

*Educational Packet*

# DEDICATION

*A One-Person Play*  
by Roger Peltzman

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*Ars longa, vita brevis.*

Art lasts, life is short.

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For High School Students  
Grades 9–12

*Subjects: English Language Arts, History, Social Studies, Music, Psychology*

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## Section I: About the Play

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### Synopsis

*Dedication* is a one-person autobiographical play written and performed by Roger Peltzman. Part memoir, part concert, part historical testimony, the play follows Roger as he traces the story of his uncle Norbert Stern—a young piano prodigy in Brussels who was murdered at Auschwitz at age 21—and the rippling effects of that loss across generations.

The play opens with Roger performing Chopin at a grand piano, then revealing a scar on his leg from a reckless night in college. From this seemingly small personal detail, Roger unspools a much larger story: his mother Beatrice's harrowing escape from the Nazis in occupied Belgium, the arrest and murder of her parents and brother, her immigration to America, and the way her trauma quietly shaped Roger's own identity and emotional life.

Woven throughout the narrative is Roger's adult journey back to music—from reluctant childhood student to aspiring yet deluded college blues player to a return to classical piano at 22 years old. As he deepens his musical study, Roger begins feeling a spiritual connection to Norbert. This leads him on a quest to uncover his family's history: traveling to Brussels, meeting a woman who remembered Norbert, playing the very piano Norbert once practiced on, visiting Auschwitz, and ultimately recording an all-Chopin CD on the concert stage where Norbert once triumphed.

The play concludes with Roger performing Chopin's Nocturne in D-flat—a re-creation of his concert at the Kazerne Dossin Museum in Mechelen, Belgium, the very transit camp from which his family was deported. It is an act of remembrance, defiance, and love.

### Form and Style

*Dedication* blends several performance traditions. It is simultaneously a dramatic monologue, a musical recital, and a multimedia presentation (using sound design, projected photographs, letters, maps, and documents). The tone shifts between humor, grief, tenderness, and outrage—often within a single passage. Roger addresses the audience directly, creating an intimate, conversational atmosphere even while recounting devastating historical events.

### The Title

The word *Dedication* operates on multiple levels: it is the name of the Chopin CD Roger records in Norbert's honor; it describes the devotion required of a serious musician; it captures Roger's commitment to preserving his family's memory; and it speaks to the broader human impulse to dedicate one's life to something larger than oneself.

## **Section II: About the Playwright**

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Roger Peltzman is an American pianist, teacher, playwright and actor based in New York City. He is the son of Beatrice Stern Peltzman, a Belgian-born Holocaust survivor who escaped the Nazis as a teenager in occupied Brussels.

Roger began piano lessons at age six but did not pursue classical music seriously until his twenties, with a detour in a career as a rock and roll music producer. His return to the piano coincided with his mother's declining health and eventual death, and with a growing need to understand and honor his family's Holocaust history.

In 2013, Roger traveled to Brussels to record an all-Chopin CD at the same concert hall where his uncle Norbert had won piano competitions in the late 1930s. He titled the album *Dedication*. In 2014, he gave the CD release concert at the Kazerne Dossin Museum in Mechelen, Belgium—the former transit camp from which the Stern family was deported to Auschwitz. In 2019, he returned to Brussels to lay *Stolpersteine* (“stumbling stones”) in front of the building where the family was captured.

*Dedication*, the play, grew from these experiences. In it, Roger serves as performer, narrator, musician, and witness—carrying forward a story that might otherwise have been lost.

## Section III: Historical Context

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Understanding the following historical background will help students engage more deeply with the events and emotions in the play.

### **The Rise of Nazism and Jewish Persecution (1933–1945)**

When Adolf Hitler and the Nazi Party came to power in Germany in 1933, they implemented an escalating campaign of anti-Jewish laws, violence, and propaganda. Jewish families like the Sterns—who had moved from Warsaw to Berlin seeking opportunity—were forced to flee. The Sterns relocated to Brussels, Belgium, where they hoped to be safe. When Germany invaded Belgium in May 1940, that safety evaporated. Under occupation, Belgian Jews were required to register, carry identification cards stamped “JUIF” (Jew), and eventually were ordered to report for “work relocation”—a euphemism for deportation to concentration and extermination camps.

