

# *Der Bay*

## *The International Anglo-Yiddish Newsletter*

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May 2006

Vol. XVI No. 5

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### **The International Association of Yiddish Clubs Tenth Conference: *Conference Lectures & Workshops***

In each issue *Der Bay* reports on another phase of the IAYC conference. In the Last issue the special star-studded entertainment was covered. Your editor hopes that you support the IAYC by honoring your own group or special person in the great **Commemorative Conference Journal**. Contact the chairman or check the website.

All of these monthly updates are on the website at: [www.derbay.org/teaneck.html](http://www.derbay.org/teaneck.html)

#### **Lectures /Workshops**

There will be 15 lectures /workshops/ Friday and also 15 on Saturday. At each of the 3 sessions each day there will be 5 concurrent lectures/workshops. Several will have more than one presenter.

#### **List Of Presenters**

Shane Baker – New York City  
Miriam Beckerman – Toronto, Canada  
Dr. Jack Berger – Mahwah, NJ  
Prof. Hy Berman – Minneapolis, MN  
Kolye Borodulin – New York City  
Dr. Stephen Cohen – East Windsor, NJ  
Adrienne Cooper – New York City  
Pam Ellen – New York City  
Prof. Refoyl Finkel – Lexington, KY  
Bob & Molly Freedman – Philadelphia, PA  
Dr. Eric Goldman – Teaneck, NJ  
Sonia Pressman Fuentes – Potomac, MD  
Frank Handler – Monroe Township, NJ  
Troim Handler – Monroe Township, NJ  
Shoshke-Rayzl Juni – New York City  
Naomi Kadar – Bedford, NY

Fishl Kutner – San Mateo, CA  
Pearl Lam – New York City  
Dr. Chava Lapin – Flushing, NY  
Marcia Gruss Levinsohn – Silver Spring, MD  
Zalmen Mlotek – Teaneck, NJ  
Roslyn Bresnick Perry – New York City  
Cantor Hale Porter – Los Angeles, CA  
Dr. Motl Rosenbush – Kensington, MD  
Hilda Rubin – Rockville, MD  
Rabbi Marc Samuels – Brookline, MA  
Henry Sapoznik – New York City  
Binyumen Schaechter – New York City  
Dr. Philip Schoenberg – Fresh Meadows, NY  
Elizabeth Schwartz – New York City  
Shelby Shapiro – Bethesda, MD  
Yale Strom – New York City  
Prof. Max Ticktin – Washington, D.C.  
Asya Vaisman – Arlington, VA  
Ellen Wertheim – New York City  
Marjorie Wolfe – Syosset, NY

The IAYC 10th Conference will be held July 6-9, 2006 at the Glenpointe Marriott Hotel, Teaneck, NJ. Enjoy the warm hospitality of the hosts and The Jewish Center of Teaneck Yiddish Club.

#### **CONTACT INFORMATION**

**Hosts: Gregg & Stephanie Hudis**  
**e-mail: [grhudis@optonline.net](mailto:grhudis@optonline.net)**  
**Ph: 201-833-4748 or 201-601-7016**

**Conference Chairman: Sam Kutner**  
**e-mail: [SamIAYC@aol.com](mailto:SamIAYC@aol.com) Ph: 201-858-7193**

**Registration form is on page 15. See *Der Bay's* website at: [www.derbay.org/teaneck.html](http://www.derbay.org/teaneck.html)**

## Rochelle Winer Shraybt fun Dorem Afrike

A groysn dank far *Der Bay*. I always enjoy receiving my eagerly awaited copy. There is always so much valuable information for me to read and it is also so informative of what is happening in the rest of the world with regard to Yiddish.

I have just returned from my annual holiday in Cape Town, where we had a very successful Yiddish Evening. About 150 people attended and all proceeds went to the Cape Jewish Seniors Association - a very good cause indeed. Everybody wants to hear a Yidishe vort and also tsu kenen lakhn un zikh farbrengen.

When I read about your 10th Conference I feel so sad as I would love to be able to attend but unfortunately it would be very expensive to fly from South Africa and of course then there is the accommodation as well. I know how much I would enjoy meeting people with similar interests and of course I could bring back so much valuable material to use for my own club. Vos ken ikh ton? Es iz nit meglekh ikh zol kenen geyn. I will have to be content to read all about it when you report on it in *Der Bay*! Ikh hof az alts vet zayn gut.

Fishl, lomir ale nor zayn gezunt un shtark un ikh hof az du vest ongeyn mit dayn vikhtiker arbet fun redaktirn *Der Bay*.

