



Italia!

THE RENAISSANCE of JEWISH MUSIC

*Sunday, June 8, 2003 and
Heritage Mission to Italy, June 29 to July 13, 2003*

ZAMIR CHORALE OF BOSTON
Joshua Jacobson, Artistic Director



THE ZAMIR CHORALE OF BOSTON

JOSHUA JACOBSON, ARTISTIC DIRECTOR

Sunday, June 8, 2003, 7:30 pm

MUSICA HEBRAICA ITALIANA

Three traditional chants notated in Venice by Benedetto Marcello (before 1724)

Maoz Tsur traditional Italian Ashkenazi (arr. Jacobson)

Odekha traditional Italian Sephardi (arr. Jacobson)

Akhar Nogenim traditional Italian Sephardi (arr. Jacobson)

Steven Ebstein, Sharon Shore, Jordan Wagner, soli

Dir mi che più non ardo (1600) Salamone Rossi Hebreo

L'innamorato (1591) Giovanni Gastoldi

Kaddish (1622) Salamone Rossi Hebreo

Sharon Shore, Rollin Simmons, Susan Carp-Nesson,

Dan Nesson, Jordan Wagner, solo quintet

Shir La-ma'alot, Essa Einai (1622) Salamone Rossi Hebreo

Eftakh Na Sefatai (1622) Salamone Rossi Hebreo

Cantata ebraica (1681) Carlo Grossi

Charles Claus, solo

Adon Olam (1732) Giuseppi Vita Clave

Cantor Louise Treitman, Deborah Melkin,

Steven Ebstein, Richard Samuels, soli

Bet Yisrael Sifdu* (from *Esther*) (1774) Christiano Giuseppe Lidarti

Hodu* (from *Esther*) Christiano Giuseppe Lidarti

Mizmor LeDavid* (1826) Michele Bolaffi

Va Pensiero (from *Nabucco*) (1842) Giuseppe Verdi

Barukh Ha-ba (1950) Mario Castelnuovo-Tedesco

**New England premiere*

—INTERMISSION—

SACRED BRIDGES

- In Exitu Israel/Betset Yisrael** Gregorian and Jewish psalmody
*Charles Claus, Steven Ebstein, Michael Victor, Richard Samuels,
Benjamin Krefetz, Peter Squires, Lawrence E. Sandberg, soli*
- The Lord's Wonders at the Exodus** Paul Caldwell
- Sanctus** (from *Mass*) Leonard Bernstein

IN MEMORIAM

- Adonai Ro'i** Gerald Cohen
Cantor Louise Treitman, solo

ON TOUR IN ISRAEL

- Vekibatsti Etkhem** Haim Alexander
- Al Giv'ot Shekh Avrek** Mordecai Zeira (arr. Jacobson, Sher, Helzner)
Phyllis Werlin, Susan Carp-Nesson, Jill Sandberg, soli
- Simona Mi-dimona** Shlomo Weisfish (arr. Jacobson)
- Hey Harmonika** Alkoni (arr. Jacobson)
- Mayim, Mayim** Emanuel Amiran (arr. Jacobson)

REPRESENTING AMERICA

- Halleluhu** Benjie-Ellen Schiller
Sharon Shore and Dan Nesson, soli
- It Ain't Necessarily So** George Gershwin
Charles Claus, solo
- And the Angels Sing** Ziggy Elman (arr. Jacobson, Bailey)
- Miriam** Liz Swados (arr. Jacobson)
Susan Rubin, solo

The Zamir Chorale of Boston is funded in part by the Massachusetts Cultural Council and the Combined Jewish Philanthropies. Zamir is Choir-in-Residence at Hebrew College.

Thank you for turning off all cellphones, pagers, and watches. Photography and recording of this performance are prohibited.

The Zamir Chorale of Boston gratefully acknowledges Teo Dagi for his assistance in translating this program book into Italian.

