

The Zamir Chorale of Boston
Joshua R. Jacobson, Artistic Director

Divine Majesty Series
Masterworks of Majesty

With
Cantor Peter Halpern, Soloist
Edwin Swanborn, Organist

Monday, November 6, 2017
Temple Beth Elohim
Wellesley, MA



Masterworks of Majesty

Please withhold applause until the conclusion of the program.

PRELUDE

Mah Tov (How Good!) Louis Lewandowski (1821-1894)

SHABBAT

Tov Lehodos (It Is Good to Give Thanks) Louis Lewandowski
Trio: Betty Bauman, Vera Broekhuysen, Hal Katzman

Lekho Dodi (Come, My Beloved) Louis Lewandowski
Trio: Naomi Gurt Lind, Anne Levy, Steven Epstein

Vayhi Binso'a Ho-oron (When the Ark Was Moved)
and *Yehalelu* (Praise!) Salomon Sulzer (1804-1890)

Ahavas Olom (Eternal Love) Julius Mombach (1813-1880)

DAYS OF AWE

Venislakh (Forgiven) Salomon Sulzer
Quartet: Betty Bauman, Steven Epstein,
Mark Stepner, Devin Lawrence

Viduy (Confession) Samuel Naumbourg (1817-1880)
Quartet: Sharon Goldstein, Anne Levy, Hal Katzman, Kyler Taustin

Se'u She'orim (Raise the Gates) Samuel Naumbourg
Edan Zinn, guest soprano
Quartet: Anne Levy, Deborah Melkin,
Lawrence E. Sandberg, Devin Lawrence
Halleluyoh Louis Lewandowski

FESTIVALS

Adonoy Zekhoronu (The Lord Will Remember Us)
David Nowakowsky (1848-1921)

WEDDINGS

Borukh Ha-bo (Welcome) Julius Mombach
Duet: Naomi Gurt Lind and Anne Levy
Quartet: Jenn Boyle, Anne Levy, Hal Katzman, Kyler Taustin

CLASSIC HYMNS

Adon Olom (Master of the Universe)
Eliezer Gerowitsch (1844-1914)

Eyn Keyloheyenu (Our God Is Like None Other)
Julius Freudenthal (1805-1874)

Members of the audience are invited to join us at the front of the stage after the program for an opportunity to dialogue with the performers.

The Zamir Chorale of Boston

Joshua R. Jacobson, Artistic Director
Barbara Gaffin, Managing Director
Lawrence E. Sandberg, Concert Manager and Merchandise Manager
Edwin Swanborn, Accompanist
Andrew Mattfeld, Assistant Conductor
Devin Lawrence, Assistant to the Conductor
Luca Antonucci, Conducting Intern
Rachel Miller, President
Charna Westervelt, Vice President
Michael Kronenberg, Librarian

Sopranos

Betty Bauman* • Jenn Boyle • Lisa Doob • Sharon Goldstein • Naomi Gurt Lind • Maayan Harel • Marilyn J. Jaye • Anne Levy • Sharon Shore • Miriam Silva • Rachel Slusky • Julie Kopp Smily • Louise Treitman • Heather Viola
Deborah Wollner • Jessica Woolf

Altos

Sarah Boling • Vera Broekhuysen • Johanna Ehrmann • Deborah Melkin*
Rachel Miller • Judy Pike • Jill Sandberg • Nancy Sargon-Zarsky • Rachel Seliber • Elyse Seltzer • Gail Terman • Phyllis Werlin • Charna Westervelt
Phyllis Sogg Wilner

Tenors

David Burns • Steven Epstein* • Suzanne Goldman • Hal Katzman • Kevin Martin • Andrew Mattfeld* • Dan Nesson • Leila Joy Rosenthal • Lawrence E. Sandberg • Gilbert Schiffer • Dan Seltzer • Yishai Sered • Andrew Stitcher

