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Zamir Chorale of Boston  
Joshua Jacobson, Artistic Director  
presents

From Boston to

# Berlin

An uplifting and entertaining program featuring  
highlights from Zamir's recent tour to Berlin—music  
from the synagogue bima to the cabaret stage



June 3 & 4, 2012

Slosberg Recital Hall, Brandeis University

# The Zamir Chorale of Boston

## Music with a Mission

Founded in 1969, the Zamir Chorale of Boston's mission is to serve as "a musical and educational organization dedicated to raising awareness of the breadth and beauty of Jewish culture through performances, recordings, symposia, publications, and musical commissions." Led by Founder and Artistic Director Joshua Jacobson, the Chorale comprises more than 45 experienced volunteer singers who perform music spanning thousands of years, four continents, and a variety of styles, both classical and popular. Zamir's repertoire includes Jewish liturgical pieces, major classical works, music of the Holocaust, newly commissioned compositions, and Israeli, Yiddish, and Ladino folksongs. Zamir's music is enjoyed by people of all ages, religions and races. Concerts can be designed to meet the special requirements and always provide an educational component.

In addition to enjoying a devoted following in the Greater Boston area, Zamir has achieved a far-reaching reputation through its 19 recordings and frequent tours throughout the United States, as well as in Israel and Europe. The documentary film, *Zamir: Jewish Voices Return to Poland*, has been shown across the country on public television stations. In January 2006, Zamir was invited to perform at the United Nations General Assembly for the first International Day to Commemorate Victims of the Holocaust.

An important component of Zamir's mission is to develop future leaders in Jewish choral music. Graduates of the program have gone on to conduct choirs of their own in Boston and beyond. Zamir also mentors other Jewish community choruses through joint rehearsals and performances.

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. Zamir is a member of the Greater Boston Choral Consortium, a cooperative association of diverse choral groups in Boston and the surrounding areas, and the Newton Cultural Alliance.

SUPPORTED BY



Consulate General  
of the Federal Republic of Germany  
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### Message of Greetings from the German Consul General

Dear Friends and Members of the Zamir Chorale of Boston,

Back in August of last year, I learned that the The Zamir Chorale of Boston would visit the German capital to represent the United States of America at the first Louis Lewandowski Festival in Berlin.

The choir has been described by the *American Record Guide* as "America's foremost Jewish choral ensemble", and the German Consulate General proudly and wholeheartedly supported Zamir's trip to Berlin and their mission to to raise "awareness of the breadth and beauty of Jewish culture", to quote from the choir's website.

At Zamir's Farewell Concert back in November at the Goethe Institute Boston, I was able to see and hear for myself what excellent musical ambassadors the singer under the artistic directorship of Joshua Jacobson are. The response of Jewish and non-Jewish music lovers to the choir's performances in Berlin were equally enthusiastic.

As highlights of this tour will be performed tonight in the program *From Boston to Berlin*, I wish you all a wonderful concert and an enriching musical experience that touches your hearts and minds.

Friedrich Löhr  
Consul General

## From Boston to Berlin

Featuring highlights from Zamir's recent tour to Berlin –  
**music from the synagogue bima to the cabaret stage**