### **The Belgian Occupation (1940–1944)**

Belgium was occupied by Nazi Germany from May 1940 until its liberation by Allied forces in September 1944. During the occupation, approximately 26,000 Jews were deported from Belgium, primarily through the Kazerne Dossin transit camp in Mechelen. Roughly half of Belgium’s pre-war Jewish population perished. The role of Belgian civilians was complex: some collaborated with the occupiers, while others risked their lives to hide Jewish neighbors, as several individuals do in the play.

### **The Kazerne Dossin Transit Camp**

The Kazerne Dossin in Mechelen, Belgium, served as the primary assembly and deportation center for Jews in Belgium. Between 1942 and 1944, 28 transports departed from the camp to Auschwitz-Birkenau, carrying over 25,000 Jews and Roma. The Stern family—Mayer, Flora, and Norbert—were placed on the 23rd transport on January 15, 1944. Today the Kazerne Dossin is a museum and memorial. It was at this site that Roger gave his Dedication concert in 2014.

### **Auschwitz-Birkenau**

Auschwitz was a complex of concentration and extermination camps operated by Nazi Germany in occupied Poland. Auschwitz II (Birkenau) was the largest killing center in the Holocaust, where approximately 1.1 million people—the vast majority of them Jewish—were murdered. Upon arrival, prisoners underwent “selection”: those deemed fit for labor were sent to work; the rest were sent directly to the gas chambers. Norbert was selected for forced labor at the Monowitz-Buna sub-camp but survived only three days before being sent to the Birkenau infirmary—a Nazi euphemism that, as Roger explains, “means absolutely nothing.”

### **Intergenerational Trauma**

As Roger discusses in the play, recent scientific research has found that the effects of severe trauma can be passed from parent to child—not only through learned behavior and family dynamics, but potentially through biological mechanisms (epigenetics). Studies of children of Holocaust survivors have found elevated rates of PTSD, anxiety, and depression. Roger’s own experience of guilt, existential anxiety, and the feeling that “the most important event of your life occurred before you were born” reflects this well-documented phenomenon.

## **Stolpersteine**

Stolpersteine (“stumbling stones”) are small brass plaques set into the pavement in front of buildings where victims of the Nazis last lived or worked. Created by German artist Gunter Demnig, the project is the world’s largest decentralized memorial, with over 100,000 stones laid across Europe. In March 2019, Roger returned to Brussels to lay Stolpersteine for Norbert, Mayer, and Flora in front of 121 Avenue de Beco—the building from which the Sterns were taken and from which Beatrice escaped.

## Section IV: Characters & Key Figures

Although *Dedication* is a one-person play performed entirely by Roger Peltzman, the narrative involves a number of real people whose lives intersect across decades. The following guide will help students keep track of who is who.

Person	Role in the Story
<b>Roger Peltzman</b>	The playwright and performer. Son of Beatrice. A pianist who embarks on a journey to honor the memory of his uncle Norbert and his family.
<b>Beatrice Stern Peltzman</b>	Roger's mother. A Holocaust survivor who escaped the Nazis as a 17-year-old in Brussels. She later immigrated to America. A strong, outspoken woman with a quick wit, shaped by profound loss.
<b>Norbert Stern</b>	Roger's uncle and Beatrice's older brother. A piano prodigy celebrated as a "Chopin pianist" at the Brussels Conservatory. Murdered at Auschwitz-Birkenau in January 1944 at age 21.
<b>Mayer Stern</b>	Roger's grandfather. Originally from Strij Poland, he moved to Berlin and then Brussels. A perfumer by trade who struggled financially during the war. Murdered at Auschwitz.
<b>Flora (Lachs) Stern</b>	Roger's grandmother. A college graduate in Chemistry from Warsaw. A homemaker. Murdered at Auschwitz.
<b>Roger's Father</b>	The town pharmacist, beloved by his community. He died of a heart attack when Roger was twelve.
<b>André Gertler</b>	A world famous violinist and teacher in Brussels. He coached Norbert in chamber music. He helped arrange Beatrice's escape through the resistance. He later told Beatrice that Norbert's death was the greatest tragedy of his own life and that Norbert would have been "the next Artur Rubinstein."
<b>Mrs. Hennessy</b>	An elderly Belgian woman who remembered Norbert from the hiding period. She still had the Steinway piano Norbert practiced on, and showed Roger the house where the Sterns hid.
<b>Edmund Arkus</b>	Roger's piano teacher in adulthood. He helped Roger develop serious technique and was the one who, upon hearing a recording, identified the moment when Norbert's spirit seemed present in Roger's playing.
<b>Jeanne</b>	Beatrice's Catholic best friend in Brussels. Her family sheltered Beatrice after the arrest, with her mother saying: "Beatrice, my house is your house!"
<b>Cousin Irene</b>	Roger's first piano teacher. A survivor of Auschwitz who had survived by teaching the children of SS officers.