THE ZAMIR CHORALE OF BOSTON
P.O. Box 590126, Newton, Massachusetts 02459
1-866-ZAMIR-20 (1-866-926-4720)
www.zamir.org

Joshua R. Jacobson, Artistic Director
Edwin Swanborn, Accompanist
Cantor Louise Treitman, Conducting Assistant and Vocal Coach
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Michael Victor, Librarian
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Ronda Garber Jacobson, Italy Mission Fundraising Director

Sopranos

Susan Glazer • Vanessa Hayden • Jenwa Hsung • Marilyn J. Jaye • Susan Rubin
Sharon Shore • Rollin Simmons • Deborah Sosin • Louise Treitman
Jody Weixelbaum • Phyllis Werlin • Deborah West*

Altos

Anna Adler • Dina Berdy • Maya Bernstein • Sarah Boling • Susan Carp-Nesson
Liz Carver • Johanna Ehrmann* • Heather Forrest • Lisa Goldberg • Silvia Golijov
Deborah Melkin • Jill Sandberg • Nancy Sargon-Zarsky • Phyllis Sogg Wilner

Tenors

Steven Ebstein • Allan Friedman* • Suzanne Goldman • Rachel Kohl
Benjamin Krefetz • Daniel Nesson • Leila Joy Rosenthal • Lawrence E. Sandberg
Gilbert Schiffer • Martin Wahl

Basses

Peter Bronk • Phil Goldman • Andrew M. Greene* • Michael Krause
Michael Kronenberg • Richard Lustig • Richard Samuels • Peter Squires
Mark Stepner • Michael Victor • Jordan Lee Wagner

*section leaders

Instrumentalists

Ralph Rosen, percussion
Bruce Creditor, clarinet
Jeff Stock, recorder
Eliot Gattegno, soprano saxophone

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The Zamir Chorale of Boston

Since its formation in 1969, this 50-member adult chorale, dubbed a “virtuoso outfit” by the *Boston Globe* and recognized by *American Record Guide* as “America’s foremost Jewish choral ensemble,” has remained committed to the highest quality performance of music spanning thousands of years, four continents, and a variety of styles, both popular and classical. The Chorale’s repertoire includes Jewish liturgical pieces, major classical works, music of the Holocaust, newly commissioned compositions by contemporary Jewish composers, and Israeli, Yiddish, and Ladino folksongs. Zamir, which means “nightingale” in Hebrew, currently has thirteen recordings, ranging from Baroque masterworks to seasonal celebrations. The Chorale’s 1999 tour to Eastern Europe is the subject of the PBS documentary *Zamir: Jewish Voices Return to Poland*, broadcast on public television stations throughout the United States and shown at national film festivals. In 2001, Zamir launched *Sacred Bridges*, a program designed to explore the historical musical connections between the synagogue and church and to open doors of understanding between Catholics and Jews.

Joshua Jacobson

Founder and Artistic Director Joshua Jacobson is Professor of Music and Director of Choral Activities at Northeastern University, where he served for nine years as Chairman of the Department of Music, and six years as the Stotsky Professor of Jewish Studies. He is also Visiting Professor of Jewish Music at Hebrew College, where Zamir is Choir-in-Residence. He has written articles on various aspects of choral music, and compositions and arrangements that have been published and performed by choirs around the world. His book, *Chanting the Hebrew Bible: The Art of Cantillation*, was published by the Jewish Publication Society in 2002.

JEWISH MUSIC IN ITALY AND BEYOND

by Joshua Jacobson

Italy is not only the home of the oldest continuous Jewish community in Europe, it is a land where Jews could live in relative freedom and security, learning from and contributing to the surrounding culture. During the Renaissance, cultured Jews, including many rabbis, were conversant in Italian literature and music, and enjoyed reading and writing Italian poetry. Guglielmo Ebreo was the most famous dance master of the fifteenth century. Deborah Ascarelli and Sarah Coppio Sullam were famous poetesses. Joseph de Levis was a well-known artist, and Leone de Sommi Portaleone excelled as a stage director and playwright in both Italian and Hebrew.

But the most extraordinary Jew of the Italian Renaissance was Salamone Rossi, one of the favorite composers and violinists at the palace of the dukes of Mantua. A colleague and contemporary of Monteverdi and Gastoldi, Rossi composed madrigals, canzonets, sonatas, sinfonias, and dances that were

The image displays a musical score for Salamone Rossi's Kaddish. It consists of seven staves of music, each with Hebrew lyrics written below the notes. The lyrics include: "הַשְׁתַּחֲוֹתִים", "קַדְשׁוֹ", "וְיִשְׁתַּחֲוִי", "וְיִשְׁתַּחֲוִי", "וְיִשְׁתַּחֲוִי", "וְיִשְׁתַּחֲוִי", "וְיִשְׁתַּחֲוִי". The notation is a mix of mensural and modern-style notation, typical of early printed Jewish music.

