Judge Dennis Davis | Mahler’s Ninth Symphony

- Good evening everybody. Many of you have met Judge Dennis Davis before, but for those of you who have not yet met him, I'm going to give him a brief introduction. Dennis Davis is a judge of the High Court of South Africa and judge president of the Competition Appeal Court of South Africa. He has held progressional appointments at both the University of Cape Town and University of Ava front and visiting appointments at Harvard and New York law schools. He's also author of 11 books. His latest is "Law Fair 2019."

Tonight, Dennis will be presenting Mahler's ninth Symphony, his farewell to life and the world before the Wars. And Arnold Schoenberg's "A Survivor from Warsaw," a tribute to the victims of the Holocaust. Thank you, Dennis, for joining us once again, for being such an active and interesting participant of this university and just for being such a help to me and to the rest of the faculty. Thank you. Over to you.

- Well, thank you very much, Wendy. I wanted to thank you to start this. You know, I've had the privilege over my life of teaching at many of the great universities around the world and glad in the English speaking world. And I don't think anything gives me quite the kick of actually talking to this group. And the reason for that is what you have constructed, and I wanted to pay a tribute to you, abusing my position here, obviously, to say the following, that we're in such an odd situation with Covid-19, when you think about it, that here we all are, distant and yet together, and you've built a community, a community that straddles continents and age groups and interests.

And perhaps that's really a foreshadowing of where we should be going. That somewhere along the line, we've actually built the kind of community that really does make life worth living. And when you think about the lectures we've had from Jewish history to art, to an extraordinary lecture on architecture, to the Chief Rabbi, a whole range, all lectures on the Beatles and Leonard Cohen and the First World War poets have been an extraordinary kaleidoscope of knowledge, which we've had and built as a community.

So really, as they say in the tradition... To you. And it's perhaps of the tradition that I want to start, it's perhaps appropriate and what's the to reference the parashat, which we would've read had we been insure today. And the reason I say that is because I'm being, I'm talking about two men, one who, ending this series, which is Gustav Mahler. This is the third of the three talks that I've given on him. And the other is Arnold Schoenberg, both Jewish, certainly born Jewish, both having very problematic relationships with their Judaism, and both being in many ways universal prophets. And therefore it's that synth of the particular and the universal, which is so interesting. And the Parashah of this week, of course talks about the spies, the spies who were sent in by Moses to see whether in fact it was possible to conquer Canaan.

And the, without going into the old detail, as you know, 10 came back with a very adverse report. Two came back with a positive report, Caleb and Joshua. And the question, which has

bewilder the commentators for, for generations is why did the 10 come back the way they did? And the one explanation I want to offer you, which is I think really interesting, is that the 10 of them were really very comfortable being in the desert. They were close to God, they got provisions of manor, there was level of certainty.

They were happy being in the monistic community. What they didn't want was in a sense to move from the monastic community in which they were to actually the secular world, which they would've had to be in if they were going to build the state in the newly conquered Canaan, which was going to become Israel, if you wish. And that sense that they really didn't want to engage with the wider world is really the, as it were, inflexion point, which has really troubled the Jewish people perhaps throughout the vicissitudes of history. Which is are we particular or universal?

And the difficult existential act of trying to actually be Jewish and talk to the universal at the same time, which they lamentably failed to do, is very much not only the lesson of the Parashah, but is very much reflective of the two people, these two unbelievable musical composers of whom we are talking. And I will try to illustrate that slightly because they have different attitudes to Judaism. You may remember, and it was, it's perhaps central to so much that's Mahler's famous statement, that I've spoken about both in the two lectures that I've given, namely that he said that in Austria he was a bohemian, in Germany he was an Austrian and in the world he was a Jew, always an outsider, and therefore the question of his Judaism was very important to not only his identity but his entire Baal Shem Tov.

