Holocaust

27 January



United Nations

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The Buchmann-Mehta School of Music Symphony Orchestra

The Buchmann-Mehta School of Music was founded in 2004 as a unique partnership between Tel Aviv University, the largest and most comprehensive university in Israel, and the Israel Philharmonic Orchestra (IPO), the country's most prominent music institution. The school trains talented young musicians primarily from Israel in every musical domain: performance, composition and theoretical research. It is an integral part of Tel Aviv University's Yolanda and David Katz Faculty of the Arts. The school was made possible by the generous donation of businessman Josef Buchmann and the vision of Maestro Zubin Mehta, who has been actively involved in the school since its inception and conducts the school's orchestra regularly.

The Buchmann-Mehta School of Music Symphony Orchestra is the preparatory orchestra of the IPO. The orchestra holds its own, regular subscription series at the Clairmont Hall, Tel Aviv University. It also gives an annual gala concert, jointly with the Israel Philharmonic, at the Mann Auditorium - Tel Aviv's main concert hall. The orchestra has toured Europe and performed in central venues such as the *Auditorio Nacional* in Madrid and the *Konzerthaus* in Berlin. This coming May, the orchestra will be featured at the *Tonhalle* in Zurich, with soloists Misha Maisky (cello) and Julian Rachlin (violin). Artists who have worked with the orchestra are conductors Zubin Mehta, Christoph von Dohnany and Gustavo Dudamel, cellist Yo Yo Ma, violinist Maxim Vengerov and violist Atar Arad, among others. Other renowned artists expected to play with the orchestra this year are violinist Itzhak Perlman, conductor Herbert Blomstedt and pianist Menahem Pressler.

Within the framework of the school's orchestral training programme, the young players work closely with all leaders of the IPO and join the IPO as additional players in its most important concerts. They attend special workshops for the different groups of instruments, as well as master classes with the IPO soloists. All orchestral training programme students receive full scholarships to study for Bachelor and Master of Music degrees at Tel Aviv University. Many of them are also supported by the America Israel Cultural Foundation. The head of the training programme is conductor and IPO chief bassoonist Zeev Dorman.

Located in Tel Aviv, the nerve centre of Israeli business and culture, **Tel Aviv University** offers 125 schools and departments across the spectrum of the sciences, humanities and arts. The University has three key missions: to encourage and nurture innovative research in diverse areas; to provide an extensive range of study programmes in traditional and emerging fields; and to apply its collective skills, experience and knowledge toward developing and strengthening the nation at large.

The Buchmann-Mehta School of Music Symphony Orchestra

1 Violin:

Simyon Gavrikov**
Abraham Makovetsky
Dimitri Pavlov
Draiblate Netanel
Hadar Rimon
Jeanne Caland
Maria Rozenblat
Maya Kadosh
Nitzan Bartana
Nitzan Vigdorovich
Perry Tal
Polina Kozhevnikova
Ye Zi
Zorman Itamar

2 Violin:

Gad Lev*
Avner Finberg
Chen Rozen
Eliron Cziger
Ilia Poubants
Ilia Schulman
Kirstine Ronhede
Larry Brandt
Nitzan Canetty
Yoni Gertner
Zhanna Gontarenko
Zohar Alon

Viola:

Matan Gilitchensky*
Katya Polin*
Avital Tsair
Cecylia Fenrych
Daria Dozoretz
Julia Garfinkel
Karoline Vik Hegge
Maya Jacobs
Noam Haimovitz Weischel
Ronen Shifron
Shira Majoni

Cello:

Elad Kabilio*
Anat Nevo
Daniel Mitnitsky
Inbal Barak
Juan Emme
Noa Chorin
Noah Ayali
Oded Hadar
Yael Shapira
Yona Draiblate

Double Bass:

Adriano Chaves*
Alon Azizi
David Tenenbaum
Lahav Shani
Matan Gurevitz
Menucha Fulda
Miriam Katzev
Viacheslav Kozodo

Flute:

Sivan Shiri
Kaiser Adi
Hagit Parnes
Marta Makeev

Oboe:

Theresa Von Halle
Shany Shachar
Emmanuel Danan
Nir Gavrieli

Clarinet:

