

The Zamir Chorale of Boston presents

psalm**sensation** 

a multiethnic concert experience

Sunday, June 4, 2006
Sanders Theatre
Cambridge, Massachusetts



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a multiethnic concert experience

zamir
chorale
of
boston



Joshua R. Jacobson, Artistic Director

Program

Lekhu Neranenah (Psalm 94) Shlomo Carlebach (arr. J. Jacobson)
Gilbert Schiffer, soloist

Mizmor LeDavid (Psalm 29) Shlomo Carlebach (arr. J. Jacobson)

Betset Yisrael/In Exitu Israel (Psalm 114) Traditional
Charles Claus and Susan Rubin, soloists

The Lord's Wonders at the Exodus (Psalm 114) Paul Caldwell and Sean Ivory

Mizmor LeTodah (Psalm 100) Syrian cantillation
Daniela Tasic, soloist

Mizmor LeTodah (Psalm 100) Salamone Rossi

Min Ha-metsar (Psalm 118) Jacques Halévy
Charles Osborne, Charles Claus, Scott Sokol, soloists

Mizmorei Tehillim (Psalms 47, 48, 150) Tzvi Avni

1. Kol Ha-amim
2. Yefeh Nof
3. Halleluyah

Halleluyah (Psalm 150) Andrew Bleckner
New England premiere performance

INTERMISSION

Showt to the Lord Al the Earth (Psalm 100) Ainsworth Psalter (arr. J. Jacobson)

Lamentation over Boston (based on Psalm 137) William Billings
Susan Rubin, Deborah Melkin, Steven Ebstein, Mark Stepner, solo quartet

Psalm 67 Charles Ives
Charles Claus, assistant conductor

Salmo 150 Ernani Aguiar
Barbara Wild, conducting intern

Diyeceğim Kelimātimi/Aux Paroles Que Je Veux Dire (Psalm 5) Ali Ufki and Claude Goudimel
Daniela Tasic, soloist
Louise Treitman, Charles Osborne, Charles Claus, Scott Sokol, quartet

Joyful Noise of Praise Emmett G. Price III
Premiere performance
Emmett G. Price III, piano and soloist

Psalms

Has any book been set to music more often than the Book of Psalms? For more than 2,000 years, the lyrical songs in this collection have inspired the creation of glorious music: plainchant, polyphony, popular tunes, and symphonic masterworks. Tradition ascribes the origin of these sacred songs to David, the musician king of ancient Israel (c. 1000 BCE). However, scholars now date various elements of the psalm collection to a wide period of time, from roughly 950 to 300 BCE. Two thousand years ago, in the Jerusalem Temple, psalms were performed by musicians from the tribe of Levi in a choir of no fewer than twelve vocalists and a sizable orchestra comprising numerous string, wind, and percussion instruments.

Psalms have retained a position of prominence in the liturgies of both Judaism and Christianity, and can be found in folksongs as well as in masterworks of the concert stage. Inspired by the words of Psalm 96, "Sing unto the LORD a new song," musicians in every generation have reinterpreted these verses of prayer, lamentation, praise, and thanksgiving in the musical language of their own times. This evening's program reflects some of the diversity of that expression, ranging from ancient Jewish cantillation and Gregorian chant, to liturgical compositions and songs by Jews, Christians, and a Muslim, to modern secular compositions from Israel, Brazil, and the United States.

In the words of the great Bible scholar Nahum Sarna, "In the [Torah] and prophets, God reaches out to man. . . . In the Psalms, human beings reach out to God."

Shlomo Carlebach (1925–1994) was born in Berlin, where his father, Rabbi Naftali Carlebach, was a prominent leader. The family fled the Nazis in 1933, eventually settling in New York City in 1939. After studying at several yeshivot, Carlebach became a devoted follower of Rabbi Joseph Schneersohn, the Lubavitch Rebbe. In the 1960s, Carlebach broadened his outreach in order to touch the lives of young people who were seeking spirituality but had become disenchanted with Judaism. Through his charismatic personality and his hypnotic singing, Carlebach built a huge international following. His original devotional songs (numbering in the hundreds) have become the most widely recognized "standards" in the Jewish community. "Lekhu Neranenuh" and "Mizmor LeDavid" are from his Friday evening service.