Salamone Rossi's Kaddish

published and re-published and performed throughout Europe. Yet this is the same Rossi who always added "Hebreo" after his name, who wouldn't work on Shabbat, who composed no church music, but instead, in 1622, produced a book that was the first of its kind: a stunningly beautiful choral setting of the synagogue service.

In the words of his friend and champion, Rabbi Leon Modena, "There has arisen in Israel, thank God, a very talented man, versed in the singer's skill, who has performed music before princes, yea, dukes and nobles. He set the words of the Psalms to music organized in harmony, designating them for joyous song before the Ark. ... He is more talented than any other man, not only those of our own people, for he has been compared with and considered

the equal of many of the famous men of yesterday among the families of the earth."

Choral singing remained popular among the Jews of Italy, even if not with the same level of brilliance it had reached in the hands of Salamone Rossi. In the early eighteenth century the Christian composer Benedetto Marcello visited several synagogues in Venice and transcribed twelve of their chants. Marcello thus provided us with our earliest snapshot of traditional synagogue music. In the seventeenth and eighteenth centuries the all-night vigil of *Hoshana Rabbah* was frequently the occasion for the performance

of elaborate music. *Cantata ebraica*, published in Venice in 1681, was annually performed by members of the Venetian Jewish confraternity *Khavurat Shomerim La-boker* (The Watchmen of the Dawn). Fifty years later in Casale Monferrato *Hoshana Rabbah* was again celebrated with an elaborate cantata featuring vocal and instrumental music. The music director for this event was Joseph Chayim (Giuseppe Vita) Clava who also led the performance from the keyboard. The second item from this musical service was a new setting of "Adon Olam," which Zamir performs on this program.

In 1774 Giuseppe Lidarti composed an oratorio in Hebrew based on the biblical story of Queen Esther, as recast in a libretto by the Venetian rabbi Jacob Raphael Saraval. It was probably commissioned by the Jews of Amsterdam, but certainly performed in Italy as part of the tradition of presenting musical theater for the festival of Purim.

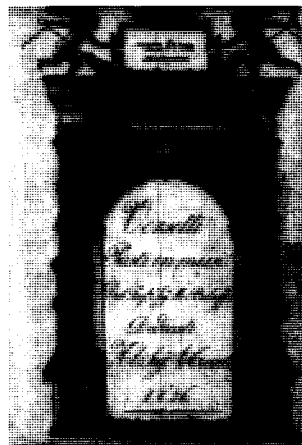
Michele Bolaffi composed *Mizmor Ledavid* for a performance by choir and keyboard at a festive occasion in the Livorno synagogue. Bolaffi, who served as music director of the synagogue, was a musician of international stature. Ironically, his composition became so popular that by the beginning of the twentieth century it was assumed to be a Sephardi folksong.

Giuseppe Verdi's opera *Nabucco* struck a responsive chord among the citizens of Italy. While the plot was about the suffering of the Judeans who had been exiled to Babylon, the Italians easily understood the subtext, a call for Italian independence and unification. In particular, the chorus of the exiled Hebrews, "Va pensiero," became and has remained a favorite patriotic anthem.

Mario Castelnuovo-Tedesco grew up in Florence, where he quickly established a reputation as one of Italy's finest young composers. Distressed by anti-Semitic persecutions, he wrote, "I felt proud of belonging to a race so unjustly persecuted; I wanted to express this pride in some large work, glorifying the splendor of the past days." In 1939 he sought safe haven in the United States. Here he continued his work as composer and teacher; one of his most famous students is John Williams. "Barukh Ha-ba," based on an old Sephardi melody, is from his *Songs and Processionals for a Jewish Wedding*.

Sacred Bridges

Christianity and Judaism both trace their roots to ancient Israel. For the past two years the Zamir Chorale has been exploring ways in which music can



Title page of Bolaffi's
Mizmor Ledavid

create a bridge of understanding between the two faiths, focusing on shared heritage while respecting each religion's uniqueness. The remarkable similarity between a Gregorian Psalm tone and a Moroccan Jewish *nusakh*, as heard in our juxtaposition of the Latin and Hebrew versions of Psalm 114, suggests a common origin in Jerusalem more than 2000 years ago. We follow these chants with a contemporary interpretation of that same Psalm.