## Section V: Themes & Essential Questions

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The following themes run throughout *Dedication*. Each theme is paired with essential questions that can guide classroom discussion, journaling, or essay writing.

### 1. Memory and Remembrance

Roger builds the entire play around the idea that to remember someone is an act of love. Norbert left no recordings—so Roger uses music, storytelling, and physical pilgrimage to ensure the world doesn't forget him. The play itself is an act of remembrance.

- What is the difference between remembering someone and honoring them? Can one exist without the other?
- Roger says that if even one recording of Norbert existed, he'd be remembered. What does this suggest about how we remember people—and who gets forgotten?
- The play quotes Emily Dickinson: "To be remembered is next to being loved." Do you agree? Why or why not?

### 2. Intergenerational Trauma

Roger explores how his mother's Holocaust experiences shaped his own psychology—his guilt, his anxiety, his sense that his own problems didn't matter. He also discusses scientific research on epigenetic trauma transmission.

- Roger asks: "How do you cope when the most important event of your life occurred before you were born?" How would you answer that question?
- How does Beatrice's worldview—her suspicion that neighbors disliked the family because they were Jewish—reflect her wartime experience? How does it affect Roger's childhood?
- Can trauma be "inherited"? What are the implications of epigenetic research for how we understand family, identity, and mental health?

### 3. Identity and Belonging

Roger's identity is shaped by forces beyond his control: being the child of a Holocaust survivor, being Jewish in suburban America, losing his father young, and carrying the legacy of an uncle he never met. The play explores how these pressures collide with Roger's personal search for meaning through music.

- Roger describes himself at twenty as "neurotic and self-absorbed." How does the play show him growing beyond that self-assessment?

- How does Roger’s relationship to his Jewish identity change over the course of the play?
- What role does music play in helping Roger define who he is?

#### 4. Art as Resistance and Healing

Music is the connective tissue of the play. It connects Roger to Norbert across time and death. The Dedication concert at the Kazerne Dossin is described as “a small belated act of defiance”—proof that the Nazis did not succeed in destroying Jewish life and culture.

- In what ways is Roger’s concert at the Kazerne Dossin both a personal and a political act?
- The Latin phrase “Ars longa, vita brevis” (Art lasts, life is short) frames the play. How does this idea apply to Norbert’s story? To Roger’s?
- Can art be a form of justice? How or how not?

#### 5. Courage and Survival

Beatrice’s escape from the attic is a gripping survival story driven by quick thinking, resourcefulness, and the kindness of strangers. Her encounter with the German soldier on the tram, her appeal to the neighbor woman, and the generosity of Jeanne’s family all illustrate the spectrum of human behavior under extreme pressure.

- What qualities allow Beatrice to survive? Which of her actions require physical courage, and which require emotional or psychological courage?
- Several non-Jewish characters in the play either help or refuse to help Beatrice. What factors might influence someone’s choice in that situation?
- Paralyzed by fear, Beatrice gets down from the roof by giving herself step-by-step instructions. Later, Roger uses the same technique to help his mother walk during her illness. What does this parallel suggest?

## Section VI: Vocabulary

The following terms and references appear in the play. Familiarity with them will deepen students' understanding of the text and performance.