Basses

Luca Antonucci • Peter Bronk • Abba Caspi • Michael Krause-Grosman
Michael Kronenberg • Devin Lawrence* • Richard Lustig* • Michael Miller
James Rosenzweig • Peter Squires • Mark Stepner • Kyler Taustin • Michael Victor • Jordan Lee Wagner • Robert Wright • Richard Yospin

*Section Leader

Board of Directors 2017–18

Gilbert Schiffer, *Chairman* • Peter Finn, *Clerk* • Jeff Rosenberg, *Treasurer* • Bruce Creditor • Bruce Donoff • Elyse Friedman • Barbara Gaffin, *Managing Director* • Joshua Jacobson, *Artistic Director* • Rachel Miller, *Chorus President* • Lawrence E. Sandberg • Robert Snyder • Michael Victor

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.

Program Notes

What makes music great? What makes music sacred? What makes music popular? Zamir investigates these issues through the medium of some of the greatest and most popular synagogue music of the nineteenth century, music that is still being sung after more than a century and a half.

Some contemporary American synagogues have rejected the notion of “majesty” in their musical offerings in favor of a more casual guitar-led sing-along. It is rare these days to hear the liturgy interpreted artistically by a cantor and/or a choir. Zamir opens a nostalgia-tinted window to re-introduce our audiences to music of a different liturgical culture, music of a distant time and place, music that has not lost its power to inspire and delight.

What is a masterwork? What is a classic? A work of art is great if it has sufficient quality that it endures. Repeated listening (or reading or viewing) doesn't tire us or bore us. We want to go back to this play, painting, symphony again and again because each time we discover something new. It never ceases to inspire us.

What makes music sacred? Is it merely the fact that it is used in a liturgical service? What of the many secular (or secular-style) melodies that we now use to sing our sacred texts? Or are there musical styles that occupy a place apart from the mundane? Are there musics that, even without lyrics, seem to transport us to a metaphysical zone of meditation?

And what makes music popular? Is it determined simply by statistics—what percentage of the population “likes” a particular song? Of course, commercial media exert a huge influence on that question. Or is there something that makes a song inherently and immediately attractive, the musical equivalent of sugar and salt?

This evening we continue our revival of majestic 19th-century synagogue music with music that is (or was) popular, sacred, and/or masterfully great. Our program includes music by Louis Lewandowski, written for his choir to perform at the Friday evening service in Berlin—music that became so popular that worshippers on both sides of the Atlantic appropriated the melodies for their own congregational singing. We present the origins of the tunes for *Adon Olam* and *Eyn Keyloheynu*, that are still popular today. We present compositions that were beloved in their time in the synagogues of Vienna, London, Paris, and Odessa—magnificent and sensitive settings of the Hebrew liturgical texts. Is there still room for this music in contemporary American synagogues, or shall we enjoy it only in sacred concerts? What do you think?



Louis Lewandowski

Louis Lewandowski (1821–1894)

In 1833 a destitute orphan boy made his way from his hometown of Wreschen to the big city of Berlin, where he would be apprenticed to Asher Lion, cantor at the Heidereutergasse Synagogue. Within a few decades Eliezer Lewandowski, better known as Louis, would become one of the most influential figures in the history of synagogue music.

In Berlin his talent was quickly recognized. Thanks to the influence of Alexander Mendelssohn (first cousin of Felix), Lewandowski was admitted to the Berlin Academy of the Arts—becoming the first Jew to be admitted to that school.

In 1844 Berlin’s Jewish community invited Lewandowski to organize and direct a synagogue choir. This was not to be the primitive improvised harmonies that were heard in most synagogues. This was to be a trained ensemble of men and boys who could read music. With this appointment, Lewandowski became the first full-time independent choirmaster in the history of the synagogue.

In that same year Michael Sachs was appointed rabbi, and one year later Abraham Jacob Lichtenstein was appointed cantor. Sachs, Lichtenstein, and Lewandowski all sought a middle ground that would modernize the liturgy while retaining the traditional elements.