And so it turns out that now we come to the ninth Symphony, we've discussed the first and the second in the first lecture, we discussed the fifth and the sixth, one could go on with this, but I decided to sort of, in the process of Mahler by looking at his ninth. And I will couple that with the Schoenberg piece, which I'll explain a little later. And so the Mahler ninth Symphony, which of course wasn't his last, but it's very amusing to think Mahler was obsessed by the idea of what happens to composers when they do the ninth.

Because after all, Bruckner, Beethoven, Dvorak, all landed up by doing nine symphonies and then dying. So what he did was to try to crook it by composing "Das Lied von der Erde" which is really his ninth symphony, but he didn't call it the ninth symphony. Then he did the ninth symphony and he rushed into trying to draught a 10th symphony before he died. So it was clearly, he was obsessing about this and he began it in 1909. By April 1910, the score was completed. The interesting and almost tra- well it is tragic was that he died in 1911, and therefore this extraordinary piece of music of which I'm going to play some extracts for you, as best I can do if they are available to us. He never heard it himself.

And it was first conducted by his mentee, Bruno Walter, who conducted the first performance, ironically, in Vienna Philharmonic in 1912 I say that is ironic because in 1907, Mahler was effectively chased out of Vienna. He lost his job as the director of the Vienna Opera. And there's no question about it that the fundamental problem that he had, apart from the fact that he had a difficult personality, was the anti-Semitism, which had percolated and pervaded right through

Viennese society at that particular point in time. And one can, if one looks at many of the books of Mahler, see cartoons, totally anti-Semitic cartoons of Mahler, which reflected just the extent of the vitriol to which he had been subjected.

So he leaves in, by 1907 he's gone, he resigns as the music director of the opera. He'd been there for 10 years. It was a great job, probably the greatest job in the musical world at that point in time. In 1908, I should add, he does get appointed to the Metropolitan Opera Company, but of course what occurs shortly thereafter is they also appoint Toscanini the young, and to become very famous Italian conductor. Mahler realises there can't be two of them in the same crawl as it were, and so he actually gets appointed to become the musical director of the metropolitan, of the New York Philharmonic Orchestra.

Now in 1908, that's when he gets appointed there. And it's at that time that his daughter, Maria, age four, dies of Scarlet Fever, it's at that time that he's diagnosed with a heart disease, which proved at that time to be incurable. And so the context of the ninth Symphony is important because the ninth Symphony, as it were, is located in this turbulent, psychological, existential world, which is engulfing Mahler at the time, the death of his daughter, the failure to continue in the Vienna Opera, and the fact that he's been diagnosed an incurable heart condition at that point in time. Now, Leonard Bernstein, I suppose is my Rabbi on these matters.

Leonard Bernstein suggests that when one really looks at this ninth symphony, as I want to touch on much of it with you this evening, Leonard Bernstein suggests that you could almost regard the ninth symphony in the Mahler playing the role of a prophet, like a Isaiah, the prophets of yer, because the symphony to a large degree, the ninth Symphony foreshadows Mahler's death, as I've indicated, he was in serious physical trouble. It foreshadows the death of music as he know, as he knew it. And indeed, even more important perhaps, it foreshadows the extraordinary tragedies which are going to engulf the world shortly thereafter.

Remember Mahler dies, and a couple of years later the first World War takes place. And if you just look, obviously the individual side, the heart condition, if you look at music, Mahler regarded himself as the custodian of a musical tradition stretching back perhaps before, but definitely from Mozart through Beethoven to Brahms. He was, he regarded himself as a custodian of that music. And at that inflexion point, at the turn of the end of the 19th century, at the beginning of the 20th century, music was changing. And Mahler realised that the concept of tonality was in fact under enormous pressure and that it was very likely that the nature of tonal music would change.