**Joshua Jacobson, Artistic Director**

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## Program

Mah Tovu		Louis Lewandowski
Enosh	Richard Lawrence, solo	Louis Lewandowski
Halleluyoh		Louis Lewandowski
Heilig		Felix Mendelssohn
Sanctus		Leonard Bernstein
The Twenty-Third Psalm		Herbert Fromm
Kiddush		Kurt Weill
	Cantor Louise Treitman, solo	
Sim Sholom		Max Janowski
	Cantor Joel Caplan, solo	
Lekhu Neranenh	Shlomo Carlebach (arr. Jacobson)	
	Gilbert Schiffer, solo	
Mizmor LeDavid	Shlomo Carlebach (arr. Jacobson)	
Solidaritätslied	Hanns Eisler (arr. Jacobson)	
	Sharon Goldstein, Abba Caspi, Sarah Boling, Jordan Wagner, solos	
Mahnung	Arnold Schoenberg (arr. Jacobson)	
	Naomi Gurt Lind, solo	
Ich bin von Kopf bis Fuss auf Liebe eingestellt		Friedrich Holländer (arr. Jacobson)
	Anne Levy, solo	
Adon Olam		Kenneth Lampl
Adon Olam		Charles Davidson
	Susan Rubin, solo	
Kafe Bekef		Ben Oakland (arr. Sherf)
	Elana Rome, solo	
Ba Mir Bistu Sheyn	Sholom Secunda (arr. Jacobson & Bailey)	
	Susan Rubin, Debbie West & Deborah Melkin, trio	

Thank you for turning off all cell phones and pagers.  
 Photography and recording of these performances are prohibited.

## From Boston to Berlin with the Zamir Chorale of Boston

I don't believe in ghosts. But when Zamir was in Berlin last month, I had the eerie sensation that we were channeling the spirits of Germany's departed Jewish musicians.

The Louis Lewandowski Festival committee had invited us to come to Berlin and represent the United States at their upcoming celebration of the life and work of the greatest nineteenth-century composer of synagogue music. I had a feeling we would be interested, but I was unprepared for the enthusiasm with which the members of Zamir responded to the invitation. Thirty-five singers (along with a handful of spouses and partners) were eager to travel and pay for a rather expensive flight. But none of us could have anticipated for the amazing experience that was about to unfold and change our lives.

The festival was organized and underwritten by Mr. Niels Busch-Petersen, an influential philo-Semitic Berlin lawyer, who has served as District Mayor of Berlin-Pankow, chief executive of the National Association of Medium- and Large-scale retail, and Managing Director of the Berlin-Brandenburg Trade Association. He is also CEO of the Friends of the Berlin Synagogal Ensemble, and published author of four books about German Jewish merchants. Busch-Petersen spared no expense in planning this festival; there were huge billboards advertising the festival all over Berlin, and the choirs were treated like visiting royalty.

Our first concert was in the Krankenhauskirche in Wuhlgarten, a neighborhood of East Berlin, and a 75-minute bus ride from our hotel. United Berlin is a huge city! The Krankenhauskirche turned out to be a former church turned concert hall on the grounds of a former hospital. This beautiful building had been decorated with both a Christmas tree and a Chanukah menorah. The acoustics were gorgeous (unfortunately they don't seem to make them like that in America any more), and the capacity audience could not have been more enthusiastic. This non-Jewish audience loved our program of Jewish music. They were also appreciative of the fact that I was delivering my oral program notes in German.

Our repertoire was essentially devoted to the music of Jewish composers from Germany. The focus, of course, was Louis Lewandowski (1821-1894), the choirmaster who created the most majestic music for the synagogues of Berlin, and whose melodies are still sung today by Jews around the world (think of the tunes for Friday night Kiddush and "Tsaddik Katamar Yifrach"). But we also programmed music by several German Jews who immigrated to the United States after the Nazis came to power in 1933. Arnold Schoenberg was already recognized as the greatest composer

of the twentieth century when he left Berlin. After a brief stay in Brookline, Massachusetts, Schoenberg moved to the more comfortable climate of Los Angeles, where he continued to compose and teach, and advocate for the rescue of Europe's Jews. Heinrich Schalit had been the music director at the Hauptsynagoge in Munich. Shlomo Carlebach was born in Berlin and came to New York in 1939. Kurt Weill, best known for his fruitful collaborations with Bertold Brecht, was also the son of Albert Weill, the Chief Cantor of Dessau. Max Janowski was born in Berlin, but in the early 1930s moved to Tokyo, where he served as head of the piano department at the Musashino Academy of Music for seven years before immigrating to the United States.