Lekhu Neranenuh

*Come, let us sing joyously to the LORD,
raise a shout for our rock and deliverer;
let us come into His presence with praise;
let us raise a shout for Him in song!
For the LORD is a great God,
the great king of all divine beings.
In His hand are the depths of the earth;*

*the peaks of the mountains are His.
His is the sea, He made it; and the land,
which His hands fashioned.
Come, let us bow down and kneel,
bend the knee before the LORD our maker,
for He is our God, and we are the people He tends,
the flock in His care.
O, if you would but heed His charge this day:
Do not be stubborn as at Meribah,
as on the day of Massah, in the wilderness,
when your fathers put Me to the test,
tried Me, though they had seen My deeds.
Forty years I was provoked by that generation;
I thought, "They are a senseless people;
they would not know My ways."
Concerning them I swore in anger,
"They shall never come to My resting-place!"
—Psalm 94*

Mizmor LeDavid

*A psalm of David. Ascribe to the LORD, O divine beings,
ascribe to the LORD glory and strength.
Ascribe to the LORD the glory of His name;
bow down to the LORD, majestic in holiness.
The voice of the LORD is over the waters;
the God of glory thunders, the LORD, over the mighty waters.
The voice of the LORD is power;
the voice of the LORD is majesty;
the voice of the LORD breaks cedars;
the LORD shatters the cedars of Lebanon.
He makes Lebanon skip like a calf,
Sirion, like a young wild ox.
The voice of the LORD kindles flames of fire;
the voice of the LORD convulses the wilderness;
the LORD convulses the wilderness of Kadesh;
the voice of the LORD causes hinds to calve,
and strips forests bare;
while in His temple all say "Glory!"
The LORD sat enthroned at the Flood;
the LORD sits enthroned, king forever.
May the LORD grant strength to His people;
may the LORD bestow peace on His people.
—Psalm 29*

How were the psalms sung in ancient Israel? We have no idea, but there are some interesting clues. Musicologists have noticed the similarity between a Jewish melody for Psalm 114 from North Africa and the Catholic Church's "tonus peregrinus" Gregorian chant for that same text. The most likely explanation for this similarity is that both Jews and Catholics have preserved two versions of a tradition that goes back to a time before Christianity broke away from Judaism, nearly 2,000 years ago. We will perform this psalm ecumenically, alternating verses between the two traditions. We will then transition to a recent composition by Paul Caldwell (b. 1963) and Sean Ivory (b. 1969), inspired by this ancient chant.

Beset Yisrael/In Exitu Israel

*When Israel went forth from Egypt,
the house of Jacob from a people of strange speech,
Judah became His holy one,
Israel, His dominion.
The sea saw them and fled,
Jordan ran backward,
mountains skipped like rams,
hills like sheep.
What alarmed you, O sea, that you fled,
Jordan, that you ran backward,
mountains, that you skipped like rams,
hills, like sheep?
Tremble, O earth, at the presence of the LORD,
at the presence of the God of Jacob,
who turned the rock into a pool of water,
the flinty rock into a fountain.
—Psalm 114*

Another glimpse into the music of antiquity can be heard in the cantillation of the psalms according to the *ta'amey ha-mikra*, an ekphonic notation developed more than a millennium ago, and reflecting an already ancient practice. The Jews of Syria claim to have faithfully preserved this ancient tradition.

In 1622, Salamone Rossi of Mantua, Italy, became the first composer to publish a collection of choral compositions to be performed in the synagogue. With the encouragement of Rabbi Leon Modena, Rossi sought to augment the ancient monophonic traditional chanting with occasional performances by his choir, in a style similar to the motets and madrigals of his time.

Mizmor LeTodah

*A psalm for thanksgiving.
Raise a shout for the LORD, all the earth;
worship the LORD in gladness;
come into His presence with shouts of joy.
Acknowledge that the LORD is God;
He made us and we are His,*

*His people, the flock He tends.
Enter His gates with praise,
His courts with acclamation.
Praise Him! Bless His name!
For the LORD is good;
His steadfast love is eternal;
His faithfulness is for all generations.
—Psalm 100*

Jacques Halévy (1799–1862) is primarily known today as a composer of French grand opera. But this son of a cantor was also involved in the Jewish community of Paris and was instrumental in the installation of the new chief cantor, Samuel Naumbourg. His dramatic setting of "Min Ha-metsar" was sung in the Festival "Hallel" service of the Rue de Notre Dame synagogue in Paris.

Min Ha-metsar

*In distress I called on the LORD;
the Lord answered me and brought me relief.
The LORD is on my side, I have no fear;
what can man do to me?
With the LORD on my side as my helper,
I will see the downfall of my foes.
It is better to take refuge in the LORD than to trust in mortals;
it is better to take refuge in the LORD than to trust in the great.
All nations have beset me;
by the name of the LORD I will surely cut them down.
They beset me, they surround me;
by the name of the LORD I will surely cut them down.
They have beset me like bees;
they shall be extinguished like burning thorns;
by the name of the LORD I will surely cut them down.
You pressed me hard, I nearly fell;
but the LORD helped me.
The LORD is my strength and might;
He has become my deliverance.
The tents of the victorious resound with joyous shouts of deliverance, "The right hand of the LORD is triumphant!
The right hand of the LORD is exalted!
The right hand of the LORD is triumphant!"
I shall not die but live and proclaim the works of the LORD.
The LORD punished me severely,
but did not hand me over to death.
Open the gates of victory for me
that I may enter them and praise the LORD.
This is the gateway to the LORD—
the victorious shall enter through it.
I praise You, for You have answered me,*