The Jewish American composer Leonard Bernstein created his own sacred bridge. In his setting of the Roman Catholic Mass for the dedication of the Kennedy Center in 1971, Bernstein drew on his Jewish heritage and joined the "Sanctus" with its synagogue counterpart, the "Kedushah."

Music of Israel

Composers in the land of Israel sought to create a new music to suit the way of life of the new Jew who had returned to the ancient homeland. Among the most popular themes were the restoration of the people to their land, and their intimate attachment, through agriculture, to the soil. Other songs, of a less serious nature, reflected the joys of living a normal life in one's own land.

The Zamir Chorales of Boston and New York were proud to be the two choirs from outside Israel who visited for the jubilee celebration of that country's international choral festival last fall. In Tel Aviv we joined with hundreds of Israeli choristers to sing Chaim Alexander's "Vekibatsti Etkhem" in the presence of the composer, a piece he wrote for the very first festival 50 years earlier. Over the next few days, as we presented our own concerts in Haderah and Haifa, we were surrounded by an Israeli public that was grateful for our presence and for bringing joy to their lives through our music.

Jews in American Music

For the past hundred years Jewish music in this country has been saturated with the sounds of American popular styles. And at the same time, Jews of Eastern European descent have been responsible for the creation of some of the most memorable American popular songs. Cantor Benjie-Ellen Schiller's "Halleluhu" bubbles with the optimistic effervescence of the folk music revival, blended with the rhythms of the Middle East. Off-Broadway composer Liz Swados's rendition of the prophetess Miriam's ode to God is set in a joyous African-American gospel tradition. "It Ain't Necessarily So" and "And the Angels Sing" were both tremendous hits in the 1930s. The former was the anti-preacher's satirical sermon from Gershwin's opera *Porgy and Bess*. The latter was a re-casting by Ziggy Elman (a.k.a. Harry Finkleman) of an old Klezmer favorite, "Der Shtiler Bulgar."

IL CORO ZAMIR DI BOSTON
P.O. Box 590126, Newton, Massachusetts 02459 USA
www.zamir.org



Joshua R. Jacobson, Direttore e dirigente artistico
Edwin Swanborn, Accompagnatore
Richard Barshay, Strumenti a percussione
Joel Caplan, Flauto diritto e clarinetto
Benjamin Ravid, Scholar in residence (Il studioso in sede)
Marilyn J. Jaye, Vicepresidente e direttrice del giro in Italia
Michael Victor, Bibliotecaria
Lawrence E. Sandberg, Direttore di scena
Ronda Garber Jacobson, Direttrice finanziaria per la tournée in Italia

Soprane

Vanessa Hayden • Jenwa Hsung • Marilyn J. Jaye • Susan Rubin
Rollin Simmons • Deborah Sosin • Louise Treitman • Jody Weixelbaum
Phyllis Werlin • Deborah West*

Alte

Anna Adler • Dina Berdy • Johanna Ehrmann* • Caroll Goldberg
Deborah Melkin • Jill Sandberg • Phyllis Sogg Wilner

Tenori

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Martin Wahl

Bassi

Abba Borowich • Peter Bronk • Phil Goldman • Michael Krause
Michael Kronenberg • Richard Lustig • Richard Samuels • Mark
Stepner • Michael Victor