I am thinking of you all, *Der Bay* readers, who will have the good fortune to attend the Conference. I am sure it will be a memorable one, filled with success and achievement.

Mit varemer frayntshaft  
Rochella fun Dorem Afrika  
**Rochelle Winer, Natal, South Africa**  
rochel@beach.co.za

**Editor's note:** It would be great if some of our readers wrote to Rochelle.

### Sylvia Writes from Baltimore

Sylvia Schildt, Baltimore, MD [creativa@charm.net](mailto:creativa@charm.net)

One, my growing role as a phone interpreter is producing a learning experience, even though it is barely worth the trouble financially.

The calls tend to be from New York (Brooklyn) interpreting for Chassidim with little or no knowledge of English. Some are even unable to read English letters. The accent is predominantly Poylish

in flavor—shayn for sheyn, nahn for nayn, piter for puter, etc. There is a liberal infusion of English words and little recognition of the pristine original Yiddish word—examples: kar, truck, ticket, lunch menedzher. They use verbs like fiksn (to fix), etc.

When I had to give the Yiddish for zero, they did not recognize nul. They use "goornisht" for zero. So one hundred would be spelled out as ayns goornisht goornisht. And the phrase shkoyekh (yasher koyekh) is actually used as "thank you".

Two would come under the heading of "moshiakhs tsaytn". The JCC in Baltimore has decided to do an Annual Yiddish Institute a la Charlotte. I shall be assisting with the programming. The first one will take place May 10-13, 2007 at the Pearlstone Retreat

## Ed Kotler Writes from El Cajon, California

I am using your *great work* and have shown it to my MD who said, "My Bubbe spoke to me in Yiddish" and this brings back *memories*. I thought that this would be a reason to copy your work of art... and submitted a partial set of your work to a committee in my Temple in the College Area of San Diego.

The chairman loved the work. I was told to prepare a lecture in 2007, for all the dates for 2006 are taken. I printed your works and read them at night and get a kick out of remembering what bobe spoke.

My mother came from Kremenchug Russia and my father came from Vilna, via the WWII.

I was born in 1921.. and since.. have served in the U.S. Air Force WWII and Korea and am now a retired Lt. Col...which I am very proud of...and also retired from American Airline and a captain. My parents were proud of my accomplishments as is my wife... a very Jewish Lady from Chicago.

So a Brooklyn kid (born in Waterbury, Connecticut) is still around, and when I found your work of art, I copied it for use. Thanks for doing this. I will keep in touch for any changes.

I also have been active in Jewish Humor and have found Jewish friends in England and Israel...

Coming from El Cajon, (a San Diego suburb) I can say what I please, but sending this to you is a joy.

Thanks again...

Ed Kotler: a retired Jewish person  
e-mail: [edkotler@cox.net](mailto:edkotler@cox.net)

PLEASE NOTE MY NEW EMAIL ADDRESS:

[rochel@beach.co.za](mailto:rochel@beach.co.za)

A groisen dank far April 2006 -- Der Bay. Ich bin alemol azoy gliklech ven ich bakum mein matanah! Far mir iz dos b'emes vunderbar tsu layenen  
*Der Bay.*

Es frait mich tsu hern as du filst zich beser un ich hob gelacht ven ich hob gezen, Back in the Computer Again! Abi az men ken lachen. Vi Sholem Aleichem hot gezogt: Lacht, kinderlech lacht. Tsu lachen is gezunt, afilu doktoirim haysen lachen. Ich mein, az der Aibershte hot gevust az du host a sach, vichtike arbet tsu ton far dainer Yiddishistin, un derfar torstu nisht zain krank. Anyway, that's my theory and I'm sticking to it!!!

Edith Shevelson hot gefregt: Have you heard of Yehupitz. Iz dos nit Odessa? Ich hob amol gelaynt vegn Menachem Mendel, der Luftmensch. Er hot gevolt machen a sach gelt oifen stock exchange. Er iz avekgeform un hot geshribn a briv tsu zain vaib az er iz dorten in Yehupitz, un er vet bald aheim kumen mit a zak ongeshtopt mit gelt. Nebech - er zogt: Tsu farlirn gelt is laichter vi tsu machen gelt.

Fishl, may you go from strength to strength and may you be gebensht with many more years of wonderful productivity and good health. We all need you. May you always be where you want to be and may always do what you want to do, and may your old Weinreich be your faithful companion for always!

How I wish I was able to attend your conference in Teaneck I am sure it will be a wonderful experience for those who have the privilege to be able to be present. As you say, so much talent and knowledge. At our Chabad Shul on Shabbos morning there was a young man and his father. The father was from Johannesburg and the young man, Mark, came from Teaneck, NJ for a visit. I got excited to hear that it is difficult to travel as from Dorem Afrika it is expensive. We are far away from the USA. Efsher vel ich kenen kumen az ich vel onhaiben tsu shporen meine groshen!