I had a special connection to Herbert Fromm, who had been opera conductor in Bielefeld and Würzburg, and later an active participant of the Jüdischer Kulturbund in Frankfurt, an apartheid cultural organization invented by the Nazis. When I was a college student, Fromm was serving as Music Director at Boston's Temple Israel, a post he held from 1941 until 1972. Fromm kindly served as my extra-mural thesis advisor, as well as a general mentor and role model in the field of Jewish music. It was now time for me to re-pay Dr. Fromm for his kindness, and I added his beautiful setting of Psalm 23 to our Berlin programs. During the performance I could swear I felt his spectral presence in the room.

After the concert Thursday night we had a chance to meet the singers from the other choirs. There were more than 200 of us—from Boston, Toronto, Johannesburg, Jerusalem, London, Zurich, Strasbourg, and Berlin. We spoke different languages and hailed from four different continents, but we shared a common passion—performing choral music from Jewish traditions.

Friday we were all treated to a tour of Berlin, and then an emotional visit to the Jewish cemetery, where we sang at the grave of Louis Lewandowski. Lewandowski's children chose an apt epitaph for the composer's monument: *Liebe macht das Lied unsterblich*—Love makes the melody immortal. Friday night services at the Pestalozzistrasse synagogue were enhanced by the beautiful singing of Cantor Isaac Sheffer and the resident choir, the Berlin Synagogal Ensemble. After the services on Friday night all the choirs convened again at the Crowne Plaza Hotel for a festive Shabbat dinner, with excellent food and wine, and hours of singing, line-dancing and border-busting camaraderie.

Shabbat was appropriately a day off. Several of us walked down the street to the Joachimstalerstrasse synagogue. Most of the regulars at this Orthodox synagogue are emigres from Poland and Russia, with a handful of Israeli ex-pats. The Jerusalem Cantors Choir had been invited to lead the morning services, and they presented quite an impressive musical davening, that had us in shul from 9:30 in the morning until 1:30 in the afternoon.



Saturday night we hopped back on the bus for our next concert at the Jewish Museum. This striking new building, designed by Daniel Libeskind, has become one of Berlin's most popular attractions. Our concert was in the beautiful new glass courtyard. The Museum had asked us to include some music for Chanukah, which was just three days away, so we added a few holiday songs from Italy, Serbia and England.

After the concert an unbelievable surprise awaited us. All the choirs were bussed to the Television Tower, Berlin's tallest building. The Festival organizers had rented the entire building for our pleasure. We were whisked up 669 feet in 40 seconds to the visitors' platform and the revolving restaurant, where we were again feted to a sumptuous kosher buffet, as well as stupendous panoramic views of the city.

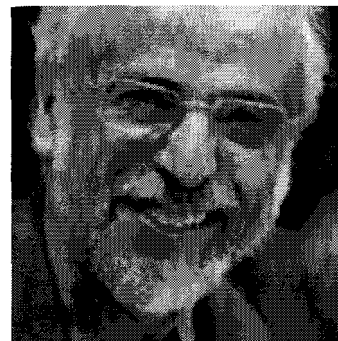
Sunday morning was time for learning: the festival participants were treated to their choice of eight lectures on topics relating to Louis Lewandowski and the music of the Jews of Berlin. The teachers were Prof. Dr. Tina Frühauf of Columbia University, Dr. Russel Lurie of Johannesburg, Cantor Binyamin Glickman of Jerusalem, Cantor Prof. Josée Wolff of the Hebrew Union College in New York, Prof. Dr. Eli Schleifer of the Hebrew Union College Jerusalem, and myself.

Sunday night was the final and main event of the festival, a program featuring all eight choirs, singing individually and together. The concert took place at Berlin's largest synagogue, the recently restored Rykestrasse Synagogue, a beautiful neo-Romanesque building. Zamir performed Lewandowski's tender setting of "Enosh kechotsir yomov" from the Yizkor memorial service, and the majestic "Ewiger, and den Himmel reicht deine Huld" from the composer's collection of Eighteen Liturgical Psalms in German. Our performance was greeted with the most sustained applause of the evening.