Term	Definition / Context
<b><i>Ars longa, vita brevis</i></b>	Latin aphorism meaning “Art is long, life is short.” Attributed to Hippocrates. It suggests that creative works outlast human lives.
<b>Chopin pianist</b>	An informal title given to a performer with a particular temperament for playing the music of Frédéric Chopin—requiring, as Roger describes, “a combination of dignity, sorrow and panache.”
<b>JUIF</b>	French for “Jew.” Under the Nazi occupation, Belgian Jews were required to carry identification cards stamped with this word.
<b>Luftwaffe</b>	The German air force during World War II. Young Beatrice mistakes the sound of Luftwaffe bombs for thunder.
<b>Gestapo</b>	The Nazi secret police, responsible for identifying, arresting, and deporting Jews and other persecuted groups.
<b>Selection</b>	The process at Auschwitz in which arriving prisoners were divided: those sent to the right were forced into labor; those sent to the left were taken directly to the gas chambers.
<b>Monowitz-Buna</b>	Auschwitz III. A sub-camp built by the I.G. Farben chemical company using slave labor. Norbert was sent here for forced labor.
<b>I.G. Farben</b>	A German chemical conglomerate that used concentration camp slave labor and manufactured Zyklon B, the gas used in the extermination chambers.
<b>Zyklon B</b>	A cyanide-based pesticide used by the Nazis as the killing agent in the gas chambers at Auschwitz and other extermination camps.
<b>Kazerne Dossin</b>	The transit camp in Mechelen, Belgium, from which over 26,000 Jews were deported to Auschwitz. Now a museum and memorial.
<b>Stolpersteine</b>	German for “stumbling stones.” Small brass memorial plaques placed in the pavement at the last known address of Holocaust victims. An art project by Gunter Demnig.
<b>Yad Vashem</b>	Israel’s official Holocaust remembrance center, which maintains a comprehensive database of Holocaust victims’ names.
<b>Epigenetics</b>	The study of changes in gene expression caused by environmental factors rather than alterations to the DNA sequence itself. Research suggests trauma can leave epigenetic markers that are passed to subsequent generations.

<b>Resistance/Underground</b>	The resistance in Brussels during WWII was a fragmented, underground network of citizens—numbering over 150,000 across Belgium—who actively opposed German occupation through intelligence gathering, sabotage of railways/bridges, publishing clandestine newspapers, and operating escapes for Allied pilots and Jews.
<b>PTSD</b>	Post-Traumatic Stress Disorder. A mental health condition triggered by experiencing or witnessing a terrifying event. Roger discusses PTSD in relation to both his mother and second-generation survivors.
<b>Presence of absence</b>	Roger’s phrase for the experience of feeling deprived of family members he never met, who were nonetheless a constant ghostly presence in his home.

## Section VII: Pre-Show Activities

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These activities are designed to prepare students before they read or see the play. They can be completed individually, in pairs, or as a class.

### Activity 1: What Do We Carry?

Ask students to bring in (or describe) one object from their family that has a story behind it—a photograph, a piece of jewelry, a letter, a recipe. In small groups, have each student share the object and explain its significance. Then discuss as a class: How do physical objects carry memory? What happens to memory when objects are lost?

### Activity 2: Mapping a Family Journey

A recurring visual motif in the play is a map tracing the Stern family's movements: Warsaw to Berlin to Brussels to Mechelen to Auschwitz. Have students create a simple map of their own family's geographic history (as far back as they know). Where did their family come from? What caused them to move? What was gained and lost in each migration? Students can share these in pairs or present to the class.

### Activity 3: Listening to Chopin

Play a recording of Chopin's Nocturne in D-flat Major, Op. 27 No. 2 (the piece Roger performs at the end of the play) and Chopin's Fantasy in F Minor (which opens the play). Ask students to write freely for five minutes about what the music makes them feel or imagine. Then discuss: How might the experience of listening to this music change once you know the story behind the performance?

### Activity 4: Defining Dedication

Before introducing the play, write the word DEDICATION on the board. Ask students to brainstorm all the meanings and associations they can think of. Record their responses. After seeing or reading the play, return to this list and discuss: Which meanings of the word are present in the play? Did any new meanings emerge?

## Section VIII: Discussion Questions

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The following questions are organized by topic and can be used for in-class discussion, Socratic seminar, literature circles, or written reflection. Not all questions need to be addressed; teachers should select those most relevant to their students and curriculum.

### Structure and Storytelling

1. The play begins with Roger showing a scar from a drunken fall. Why do you think he starts there instead of with the Holocaust or with Norbert? What does this choice accomplish?
2. Roger weaves together three timelines: his mother's wartime experience, his own childhood and adulthood, and Norbert's story. How does this structure affect your experience as a viewer or reader? Why not tell the story chronologically?
3. Music is performed live during the play at several key moments. How do these performances function differently from the spoken narrative? What can music express that words cannot?
4. Roger uses humor throughout the play, even when discussing painful subjects. Find two or three specific examples. Why might humor be important in a play about the Holocaust?

### Character and Relationships

1. How does Roger's relationship with his mother change over the course of his life? Identify at least three stages.
2. Compare Beatrice's worldview with Roger's father's. How do their different perspectives affect Roger's upbringing?
3. Roger describes Norbert as someone he "talks" to during practice sessions. What do you make of this? Is it metaphorical, spiritual, psychological—or something else?
4. Several minor characters show acts of kindness: the neighbor woman who gives Beatrice clothes, Jeanne's mother, Andre Gertler, Mrs. Hennessy's father. What do these moments contribute to the play's overall message?