*and have become my deliverance.
The stone that the builders rejected
has become the chief cornerstone.
This is the LORD's doing; it is marvelous in our sight.
This is the day that the LORD has made—
let us exult and rejoice on it.*
—Psalm 118:5–24

Tzvi Avni (b. 1927) is one of the foremost composers in Israel today. Born in Germany, he came to Israel as a child. His teachers included Paul Ben-Haim, Mordecai Seter, Vladimir Ussachevsky, Aaron Copland, and Lukas Foss. Since 1971 he has been on the faculty at the Jerusalem Rubin Academy of Music and Dance. Avni is a recipient of numerous prizes, including the Kuestermeier Prize of the Germany-Israel Friendship Association (1990) and the Israel Prize (2000). "Mizmorei Tehillim" was composed in 1967 for the Zimriyah, Israel's international choral festival. Avni's choice of texts reflects both the universal aspect of singers from around the world coming to raise their voices together, and the particular focus on Jerusalem, "delight of all the earth." His Eastern Mediterranean style unites the forms of European choral music with the rhythms and melodic patterns of the Middle East.

Mizmorei Tehillim

1. Kol Ha-amim

*All you peoples, clap your hands, raise a joyous shout for God.
For the LORD Most High is awesome, great king over all the earth;
Sing, O sing to God; sing, O sing to our king;
for God is king over all the earth; sing with skill.*
—Psalm 47:2–3, 7–8

2. Yefeh Nof

*Beautiful view, delight of all the earth,
Mount Zion, summit of Zaphon, city of the great king.
Through its citadels, God has made Himself known as a haven.*
—Psalm 48:3–4

3. Halleluyah

*Halleluyah. Praise God in His sanctuary;
praise Him in the sky, His stronghold.
Praise Him for His mighty acts;
praise Him for His exceeding greatness.
Praise Him with blasts of the horn;
praise Him with harp and lyre.
Praise Him with timbrel and dance;
praise Him with strings and pipe.
Praise Him with resounding cymbals;
praise Him with loud-clashing cymbals.
Let all that breathes praise the LORD. Halleluyah.*
—Psalm 150

Andrew Bleckner (b. 1964) studied composition with George Crumb at the University of Pennsylvania, where he received his PhD in 1995. His compositions for orchestra and chorus have been performed throughout the United States and in Europe. This joyous setting of Psalm 150 (see above) for chorus and percussion reflects what Reuven Hammer called, "a call to the soul, to all creatures, to all parts of the universe to join in a great rondo of joy at the very fact of being a part of the creation, and thus to acknowledge the Author of all."

Henry Ainsworth (c. 1570–c. 1622), forced to flee England as a Brownist, came to Amsterdam, where he became a church "teacher." He was a distinguished scholar and linguist and was said to have mastered Hebrew, Latin, Greek, French, German, and Dutch. In 1612, he published his own poetic rendition of the psalms, *The Book of Psalmes: Englished both in Prose and Metre*. In the preface, Ainsworth relates, "I have laboured to effect by setting over into our tongue the psalms in meter as agreeable to the original Hebrew as are other usual translations." The Pilgrims who came to America seeking freedom from religious persecution brought with them the Ainsworth Psalter, which they used as their primary hymnal.

Showt to the Lord Al the Earth

*Showt to the Lord al the earth.
Serv ye the Lord with gladnes;
before him come with singing merth.
Know, that the Lord he God is.*

*It's he that made us and not wee;
his folk and sheep of his feeding.
O with confession enter yee
his gates, his courtyards with praising;*

*Confess to him; bless ye his name.
Because the Lord he good is:
his mercy ever is the same;
and his faith unto al ages.*
—Henry Ainsworth, after Psalm 100

Bostonian composer **William Billings** (1746–1800) was known as "the father of our New England music." His day job was tanning hides, but his passions were music and the revolutionary cause. Billings must have been a frightful man, reeking and stained from his leatherwork; he was addicted to snuff, had one short leg, one withered arm, was blind in one eye, and possessed a tremendously powerful voice. Billings wrote more than 340 compositions, nearly all of them choral hymns and anthems. A friend of Samuel Adams and Paul Revere, Billings was an active promoter of American independence. During the siege of Boston, Billings and Revere were living in exile in Watertown, which became the Whigs' temporary capital. In his *Lamentation over Boston*, Billings expressed his patriotism in poetry that echoes (among other biblical sources) Psalm 137, "By the rivers of Babylon, there we sat down, yea, we wept, when we remembered Zion."