Shie Gorsky
Ehud Nave
Jonathan Hadas
Miri Saadon

Bassoon:

Amit Gruber
Denise Sun
Samuel Gitman
Miroslava Ziskind

Horn:

Anat Parnes
Gal Raviv
Shakade Ilani
Merav Goldman

Trumpet:

Rhona Brosch
Roy Brandies
Lior Gishry

Trombone:

Nir Erez
Tal Ben Rei
Yuval Wolfson

Tuba:

Nimrod Ron

Harp:

Sara Shemesh

Percussion:

Bar Avni
Omri Rachum Twaig
Noya Schleien

** Concertmeister

* 1st Player

Head of Orchestral Training Program: Zeev Dorman
Orchestra Manager: Adi Emily Haas
Subscription Series Coordinator: Shie Gorsky
Orchestra Coordinator: Elad Kabilio
Librarian: Miri Saadon
Stage Manager: Yoni Draiblate



Zubin Mehta Conductor

Zubin Mehta, one of the great conductors of our time, has been Music Director of the Israel Philharmonic Orchestra (IPO) since 1969, and in 1981 his appointment was extended for life. He first appeared with the IPO in 1961 and the close contact between him and the orchestra has been maintained ever since.

Born in India, he started his professional career in Vienna and England and rapidly became one of the world's most sought after orchestral and operatic conductors. He was Music Director of the Montreal Symphony Orchestra (1962-67), the Los Angeles Philharmonic Orchestra (1962-78) and the New York Philharmonic Orchestra (1978-91), General Music Director of the Bavarian State Opera in Munich (1998-2003), and since 1986 he has also acted as Music Advisor and Chief Conductor of the *Maggio Musicale Fiorentino*.

He has won countless awards and distinctions in many countries. In Israel, he has been awarded honorary doctorates by the Hebrew University of Jerusalem, Tel Aviv University and the Weizmann Institute, and he has a wing named after him and his late father, conductor Mehli Mehta, in the Musicology Department of Hebrew University. In 1991 he received a special award at the Israel Prize ceremony, and he was the recipient of the 1995/6 Wolf Foundation Prize for Music. He is an Honorary Citizen of Tel Aviv-Jaffa. The Munich Philharmonic Orchestra has named him Honorary Conductor, a title created especially for him.

In 2006, he was presented with the prize “Una vita nella musica – Arthur Rubinstein” at *Teatro La Fenice* in Venice, and he received the Kennedy Center Honors. In 2007 he was presented with the Dan David Prize. In 2006 Zubin Mehta's autobiography, *Die Partitur meines Leben: Erinnerungen* (“The Score of My Life: Memories”), was published in Germany and Israel. Maestro Mehta has made numerous recordings for major labels, many of them with the IPO.



Josef Buchmann
School Founder



Hillel Zori
Soloist (Cello)

For Mr. Josef Buchmann, the sponsor of this evening's performance, the linkage of Holocaust remembrance, music and higher education has special resonance. Born in Lodz, Poland, Buchmann lost his parents, Eliezer and Haya Sara Buchmann, along with most of his family, in the Holocaust. He survived the Nazi concentration camps and was liberated from Bergen-Belsen in 1945 at the age of 15. Buchmann later settled in Frankfurt, Germany, prospered in the real estate business, and dedicated himself to supporting numerous educational, welfare and arts-related causes in his home city and in Israel. In 2004, he founded the Buchmann-Mehta School of Music, a cooperative project between two institutions he has long supported - Tel Aviv University (TAU) and the Israel Philharmonic Orchestra. His goal in creating the school was to enhance, through musical education, Israel's stature as an international centre for artistic and cultural excellence. Buchmann also strongly believes in the power of music to deepen and enrich understanding between peoples. A Vice Chairman of the Board of Governors of Tel Aviv University, Buchmann established the Josef Buchmann Doctoral Fellowship Fund both at TAU and at Johann Wolfgang Goethe University in Frankfurt in 1983. He endowed the TAU Buchmann Faculty of Law in remembrance of his parents in 1994. For his exceptional contributions to the University and to Israel, Josef Buchmann was awarded a TAU honorary doctorate in 2002. He was also recognized for his service to the State of Israel by President Ezer Weizman and by Prime Ministers Yitzhak Rabin and Ariel Sharon.

