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Das mehrsprachige Webportal publiziert fortlaufend Informationen zur historisch-politischen Bildung in Schulen, Gedenkstätten und anderen Einrichtungen zur Geschichte des 20. Jahrhunderts. Schwerpunkte bilden der Nationalsozialismus, der Zweite Weltkrieg sowie die Folgegeschichte in den Ländern Europas bis zu den politischen Umbrüchen 1989.

Dabei nimmt es Bildungsangebote in den Fokus, die einen Gegenwartsbezug der Geschichte herausstellen und bietet einen Erfahrungsaustausch über historisch-politische Bildung in Europa an.

## **"Keeping Memories Alive"**

by Ruth Elias (In: Jeunesses Musicales Deutschland (ed.): Brundibár Children's and Youth Project. An initiative of Jeunesses Musicales in memory of the children of Theresienstadt. Weikersheim: 1997, p.7)

I was invited to Germany to bear witness as a survivor at the "Memorial Day for Victims of National Socialism" on January 27, 1997. Without hesitation, I agreed to go and flew from Israel to Hamburg and later to Bonn.

I was taken to the Ministry for Family, Women, the Elderly and Youth, and at the entrance there I saw a marvelous poster on a billboard, announcing performances of the children's opera from Theresienstadt. Minister Claudia Nolte received me and after eating breakfast together, we held a press conference.

About forty journalists and six television teams, including one from Czechoslovakia, awaited us. In her presentation, Minister Nolte presented the national project "Brundibár," which would simultaneously be performed in six German cities (Frankfurt am Main, Munich, Stuttgart, Mannheim, Weimar, and Schwerin) on a date officially designated to commemorate the victims of National Socialism.

More than 500 youngsters were involved along with the largest youth cultural association, *Jeunesses Musicales*. Every performance would be accompanied by conversations with survivors, and Ms. Nolte added, "We, the younger generation, are fortunate that there are survivors who can tell us about the horrors they experienced under the Nazis. This is the only way that today we can comprehend and learn from this past. Today's youngsters are the last to be able to meet personally with survivors and victims of Nazi terror. That is why these encounters are so valuable."

When I was asked to speak, I recalled the experience of Nazi terror, the hopeless life in Theresienstadt, and the constant threat of being sent on a transport to the killing centers in the East. I described how the children's opera "Brundibár" had to have two actors for each role, since again and again one of the children would be deported together with his or her parents. I stressed that the children performing this opera today speak for the children that were killed.

Unfortunately, I am not able to tell everyone involved in the "Brundibár" project of my respect and admiration for their work. It required tremendous organizational skills in Germany and in Israel. Projects of this kind can keep the memory of the Holocaust alive and encourage us that the past will not be forgotten and also not repeated.