By the rivers of Watertown we sat down and wept,
 we wept when we remembered thee, O Boston.
 As for our friends, Lord, God of Heaven,
 preserve them, defend them,
 deliver and restore them unto us again.
 For they that held them in bondage required of them
 to take up arms against their brethren.
 Forbid it, Lord! God forbid that those
 who have sucked Bostonian breasts
 should thirst for American blood.
 A voice was heard in Roxbury
 which echoed through the continent,
 weeping for Boston because of their danger.
 Is Boston my dear town? Is it my native place?
 For since their calamity I do earnestly remember it still.
 If I forget thee, yea, if I do not remember thee,
 then let my numbers cease to flow, then be my muse unkind,
 then let my tongue forget to move and ever be confined,
 let horrid jargon split the air and rive my nerves asunder,
 let hateful discord greet my ear as terrible as thunder,
 let harmony be banish'd hence and consonance depart,
 let dissonance erect her throne and reign within my heart.
 —William Billings

Charles Ives (1874–1954) was probably America's most original composer. Early instruction from his father had the effect of "stretching his ears," enabling him to accept novel combinations of pitches. As the composer later recalled, "He would have us sing a tune in E-flat, but play the accompaniment in C." Ives's childhood in Connecticut and his experience as a young church organist were to have a strong impression; many of his compositions reflect the culture of late-19th-century New England. After four years of undergraduate training at Yale, Ives realized that to make a living as a musician, he would have to compromise his originality. Rather than do that he became an insurance salesman (a very successful one) and composed in his spare time, purely for his own pleasure. Indeed, it would be many years before even the most sophisticated audiences caught up with this Yankee innovator. "Beauty in music," he wrote, "is too often confused with something that lets the ears lie back in an easy chair. Many sounds that we are used to, do not bother us, and for that reason, we are inclined to call them beautiful. . . . Substance in music is the only valuable thing in it. . . . [It] comes from somewhere near the soul. . . . [It] is too indefinite to analyze in more specific terms. . . . Intuitions will sense it . . . it is an unexplained consciousness of being nearer God . . . of approaching truth." That wonderful transcendental quality can be heard in Ives's setting of Psalm 67 (c. 1898), which opens with a heavenly sound created by the choir singing in two different keys at once.

God be merciful unto us, and bless us;
 and cause His face to shine upon us.
 That Thy way may be known upon earth,
 Thy saving health among all nations.
 Let the people praise Thee, O God;
 let all the people praise Thee.
 O let the nations be glad and sing for joy:
 for Thou shalt judge the people righteously,
 and govern the nations upon earth.
 Let the people praise Thee, O God;
 let all the people praise Thee.
 Then shall the earth yield her increase;
 and God, even our own God, shall bless us.
 God shall bless us;
 and all the ends of the earth shall fear Him.
 —Psalm 67

Ernani Henrique Chaves Aguiar (b. 1950, Brazil) is professor of music at the University of Rio de Janeiro. A composer, conductor and musicologist, he has specialized in the revival of works by 18th-century Latin-American composers. His popular setting of *Salmo 150* (see page 10), sung in Latin, captures the scintillating rhythms of his native country.

Ali Ufki (1610–1675), aka Wojciech Bobowski, was a Polish Christian who was captured by Ottoman Turks in 1640 and taken to Constantinople. There he converted to Islam and became a court musician and official interpreter. In 1650 he created *Mecmua-i Saz u Soz*, the first collection of Turkish music in Western notation. In Constantinople he also translated the Bible into Turkish and notated his method of singing several psalms in Turkish, with a Middle Eastern inflection added to the traditional European melodies. Inspired by the work of Mehmet Ali Sanikol and by a recent collaboration of The King's Singers and Saraband, we are juxtaposing Ali Ufki's Turkish version of Psalm 5 with a setting of the same melody by French composer Claude Goudimel (1510–1572).

Diyeceğim Kelimâtimi/Aux Paroles Que Je Veux Dire
 Give ear to my speech, O LORD; consider my utterance.
 Heed the sound of my cry, my king and God, for I pray to You.
 Hear my voice, O LORD, at daybreak;
 at daybreak I plead before You, and wait.
 For You are not a God who desires wickedness;
 evil cannot abide with You;
 wanton men cannot endure in Your sight.
 You detest all evildoers;
 You doom those who speak lies;
 murderous, deceitful men the LORD abhors.
 But I, through Your abundant love, enter Your house;
 I bow down in awe at Your holy temple.
 —Psalm 5

Emmett G. Price III (b. 1975) is an Assistant Professor of Music and African American Studies at Northeastern University. (See full biography below.) "Joyful Noise of Praise" was commissioned for and is premiered at this evening's concert.

Prof. Price writes,

Gospel music serves as an expression of survival, an affirmation of faith and an exclamation of praise. Greatly influenced by the jubilee songs, spirituals, hymns and other compositional forms, gospel music acknowledges both a personal and collective relationship with God. Hundreds of gospel selections became the voice of numerous generations as they endured the walk of faith in a strange land. Composed in the style of traditional Black Gospel, "Joyful Noise of Praise" begins with a slow and meditative proclamation of God's excellence that gradually grows into a full celebration of God's greatness as the chorale exclaims, "This is the day, that the Lord hath made!" Although the composition posed the challenge of notating the desired sound, feel and aesthetic of an oral tradition often taught by rote within the Black Church, the pronounced beauty of the work is that in the end this "Joyful Noise of Praise" transcends the limitations of human difference as we all come together to acknowledge the shared influence of the Psalms.