Blaib gezunt un shtark

Mit gute vunshen un libe

Rochelle

## Conference in Krakow, Poland

Dr. Magdalena Ruta <ruta@if.uj.edu.pl>

The Department of Jewish Studies at Jagiellonian University in Krakow in cooperation with the School of Jewish Studies at the University in Potsdam is organizing an international conference on the fate of Yiddish culture in Central and Eastern Europe after 1945 to be held on 6-8 November 2006 in Krakow. The theme of the conference is "Yiddish Culture in the Postwar Era in Communist Countries".

The small number of Jewish survivors from the Central and Eastern Europe that decided to stay after WWII in one of the communist countries made their effort to revive Yiddish culture, although the circle of Jewish audience had been shrinking. This era in the history of Yiddish language, literature, theatre still needs to be discovered. We are interested in the research that embraces the following aspects:

- the circumstances in which Yiddish culture developed;
- the existence of different cultural institutions (supporting its development) like Yiddish publishing houses, Yiddish theatres, Yiddish schools, Yiddish cultural clubs, etc.;
- the support which Yiddish institutions received from the circles of Yiddish communists in abroad (i.e. from France, the USA, Argentina);
- Stalinist's crimes against Yiddish culture in the Communist countries after the WW II;
- the renewal of Yiddish literature and culture after Stalin's death and later on ;
- Yiddish printing - its kind and size;
- impact of Communism on literature itself: limitation and possibilities of its development, interference of the censorship, main motifs present in literature of that time;
- Holocaust in Yiddish literature of that time;
- impact of Communism on Yiddish language;
- Yiddish writers' discussion with Stalinism and Communism itself after leaving their communist "homelands"; and others.

### Organizing Committee:

Magdalena Ruta, Department of Jewish Studies at Jagiellonian University in Krakow, Poland  
Elvira Groezinger, Department of Jewish Studies at University Potsdam, Germany

### For more information contact:

Dept. of Jewish Studies, Jagiellonian University  
(Katedra Judaistyki Uniwersytetu Jagiellonskiego)  
ul. Batorego 12, 31-135 Krakow  
tel. 0048 12 633 50 78 fax: 0048 12 634 45 93  
<http://www.uj.edu.pl/judaistyka>  
Noemi Bazanowska: i\_noemi@op.pl

## Tel Aviv University Yiddish Program July 3-28, 2006

A new Summer Program in Yiddish language and culture is available at Tel Aviv Univ. Under the auspices of Beth Shalom Aleichem, The Goldreich Family Institute for Yiddish Language, Literature, and Culture at Tel Aviv University and Abraham Lerner Fund, this 4-week program offers intensive Yiddish instruction at the beginners, intermediate, and advanced levels, and a rich afternoon program of lectures, tours, theatre, concerts, museums, films, and cultural events organized by Yung Yidish in conjunction with Beth Shalom Aleichem.

Students will receive eighty hours of language instruction (4 credits) in small classes and will be housed in dormitories adjacent to the campus. Language instruction will be supplemented by lectures given by leading scholars in the fields of Yiddish language, literature, and culture. Tel Aviv University is within walking distance of the beaches and the promenade that stretches from Ramat Aviv to Jaffa, the Land of Israel Museum and the Museum of the Diaspora (Beit Hatefusoth, with its resources for genealogy research), as well as cafes, restaurants, and shops.

The cultural program has meetings with Yiddish writers, workshops, theatre, poetry and literature evenings, klezmer music, field trips and films.

<http://www.telavivuniv.org/programs/summer.htm>

**Prof. Hana Wirth-Nesher, Prof. Avraham Novershtern, M. Mendy Cahan,**

Additional information: [tlvsummer@yiddish.co.il](mailto:tlvsummer@yiddish.co.il)

## Translator for JewishGen

**Tamar Kleinfeld Selden**

I am a volunteer for JewishGen and am translating one of the Yizkor books from the city of Slutsk. Thanks to my parents, Sholem Aleichem folkshul 2 in the Bronx (Chaver Kurman), Mitshul in Manhattan, my Yiddish is being put to good use. The task is difficult. Many unfamiliar Yiddish words do not appear in Weinreich. There are many Hebrew words, some with Yiddish endings.

I found a helpful book, *A Guide to More Common Hebrew Words in Yiddish*. I am doing 70 pages. My Yiddishist father must be smiling that I am using the Yiddish he so loved and inspired his children.