On September 5, 1866, the New Synagogue of Berlin, the Oranienburgerstrasse Synagogue, was dedicated. With seating for 3,200 it was the largest synagogue in Germany, and it boasted one of the finest pipe organs in the city. Lewandowski would compose hundreds of pieces for services in this grand synagogue. His music for cantor, choir, and organ was published and frequently reprinted and spread throughout the Ashkenazi Jewish world.

Cantor Salomon Sulzer (1804–1890)

Two hundred years ago, Vienna was the cultural capital of Europe; a political and commercial gateway between East and West; the seat of the Hapsburg dynasty and the Holy Roman Empire. Vienna was also the capital of Austria-Hungary; the city of Mozart and Salieri, Haydn

and Beethoven; an exquisite and impressive city of magnificent palaces, idyllic parks, splendid theaters and concert halls, and, of course, the beautiful blue Danube.

In Vienna (and throughout Western Europe) Jews were beginning to leave the confines of ghetto life to participate for the first time in the cultural activities of the surrounding community. They joined their middle-class neighbors and attended concerts and operas in the new public theaters as well as soirées of chamber music in private homes.

Enter Salomon Sulzer. He was born in 1804 in the Austrian town of Hohenems, near the Swiss border. As a child he displayed a prodigious talent in music, and the Jewish community decided to appoint the 13-year-old boy as the official *hazzan* of their synagogue. But that appointment then (as now) had to be approved by the government. The Emperor Joseph II decreed that the boy could serve, but only after he had completed his education. So for the next three years, young Sulzer learned his trade. He apprenticed himself to a master *hazzan* in nearby Switzerland to learn the traditional Jewish chants. He also went to Karlsruhe to study the art of European secular music.



Cantor Salomon Sulzer

At the age of 16 he returned to Hohenems and became the musical leader of the synagogue. But he would not remain in the sticks for long. The fame of this young prodigy quickly spread. After five years in Hohenems, an invitation came from Vienna to audition for the post of *hazzan* at the new and beautiful synagogue on Seitenstettengasse.

In 1824 the Jewish community of Vienna had finally received permission from the authorities to build a new synagogue for its steadily growing community.

The community hired one of the most famous architects in Austria, Josef Kornhausel. A synagogue was built on Seitenstettengasse and dedicated in April 1826. From the outside, the synagogue looked like one of many store fronts or residences in the area, but the interior



The Seitenstettengasse Synagogue

was stunning and majestic. The sanctuary was oval-shaped, seating up to 550 worshippers. The women's balcony had an unobstructed view of the sanctuary. There was a special balcony for the choir just above the ark. The furnishings and decorations were exquisite. The acoustics were excellent.

A new rabbi was brought in to serve the community. Noah Mannheimer, a modern man, would adapt the ancient liturgy to suit the cultivated tastes of the Viennese Jewish bourgeoisie. When Sulzer arrived in Vienna he found a beautiful building, a sophisticated community, a liberal and well-educated rabbi, but a liturgical music that was in wretched condition. Sulzer wrote in his memoirs, "I encountered chaos [when I arrived] in Vienna, and I was unable to discover any logic in this maze of opposing opinions." Like Rabbi Mannheimer, Cantor Sulzer tried to find the "middle road"—a path that would preserve the traditions, yet cast them in a modern light; that would retain the essential traditional elements of Judaism, but clothe them in Austrian garb; that would please the older generation, and at the same time provide an idiom to which the younger assimilated Jews could relate. His singing attracted admirers from far and wide, Jews and non-Jews. His choir was considered by many to be the finest *a cappella* ensemble in Vienna. And his compositions were praised in Vienna's press and soon were heard in synagogues throughout Europe and even across the Atlantic.

Cantor Samuel Naumbourg (1817–1880)

Paris, after all, was where it all began. The seeds for liberal humanism had been planted by the industrial revolution, nourished by the enlightenment philosophers, burst open with the French Revolution of 1789 (*liberté, égalité, fraternité*), and then spread throughout Europe by Napoleon. In 1808 Napoleon would declare, "... under the influence of various measures undertaken with regard to the Jews, there will no longer be any difference between them and other citizens of our empire." Paris was not only a center of music, but also a center for freedom of thought, a place where Jews could feel at home.