Joyful Noise of Praise

O LORD, our LORD, how excellent is thy name.

—Psalm 8:10

The LORD is my light and my salvation.

The LORD is the strength of my life.

Whom shall I fear?

In the time of trouble He shall hide me.

Wait on the LORD and be of good courage.

—Psalm 27:1, 5, 14

This is the day that the LORD hath made. We will rejoice and be glad in it.

—Psalm 118:24

Program notes by Joshua R. Jacobson

The Zamir Chorale of Boston

2005–2006

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Nancy Sargon-Zarsky • Phyllis Werlin • Barbara Wild • Phyllis Sogg Wilner

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Benjamin Krefetz • Daniel Nesson • Matthew Onigman* • Leila Joy Rosenthal
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The *Zamir Chorale of Boston* Since its formation in 1969, this fifty-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 twenty recordings ranging from Baroque masterworks to seasonal celebrations, including the recent compilation recording *Zamir's Greatest Hits*, and a children's CD, *The Monster and the Nightingale*, which was produced with Boombox Classroom and the choir of the Solomon Schechter Day School of Greater Boston. 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 several film festivals around the country.

Zamir has performed throughout North America, including Boston's Symphony Hall, Tanglewood's Ozawa Hall, and venues in California, Wisconsin, Florida, New York, Montreal, and Washington D.C. In January 2006, the Chorale was invited to perform in the General Assembly Hall of the United Nations headquarters in New York for the UN's first universal observance of the International Day of Commemoration in memory of the victims of the Holocaust. In 2004, the Chorale sang as invited guests for the Democratic National Convention. The Chorale has also toured Eastern Europe, Italy, Great Britain, and Israel, appearing with the Jerusalem Symphony and Israel Philharmonic orchestras under Zubin Mehta and Daniel Barenboim. In 1978, *Zamir* received the Silver Medallion Award from Boston's Association for the Performing Arts, in 1988 the Myrtle Wreath Award from the New England region of Hadassah, and in 1992 the Klal Yisrael Award from the Synagogue Council of Massachusetts.

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



Joshua R. Jacobson (founder and artistic director) is Professor of Music and Director of Choral Activities at Northeastern University, where he served nine years as Music Department chairman and six years as the Bernard Stotsky Professor of Jewish Cultural Studies. He is also Visiting Professor of Jewish Music at Hebrew College. He has guest conducted a number of ensembles, including the Boston Pops Orchestra, the Bulgarian National Symphony and Chorus, the New England Conservatory Orchestra, and the Boston Lyric Opera Company. He has guest lectured and taught workshops for schools, synagogues, festivals, and conventions throughout North America and in Israel. He has written articles on various aspects of choral music, and his compositions and arrangements have been published and performed by choirs around the world. In 1989, he spent four weeks in Yugoslavia as a Distinguished Professor under the auspices of the Fulbright program. In 1994, he was awarded the Benjamin Shevach Award for Distinguished Achievement in Jewish Educational Leadership from Hebrew College. Prof. Jacobson is past president of the Massachusetts chapter of the American Choral Directors Association. He is the conductor and host of the PBS film *Zamir: Jewish Voices Return to Poland*. His book, *Chanting the Hebrew Bible: The Art of Cantillation*, published by the Jewish Publication Society in 2002, was a finalist for the National Jewish Book Award. In 2004, the Cantors Assembly presented Prof. Jacobson with its prestigious Kavod Award.

Edwin Swanborn (accompanist) studied with Dr. Anthony Newman at the Juilliard School of Music in New York and has participated in master classes with Gustav Leonhardt and Anton Heiller. Mr. Swanborn is music director of the historic First Parish Church in Duxbury, Mass. He is also the artistic director of the Candlelight Concert Series of Duxbury, a nationally recognized chamber music series. Founder-Director of the Boston Baroque Chamber Players and harpsichordist of the Atlanta Virtuosi, Mr. Swanborn also serves on the music staff of Northeastern University in Boston. Solo and chamber music engagements have taken him to all corners of the United States as well as to Mexico, Canada, and Europe. He has made several CDs that have been enthusiastically received by critics and audiences alike.

Charles Claus (tenor, vocal coach) An active soloist in the Greater Boston area, Mr. Claus conducts children's and adult choirs. After studying both engineering and music as an undergraduate at Pennsylvania State University, he pursued graduate work in engineering at MIT and music and cantorial studies at the Jewish Theological Seminary of America and Hebrew College. He served as cantorial soloist at Temple Sinai in Sharon, Mass. Mr. Claus was awarded the first Mary Wolfman Epstein Conducting Fellowship with the *Zamir Chorale*. He teaches high school mathematics and choral music in Everett, Mass.