Jewish life in Berlin today is experiencing a renaissance. The Jewish population, 160,000 at its pre-war peak, and virtually empty after the war, has begun to grow again. There are now 25,000 Jews in Berlin, as well as synagogues, kosher shops, schools, and a new seminary that trains rabbis and cantors. Of all the European countries, Germany may be Israel's most supportive ally today, and the strongest combatant of anti-Semitism. And if the Lewandowski Festival is any indication, the people of Berlin, Jews and Gentiles, greatly appreciate the Jewish contribution to German culture. The singers in Zamir felt a tremendous satisfaction in having lent a hand, and a voice, to the revival of Jewish life in Berlin. We really could feel the grateful ghosts of German Jewry past.

--Professor Joshua Jacobson

## Conductor and Artistic Director



**Joshua R. Jacobson**, founder and director of the Zamir Chorale of Boston, is Professor of Music and Director of Choral Activities at Northeastern University, where he served ten years as Music Department Chairman and seven years as the Bernard Stotsky Professor of Jewish Cultural Studies. He is also Visiting Professor and Acting Dean of the School 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 also written articles on various aspects of choral music, and compositions and arrangements that 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. He is co-author of *Translations and Annotations of Choral Repertoire—Volume IV: Hebrew Texts*, published by earthsongs in 2009. In 2004 the Cantors Assembly presented Prof. Jacobson with its prestigious "Kavod Award."

## Accompanist

**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, Massachusetts. 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. Mr. Swanborn has made several compact disc recordings that have been enthusiastically received by critics and audiences alike.

## Guest Artists

**Joel Caplan** (flute and clarinet) grew up in Iowa City, Iowa, and serves as cantor at Congregation Agudath Israel of West Essex in Caldwell, New Jersey, where he also conducts the Kol Dodi Community Jewish Choir (along with Zamir alumna Cantor Erica Lippitz), as well as the Tov M'od Children's Choir and the HaZamir NJ Teen Choir. Cantor Caplan also has served as conductor of the New Jersey Cantors Concert Ensemble. He has created choral arrangements of more than one hundred Jewish songs, and has toured Europe and America as part of the Zamir Chorale of Boston. Cantor Caplan was sent by Jewish groups to teach refuseniks in Moscow, and to Israel to raise morale during the Iraqi Scud attacks. Cantor Caplan served for several years on the staff of Camp Ramah as well as the staff of North American Jewish Choral Festival, and has been, since 1994, an instructor at The Jewish Theological Seminary's Cantorial Training Program in New York City.

**Takaaki Masuko** (percussion) came to Boston in 1979 after playing 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. Taki has become one of the area's most versatile percussionists and was an original member of the Jazz Composers Alliance and Le Miserable Brass Band. He has performed and recorded with many different groups and festivals around the world. Currently he performs with several critically acclaimed groups, including The Horse Flies and Tapestry. For the past seven years he has been a regular percussionist with the Zamir Chorale of Boston. Each year he returns to his home in Japan to give frame drum workshops.

## Zamir Chorale of Boston 2011-2012

### SOPRANOS

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### ALTOS

Sarah Boling • Johanna Ehrmann • Hinda Eisen • Sarah Failla • Deborah Melkin • Rachel Miller • Judy Pike • Jill Sandberg • Nancy Sargon-Zarsky • Elyse Seltzer • Phyllis Werlin • Phyllis Sogg Wilner

### TENORS

David Burns • Joel Caplan • Steven Ebstein • Suzanne Goldman • Daniel Nesson • Leila Joy Rosenthal • Lawrence E. Sandberg • Yishai Sered • Gilbert Schiffer • Avi Wolf

### BASSES

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