Cellist Hillel Zori has distinguished himself as the first prize and gold medal winner of the 1986 Maria Canals International cello competition in Barcelona, and by winning top prizes at the Whitaker competition in St. Louis, the Premio-Stradivari in Italy and the Geneva CIEM, as well as the Dutilleux prize at the Rostropovich competition in Paris and the Jackson award of the Tanglewood Music Center. Since his debut in 1984 with the Israel Philharmonic Orchestra under the baton of Zubin Mehta, Zori has been featured as a soloist in Israel and abroad, performing with the BBC Scottish Symphony, Düsseldorf Symphony, Philadelphia Chamber Orchestra, Jerusalem Symphony, and Israel Chamber Orchestra, among many others. A member of the Israel Piano Trio, he has toured extensively and has been a frequent guest at many festivals such as the Marlboro, Tanglewood, Dartington, Berlin, Israel, and Athens festivals. A winner of the AICF annual awards for cello, piano and chamber music, Zori completed his studies with Prof. Uzi Wiesel at the Israel Rubin Music Academy and continued at the New England Conservatory with Bernard Greenhouse. Zori's recent achievements include the world premiere of his own transcription, "Carmeniana" - Suite Brillante on themes from Bizet's *Carmen* for cello and orchestra. Zori plays a Guarneri cello that belonged to the late Laszlo Vincze, loaned to him by courtesy of the America Israel Cultural Foundation. Zori is the head of the string department at Tel Aviv University's Buchmann-Mehta School of Music in cooperation with the Israel Philharmonic Orchestra.

International Holocaust Remembrance Day

The Buchmann-Mehta School of Music Symphony Orchestra
Tel Aviv University, in cooperation with the Israel Philharmonic Orchestra

Zubin Mehta Conductor

Tom Lantos Keynote Speaker



Programme:

Ban Ki-moon

Secretary General of the United Nations

Srgjan Kerim

President of the sixty-second session of the United Nations General Assembly

Dan Gillerman

Permanent Representative of Israel to the United Nations

Kiyo Akasaka

Under-Secretary General for Communications and Public Information

Paul Ben-Haim (1897-1984) *Psalms* (1940)

Max Bruch (1837-1920) *Kol Nidre*

Adagio on Hebrew Melodies for Cello & Orchestra

Hillel Zori Cello Solo

Keynote Speaker, U.S. Representative Tom Lantos:

“Remembrance and Beyond – Civic Responsibility and the Preservation of
Democratic Values”

Ludwig van Beethoven (1770-1827) *Symphony no. 5 in C minor op. 67*

Allegro con brio Andante con moto Allegro Allegro



The concert was made possible through the generous support of

Mr. & Mrs. Josef Buchmann

The orchestra wishes to extend special thanks to the

American Friends of Tel Aviv University (AFTAU)

American Friends of the Israel Philharmonic Orchestra (AFIPO)

Fund for Higher Education, AFTAU

for their assistance



The Holocaust and the United Nations Outreach Programme



United Nations

The Holocaust and the United Nations Outreach Programme Outreach Division United Nations Department of Public Information

On 1 November 2005, the United Nations General Assembly adopted resolution 60/7 designating 27 January as an annual International Day of Commemoration in memory of the victims of the Holocaust. The Day is observed in the General Assembly Hall with a memorial ceremony and an annual lecture under the theme “Remembrance and Beyond”. This theme serves to highlight and connect the main two elements of the programme – remembering the victims of the Holocaust and helping to prevent future acts of genocide.

The General Assembly also requested the Secretary-General to establish a programme of outreach on the subject of the “Holocaust and the United Nations” to mobilize civil society for Holocaust remembrance and education, to help prevent future acts of genocide. Since its establishment in January 2006, the outreach programme has developed an international network of civil society groups, collaborated with world-renowned institutions and garnered the support of experts in the field of Holocaust and genocide studies to develop a multi-faceted programme that includes: seminars for United Nations Information Officers, discussion papers drafted by distinguished scholars, briefings, film screenings and innovative on-line information products for educators. The outreach programme is also an observer to the Task Force for International Cooperation on Holocaust Education, Remembrance and Research, which was commended by the United Nations General Assembly for its work.