We are going to talk a little later about Arnold Schoenberg and we, I'll also mention Alban Berg in a moment, but Mahler realised that. And so for him, the idea of music as he knew it, the idea of music that he loved, the idea of music which he had conducted and which he'd composed, was now changing radically. And so the symphony, as I will try to indicate by some of the methods that he uses, indicates for him a foreshadowing of the death of tonal music as he understood it and as he loved it in terms of the tradition, which I said stretched from Mozart

through Beethoven and Brahms. And I also think that, that Mahler saw more than that, Mahler saw more than that, and I want to suggest that in this sense, he was not entirely different from much of the arts that we've spoken about and the literature and the music that we've spoken about in this course, in the sense that he was a prophet.

He had seen clearly the demise of the society and the structure of the world in which he'd grown up. It was clear to many at that time that Vienna's, Viennese society was corrupt. It was totally degraded. There was a level of degradation of the society and of greed and of a deracination of a kind which clearly indicated that it was unsustainable. And Mahler had experienced that through his antisemitism. And he foresaw that, he saw what was going to happen and he wrote about what was going to happen. I indicated already to you when I spoke to you about the sixth symphony, that there's certainly an argument in that very, very ominous first movement of the sixth symphony that Mahler foresaw what was about to occur, what was to engulf the world through the, through the events of the collapse of society and the start of the first World War.

And in fact, if you look at other contemporaries at that particular point in time, they were talking about that as well. The satirist Karl Kraus wrote enormous amount of stuff about satirical works, about the corrupt nature of Viennese society. I should pause in Parashah to tell you that Kraus, himself a Jew, was a cosmopolitan who had a real right of Herzl because of Herzl's development, support and generation of the idea of Zionism and of the state of Israel. Kraus was on the other side of that. But what he wasn't on the other side of was the recognition of the kind of society of which Mahler also spoke, a degraded Russian society, which was about to collapse. And therefore, the symphony must be located in these ideas, about the world about to change.

Mahler died three years before the commencement of the first World War, but there's no question, seems to me, that Bernstein, if you think it through, when you listen to the music carefully, probably was right to suggest that somewhere along the line he foresaw that, as many, many artists have done throughout the generations. It's perfectly clear. Let me give you some examples. In the 20th century, Joseph Roth writing in the twenties and thirties and particularly the, the Radetzky March talks about precisely these particular problems, albeit from a slightly later date. It's Picasso's Guernica. There is Salvador Dali's paintings, the face of war and abdominal cannibalism, just to take back two examples.

Which do exactly the same thing, speak about, warn about the kind of animalistic, brutal form of society, which was about to replace that which was being destroyed by war. T. S. Eliot, with all his particular problems and prejudices, particularly irrational Jews, in "The Wasteland" is another example. Alban Berg, who I've already mentioned and who was a mentee of Mahler and more about him in a moment. He wrote the opera "Woyzeck" based on a, on a work from Büchner from the 1830s, performed for the first time in 1925, but essentially really reflecting on the horrific, dystopian world that was about to engulf humankind.

And if you haven't, if you haven't seen Woyzeck, well, may I recommend you the extraordinary

production by William Kentridge. It's so wonderful to be able to claim this incredible artist as one of our own, as a South African. That William Kentridge, when I, the first time I ever encountered Woyzeck was when Claudette and I must again thank, as I must thank Shauna for setting up the music for us tonight. When Claudette and I went to see Woyzeck on the Highveld in Johannesburg when we were living there, which was the puppet version of Woyzeck if I recall correctly. Quite remarkable, you realise then what a genius William was, and certainly he hasn't disappointed in that regard.

And he's, he's Woyzeck, which came recently to the Metropolitan Opera, how we all miss being able to go to live productions thereof. In William's production of Woyzeck, the dystopian nature of the world, and the, and essentially the reflection on the first World War, after, which essentially is relevant to this because Berg had suffered through that. Woyzeck is exactly within that same broad eve of the ninth symphony and the warnings thereof. I should say, in relation to William Kentridge what is extraordinary just, just ain't per song and perhaps for nothing but really true is that, you know, he is this unbelievable artist and, and creative force in the world, coming from this part of the world.

