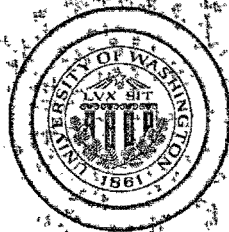


No. 120
Neal



The University of Washington presents

The Samuel N. & Althea Stroum
LECTURESHIP IN
JEWISH STUDIES

Yiddish Music

LEON LISHNER

LAZAR WEINER

1975

LEON LISHNER, professor of music, University of Washington, is an internationally known singer. His opera repertoire includes over eighty-five bass roles and he has performed with opera companies in New York, San Francisco, Chicago, Philadelphia, Vancouver, Montreal and, of course, Seattle. The Yiddish Art Song has been of long and particular interest to him, and he has given numerous recitals of this genre. He and Lazar Weiner produced the album *Out of the Ghetto* for Vanguard records.

LAZAR WEINER, considered the most significant composer of Yiddish music in America, has been actively involved in Jewish music since 1920. He has published over two hundred works, both secular and liturgical. Besides being musical director for thirty-five years for a national radio program and a major New York City synagogue, he has performed Jewish musical compositions in many halls including New York's Carnegie and Town Hall. He serves on the faculty of the Sacred School of Music of Hebrew Union College Jewish Institute of Religion.

A recording of Yiddish art songs performed by Leon Lishner and Lazar Weiner will be released by the University of Washington Press.

THE SAMUEL N. AND ALTHEA STROUM LECTURESHIP IN JEWISH STUDIES

Samuel N. Stroum, businessman, community leader and philanthropist, by a major gift to the Jewish Federation of Greater Seattle, has established *The Samuel N. and Althea Stroum Philanthropic Fund*.

In recognition of Mr. and Mrs. Stroum's deep interest in Jewish history and culture, the Board of Directors of the Jewish Federation of Greater Seattle, in cooperation with the Jewish Studies Committee of the University of Washington, has established an annual lectureship at the University of Washington, known as *The Samuel N. and Althea Stroum Lectureship in Jewish Studies*. This lectureship will make it possible to bring to the University of Washington and to Seattle outstanding scholars and interpreters of Jewish thought, and will contribute to a deeper understanding of Jewish history, religion and culture in its many forms. Such understanding can lead to an enhanced appreciation of the Jewish components of the historical and cultural traditions which have shaped the American nation.

The terms of the gift also provide for the publication from time to time of the lectures or other appropriate materials resulting from or related to the lectures.

JEWISH STUDIES

Jewish Studies at the University of Washington is an interdepartmental program covering related disciplines from ancient to modern times. Areas of study include History, Religion, Literature, Philosophy and Languages (Hebrew, Aramaic and Yiddish).

The following are the basic requirements for students who wish to pursue a Jewish Studies major, after which they are free to design their program in ways that meet their own special interests.

A major in Jewish Studies shall consist of no less than 50 credit hours within the field, of which no more than 25 hours can be taken in one department. Whatever concentration the student may choose, two introductory courses in Judaism (Religion 210 and 311) must be included as basic requirements for the major, and these may be counted toward the 50-hour requirement. In addition to that requirement, students must acquire or demonstrate competence in *two years* of Hebrew or Yiddish. In order to be counted toward the major, any work in the other language must include at least 15 hours.

It is suggested that, in addition to the following courses listed in Jewish Studies, students seek courses in complementary fields. Students will write a thesis in their senior year for which 1 to 5 credits can be listed toward graduation, but not toward the fulfillment of the 50 hours given to the major field.

For additional information, contact the Jewish Studies Committee, GN-20, University of Washington, Seattle, Washington 98195. On campus, contact Prof. E. Alexander, B-401 Padelford, or Prof. D. Lipstadt, 118 Smith.

JEWISH

STUDIES

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THE SAMUEL NORD ALTHEA STROUM

LECTURESHIP IN JEWISH STUDIES

A RECITAL: *The Yiddish Art Song*

LEON LISHNER - Basso

LAZAR WEINER - Piano

Tape No.1-7851

I 13:34

*Kaddish fun Reb-Levi-
Itzhok Barditschever* ... [Folk Song]..... J. Engel
Oif'n Veg Shteyt a Boim [I. Manger]..... arr. L. Weiner
Mai Ko Mash'me Lon [A. Reisin]..... arr. L. Weiner
A Nigun [L. Magister]..... L. Weiner

II 13:48

Tanchum [S. Golub]..... S. Golub
Reizele [M. Gebirtig]..... M. Gebirtig
Gein darf men Gein [H. Leivik]..... M. Gelbart
In a kleiner Schtibeke [M. Shalit]..... J. Achron
Slushai! [Folk Song]..... J. Engel

INTERMISSION

Wednesday, October 29, 1975

Tape No.2-7852

III 15:23

In Cheider [M. Milner]..... M. Milner
Der Yeger [I.L. Peretz]..... M. Milner
Shabos baim Shalos S'udos [Folk Song]..... A.W. Binder
Tateniu [Folk Song]..... J. Engel

IV 18:58

Die Maise mit der Velt [M. Halperin]..... L. Weiner
A Foter tzu zain Zun [J. Glatstein].... L. Weiner
Gramen geshribn in Zand [M. Ravich]..... L. Weiner
Der Yid mitn Fidl [A. Lutsky]..... L. Weiner

Meany Hall, 8:00 P.M.