The Holocaust and the United Nations outreach programme supports the development of educational curricula by Member States on the lessons of the Holocaust in a number of ways. It developed the “Electronic Notes for Speakers” project, together with Yad Vashem, The Holocaust Martyrs’ and Heroes’ Remembrance Authority, the University of Southern California Shoah Foundation for Visual History and Education, Le Mémorial de la Shoah and the United States Holocaust Memorial Museum (USHMM). These briefing notes, available in English, French and Spanish provide concise, detailed information on the history and human experience of the Holocaust and have been praised by educators. The discussion papers, which have been drafted by Holocaust scholars and experts from Australia, China,

France, Ghana, Israel, Sudan and the United States, are used in the classroom to stimulate study of the causes of genocide and encourage debate on preventive action. The Holocaust programme's website also provides Member States with a gateway to information resources on Holocaust remembrance. In addition, the outreach programme also disseminates educational materials to United Nations information centres, for use in their libraries and to share with educators and civil society groups in their countries.

The Holocaust Programme has organized three seminars to date at United Nations Headquarters on the topic of Holocaust awareness and genocide prevention, attended by Member States, non-governmental organizations, students, educators and United Nations staff members. The first took place on 12 May 2006, organized with USHMM, Yad Vashem, Levande Historia and the Office for Democratic Institutions and Human Rights of the Organization for Security and Cooperation in Europe. The Deputy Permanent Representative of Sierra Leone, the former Special Adviser to the Secretary-General on Children and Armed Conflict, the New York Office of the High Commissioner for Human Rights, and an academic expert joined the Chair of the Secretary-General's Advisory Committee on Genocide Prevention in a seminar held on 14 September 2006, which explored the causes of genocide and the role of the United Nations in helping to prevent it. The third seminar, on "Combating Hatred" with the participation of the Special Representative of the Secretary-General on the Prevention of Genocide and Mass Atrocities, was held on 8 November 2007 the eve of the anniversary of Kristallnacht. The roundtable discussion featured speakers from civil society who shared best practices to overcome hatred, prejudice and intolerance in society.

The outreach programme also collaborates with local partners to identify ways to engage contemporary society in learning from the lessons of the Holocaust. In October, the programme partners with the Museum of Jewish Heritage - A Living Memorial to the Holocaust, to co-sponsor a concert for Daniel Pearl Music Days. The music days unite thousands of musicians from over 60 countries to use the universal language of music to help spread a message of respect for diversity and solidarity.

In 2007, the outreach programme initiated groundbreaking partnerships with Holocaust institutions to organize three one week-long regional seminars, designed to enhance the knowledge and skills of local level staff at the United Nations information centres worldwide in the areas of Holocaust remembrance, human rights and the prevention of genocide. Holocaust and human rights experts presented an overview of the evolution of anti-Semitism and other forms of intolerance. They also examined the devastating impact of the Holocaust and World War II, resulting in the founding of the United Nations and the creation of international norms to help to prevent genocide. The purpose of these seminars is to better equip the information officers in the field to raise public awareness about the Holocaust and its relevance today, and apply the principles they learn to outreach activities that promote tolerance and human rights in their countries. Seminars were held in May, at USHMM (Washington D.C.), in October, at Yad Vashem (Jerusalem) and in November, at Le Mémorial de la Shoah (Paris). Plans are underway for a fourth seminar to be held in April 2008 at the House of the Wannsee Conference Memorial and Educational Site (Berlin).

For more information on the Holocaust and the United Nations Outreach Programme, please visit: www.un.org/holocaustremembrance/.



Congressman Tom Lantos Keynote Speaker

Congressman Tom Lantos has served his San Francisco Bay Area constituents as a member of Congress since 1981. He became chairman of the House Committee on Foreign Affairs in January 2007.

Congressman Lantos is a leading voice on human rights. In 1983, he co-founded the Congressional Human Rights Caucus, and continues to serve as its co-chairman.