Hope to see you at the IAYC Conference in Teaneck, where I was married 54 years ago.

## Henry Eilbirt Writes

Your recent listing of several "excellent Yiddish Books on Humor" is slightly inaccurate. Although there is material in these dealing with Jewish jesting, they are not Yiddish books. The classic volume in this field is Olsvanger's *Royte Pomeratzn* in which real Yiddish jokes appear transliterated

At the risk of being immodest I would also like to recommend my own book, *What Is A Jewish Joke?* published in 1991 by Jason Aronson, a specialist in the field of Jewish culture. Here I sought to analyze what really makes a joke Jewish and suggested abandoning the traditional Abie and Becky jokes in which the Jewishness of the jest depends on the creator's or raconteur's use of Jewish names for the characters or on the dialect used.

Readers will find there the criteria that marks a true Jewish jest as well as historical and sociological underpinning of the environment out of which Jewish jokes appear.

After two printings, the book is out of print and Jason Aronson has sold out to another publisher. I am currently working on a broader analysis of jokes (tentatively titled – "What's Funny About That"). I hope to complete before year's end. After that, I intend to re-visit the earlier book and reconsider some amendments—then publication again.

## Troim Handler Writes

Our Yiddish Culture Group of Century Village, West Palm Beach, Florida, performed the Yiddish "Mayn Sheyne Meydl" (My Fair Lady) at the Tradition's Zises Cultural Center for a packed house of some 400. The script was written by Abe Friedman, Evelyn Lakoff, and Raquel Leisorek and performed by the members of the Yiddish Circle of the Lawrence Family JCC, La Jolla, California, in 2003.

The IAYC sent out the script to all member clubs. We have more than 50 names of people who could not get in on a reservation-for-next-performance list. Since our Century Village clubhouse was destroyed by hurricane last year, we rehearsed in apartments.

Credit goes to Cynthia Greenblat, director; Troim Katz Handler, producer; and cast: Marsha Love, Leon Aronson, Frank Handler, Troim Katz Handler, Ruth Muraskin, Miriam Schott, and Arline Warrence.

My presentation at the IAYC conference in Teaneck, New Jersey this July is entitled, "Marc Chagall, His Yidishkayt & His 3 Wives." Frank's lecture will be, "The Jewish Language Wars."

## Hebrew/Yiddish Calligraphy at IAYC Conference

One of the innovations at the conference this year is a workshop on Hebrew/ Yiddish Calligraphy. No previous knowledge is required.

*Pre-registration for this workshop is required, for there will be limited seating and a small class for maximum personal attention.*

To register for the workshop e-mail Fishl at fishl@derbay.org or phone 650-349-6946. Onsite registration will occur only if there is room.

There is no extra fee for this workshop, but you will need to bring certain materials with you. We shall supply the special lined paper. You will need a 1-foot ruler, a sharpened #2 pencil and a set of half dozen colored calligraphy markers (can be purchased at Staedlers, etc. (cost under \$10)

- 1) Kaligrafye-markirer mit a dlot-shpits, vi, lemoshl, "Staedtler", far yedn
- 2) Vire eyn fus di leng far yedn (1 foot ruler)
- 3) Opgeshpitsner blayer mit meker, far yedn (Sharpened pencil #2)
- 4) A blok papir tsugepast far kinder in dem tsveytn-lernyor, mit hel-bloe linyes un tsvishn zey, gepintlte linie (Wide-lined paper with dotted lines midway will be supplied for all)
- 5) A tovl mit kreydn fun farsheydene kolirn, oder a groyse blok papir mit dlot-shpitsike markirers fun farsheydene kolirn. Di blok papir oder di tovl darf ufshteyn fest af an "easel". (for the teacher only)

### Instructor's Biography

Mayn oytobyografye iz:

Dr. Stephen (Shloyme-Khayim) Cohen received his Ph.D. from Rice University in Physical Chemistry and is a Technical Writer at HORIBA Jobin Yvon. In college Dr. Cohen studied Yiddish for two years, and now raises his children in Yiddish. He is a member of Yugntruf and the League for Yiddish, as well as the American Chemical Society, the Royal Society of Chemistry, the AVS, and the Society for Technical Communication. He has written and lectured on many topics, from scientific research, history of science, Yiddish scientific literature, to Hebrew calligraphy, genealogy, and religious studies.

## Klezfest St. Petersburg 2006

The Center for Jewish Music of the Jewish Community Center of St. Petersburg is proud to announce "KlezFest St. Petersburg 2006," an international seminar on the traditional music of Eastern European Jewry, to be held June 17-22, 2006 in St. Petersburg, Russia.