Barbara Wild (conducting intern) received her master's degree in choral conducting from the State University of New York at Stony Brook and is currently a doctoral student in choral conducting at Boston University, where she studies with Ann Howard Jones and Craig Smith. She has taught and conducted at Bakersfield College and the Newburgh Free Academy.

GUEST ARTISTS

John Andress (percussion) received degrees from Rice University and the University of Massachusetts, Amherst. Mr. Andress has performed at the Brevard, Aspen, and Round Top Music Festivals. In addition, he performs with many Boston ensembles, including Longitude, Fifth Tier New Music, and Juventas. Recently, he presented a solo recital at the Zeitgeist Gallery in Cambridge, Mass.

Andreas Brade (percussion) was born and raised in Waiblingen, Germany, where he began his music studies at the age of twelve. In 1991, he moved to the United States to attend Berklee College of Music. He works regularly with different artists in World Music, jazz, funk, and pop and has performed at both national and international venues. Mr. Brade is currently the chair of the Percussion Department at the Community Music Center, a member of VicFirth educational team, and a staff accompanist at the Boston Ballet.

Cantor Dvora Buhr (shofar) was raised on a farm in Iowa. She is a professional pastry chef who has competed in national and international culinary competitions. She has played French horn for nineteen years. In 2002, she received a master's degree in sacred music and cantorial investiture from the Jewish Theological Seminary. She currently serves as Assistant to the Dean of the Cantor-Educator Program at Hebrew College.

Bruce Creditor (clarinet) is well known as an award-winning performer with many orchestras, choruses, and chamber music ensembles in the Boston area. A graduate of the New England Conservatory, he is assistant personnel manager for the Boston Symphony and Boston Pops Orchestras. He and his wife, Susan, are both alumni of the Zamir Chorale of Boston.

Panayiotis League (lyra of Constantinople) grew up in the Greek immigrant community of Tarpon Springs, Florida, where many Old World music and dance traditions were preserved by the Dodecanese islanders and passed on to their descendants. He became involved in traditional Greek and Irish music (reflecting both sides of his heritage) as a teenager, and was soon active as a performer, teacher, and recording artist in both fields. He has studied oud in Athens and has performed at festivals and concerts in Greece, Scotland, Brazil, and throughout North America.

Takaaki Masuko (percussion) came to Boston in 1979 after playing enough triangle for the Osaka Philharmonic Orchestra. He studied orchestra percussion with Koji Hachida at Osaka University, improvisation with Ran Blake at New England Conservatory, and African drumming with Dr. David Locke at Tufts University. While hanging out with South Americans, Spaniards, Italians, Russians, and Germans, he somehow became one of the most diverse percussionists on the planet. He has recorded with the MCA, Zoning, Northeastern Telarc, and Flying Fish labels and is a faculty member at Longy School of Music in Cambridge.

Cantor Charles Osborne (tenor, countertenor) received a degree in voice performance from the Hartt College of Music in 1972. Following graduation, Osborne embarked upon an international singing career, appearing in the United States, Europe, and Israel. He has won a reputation as a gifted composer of compelling, lyrical music. He is an invested cantor and a graduate of the Jewish Theological Seminary's Cantors Institute.

Emmett G. Price III (piano, composer) is an Assistant Professor of Music and African American Studies at Northeastern University. He is a well-regarded musician, ethnomusicologist, and consultant who actively researches, lectures, and writes about Black music of the United States with a focus on social, political, economic, cultural, and religious analysis. As a minister of music and worship, Prof. Price has served congregations both as staff musician and as clinician. An active musician and composer, Prof. Price has performed extensively in the United States and Caribbean in a wide range of repertoire, including classical works by Black composers, ragtime, jazz, gospel, reggae, and hip hop. He has also served as musical director for numerous theaters, including the famed Kuntu Repertory Theatre. Prof. Price resides in Framingham, Mass., with wife, Nicole, and sons Emmett IV and Nicholas.

Nikola Radan (flute) is a native of Belgrade, Yugoslavia, and is known for exploring and developing new sounds on contemporary flute in modern music. His master's research at the University of Arts in Belgrade was published in 1997: "New sound for flute in contemporary music and modern improvisation based on sound of cross-world traditional instruments." Mr. Radan is the flutist, composer, founder and artistic director of the Balmus Ensemble, which fuses Balkan, Byzantine, and Middle Eastern music. After joining Balmus, Mr. Radan found a passion for writing music, resulting in his recently released debut CD, *Les Images Des Voyages*.

Kenneth Radnofsky (saxophone) has appeared as soloist with leading orchestras, including the Leipzig Gewandhaus Orchestra, Dresden Staatskapelle, Boston Pops, New York Philharmonic, Pittsburgh Symphony, Taipei and Taiwan Symphonies, New World Symphony, BBC Concert Orchestra, Portland Symphony, and the Marlboro Festival. Mr. Radnofsky teaches at the Boston Conservatory, the New England Conservatory, the Longy School of Music, and the Community Music Center of Boston.