Congressman Lantos is the only survivor of the Holocaust ever elected to the United States Congress. An American by choice, he was born in Budapest, Hungary, on 1 February, 1928. He was 16 years old when the Wehrmacht occupied his native country and began the extermination of Hungary's Jewish population. Congressman Lantos was sent to a forced labor camp north of Budapest. He escaped, but was later captured, beaten and returned to the camp. Following his second escape, he survived in an apartment building in Budapest placed under the protection of Swedish diplomat and humanitarian Raoul Wallenberg. After World War Two, Congressman Lantos won a scholarship to the University of Washington, Seattle. He later earned a Ph.D. in Economics from the University of California, Berkeley.

Congressman Lantos has been a leading figure on issues of anti-Semitism and Holocaust remembrance. He is a member of the U.S. Holocaust Memorial Council, the federal government commission responsible for the U.S. Holocaust Memorial Museum in Washington, D.C. and continuing education efforts on the Holocaust, genocide, and human rights. He is also co-founder of the Congressional Task Force Against Anti-Semitism, which monitors and coordinates congressional action against bigotry, racism, discrimination, and anti-Semitism. He played the key role in the negotiation and passage of the Global Anti-Semitism Review Act, which in 2004 committed the United States government to a more active stance in the fight against anti-Semitism worldwide. In August 2001, he was the head of the U.S. delegation to the World Conference against Racism, Racial Discrimination, Xenophobia and related intolerance, in Durban, South Africa.

Prior to serving in Congress, Congressman Lantos was a professor of economics, a business consultant and an international affairs analyst for public television.

Congressman Lantos is married to his childhood sweetheart, Annette Tillemann, who also is a Hungarian survivor of the Holocaust and owes her life to Raoul Wallenberg. Tom and Annette are the parents of two daughters - Annette and Katrina - and the grandparents of 17 children.

Programme Notes

Remembering through Sounds – Reflections on the Evening's Programme

Prof. Tomer Lev, Head of the Buchmann-Mehta School of Music

“Sounds begin where words end.”

Seated here on the stage are 90 outstanding young musicians. Not only are many of them members of the third generation of Holocaust survivors; not only are they studying in an institution founded by Jewish refugees who escaped from Europe to Tel Aviv just prior to World War II; but in their art and music they embody a link between our generation and a dynasty of distinguished Jewish musicians who flourished in Europe in the 19th and 20th centuries. These musicians, who headed the continent's most important orchestras, academies and ensembles, and formed Europe's cultural elite, were nevertheless doomed to perish in the ghettos and extermination camps. The Buchmann-Mehta School students are thus continuing the artistic legacy of the few who managed to escape to Israel. They are a living, breathing monument to an entire generation of Jewish musicians lost in the Holocaust. Indeed, we will never know what composers, performers and glorious sounds were lost to humanity in the catastrophe.

Symbolic meaning may be attached to this evening's programme as well: starting with *Psalms*, a work by a founding father of Israeli music, Paul Ben-Haim, who fled from Munich to Tel Aviv in 1933 and became one of the early founders of the Mediterranean School of Composition; through Max Bruch's *Kol Nidre* – a work by a non-Jewish composer who lovingly appropriated one of the most sacred prayers in the Jewish liturgy; to Ludwig van Beethoven's *Fifth Symphony* – a cornerstone in human culture that expresses the universal hope for man's redemption in his struggle with fate.



Psalms, Paul Ben-Haim

Psalms by Paul Ben-Haim (1897-1984) is the middle movement of this important Israeli composer's first symphony. The work was written in 1940, at the height of World War II, and dramatically projects the era's turbulence. This was, in effect, the first symphony ever composed in Israel, and its debut performance was a huge event on the local musical scene. The *Psalms* movement made such a deep impression on its early listeners that Ben-Haim turned it into an independent work.

Paul Ben-Haim's story encapsulates the story of the musician refugees who laid the foundation for professional musical life in Israel, and constituted the founding core both of the Israel Philharmonic Orchestra and the Israel Academy of Music (later to become the Buchmann-Mehta School of Music). Ben-Haim was resident conductor of the esteemed Augsburg Opera in Bavaria. After fleeing the Nazis and settling in Tel Aviv he decided to make an explicit break with his past as a European-German composer and open himself up to the music of the Middle East. The unfamiliar sounds of the Orient, the desert landscapes, the climate, the smells - all of these novelties overwhelmed the senses of Ben-Haim and his colleagues, and led them to develop a new "Mediterranean" school of composition that aspired to a musical merging of East and West.