"KlezFest St. Petersburg," now in its 10th year, is the oldest klezmer seminar in Russia. The 2006 festival will include master-classes on Yiddish folk songs and klezmer music, workshops on Yiddish folklore and Yiddish dance, lectures, concerts, and two excursions: "Jewish St. Petersburg" and "Rivers and Canals of St. Petersburg."

Our staff includes world-famous musicians -- from New York, the violinist, accordion player, vocalist, ethnomusicologist and the world's leading expert on Yiddish dance, Michael Alpert; also from New York, the vocalist from the famous Klezmatics group, Lorin Sklamberg; from Berlin, the outstanding klezmer clarinetist, Christian Dawid, from Montreal, the master of hip-hop klezmer, composer, vocalist and DJ Josh "Socalled" Dolgin, and others.

"KlezFest St. Petersburg," dedicated to bringing klezmer music and Yiddish culture back to the land of their birth, includes Jewish musicians from the vibrant centers of the Jewish renaissance throughout the former Soviet Union.

This year again we are pleased to announce a very special program for lovers of Yiddish music and culture from other parts of the globe. We are asking for a contribution of \$700. This sum will include food and lodging in St. Petersburg for 6 days and the entire seminar program, including interpreters when needed, concerts and two exciting excursions. Participants will pay for their own transportation to St. Petersburg.

For more information, please contact the Jewish Community Center of St. Petersburg via e-mail <frenk@lea.spb.su> or visit our site <www.klezfest.ru>.

For advice on travel and visa arrangements, contact our American sponsor, the Jewish Community Development Fund in Russia and Ukraine, a project of the American Jewish World Service (New York), via telephone: (+1-212) 273-1642, or e-mail: <jcdf@ajws.org>.

Join us at "KlezFest St. Petersburg" this summer! If you haven't been on the Neva River during White Nights with Russian klezmerim, you haven't lived!

## Transportation for the Disabled

What has that to do in a newsletter of and about Yiddish? At first thought—it has nothing to do with Yiddish. However, when one realizes that the physically disabled attend Yiddish events, listen and attempt to read Yiddish materials there is a need for this information.

This article deals with public transportation. The need to get from the Newark Airport to the Marriott Hotel in Teaneck for the IAYC Conference was the inspiration and source of information for this article.

For the physically disabled reading schedules, reading signs and traveling in an unknown area is a problem and can be a traumatic experience. However, there are many organizations, both governmental and non-profit that can be helpful.

### Practical Information

Many areas have a paratransit system. Many came after the ADA passed (Americans with Disabilities Act). The prefix *para* is of Greek origin. It means *outside of, related to, resembling or associated with*.

Each of the 21 counties in New Jersey provides county-based paratransit service for people with disabilities and Senior Citizens. Please call 973-491-7372 for information about your local county paratransit service. Teaneck is in Bergen County.

NJ Transit's Web-Site: [www.Njtransit.Org](http://www.Njtransit.Org)

Phone Numbers Transit Information Center

General Information 6 a.m. – midnight everyday  
800-772-2222 – Northern/Central NJ  
800-582-5946 – Southern NJ

Accessible Bus/Rail & Reserve-A-Lift Bus  
Reservations 6 a.m. – midnight, Reserve-A-Lift  
by 4 p.m. 800-772-2287, TT- 800-772-2287

Access Link Information  
8 a.m. – 4 p.m. everyday 800-955-2321,

The Jewish Braille Institute will exhibit and have a workshop at the conference. Less than 10% of the blind can read Braille. The workshop will be on Yiddish material in cassette and in large print.

(Fishl is legally blind, another way of saying having less than 20/200 vision corrected in the better eye. The latest preferred term politically, is visually or physically challenged)

# Yisroel Shtern Project Online

Andrew Firestone, Editor

Dear Friends,

The Australian Centre for the Study of Jewish Civilization of Monash University in Melbourne is proud to announce that the Yisroel Shtern Project is now available at [www.yisroelshtern.org](http://www.yisroelshtern.org) We would be pleased if you could make this known through your networks, and include the site in web-page LINKS.

Shtern was regarded as one of Yiddish Warsaw's most significant poets before the War. Thanks to the generosity of a number of gifted translators in Australia and America, much of his poetry and some of his most important prose has now become available in English.

His very first publication "Shrayt in der Nakht" reappears in Yiddish for the first time since 1919, together with a translation by Miriam Koral. In addition, thanks to prize-winning translator Jon Levitow, we can present Shtern's remarkable essay "Crowns to Adorn the Head of Yiddish Criticism". Levitow's own critical essay about "Crowns" is also on the site, as is his translation of Shtern's most famous poem, "Springtime in the Hospital".