PROGRAM NOTES: *The Yiddish Art Song*

Kaddish fun Reb-Levi-Itzhok Barditschever [Prayer]

The great Chassidic Rabbi has a discourse with God, complaining about the plight of His people, Israel, and demanding an end to it. He then concludes with the recitation of the traditional prayer: "Magnified and exalted is the Name of the Lord," in an affirmation of his faith.

Oif'n Veg Shteyt a Boim [On the road stands a tree]

A young boy wants to fly up in a tree to keep it company during the lonely winter nights when the birds have left it. His mother tries vainly to dissuade him and finally persuades him to clothe himself heavily to keep from taking cold. Now, weighted down, he is unable to fly up into the tree. Looking sorrowfully into his mother's eyes, he says: "Mother, with your love, you have prevented me from being a bird."

Mai Ko Mash'me Lon [What does it mean?]

A penniless rabbinical student soliloquizes upon his life spent in religious studies. He cries out against his poverty and the futility of his life.

A Nigun [A tune]

There was once a *kabtz'n* (pauper) who always argued with the Lord. Wonder of wonders befell him when he sang this haunting *nigun* (melody): *Tshiri bim bam bam ...* The melody flowed like wine. He surged with ecstasy. *Tshiri bim bam bam ...*

Tanchum

A scene in a synagogue in Eastern Europe. Two students are studying. Tanchum's heart is broken when he hears the sounds of the wedding ceremony in which his secret beloved is being married to someone else. His friend tries to console him and he returns to study the Torah.

Reizele

A dialogue between two young lovers who meet briefly and gently express their love for each other. They are interrupted by the girl's mother calling for her to come back into the house.

Gein darf men Gein

This song describes political prisoners in Siberia marching wearily, bound with rope—some are in chains. Rest comes only when the guards tire of beating them. Then only can they lie down on the ground and rest.

PROGRAM NOTES continued—

In a Kleiner Shtibele

○ a little cottage lived an old woman with her 7 children. All had such funny noses, ears, eyes, heads, beards, feet and hands. They eat and drink nothing, and dance and sing about a magician, a witch: "Together, children, let us play, dance and sing. ... What? A simple tune."

Slushai! [Listen!]

Listen! Who is there? I, poor watchman, wandering in the night. My aching bones are weary. Am I made of iron? The masters are resting in their beds, but I wander, alone. My pillow is a rock. Listen! Who is there?

In Cheider [At school]

The teacher teaches the young boy the ABCs. "O, Bo," the lad repeats after him. That's the way. Joyfully! Lively, my little rascal! This is the way to study Torah. Torah is the greatest treasure. And should you be asked: "What did you do *in Cheider*?" You will answer: "I studied the Torah." Remember, Torah ... Torah ... Torah.

Der Yeger [The hunter]

Yankele wants to be a hunter, to shoot a bear. But where does one find a rifle? Yankele finds a broom. With it he will chase and kill the big bear. He takes the broom. It topples over. Down goes Yankele ... no bear ... nor hare ... only a bloody nose! Who wants to be a hunter, anyway?

Shabos baim Shalos S'udos

○ old Jew sits in the darkening synagogue towards the end of the Sabbath lost in thought. He meditates and sings in a personal communion with God, affirming his faith in the Lord and in the Jewish people, a practice that has helped him through the tragedy of the Jewish Diaspora.

Tateniu

An old folk song in an art song setting, asking in prayer for the return of health to his mother, the repair of the little house (an allegorical reference to the Temple that had been destroyed and would be rebuilt upon the Jews' return to Jerusalem). A voice from above answers: "Be patient and wait for the coming of the Messiah and all your prayers will be answered."

Die Maise mit der Velt [Story of the world]

"I command that all the world be captured," said the King. Every mother mourned her son as though he were dead. Now

PROGRAM NOTES continued—

that they've captured the world, what's to be done with it? It's too big for the royal court ... they forgot to measure the world when they built the gate. The King is as pale as death, fearful that the world will get wet, standing outside the gate if it should rain. But the plow in the field, the sole under the cobbler's hammer, and the mouse in her hole are beside themselves with laughter and glee ... for the world still stands outside the gate.

A Foter tzu zain Zun [A father to his son]

A father tells his son how he has done all he can to instill him with Jewishness, and to protect and insulate him from the outside world. But the son was lured away by alien forces. The father's Torah has dried out, but the son's yearning bones cry out: "Hear, O Israel!"

Gramen geshribn in Zand [Rhymes traced in the sand]

The poet traces a poem in the sand. "Man, why are you evil and callous when it is so easy to be good, so hard to be bad? Man, you are evil and yet you sing to God of turning the other cheek while carrying a freshly honed ax. As night falls, the poet calls out "Good night" to no one in particular, and treads out his poem in the sand.

Der Yid mitn Fidl [Yidl and his fiddle]

This song is in the form of a dialogue between a shiftless husband and a nagging wife. Yidl, the husband, has only one passion—to play the fiddle. This is his life-work, although it brings no material return. His wife alternately pleads and scolds ... let him turn to something that will feed them, like tailoring, for instance. But Yidl, caught up in his musical rapture, fiddles on.



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LECTURESHIP IN
JEWISH STUDIES

Yiddish Music

LECTURE

Yiddish Music: An Introduction

Lazar Weiner.

Oct. 22, 1975

Admission Free

8 P.M. Kane Hall 210

Open reception—Walker Ames Room

CONCERT

The Yiddish Art Song

Leon Lishner, bass

Lazar Weiner, piano

Oct. 29, 1975

Admission Free

8 P.M. Meahy Hall

Open reception—Green Room