Cantor Samuel Naumbourg

Into this fertile ground came the young cantor Samuel Naumbourg. A descendent of a three-centuries-old cantorial family in Germany, Naumbourg arrived in Paris in 1843. Two years later, upon recommendation by the famous opera composer Jacques Halévy, Naumbourg was appointed to the post of Chief Cantor of Paris and was commissioned by the French

government to arrange a new musical service to be introduced into all French synagogues. Halévy (1799–1862) himself had come from a strong Jewish background; his father had been a cantor and secretary of the Jewish Community of Paris. Naumbourg served ably as cantor at the great synagogue on Rue de Notre Dame—he collected and published traditional chants, introduced order into the synagogues of the French Republic, and composed beautiful new settings of the liturgy for cantor and choir.

Julius (Yisro'el) Mombach (1813–1880)

London's most famous synagogue composer was born in Pfungstadt, Germany, the son of the town *chazzan* (cantor). At the age of 14, Mombach left home and traveled to London to serve as a *meshorer* (a boy soprano) in the Great Synagogue at Duke's Place with the newly appointed cantor Enoch Eliasson, who had also just arrived from Germany. He served in that capacity until 1841 when he was appointed director of the synagogue's newly formed choir, a post he held until his death at the age of sixty-seven. Mombach composed and arranged a great deal of music for his choir at the Great Synagogue, but it was published only posthumously. During his lifetime he was in great demand as choirmaster at official celebrations in Jewish communities throughout England. His Psalm 24 was sung at the consecration of the new London Central Synagogue in 1855. His Psalm 150 was composed for the wedding of Baron Ferdinand de Rothschild and Evelina de Rothschild in 1865. Today his melodies are heard in nearly all Ashkenazic synagogues in the United Kingdom and within the British Commonwealth.



Julius (Yisro'el) Mombach

David Nowakowsky (1848-1921)

David Nowakowsky was born in 1848 in Russia in a small town near Kiev. At the age of eight, to escape abuse by a wicked stepmother, he ran away from home. Settling in Berditchev, he found work as a choir-boy, *meshorer*, in the synagogue, while simultaneously studying music theory on his own. In 1869 he was invited to Odessa to serve at the Brody Synagogue as choirmaster and assistant, first to Cantor Nissan Blumenthal, and after 1891 to Cantor Pinchas Minkowski. Odessa's Brody synagogue was founded ca. 1840 by immigrants from the Galician city of Brody, and in 1863 its beautiful new



David Nowakowsky

building, in the latest “Moorish” style, was dedicated. It was known as a modern synagogue, with its renowned choir, cantor and organist, and even non-Jews would visit the synagogue just to enjoy the beauty of its music. Nowakowsky not only conducted the choir at the Brody synagogue in services and in concerts, he also taught music at five schools, including the People’s Conservatory, and composed music for his choirs, music that was praised by many of his contemporaries, including Peter Tchaikovsky.

Julius Freudenthal (1805-1874)

Julius Freudenthal was born in Braunschweig (Brunswick), Germany, on 5 April, 1805. From the age of 13 he was playing violin in the National Theater Orchestra, and soon after was first violinist in the ducal court *capelle*. He also served as

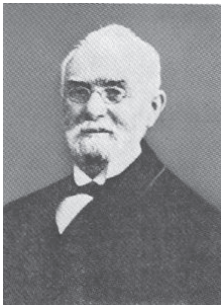


Julius Freudenthal

conductor of ballet music at the Court Theater and in 1841 was appointed court director and second conductor of the Ducal Court Orchestra. He composed numerous pieces for violin, piano, and voice, as well as several popular burlesque operas. Freudenthal was also an avid numismatist, and his collection of coins and medals is today prominently displayed in the Braunschweig Municipal Museum. Freudenthal also contributed several liturgical melodies that were published in *Gesänge für Synagogen*, a liturgical anthology edited by Braunschweig’s Cantor Hirsch Goldberg.