Further English translations of poetry (translators: Z. S. Berger, Miriam Leberstein and Arnie Goldman) and essays (translators: Beni Gothajner and Renata Singer) will be appearing in coming months.

The site now carries, in Yiddish, essays that have been long out of print, such as Shtern's assessment of Byron (1924). Copies of the original publications of articles and poems by Shtern are still being sought, and any assistance will be publicly acknowledged.

Your commentary, in Yiddish or any other language, is invited for the About Shtern section of the site (for an example, please see the article in Yiddish by Zackary Sholem Berger on Springtime in the Hospital).

Your comments are welcomed and can be addressed to:

Andrew Firestone, Editor  
The Yisroel Shtern Project  
Monash University,  
Melbourne, Australia

E-mail: [afire@tpg.com.au](mailto:afire@tpg.com.au)

Khosheve fraint.

Der Oystralisher Tsenter far Shtudies fun der Yidisher Tsivilizatsye baym Monash Universitet in Melbourne meldet mit fargenign, az der proyekt fun aroyfnemen di shafungen fun Yisroel Shtern oyf der internet hot gemakht groyse forshritn un men ken gefinen di verk oyf dem folgnden adres: [www.yisroelshtern.org](http://www.yisroelshtern.org) Bitte git tsu visn vegn dem ale ayere meglekhe kontaktn.

Yisroel Shtern iz geven ayner fun di onerkente Yidishe dikhter in far-melkhomedikn Varshe. A dank di gelungene iberzetsungen fun di hayntike iberzetsers iber der gorer velt, iz haynt meglekh tsu leyenen zayne shafungen in der englischer shprakh.

Zayn ershte, opgedrukke poeme, Shrayt in der nakht, vos iz deshinen in 1919 iz gevorn ibergezetst durkh Miriam Koral mit a sakh farshtendenish far dem verk.

Men ken oykh gefinen a tif durkhgetrakhte un fayn oysgefirte iberzetsung fun Shterns esay "Kroynen tsum kop fun yidisher kritik" ibergezetst durkh Jon Levitow, baglayt mit komentarn fun dem iberzetses. An oysfirlekhe onvayzung vegn dem verk iz gegeben vi a tsugob tsu der iberzetsung. Vayterdike iberzetsungen fun zayne verk veln dershaynen in di kumendike khadoshim (fun Sholem Berger, Arnie Goldman, Beni Gothajner, Miryam Leberstein and Renata Singer).

Mir zenen shtark farinteresirt in oysgefinen originaln oder kopyes fun nokh nisht dershinene shafungen fun Yisroel Shtern tsu dergentsn undzer arbet.

Bitte shikt ayere komentarn tsum redaktor fun Yisroel Shtern Proyekt,

Andrew Firestone, [afire@tpg.com.au](mailto:afire@tpg.com.au)  
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On the website [www.yisroelshtern.org](http://www.yisroelshtern.org) are 17 poems in Yiddish and the English translations. There also are 29 essays in the original Yiddish. A few of these have been translated into English.

"Yisroel Shtern (1894 - ? 1942) was one of Warsaw's leading poets and essayists in Yiddish, in the period between the two World Wars. An eccentric and modest man, a portion of his work was assembled for the first time posthumously in New York in 1955. Very little has appeared before in English translation."

# GREAT YIDDISH LITERATURE: COURSE OUTLINE

by Arnold H. Leibowitz, ph: 202-824-8183, E-mail: Aleibowitz@aol.com

We focus on the great writers of Yiddish during the Yiddish renaissance from approximately 1890-1920 (I.L. Peretz, Sholom Aleichem, and Sholem Asch) and in more recent years (I. Bashevis Singer and Chaim Grade), reading their works against the social history of the time. We read the key short stories, and discuss Yiddish theater both from text and on video tapes. Finally we discuss Yiddish poetry. After the lecture I show video tapes of the key Yiddish plays.