*capi di sezione

IL CORO ZAMIR DI BOSTON

Dal primo anno della sua fondazione nel anno 1969, il coro Zamir di Boston si dedicava all'ottima esecuzione di un repertorio musicale enorme, un repertorio in cui si rappresentano opere di origini estremamente varie, vecchie e moderne, raccolte di quattro continenti, e di una varietà di stili popolari e classici. Il periodico *American Record Guide* (la guida americana ai dischi) lo considera il migliore ensemble corale ebreo-americano. Il quotidiano *The Boston Globe* l'ha chiamato "un gruppo virtuoso." Il repertorio del coro comprende la musica liturgica ebraica, le opere classiche importanti, la musica del Olocausto (la sciöä), la musica folclorica israeliana e ladina (spagnola-ebraica), le canzoni Yiddish, e le composizioni recentemente commissionate dai compositori ebrei contemporanei. Zamir, che significa "usignolo" in ebraico, ha inciso tredici dischi. Le registrazioni mostrano la gamma fenomenale del coro. Un successo speciale del coro fu la sua serie di concerti nell'Europa orientale nel 1999. La tournée fu l'argomento d'un documentario del Public Broadcasting Service (il servizio pubblico di trasmissione americano), intitolato: "Le voci ebraiche tornano in Polonia." Il film era trasmesso in tutti gli Stati Uniti. Si lo presentava anche a parecchi festival di cinema intorno al paese. Due anni fa, insieme a alcune organizzazioni civiche, religiose ed accademiche in Boston, ebraiche e cristiane, il coro Zamir di Boston ha creato un programma speciale intitolato "I Ponti Sacri: un incontro musicale," così da sondare i collegamenti fra la sinagoga e la chiesa nel corso dei due millenni scorsi. L'obiettivo di questo programma è di sfruttare la forza speciale della musica ad aumentare la simpatia e l'accordo fra i cattolici e gli ebrei. Il viaggio attuale in Italia fa parte della culminazione di questo programma.

JOSHUA JACOBSON

Joshua Jacobson, il fondatore ed il direttore artistico del Zamir, è professore di musica e direttore delle attività corale alla Northeastern University di Boston. Era anche, per nove anni, il capo del istituto di musica, e per sei anni, teneva la cattedra *Stotsky* per gli studi ebrei all'università. Inoltre, tiene il titolo di professore ospite di musica ebraica al Hebrew College di Boston, dove Zamir è il coro in sede. Il suo libro, *Chanting the Hebrew Bible: The Art of Cantillation* (Cantare la Bibbia ebraica: L'arte della cantillazione), è stata pubblicata dalla Jewish Publication Society (la società ebraica per la pubblicazione) nel 2002.

Martedì, 1 luglio
Sinagoga, Casale Monferrato

Ahar nogenim (Dopo dei musicanti)	Italiano tradizionale/Jacobson
Adon olam (Maestro del universo)	Giuseppe Vita Clava/Jacobson
Scir lamaälot essa einai (Sollevo gli occhi)	Salamone Rossi
Cadisc (Santificazione)	Salamone Rossi
Eftah na (Apro la bocca e canto)	Salamone Rossi
Cantata ebraica di <i>Sciomerim labocher</i>	Carlo Grossi
Mizmor ledavid (Un Salmo di David)	Michele Bolaffi
Baruh haba (Benvenuto nel nome del Signore)	Mario Castelnuovo-Tedesco
Escet hayil (Una moglie valorosa)	Melodia dei hasidim di Bratislava/Seter
Deror yicra (Proclama libertà)	Turchia, Aden, Gerusalemme/Braun
Amen scem nora (Amen, Nome imponente)	tradizionale/Lazar
Sim scialom (Dai pace)	Max Janowski
Pishu li (Apra le porte della virtù)	Sholom Secunda
Halleluhu (Sia lode a Dio)	Benjie-Ellen Schiller
Ose scialom (Creatore della pace)	Nurit Hirsch/Jacobson



Mercoledì, 2 luglio
Teatro All' Antico, Sabionetta

Halleluhu (Sia lode a Dio)	Benjie-Ellen Schiller
Scir lamaälot essa einai (Sollevo gli occhi)	Salamone Rossi
Dir mi che più non ardo	Salamone Rossi
L'innamorato	Giovanni Gastoldi
Cadisc (Santificazione)	Salamone Rossi
Eftah na (Apro la bocca e canto)	Salamone Rossi
Sim scialom (Dai pace)	Max Janowski
Pishu li (Apra le porte della virtù)	Sholom Secunda
Deror yicra (Proclama libertà)	Turchia, Aden, Gerusalemme/Braun
Amen scem nora (Amen, Nome imponente)	tradizionale/Lazar
It Ain't Necessarily So (Non necessariamente è così)	George Gershwin
Lebn zol Columbus (Viva Colombo!)	Aaron Perlmutter/Rand
And the Angels Sing (E cantano gli angeli)	Ziggy Elman/Jacobson, Bailey
Ba mir bistu scen (Mi sembri bella)	Sholom Secunda
Miriam	Liz Swados/Jacobson