Eliezer Gerowitsch (1844-1914)

Eliezer Mordechai ben Yitschak Gerowitsch was born in Kitaigorod, in the province of Kiev, Russia, in 1844. After receiving a traditional Jewish education, at the age of 18 he moved to Berditchev, where he apprenticed to Cantor



Eliezer Gerowitsch

Moses Spitzberg. Here he was exposed to the new liturgical music of Sulzer, Lewandowski, Naumbourg and Weintraub. He next moved to St. Petersburg, where he enrolled in the famous Conservatory and studied with the great composer, Nikolai Rimsky-Korsakov. He served as music director of the St. Petersburg *chor-shul* (choir synagogue), but soon moved to serve a similar post in the warmer climate of Rostov-on-Don. Gerowitsch composed six volumes of synagogue music, in two collections entitled *Shire T’filoh* and *Shire Zimroh*.

THE ORGAN

Traditional Jewish worship had eschewed the use of musical instruments. This was in part as a result of a rabbinic decree that since the destruction of the Jerusalem Temple by the Romans in 70CE the Jewish people were to be in a state of mourning. But another factor was the perceived need to distinguish Jewish worship from Christian worship. And for centuries the organ had been associated with the Church.

But in the 19th century more and more synagogues were introducing the “king of instruments” into their services. Louis Lewandowski wrote, “The organ, in its magnificent sublimity and multiplicity, is capable of any nuance, and bringing it together with the old style of [Jewish] chanting will inevitably have a marvelous effect. The necessity, in the almost immeasurably vast space of the new synagogue, of providing leadership through instruments to the choir and most particularly to the congregation imposes itself on me so imperatively that I hardly think it possible to have a service in keeping with the times in this space without this leadership.” And yet, just two years before his death, Lewandowski was reported to have confessed, “I, who organized the music of the whole worship service and organized it indeed with the organ, I am myself in my heart of hearts an opponent of the organ in the synagogue.”

Salomon Sulzer was at first opposed to the use of the organ. His early published compositions are all presented *a cappella*. However his position seems to have evolved. In 1869 he wrote, “Instrumental accompaniment for the singing in the worship service should be introduced everywhere, in order to facilitate the active participation of members of the congregation in the same. ... To provide the requisite accompaniment to this end, the organ deserves to be recommended, and no religious reservations conflict with its use on the Sabbath and holy days.”

Samuel Naumbourg had serious misgivings about the use of the organ, despite the presence of the instrument in his synagogue. In 1874 he wrote, “Another unfortunate innovation is the introduction of the organ in many synagogues. ... I prefer choral singing over it. The organ can never be joined to our prayers and to our traditional songs without destroying their charm.” Yet when he published the third volume of his compositions in that same year, Naumbourg wrote that these liturgical settings could be performed “with an accompaniment of organ or piano *ad libitum*.”

—Joshua R. Jacobson

Featured Performers



Joshua R. Jacobson, founder and artistic director of the Zamir Chorale of Boston, 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 and Senior Consultant in 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. Professor 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, and the revised expanded edition was published in June, 2017. He is co-author of *Translations and Annotations of Choral Repertoire—Volume IV: Hebrew Texts*, published by earthsongs in 2009 and *Salamone Rossi: Renaissance Man of Jewish Music*, published by Hentrich & Hentrich in 2016. 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, and in 2016 he was awarded an honorary doctorate from Hebrew College. In 2004 the Cantors Assembly presented Prof. Jacobson with its prestigious “Kavod Award,” in 2016 Choral Arts New England presented him the Alfred Nash Patterson Lifetime Achievement Award, and in 2017 the Zamir Choral Foundation in New York presented him with its annual “Hallel V’Zimrah” award for “a lifetime of dedication and contributions to Jewish choral music.” Dr. Jacobson holds degrees from Harvard College, New England Conservatory, and University of Cincinnati.



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. He is Music Director of the historic First Parish Church in Duxbury, and 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, Ed also serves on the music staff of Northeastern University.