Grant Smith (percussion) A member of the Klezmer Conservatory Band and Klezperanto, Mr. Smith has performed on many stages, from Radio City Music Hall, Wolf Trap, and Tanglewood, to the Hollywood Bowl and the Concertgebouw in Amsterdam. Despite such high-profile gigs as timpani with Itzhak Perlman, Borscht Belt drums with Joel Grey, and tabla with the Violent Femmes, he insists that his biggest gig was the Macy's Thanksgiving Day Parade with Kermit the Frog and Big Bird.

Cantor Scott M. Sokol (baritone) is Dean of the Jewish Music Institute and Director of both the Cantor-Educator Program and the Special Education Program at Hebrew College. He has a BA in Psychology from Brandeis University, MA and PhD degrees in cognitive neuropsychology from Johns Hopkins University, and an MSM and cantorial investiture from the Jewish Theological Seminary of America. Sokol is a featured

soloist on several recordings with the Zamir Chorale of Boston, for whom he served as assistant conductor and vocal coach for several years. He is also the co-founder of Koleinu: The Jewish Community Chorus of Boston and now serves as cantor at Congregation Beth Sholom in Framingham, Mass.

Daniela Tasic (mezzo-soprano), a native of Belgrade, Yugoslavia, toured with the Belgrade-based ensemble Renaissance throughout the former Yugoslavia. In the Boston area, she has worked with Ensemble P.A.N., Revels, Blue Heron, and La Donna Musicale, and has premiered several new works. She is a founding member of Tapestry, the acclaimed vocal ensemble that records with Telarc International and MDG and tours widely throughout the US and abroad. She is also a founding member of the medieval-world fusion ensemble HourGlass.

Cantor Louise Treitman (soprano) has served at Temple Beth David in Westwood, Mass., since 1988. She also coaches cantorial students in the Cantor-Educator Program at Hebrew College. With degrees from Wellesley College (in music and Judaic studies) and the New England Conservatory of Music (in viola da gamba), she received her cantorial certification through Hebrew Union College in New York and the American Conference of Cantors in 1998. Formerly an assistant conductor and vocal coach for the Zamir Chorale of Boston, she has been a featured soloist on numerous recordings and on tour with the group. She and her husband, Rick, have three daughters and live in Lexington, Mass.

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Back Bay Chorale, Scott Allen Jarrett, Dir., 617-648-3885. www.bbcboston.org

Basically Broadway, Barbara Brilliant, Dir., 617-965-SHOW, www.basicallybroadway.com; 3/12, June '06

Boston Boy Choir, John Dunn, Dir., 617-868-8658. www.bostonboychoir.org. 12/11, 12/16, 12/18, 5/12

Boston Cecilia, Donald Teeters, Mus Dir. 617-232-4540 www.bostoncecilia.org. 11/5, 12/9, 12/11, 4/29

Boston Children's Chorus, Darren Dailey, Dir., 617-778-2242, www.bostonchildrenschorus.org, 1/16

Boston Choral Ensemble, Miguel Felipe, Dir., www.bostonchoral.org, 12/9-11, 3/17-19, 5/19-21

Boston Gay Men's Chorus, Reuben Reynolds, Dir; 617-542-SING; www.bgmc.org

Braintree Choral Society, Justin Smith, Dir, www.braintreesings.com, 12/10,11,18, and 5/6,7

Brookline Chorus, Lisa Graham, Dir, 617-277-1027, rehearsals Tues evenings, www.brooklinechorus.org

The Boston Secession, J. Ring Frank, 617-499-4860, www.bostonsecession.org, 11/18-19; 3/10-11

Cambridge Madrigal Singers, Dr. Raymond Fahrner, Musical Director, www.cambridgemadrigals.org

Cantata Singers, D. Hoose, 617-868-5885, www.cantatasingers.org, Verdi Requiem, Handel Belshazzar

Cantemus Chamber Chorus, Gary Wood, Dir., 888-CHORUS 1, www.cantemus.org, Conc. 12/3&12/4, 5/6&5/7

Cantilena, Kenneth Seitz, Dir., 781-935-6438. www.cantilena.org, Concerts 12/4, 3 pm; 4/30, 7 pm

Cappella Clausura, Amelia LeClair, Dir., 11/12 & 13; 3/11 & 12, 8 PM: 5/20 & 21, 8 PM www.clausura.org

Chorus North Shore, Sonja Pryor Dir., 978-927-3679, www.chorusnorthshore.org, 12/10-11, Spring

Chorus pro Musica, Jeffrey Rink, Music Dir., 617-267-7442, www.choruspromusica.org

Concord Chorus, Ryan Turner, Dir., 60th Season, www.concordchorus.org, 12/2, 12/3, 3/5, 5/20

Coolidge Corner Community Chorus, David Morochnick, Dir., www.cccchorus.com

Dedham Choral Society, Jonathan Barnhart, Dir. 781-326-1520, www.dedhamchoral.org, 12/2, 12/4