**Wk 1:** The Development of Yiddish as a Language for Ashkenazic Jewry: The Religious and Social Context (Lecture and discussion)

1. Relation to German
2. The Pale: The World of Russia & Poland
3. Orthodox Judaism
4. Socialism and Communism
5. Hasidism
6. The Haskalah movement
7. Zionism

**Wk 2:** The Theme of the Fool and the Anti Hero

1. Mendele Mocher Sforim (Discussion only)
2. L. Peretz, Bontshe Shvayg
3. Sholom Aleichem  
The Tevye Stories  
Tevye Strikes it Rich (Excerpt)  
Hodel  
Chava  
Tevye Leaves for the Land of Israel (Excerpt)  
Lekh – Lekho (Excerpt)

**Wk 3:** The Social Context

1. L. Peretz  
Three Gifts  
Conversation on a Hilltop  
A Woman's Rage  
The Sacrifice  
The Fast
2. Sholom Aleichem  
On Account of a Hat  
Dreyfus in Kasrilevke  
High School
3. Sholom Asch  
Kola Street  
The Christological Novels: The Nazarene,  
The Apostle, Mary, My Faith

**Week 4:** Hasidism and Orthodox Jewry

1. I.J. Singer, Repentance
  2. I. L. Peretz, And Maybe Even Higher
- The Cabala
1. I.B. Singer  
Short Fridays

- Gimpel The Fool  
The Cabalist of East Broadway
2. Nahman of Bratslav  
The Loss of the Princess  
The King and the Emperor
3. I.L. Peretz, The Cabalist
4. S. Ansky, The Dybbuk

**Week 5:** The Orthodox World

1. Chaim Grade  
The Oath  
My Quarrel with Hersh Rasseyner
- Cabala
2. Nahman of Bratslav  
The Seven Beggars

**Week 6:** 1. Sholem Asch

- Sanctification of the Name  
A Jewish Child  
God of Vengeance  
A Quiet Garden Spot
2. I.B. Singer, Spinoza of Market Street
3. P. Hirschbein, "Green Fields"

**Week 7:** Yiddish Theatre

- Perez Hirschbein, In the Dark  
David Pinsky, The Treasure  
Discussion of "Green Fields"  
"Mirele Efros"

**Week 8:** 1. American Jewish Literature

- Tillie Olson, Tell Me A Riddle  
Bernard Malamud, The Magic Barrel
2. Chaim Grade, The Rebbitzin
  3. Reflections on Yiddish Language & Literature  
What is Jewish Secular Culture?  
S. Niger, About Yiddish Literature  
Samuel Izban, Problems of Yiddish Prose  
"Second Avenue Yiddish Theatre"

**Week 9:** Poetry

- Hebrew
1. Chaim Bialek: "Alone"; "A Twig Fell"; "On the Slaughter"  
Yiddish
  1. Abraham Sutskever: On My Wandering Flute
  2. Jacob Glatstein: Memorial Poem  
German
  1. Paul Celan: Death Fugue; Psalm; To One Who Stood Before the Door; "Mandorla";
  2. Nelly Sachs: "O The Chimneys"  
Essays
  1. I.M. Neiman, Heine
  2. Joshua Rappaport, Heine's Jewish Tragedy

## **World Premiere of “Forbidden Voices”** **Recently Discovered Songs by Jewish Composers Banned by Nazis**

The Chabot College Foundation presented the world premiere of “Forbidden Voices,” a concert that showcases rarely performed songs written by Jewish composers whose works were banned by the Nazis. This event was held at the Chabot College Performing Arts Center, Hayward, CA.

From classical to cabaret, this musical event performed by internationally renowned soprano Judith Sheridan and pianist Craig Combs was intertwined with spoken historical notes about the composers and their plight.

Soprano Judith Sheridan became interested in this rarely performed music when she was studying in Germany. Her commitment to bringing these works to a wider public has led her to give lectures and recitals of this music, some of which is being heard for the first time since its creation.

“In order to rewrite musical history, we must bring the songs of composers banned by the Nazis to a wider audience so that the voices of these remarkable forbidden composers may once again be heard,” says Sheridan of the project.

Sheridan performs with pianist Craig Combs, an internationally renowned pianist, who has taught music and currently performs as soloist and chamber musician throughout the United States and Europe.

### **Historical Perspective/Program Notes for “Forbidden Voices”**

In April 1933, shortly after coming to power, the Nazi government began to remove all non-Aryans from the civil service. In effect, all Jewish employees were to be removed from public life. Although it appeared relatively simple to remove practicing Jewish musicians from German orchestras and opera houses, it was harder to remove their influence.

What happened to those composers banned under Nazi policies? Some immigrated to other countries, where they were able to continue writing and achieved recognition for their work. Others were no longer able to pursue their composing careers and were silenced in the gas chambers of Auschwitz. Much of their music has been forgotten.

Woven throughout the program was spoken information on the historical background to the banning of music in the Third Reich. The

exhibitions of “Entartete Kunst” was discussed. In 1937, Nazi’s purged German museums of works the Party considered to be degenerate

From the thousands of works removed, 650 were selected for exhibit, “Entartete Kunst,” drew three million visitors to twelve cities in Germany. Many of the artists included in the exhibit are now considered masters of 20<sup>th</sup> century art, including Marc Chagall, Wassily Kandinsky, and Paul Klee.