Domenica, 6 luglio
Chiesa Santa Maria dei Miracoli, Venezia

Niggun (Canzone spirituale)	Melodia dei hassidim di Modits/Jacobson
Escet hayil (Una moglie valorosa)	Melodia dei hassidim di Bratslav/Seter
Vechibaztzi ethem (Vi riunirò)	Haim Alexander
Scir lamaälot essa einai (Sollevo gli occhi)	Salamone Rossi
Eftah na (Apro la bocca e canto)	Salamone Rossi
Cantata ebraica di <i>Sciomerim labocher</i>	Carlo Grossi
Adon olam (Maestro del universo)	Giuseppe Vita Clava/Jacobson
Mizmor ledavid (Un Salmo di David)	Michele Bolaffi
Baruh haba (Benvenuto nel nome del Signore)	Mario Castelnuovo-Tedesco
In exitu israel/Betset yisrael	Salmi adatti di origini musicali gregoriani ed ebraici
Una cheduscia americana (Fantificazione americana)	Alice Parker
Pishu li (Apra le porte della virtù)	Sholom Secunda
Sim scialom (Dai pace)	Max Janowski



Martedì, 8 luglio
Sinagoga, Firenze

Halleluhu (Sia lode a Dio)	Benjie-Ellen Schiller
Alleluia	Salamone Rossi
Adon olam (Maestro del universo)	Giuseppe Vita Clava/Jacobson
Mizmor ledavid (Un Salmo di David)	Michele Bolaffi
Baruh haba (Benvenuto nel nome del Signore)	Mario Castelnuovo-Tedesco
Deror yicra (Proclama libertà)	Turchia, Aden, Gerusalemme/Braun
Pishu li (Apra le porte della virtù)	Sholom Secunda
Ose scialom (Creatore della pace)	Nurit Hirsch/Jacobson
Amen scem nora (Amen, Nome imponente)	tradizionale/Lazar

—INTERMEZZO—

Maös zur (Roccia forte)	Italiano tradizionale/Jacobson
Odeha (Ti ringrazio, O Dio)	Italiano tradizionale/Jacobson
Ahar nogenim (Dopo dei musicanti)	Italiano tradizionale/Jacobson
Dir mi che più non ardo	Salamone Rossi
And the Angels Sing (E cantano gli angeli)	Ziggy Elman/Jacobson, Bailey
It Ain't Necessarily So (Non necessariamente è così)	George Gershwin
Dona Dona	Sholom Secunda/Jacobson
Miriam	Liz Swados/Jacobson
Hei harmonica (Un balla al fisarmonica)	Alkoni/Jacobson
Mayim, Mayim (Acqua! Acqua!)	Emanuel Amiran/Jacobson

Mercoledì, 9 luglio
Teatro Signorelli, Cortona

Halleluhu (Sia lode a Dio)	Benjie-Ellen Schiller
Alleluia	Salamone Rossi
L'innamorato	Giovanni Gastoldi
Cadisc (Santificazione)	Salamone Rossi
Eftah na (Apro la bocca e canto)	Salamone Rossi
Cantata ebraica di <i>Sciomerim labocher</i>	Carlo Grossi
Baruh haba (Benvenuto nel nome del Signore)	Mario Castelnuovo-Tedesco
Deror yicra (Proclama libertà)	Turchia, Aden, Gerusalemme/Braun
Pishu li (Apra le porte della virtù)	Sholom Secunda
Amen scem nora (Amen, Nome imponente)	tradizionale/Lazar

—INTERMEZZO—

Maös Zur (Roccia forte)	Italiano tradizionale/Jacobson
Odeha (Ti ringrazio, O Dio)	Italiano tradizionale/Jacobson
Ahar nogenim (Dopo dei musicanti)	Italiano tradizionale/Jacobson
I bei ligustri e rosi	Salamone Rossi
Dir mi che più non ardo	Salamone Rossi
Bet yisrael sifdu (Piangi!, O Israele, dall'Ester)	Christiano Giuseppe Lidarti
Hodu haärets (Goddò la terra, dall'Ester)	Lidarti
Sim scialom (Dai pace)	Max Janowski
Sanctus (della <i>MESSA</i>)	Leonard Bernstein
It Ain't Necessarily So (Non necessariamente è così)	George Gershwin
Lebn zol Columbus (Viva Colombo!)	Aaron Perlmutter/Rand
And the Angels Sing (E cantano gli angeli)	Ziggy Elman/Jacobson, Bailey
Ba mir bistu scen (Mi sembri bella)	Sholom Secunda
Miriam	Liz Swados/Jacobson