Exsultemus period vocal ensemble. 857-998-0219, www.exsultemus.org. Concerts in Oct, Feb, Apr, June

Golden Tones: 508-358-7091, www.goldentones.org. Say It With Music, Wayland Middle, 10/16, 3 pm

The Halalisa Singers, Mary Neumann, Dir., 781-862-6353, www.halalisa.org, Concerts 1/28/06, 5/6/06

Harvard Choral Groups, J Marvin, Dir. 617-495-5730, www.fas.harvard.edu/~holchoir/

Heritage Chorale, John Finney, Dir., 508-270-3999, www.heritagechorale.org, 11/20, 2/11, 5/13

In Choro Novo, Thérèse Provenzano, Music Dir. 617-469-3705, www.inchoronovo.com, Concerts 12/10, 5/6

King's Chapel Concert Series, Heinrich Christensen, Dir., 617 227 2155, www.kings-chapel.org

Koleinu—Jewish Community Chorus of Boston, Carol Marton, Dir., 617-559-8649, www.koleinu.com

Lexington Pops Chorus, R. Lague, Dir., 781-862-5279, www.LexingtonPopsChorus.org, 1/13-14, 5/19-20

Master Singers, A. Grossman, Dir. 781-862-6459, www.themastersingers.org, 11/13, 12/10, 2/28, 5/6

The Masterworks Chorale, 781-235-6210, www.masterworkschorale.org, 11/6, 12/9-10, 12/18, 3/12, 5/13

Musica Sacra, Mary Beekman, Dir., 617-349-3400. www.musicasacra.org, Conc. 10/22, 12/17, 3/18, 5/20

Mystic Chorale, Nick Page 781-316-2500 www.mysticchorale.org Concerts-Nov, Feb, May. Come sing with us!

Neponset Choral Society, Michael Turner, Dir., 781-762-9057, www.ncschorus.org

New England Classical Singers, David Hodgkins, Dir., 978-474-6090, newenglandclassical.org

Newburyport Choral Society, Gerald Weale, Dir., 978-462-0650, www.newburyportchoralsociety.org

Newton Choral Society, David Carrier, Dir. www.newtonchoral.org, 617-527-SING. On 11/12, 3/12, 5/20

Newton Singers, Ben Youngman, Dir. 617-965-4568 <http://home.comcast.net/~dakemley/NewtonSingers>

Oriana Consort, Walter Chapin, Dir., 617-547-1798, www.theorianaconsort.org; 12/4, 12/10, 4/2, 4/8

PALS Children's Chorus, Johanna Hill Simpson, Dir., 617-264-7257, www.palschildrenschorus.org, 2/12

Paul Madore Chorale, 781-592-7284, Salem, MA, www.paulmadorechorale.org, 11/6, 12/18, 4/2, 5/13

Polymnia Choral Society, Michelle Graveline, Dir. 508-898-0917, www.polymnia.org, 11/19, 3/19, 6/3

Reading Community Singers, Beth Mosier, Dir 781-266-8381; www.readingcommunitysingers.org 12/3, 5/6

Seraphim Singers, J. Lester, cond., 617-926-0126, www.seraphimsingers.org, 11/13, 2/19, 5/7, 5/21

Sharing A New Song, Laura Prichard, Dir., 978 456 3802, www.sharinganewsong.org Vietnam tour in 2006

Snug Harbor Community Chorus, Roy Kelley, Dir., 781-834-7041, www.snugharborcc.org, 12/2&3, 5/12&13

Somerville Community Chorus, David Giessow, Dir., 617-741-4053, www.somervillechorus.com, 12/3, 5/20

The Spectrum Singers, John W. Ehrlich, Dir, 617-492-8902, www.spectrumsingers.org, 11/19, 2/11, 4/30

Stow Festival Chorus & Orch, Barbara Jones, Dir., 978-562-0302, www.soundsofstow.com 11/20, 3/5, 5/21

Treble Chorus of New Eng, Robert Barney, Int. Dir., 978-837-5461, www.treblechorus.com, 12/18, 5/7, 5/14

Voices Rising, Leora Zimmer, Art. Dir., 617-959-5377, www.voicesrising.org, Boston 11/5, 11/19

Vox Consort, Ed Jones & Michael Beattie; 617-281-8569, www.voxconsort.org Filthy/Rich, Beggar's Opera

Wellesley Choral Society, E. Whalen, Dir, 781-237-6593, www.wellesleychoralsoc.org, 11/20, 12/4, 2/11

Westford Chorus, Daniel Rowntree, Dir., westfordchorus.org, 978-692-5112 Conc. 12/10-11, 4/29-30, 6/2

Youth pro Musica, Peter Krasinski, Dir., 617-666-6087, www.youthpromusica.org, 11/4, 12/11, 5/14

Zamir Chorale of Boston, Joshua R. Jacobson, Artistic Dir., 866-ZAMIR-20, www.zamir.org



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