The Kulturbund, or Jewish Culture Association, was another topic of discussion. In 1933 Jews were evicted from German artistic ensembles, opera companies, orchestras, and theater companies. These artists formed their own organization, the Jewish Culture Association, which had Nazi sanction. For 8 years, the Kulturbund put on plays, operas, orchestra concerts, chamber concerts, lectures, and published a newspaper, providing a cultural outlet for other Jews.

The musical life of Theresienstadt also was discussed. In 1941, Terezin, Czechoslovakia was transformed into the Theresienstadt camp, where some of Europe’s most gifted artists, musicians, composers, and writers sustained an active cultural community. Among them was **Gideon Klein**, a Jewish composer whose work was profiled in “Forbidden Voices.”

The Berlin Cabaret was explored during the performance. Cabaret was one of the first victims of Nazi terror. Some writers and performers were arrested and taken to concentration camps; some committed suicide; and others left Germany for America or other parts of Europe.

The program fell into four categories with music illustrating Post-Romantic compositions which provide the link between late high-romanticism and modernism; expressionist compositions which explore progressive and radical means of expression; the works of the composers living in the Theresienstadt concentration camp; and songs of the Berlin Cabaret, and were feature music by Franz Schreker, Viktor Ullmann, Berthold Goldschmidt, Erwin Schulhoff, Pavel Haas and Frederich Hollaender.

Sheridan has built a singing practice in Belfast and London. She teaches at Queen’s University in Belfast. Combs is the Artist Director for the Paramount Players, a network of artists who have a chamber music series in Bristol, Tennessee.

## Biographies of Performers

### Judith Sheridan Biography

Judith Sheridan's particular interest in the rarely performed music by Jewish composers banned by the Nazi regime arose while studying in Germany. Her commitment to bringing this rarely performed music to a wider public has led her to give lectures and recitals of music some of which is heard for the first time since its creation.

Sheridan's rich and varied musical career has taken her across continents and into the opera houses and concert halls and educational establishments of Europe and America. After graduating from the Royal Northern College of Music, and Lancaster University, she continued her studies at the Opera Studio in Hamburg. After ten years treading the boards in the opera houses and concert halls of Europe, Sheridan returned to England, where she continues to perform in addition to conducting, teaching, and leading workshops for both soloist and choirs.

**During the past twelve years, Sheridan has built a thriving singing practice in Belfast and London. She currently teaches at Queen's University in Belfast** and has ongoing relationships with both the Royal Welsh College of Music and Drama and the Birmingham School of Acting. As a recitalist, Sheridan performs regularly with the *Midgard Ensemble*, a U.S. based mixed chamber music ensemble, and *Duality*, a vocal duet partnership.

### Craig W. Combs Biography

Chamber Pianist Craig W. Combs, seeks out like-minded artists with which to make music that is a reflection of the human condition. His current projects include: *Forbidden Voices: Songs by Jewish composers banned by the Nazis* with internationally known soprano, Judith Sheridan; *Birdsong at Eventide*, a program of *Duality*, a vocal duo, the *Paramount Players*, a network of artists in Northeast Tennessee and Southwest Virginia who have banded together to make chamber music a vital part of their communities, and a collaboration with Elizabeth Goell, soprano devoted to performing music by woman composers.

Combs' eclectic career has included solo piano performance, collaborative performance, music education and administrative work supporting musicians. Dr. Combs received a DMA in piano performance and literature from the Eastman School of Music in 1988. Combs served on the faculties of Shenandoah Conservatory of Music,

George Mason University, Turtle Bay School of Music, Third Street School Settlement, and the NYC Public Schools. He originated and directed both the Shenandoah Conservatory Piano Camp, and the George Mason University Piano Workshop and has performed the premiere of contemporary works as well as standard repertoire as soloist and chamber musician in Merkin Hall, the Kennedy Center's Terrace Theater and Concert Hall, CAMI Hall, several state conventions of major music associations and many universities in the USA including Yale and Cornell.

From 2001-04, Combs held the position of Membership Director for Chamber Music America (CMA). Prior to CMA, he was Program Officer at the New York Foundation for the Arts (NYFA). His work at CMA inspired him to return to performing full-time and he currently lives in London developing his chamber music career. Currently he performs regularly with *Duality*, a vocal duo and Judith Sheridan, soprano. **He is the Artist Director for the Paramount Players, a network of local artists who have banded together to create a chamber music series in Bristol, Tennessee.**