### History and Memory

1. Roger describes feeling "shame" at Auschwitz for not knowing more about his family's deportation. Why might he feel shame rather than sadness? Have you ever felt ashamed for not knowing something about your own family's history?

2. What is the significance of Roger finding his family's records at the Belgian Exhibition in Auschwitz? How does this discovery change him?
3. Roger notes that the Nazi transport list identified the Sterns only by their professions: "Perfumer, housewife and musician." Why does the word "musician" next to Norbert's name break Roger's heart?

## Identity and Legacy

1. Roger says he always referred to his grandparents and uncle as "my mother's parents" and "my mother's brother" rather than "my grandparents" and "my uncle." What does this language reveal about his emotional relationship to them? Does this change by the end of the play?
2. What does Roger's decision to record a CD at Norbert's concert hall and give the release concert at the Kazerne Dossin say about the relationship between place and memory?
3. At the end of the play, both Roger and his teacher Edmund hear something in a recording that sounds like Norbert. How do you interpret this moment?

## Section IX: Post-Show Writing Prompts

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Each prompt can be adapted for journal entries, short essays, or longer analytical papers. Teachers may assign one or offer students a choice.

### Personal and Reflective

1. Roger describes ghosts living in his house—the portraits and photographs of family members who were murdered before he was born. Write about a “ghost” in your own life: a person, event, or story from your family’s past that you never directly experienced but that has shaped who you are.
2. Beatrice survives through quick thinking, the help of strangers, and sheer willpower. Write about a time when you or someone you know had to draw on inner resources you didn’t know you had.
3. Roger’s scar becomes a metaphor in the play—connecting a personal wound to a family history of trauma. Write about something small or personal that, for you, connects to something much larger.

### Analytical and Argumentative

1. Roger says the Dedication concert was “a giant f\*\*k you to the Nazis. Living evidence that the Germans did not succeed in eliminating the Jews.” Analyze how the play uses music and performance as forms of resistance and survival. Is art an adequate response to atrocity? Why or why not?
2. Examine the role of humor in Dedication. Choose three specific moments where Roger uses comedy and analyze what each accomplishes. Does humor undermine the gravity of the subject matter, or does it serve it?
3. The play presents a tension between remembering and moving forward. Using evidence from the text, argue whether Roger’s project of remembrance is ultimately liberating or consuming—or both.

### Creative

1. Write a scene or monologue from the perspective of one of the play’s other figures: Beatrice on the roof, Norbert at the conservatory competition, Flora on the train, Jeanne’s mother answering the door, or Mrs. Hennessy hearing Roger play her piano.

2. Imagine you are Roger standing in the Belgian Exhibition at Auschwitz, seeing Norbert's photo appear on the screen. Write a letter to Norbert about what you found and what you plan to do next.
3. Compose your own "Dedication": a short piece (poem, essay, or speech) honoring someone in your family or community whose story deserves to be told.

## Section X: Cross-Curricular Extensions

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Dedication touches on history, music, psychology, literature, and ethics. The following activities allow teachers across disciplines to use the play as a springboard for deeper learning.

### History / Social Studies

**The 23rd Transport:** Using the Kazerne Dossin Museum’s online database and other archival resources, research the 23rd transport from Mechelen to Auschwitz (January 15, 1944). How many people were on it? How many survived? What can the transport list tell us about who these people were?

**Righteous Among the Nations:** Several non-Jewish individuals in the play help Beatrice survive. Research the Yad Vashem designation “Righteous Among the Nations” and present a case study of one rescuer from Belgium or another occupied country.

**Stolpersteine Project:** Research the Stolpersteine memorial project. Where have stones been placed? How does one request a stone? Discuss as a class: Is a stone in the sidewalk an effective form of memorialization? How does it compare to a museum, a monument, or a play?

### Music

**Chopin’s Life and Legacy:** Frédéric Chopin was himself a Polish exile who left his homeland and never returned. Research the parallels between Chopin’s biography and the Stern family’s story. Why might Roger feel that Chopin’s music is the right vehicle for honoring Norbert?

**Music and Memory:** Roger describes “musical conversations” with Norbert and a moment in the concert recording where he doesn’t recognize himself. Research how music is connected to memory, emotion, and identity in neuroscience. Present findings to the class.