And of course, what is, what is interesting to many of us of my generation that his father, Sydney Kentridge, the greatest advocate in my view that South Africa produced, was essentially the role model for all of us, at then, young lawyers who, when we grew up thought if we could be a little bit like Sydney Kentridge we truly would've succeeded. So Woyzeck is also within that particular paradigm. And then we have heard there, there's more in David famous standard lectures on the Beatles. One can refer to "Eleanor Rigby" as a good example of this, "All the lonely people, where do they come from? All the lonely people, where do they belong?" A song which reflects a world of the resurrection nation of the society.

You could also talk about the lyrics of "A Day in the Life," which is exactly in the same theme from the Beatles. Leonard Cohen's "You Want it Darker," particularly his Kaddish is an example of the same paradigm of warning the world, of reflecting on it. And of course, what is particularly interesting about the Kaddish is it's referenced to Abraham and the sacrifice of Isaac, and therefore the context in it, really, again, I would want to suggest, falls within this broad framework of artists who got to reality far before the politicians did, understood the world in which we were in then and now, and understood why we had to change if we were going to actually unify humankind into some cosmopolitan society in which the dignity of all was to be respected.

It is interesting in this regard that Gustav Klimt, again, who we've encountered in these lecturers, and who died not long after Mahler, that is in 1918, said when he saw Mahler off at the Vienna train station after Mahler's resignation or forced resignation, to be more accurate, from the Vienna Opera said about the end of, he said it was the end of the secession movement of art. In his words, it was foray, it was finished. And he saw in Mahler a custodian of that which had also ended, another farewell.

So, that's the context in which I want to argue to you that the ninth symphony in the greats tradition of art, which holds up a merita society and a warning to humankind should be located. And it's when Alban Berg, who I've already spoken about and who, as I say, was a, somebody who Mahler really took under his wing and mentored, when you heard the ninth symphony, he said of the first movement, which I'm about to play to you now, he said it was the most glorious movement that Mahler ever wrote.

"It is, it permeates with the premonition of death again and again it crops up the elements of terrestrial dreaming, culminating in a most potent, of course, colossal passage," which is bar 308, the first movement, "Where premonition becomes a certainty in the midst of the highest power of an almost painful joy in life." Wrote Berg, "Death is announced with the greatest force."

And I'm going to play you a clip from that first movement, which firstly, there are a number of interesting aspects about it and I, I don't want to take much longer to do that, but let me just make one or two introductory remarks in relation to this. It's probably the first symphony since Haydn in which the symphony opens in a slow movement. The second aspect that I'd just like to highlight is that it's announced that the key, the home key is, is D major, but if you listen to the movement as a whole, the instability of D major is particularly pronounced. And one wants to suggest, as you listen to it, that it's already starting to move to the edge of tonality.

To herald what I said earlier, the death of music as we knew it at the time. And, and Bernstein says of this particular first little clip that I'm going to play for you, he says that this, the first few bars are really representative of Mahler's arrhythmic heartbeat. Volta said it was much more Mahler's odd gate, but there's something very personal about it.

And if you listen to it, just by closing your eyes and listening to these three or four minutes that I will play of the opening of the first movement of the ninth symphony, the sense of farewell, of nostalgia, if you wish, of reflection, of sadness, of despondency, all are there. It is a farewell. And as Berg says, "It's unquestionably a farewell to life as Mahler knew it in all its manifestations." So Shauna, if you wouldn't mind if we could hear the first few minutes of, done by Leonard Bernstein of the Ninth Symphony.

Mahler's Ninth Symphony plays

Ah, thank you. We could carry on, but I got to get through quite a bit. I think you get the point, it's extraordinary. It opens with the cello and the muted horn and whatever it is, it's an irregular beat and it builds up, I mean there is this terrifying force of which Berg speaks, but that irregular beat comes back over and over again in the movement. And certainly those first few bars, the sighing, just, the pathos of it is just overwhelming when you think it through, and then it moves into a process of terror.