Giovedì, 10 luglio
Cultural Institute, Sala Baldini, Piazza Campitelli, Roma

Halleluhu (Sia lode a Dio)	Benjie-Ellen Schiller
Alleluia	Salamone Rossi
Cadisc (Santificazione)	Salamone Rossi
Eftah na (Apro la bocca e canto)	Salamone Rossi
Adon olam (Maestro del universo)	Giuseppe Vita Clava/Jacobson
Cantata ebraica di <i>Sciomerim laboche</i>	Carlo Grossi
Mizmor ledavid (Un Salmo di David)	Michele Bolaffi
Baruh haba (Benvenuto nel nome del Signore)	Mario Castelnuovo-Tedesco
Deror yicra (Proclama libertà)	Turchia, Aden, Gerusalemme/Braun
Pishu li (Apra le porte della virtù)	Sholom Secunda
Ose scialom (Creatore della pace)	Nurit Hirsch/Jacobson
Amen scem nora (Amen, Nome imponente)	tradizionale/Lazar

—INTERMEZZO—

Maös zur (Roccia forte)	Italiano tradizionale/Jacobson
Odeha (Ti ringrazio, O Dio)	Italiano tradizionale/Jacobson
Ahar nogenim (Dopo dei musicanti)	Italiano tradizionale/Jacobson
In exitu israel/Betsset yisrael	Salmi adatti di origini musicali gregoriani ed ebraici
When Israel Went Out (All'uscita d'Israele dall' Egitto)	Paul Caldwell
Sanctus (della <i>MESSA</i>)	Leonard Bernstein
And the Angels Sing (E cantano gli angeli)	Ziggy Elman/Jacobson, Bailey
It Ain't Necessarily So (Non necessariamente è così)	George Gershwin
Dona Dona	Sholom Secunda/Jacobson
Lebn zol Columbus (Viva Colombo!)	Aaron Perlmutter/Rand
Miriam	Liz Swados/Jacobson

Venerdi, 11 luglio

Chiesa S. Maria della Scala, Trastevere, Roma

- Niggun** (Canzone spirituale) Melodia dei hassidim di Modits/Jacobson
- Escet hayil** (Una moglie valorosa) Melodia dei hassidim di Bratslav/Seter
- Vechibazzti ethem** (Vi riunirò) Haim Alexander
- Scir lamaälot essa einai** (Sollevo gli occhi) Salamone Rossi
- Eftah na** (Apro la bocca e canto) Salamone Rossi
- Cantata ebraica di *Sciomerim labocher*** Carlo Grossi
- Adon olam** (Maestro del universo) Giuseppe Vita Clava/Jacobson
- Mizmor ledavid** (Un Salmo di David) Michele Bolaffi
- Baruh haba** (Benvenuto nel nome del Signore) Mario Castelnuovo-Tedesco
- In exitu israel/Betsset yisrael** Salmi adatti di origini musicali gregoriani ed ebraici
- Una cheduscia americana** (Fantificazione americana) Alice Parker
- Pishu li** (Apra le porte della virtù) Sholom Secunda
- Sim scialom** (Dai pace) Max Janowski

Intonazione degli Ebrei Tedeschi sopra

מען צור ישועתי וגו'

The image shows a musical score for the intonation of the Hebrew prayer 'Meen Tzur Yeshu'ati'. It consists of three staves of music. The first staff has the lyrics 'מען צור ישועתי וגו'' written below it. The second staff has the lyrics 'ושם תודה' and 'מען צור ישועתי וגו'' written below it. The third staff has the lyrics 'נוכח לעת תבין מטבח מצר המנבח' and 'מזמור הנכתב המזבח.' written below it. The music is written in a style that uses diamond-shaped notes and stems, typical of early Jewish musical notation.

Benedetto Marcello, trascrizione, c. 1723