The *Psalms* movement, a deep spiritual meditation, contrasts with the rest of Ben-Haim's symphony and its stormy evocation of war. The movement begins with a soft, gentle prayer for string instruments. Slowly, the prayer develops, and after a gradual process of intensification it turns into a powerful hymn for the full orchestra. After this peak has been reached the movement gradually dwindles in intensity, ending tenderly.



Kol Nidre, Op. 47, Max Bruch

Max Bruch (1838-1920) was drawn, as though by enchantment, to the deep, moving melody of the "Kol Nidre" prayer. This prayer is one of the liturgical keystones of Yom Kippur (Day of Atonement) - the holiest day in the Jewish calendar. In this prayer, which is recited under conditions of fasting and self-denial, the individual asks forgiveness for vows and pledges that he made during the course of the previous year and failed to fulfil.

Bruch's *Kol Nidre*, which was published in 1881, is constructed as an extended monologue for cello and orchestra. The work's first half (in D minor) is based on the original Hebrew prayer (until the entry of the harp), while the second half (in D major) is based on an original theme by Bruch. The ancient, dark and dramatic Hebrew melody forms a complete contrast to Bruch's soft, simple and clear theme. These two contrasting melodies complete each other and generate a process of forgiveness and internal reconciliation - from the tempestuousness of the first part to the celestial peace of the conclusion.



Symphony No. 5 in C minor, Op. 67, Ludwig van Beethoven

The period in which Beethoven's *Symphony No. 5* was composed was one of the most chaotic in human history - that of the Napoleonic wars, when Europe was bathed in blood and fire.

Beethoven was greatly preoccupied during this period by the concept of fate, from both a general and personal point of view. The great drama that was playing out on the world stage was intensified by a personal drama - the composer's incurable deafness.

The individual facing his own destiny and struggling with forces stronger than himself constitutes the symphony's emotional and ideological core.

Many myths have been attached to the symphony and its various movements and themes. Perhaps the most famous of these is the "fate knocking at the door" opening motif (three short notes followed by one long note). Another is the *per aspera ad astra* or "through adversity to the stars" concept, which suggests that the symphony symbolizes the monumental process of the individual's journey from despair to triumph. According to this thesis, the symphony's four movements stand for the various stages on the road to redemption: struggle, hope, doubt and victory.

Whether or not these ideas guided Beethoven, from a purely musical point of view the symphony does portray one great arc, from tragic abyss to the height of optimism. To unify the symphony, Beethoven aspired to link all four movements together. For example, the "fate knocking at the door" theme, which completely dominates the entire first movement, is also the source from which the main theme of the third movement is derived (with a slight change of meter). And, subsequently, the theme of the third movement is quoted during the fourth movement. In the same spirit, the fourth movement stems directly from the third movement, emerging from it without interruption. These kinds of linkages make the symphony one of the most coherent and compact works in the history of music.

Over the generations, Beethoven's *Symphony No. 5* has become a symbol for man's endurance and hope for redemption. During World War II its famous opening phrase became one of the symbols of the Allies, as the "short-short-short-long" motif, which gives the work its rhythmic structure, also represents in Morse code the letter "V" with its connotation of "victory." The use of this "short-short-short-long" motif was so widespread that concentration camp prisoners and ghetto inmates, partisans and resistance fighters alike employed it to express their hope of liberation from the horrors of Nazi occupation. Even the BBC opened its broadcasts with this motif. In his book *Requiem for Theresienstadt*, Josef Bor describes a performance of Verdi's *Requiem* by inhabitants of the Theresienstadt ghetto. At the end, during the *libera me* ("deliver me") section, the timpani player took his drum sticks and fiercely hammered the *5th Symphony's* opening motif together with the closing notes of the *Requiem*. The day after the concert, all of the performers were sent eastward to their deaths in the Auschwitz extermination camp.