Now, moving on then, from this notion of farewell in the first movement, the theme continues in the second and third, there are two skirt says two, two quicker movements that follow, going to

play your small clip of the second, which, which is very discordant and sarcastic and brutal, and many think it's Mahler's farewell to, to so much, but certainly farewell to nature, which should played such an important role in his life. He's reflecting on the degradation of nature so that many of the themes that come through in this second movement really sound quite sharp and brutal and almost sarcastic. So Shauna, if we can have the second clip.

Mahler's Ninth Symphony plays

So that's the second movement, just a short clip from it to give you a sense, I mean this isn't the sort of beautiful, natural sounds that Mahler was capable of making and which we've heard in some of the symphonies that we have discussed over our time together. This is something very different. We now come to the third movement, I should just say the third movement really, there's a lot of focus on Waltzes and on the, as well, on Viennese society, the society of the city, the society of the centre of the city, which he now completely hates because he's been chased out of Vienna, he sees our corruptness. And this is a brutal movement.

Obviously by doing a clip, you're not going to be able to get the full picture, but there's no question about it. And whereas in the first movement, there's, and I omitted to mention this, but when you listen to it fully, you'll see an interesting reference to Beethoven's 26 Sonata. That's the "Les Adieux" sonata, forgive my pronunciation, which of course is farewell. And he's, there's a farewell to Beethoven there, but there's also a much more brutal farewell to one of the Strauss waltzes in the first movement. In the third movement, Mahler's sense of how awful that society is and his contempt for it becomes entirely clear. So we are going to hear the first four minutes of the opening of the third movement now, which is all about exactly what I'm talking about.

Mahler's Ninth Symphony plays

Thanks Shauna. Well, I think I don't need to say much more. It's perfectly obvious that what he's saying here, he's looking at Vienna's culture, and he is saying, in the most brutal musical way, just how awful it is and what contempt he held for it. And you know, we can have a, there's an interesting philosophical debate, of course, about whether music's got to be analysed intrinsically in terms of its literally own media or whether it says something more. But there's no questioning Mahler that it is saying a lot, both autobiographically and about the world in which he is in.

So as we now come to the final movement of this extraordinary piece, just a couple of things, many of Mahler's symphonies, sort of were given names, the third symphony, he spoke about what nature tells, teaches me, what love teaches me. And other symphonies have similar, child's view of heaven, the fourth symphony. In the ninth symphony, I think we can say what death teaches me, because the resolution to this farewell to tonal music, to the country which has been degraded, to the city which is corrupt, the resolution ultimately is death.

And the movement struggles with this resolution, it starts in D major, it ends in D flat major,

which is an interesting change precisely because it's indicating something profound about the way Mahler is trying to convey messages to us. At various points in this last movement, there are attempts at reaching a resolution. There are attempts at a corral even, which would, which would resolve us in some level of triumph that we could actually get through this awful, awful situation in which Mahler feels he and society are both located.

But at the end, there is nothing. And Bernstein, I think correctly suggests that what is there left at the end is only death. Bernstein has said of this symphony, of the whole, and this movement in particular, that it is the finest and the most extraordinary, luminous illustration of death that we have in art. I don't only think physical death, but be that as it may, I'm going to play for you the last four minutes of this, played again by Bernstein. Although what I really desperately wanted to do with you was to actually take you to the great Claudio Abbado, what an unbelievably wonderful conductor he was.

But he conducted a whole series of Mahler concerts, but with the Lucerne Festival Orchestra. Do yourselves a favour, if you're interested in this at all, you haven't seen it, go to the last movement and just watch how he ends it and the silence at the end. It is quite the most extraordinary musical experience, certainly that I've seen. And I think it you will think the same. And so when you come to the end of the score, if you look at the score, Mahler's ninth, it's fascinating because it moves from a coral, from an attempt at resolution of the problem, to come home in the home key of D major, and then all of a sudden you start getting the fewer and fewer notes. And then towards the end, three notes, two notes, one note, two note, one note, and then nothing. Silence. Absolute silence. It is the end. He's given up. There's nothing more to be done. And the clip Bernstein explains a little bit of this in the four minutes that I'm going to play for you now.