**Listening Journal:** Listen to several of the Chopin works mentioned in the play (the Fantasy in F Minor, the Berceuse, the Nocturne in D-flat, and the Symphonic Etudes by Schumann.) Listen to the Beatles which is so important in younger and older Roger’s life. Write a listening journal entry for each: What do you notice? What do you feel? How does knowing the story change your experience of the music?

### English Language Arts

**The Art of the Monologue:** Analyze *Dedication* as a work of dramatic literature. How does Roger structure his narrative? How does he use transitions, callbacks, and recurring motifs (the scar, the map, the instructions to move)? Compare the play's structure to another one-person show or memoir.

**Quotation Analysis:** The play features several projected quotations (Emily Dickinson, William Faulkner, Carl Jung, David Sacks, M. Rosensaft). Choose one and write an essay connecting it to the play's themes.

## Psychology / Health

**Epigenetics and Inherited Trauma:** Research the scientific studies Roger references about epigenetic trauma transmission in children of Holocaust survivors. Evaluate the evidence: How strong is it? What are the implications for understanding mental health in families affected by war, displacement, or violence?

**Coping Mechanisms:** Identify the various coping mechanisms demonstrated by characters in the play (humor, avoidance, obsessive dedication, storytelling, music, silence). Discuss which are healthy and which are potentially harmful. How does Roger ultimately find a productive way to process his inherited grief?

## Section XI: Resources for Further Learning

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The following resources can support deeper exploration of the topics raised in Dedication.

### Museums and Memorials

- Kazerne Dossin Memorial, Museum and Documentation Centre (Mechelen, Belgium): [kazernedossin.eu](http://kazernedossin.eu)
- Auschwitz-Birkenau Memorial and Museum (Oświęcim, Poland): [auschwitz.org](http://auschwitz.org)
- United States Holocaust Memorial Museum (Washington, D.C.): [ushmm.org](http://ushmm.org)
- Yad Vashem – The World Holocaust Remembrance Center (Jerusalem, Israel): [yadvashem.org](http://yadvashem.org)
- Stolpersteine Project: [stolpersteine.eu](http://stolpersteine.eu)
- The Museum of Jewish Heritage (New York City) <https://mjhny.org/>

### Books (Accessible to High School Students)

- Night by Elie Wiesel – A memoir of survival at Auschwitz and Buchenwald.
- Maus by Art Spiegelman – A graphic novel exploring the author’s relationship with his Holocaust-survivor father.
- The Diary of a Young Girl by Anne Frank – A teenager’s diary written while in hiding in Amsterdam.
- The Tattooist of Auschwitz by Heather Morris – A novel based on the true story of a prisoner tasked with tattooing fellow inmates.
- After Long Silence by Helen Fremont – A memoir about uncovering a family’s hidden Holocaust past.
- It Didn’t Start with You by Mark Wolynn – An accessible introduction to inherited family trauma.

### Films and Documentaries

- Shoah (1985), dir. Claude Lanzmann – A landmark 9-hour documentary consisting entirely of testimony from survivors, witnesses, and perpetrators.
- The Last of the Unjust (2013), dir. Claude Lanzmann – An interview with Benjamin Murmelstein, the last president of the Jewish Council at Theresienstadt.

- Who Will Write Our History (2018) – About the secret archive of the Warsaw Ghetto.
- The Pianist (2002), dir. Roman Polanski – The true story of Polish-Jewish pianist Władysław Szpilman’s survival in Warsaw.
- Beatrice Peltzman testimony recorded at The Museum of Jewish Heritage  
<https://www.youtube.com/watch?v=uhdRgoWxo-Q>

## Music

- Frédéric Chopin: Nocturne in D-flat Major, Op. 27 No. 2; Fantasy in F Minor, Op. 49; Berceuse, Op. 57; Ballade No. 1 in G Minor, Op. 23.
- Robert Schumann: Symphonic Etudes, Op. 13 (the piece Norbert won his competition with).
- Explore recordings by Arthur Rubinstein—the pianist Norbert’s teacher said he would have become the next of.
- Beatles recordings. Especially the album Revolver which is mentioned in Dedication.

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*“To be remembered is next to being loved.”*

— Emily Dickinson

*This educational packet was created to accompany Roger Peltzman’s Dedication.  
For questions or permissions, please contact the playwright.*

*www.rogerpeltzman.com*