Mahler's Ninth Symphony plays with Leonard Bernstein voiceover.

- [Bernstein] There is a series of attempts, each one of which is less and less successful. And finally he lets go completely in the most easy and wonderful way through silence more than notes. And finally at the end of the movement there is nothing but a series of spiderweb strands, one little strand that is barely holding him onto life. And then that lets go. And then one other little strand, just one high A flat in violins and a silence. And finally, the acceptance and it dies away.

- An extraordinary end to the symphony. And as I say, if you have a look at Claudio Abbado ending, I think it sort of summarises everything I've tried to say in far better than I could ever do. So much then, for Mahler's ninth, which we could talk about for hours, but I want to move on to the last little segment of our session and it's about Arnold Schoenberg.

Now, Arnold Schoenberg was born Jewish in lower middle class family in Vienna. And he clearly was a musical prodigy and he was, both Strauss, Richard Strauss, and Gustav Mahler were attracted to him because they realised how talented he was. The interesting thing about it was

that because Strauss turned to this very conservative idiom of music, Schoenberg gravitated more and more to Mahler and he loved Mahler. And in fact, in his treatise on harmony, which is still regarded as a very major work, he actually ascribed the beginning, "To the memory of Gustav Mahler, the martyr and the saint."

So there's a real link here. And of course, although he hated the word atonal, it is true that the, that Schoenberg was basically experimenting with a different form of music. And it's true that as Mahler's ninth comes to an end, there's no doubt that he himself had reached that threshold, which Schoenberg walked through and moved on. And so, what is interesting, as I indicated when I began, was that Schoenberg had this troubled history with Judaism just in the same way Mahler did. So that in 1898, he converted to Christianity in a Lutheran church.

And according to one of these biographers, this was because he could strengthen his attachment to Western European cultural traditions. I mentioned similar experiences last time I spoke to you. A party as a means, as he said, of self-defense against rampant antisemitism, which he had seen destroy Mahler, and which he didn't want to destroy himself. Somehow he thought that was going to help him. But what is interesting is, unlike Mahler, in 1933, after a very long period of thinking about it, Schoenberg returned to Judaism because he said he realised that both racial and religious heritage were inescapable.

They were central to his identity and he couldn't escape from them. And the interesting other aspect of Arnold is he, that he actually then, basically, totally, publicly self-identified as a Jew as Nazism came into force and into, of course he landed up eventually in America. And in 1947, he composed the short work, which we are going to hear now, called "A Survivor from Warsaw." Now, it's not a historical account of the Warsaw ghetto, it's got a lot of information about the Warsaw ghetto, which is not, which is inaccurate, the most notable being the mention of gas chambers, even though they weren't in the ghetto.

And it does appear that he conflated two phases of history of the Warsaw ghetto, the liquidation in '42 and the revolt in '43. But he himself said, that wasn't the point of it, and I'll come to that in a moment. And he fashioned his loretto from a range of sources that referenced Jewish persecution and including songs that were sung at the, at the Warsaw ghetto. "Never Say that you're Walking the Final Road," which was a partisan song, which was sung in the Vilna ghetto. He admitted afterwards that historical veracity was not his intent because what he was trying to do is imagine musically a tribute to the Holocaust survivors.

And therefore, what he does in this particular seven and a half minutes that we are going to listen to, he presents the audience with a fictitious, sorry, representation of the wars or ghetto uprising, and then uses a whole range of both musical and textual devices to depict the dramatic memories thereof. He, and you'll see that there is a speaker who's speaking throughout this period. He wrote, Schoenberg wrote both the music and the reveto for this, in which a Holocaust, but basically the conceit being that a Holocaust survivor struggles to record an experience from the Warsaw ghetto.

The narrator then tells us in the prologue, "I cannot remember everything. I must have been unconscious most of the time. I remember only the, I remember only the grandest moment when they all started to sing as if prearranged the old prayer they had neglected for so many years, the forgotten creed." And then the narrator continues in this regard, talking about the conditions of the ghetto and a moment when the German soldiers consolidated and then violently beat a group of Jewish prisoners nearly to death.

What is particularly significant when he talks about the song that they all started to sing, as you will hear, it's the Shema Israel, the song that every Jew, that's the words that every Jew supposed to pronounce as they're about to die. So there's a massive choir which sings Shema Israel, the Jewish profession of faith, as a means of musical resistance and Jewish solidarity. And I'm going to end with the quote which essentially summarises this work, a quote by Schoenberg himself. "What does the text of the survivor mean to me." He said. "It means a warning to all Jews never to forget what has been done to us. We should never forget this, even if such things have not been done in the manner in which I describe in "The Survivor," that does not matter, the main thing is that I sought in my imagination and we should never forget."

So I'm not going to say a word after this because I'm going to follow a, a tradition which is employed by many conductors when they play this, which is to move immediately onto the next piece. Simon Rattle recently did this piece and then continued into the Mahler second. So I'm in good company in relation to linking Mahler with Schoenberg. But what he, what he did, he explained that he moved straight into the Mahler because he didn't think that applause was what was required. Rather it was reflection from the audience, reflection from those of us who listened to the seven and a half minutes.

Again, to go back to my earlier point of Mahler, it's very less tonal music than Mahler would've conducted in his heyday. It does show the change in music, but it is a remarkable seven and a half minutes tribute and reflection to the memory of what happened, to the Holocaust and to the ability of music to actually respond there to. So that's all you're going to hear from me tonight. And now please listen to the seven and a half minutes of Schoenberg's contribution.

Schoenberg's A Survivor from Warsaw, Op. 46, plays.

- [Narrator] I cannot remember everything. I must have been unconscious most of the time. I remember only the grandiose moment when they all started to sing as if prearranged, the old prayer. They had neglected for so many years, the forgotten creed. But I have no recollection how I got underground to live as a source of Warsaw for so long a time. The day began as usual. Reveille when it still was dark. Get out! Whether you slept or whether worries kept you awake the whole night. You had been separated from your parents, from your children. You don't what happened to them. How could you sleep? The trumpets again! Get out! The sergeant will be furious. They came out, some very slow, the old ones, the sick ones, some with nervous agility, they fear the sergeant, they hurry as much as they can in vain. Much too much noise,

much too much commotion, and not fast enough.

The Feldwebel shouts. The sergeant and his subordinates hit everybody young or old, quiet or nervous, guilty or innocent. It was painful to hear them groaning and moaning. I heard it though I had been hit very hard, so hard that I could not help falling down. We all on the ground who could not stand up were then beat over the head. I must have been unconscious. The next thing I knew was a soldier saying, "They are all dead." Whereupon the sergeant ordered to do away with us. There I lay aside, half conscious. It had become very still. Fear and pain! Then I heard the sergeant shouting. They started slowly and irregularly. One, two, three, four. The sergeant shouted again. They began again. First, slowly, one, two, three, four. Became faster and faster, so fast than it finally sounded like a stampede of wild horses! And all of a sudden, in the middle of it, they began singing the Shema Israel.

- As I said, I don't really have anything more to say.

- Dennis, thank you very much for your kind words and for a truly wonderful presentation.

- Pleasure.

- Just to say, just to say that I really love establishing this platform and I'm thrill that it's proving to be such a huge success and you have been very much proud of us. So thank you from all of us. Tomorrow we will be, we'll have Patrick on, and on Tuesday, on Monday we are going to have Trudy, and we will be meeting up with you again on Tuesday evening.

- Indeed will, and thank you. Stay safe everybody.

- Thank you very much. Night, night. Bye-Bye

- Bye.

- [Wendy] Thanks Dan.