Cantor Peter Halpern of Temple Shalom of Newton was raised on Long Island, where his love of music and singing grew early on. He performed in many school musicals and sang with a professional barbershop quartet and attended the Eastman School of Music in Rochester, New York, on a merit scholarship and first sang as cantor at the age of 19. Cantor Halpern continued on to the HUC-JIR (Hebrew Union College-Jewish Institute of Religion) School of Sacred Music and was invested in 1988. Upon graduation he accepted a position with the Liberal Jewish Communities of the Netherlands, where he stayed for ten years.



Cantor Halpern also officiated and concertized in Belgium, Germany, and England, and sang several opera roles. Inspired by his experiences in Europe, Peter set a number of Shabbat prayers to music. These were published by the URJ (Union for Reform Judaism) in 2000 and 2005 and are widely sung throughout the United States. The cantor has served on the Executive Board and as Treasurer of American Conference of Cantors.



Edan Zinn, age thirteen, has been a member of *Boston City Singers* since he joined *Kodaly* at age four; he is currently in their *Dorchester Cantare* division. Edan is grateful for the many opportunities BCS has given him, including performing in the opera, *The Cunning Little Vixen* at age 9, as well as *Bernstein's Mass* in May 2017, both productions of *The Boston Conservatory*. Since the fall of 2015, he has been performing with the *Boston Children's Theatre's* Junior Show Choir. Edan was also selected to perform in the All-State Treble Honor Chorus the last two seasons. Edan is a seventh grader

at the *Brimmer and May School*. *Boston City Singers* is an El Sistema-inspired program founded 20 years ago in Boston's inner city neighborhood of Dorchester. BCS trains and inspires the musician, student, and ambassador in each singer by providing the highest level of musical instruction and wide-ranging performance opportunities to support personal development, celebrate diversity, and foster good will. www.bostoncitysingers.org

The Zamir Chorale of Boston

Founded in 1969 by Artistic Director Joshua Jacobson, the Zamir Chorale of Boston comprises over 50 experienced volunteer singers who perform music spanning thousands of years, four continents, and a variety of styles, both classical and popular. Zamir's "music with a mission" includes educational components with its repertoire, which consists of Jewish liturgical pieces, major classical works, music of the Holocaust, newly commissioned compositions, and Israeli, Yiddish, and Ladino folksongs. In addition to enjoying a devoted following in the Greater Boston area, Zamir has achieved a far-reaching reputation through its 24 recordings and frequent tours throughout the United States, as well as in Israel and Europe. The Chorale's performances appeal to audiences of all ages, religions, and races.



Zamir Chorale of Boston Upcoming Concerts

Sunday, December 3, 4:00 pm

Temple Isaiah, Lexington

Zamir will return to Temple Isaiah to perform a concert of our wide-ranging repertoire, featuring the vocal talents of Cantor Lisa Doob. The program will end with a set of songs for the upcoming Hanukkah holiday.

Tickets: www.templeisaiah.net

Sunday, December 10, 4:00 pm

A Light Through the Ages

Central Reform Temple, Boston

Zamir returns for this special annual celebration of Hanukkah. The Chorale will perform in the cantata, "A Light Through the Ages," text by Rabbi Howard A. Berman, which weaves a chronicle of the celebration of the holiday in many times and places over the centuries. Free and open to the public. Tickets: www.alightthroughtheages.org

Sunday, December 24, 7:30 pm

Hanukkah Happens

Temple Emanuel, Newton

After a year's hiatus, Zamir returns to Emanuel for its traditional holiday concert, this year a collaboration between Zamir and the well-known Jewish-rock band Safam: Dan Funk, Joel Sussman, Robbie Solomon, and Alan Nelson. The band originally emerged from Zamir and gave its first performance as part of a Zamir concert in December 1974. The program will also feature Cantor Elias Rosemberg and Rav-Hazzan Aliza Berger.

Tickets: www.templemanuel.com

Wednesday, May 23, and Thursday, May 24, 2018

Zamir Goes Baroque

Slosberg Hall, Brandeis

Zamir and friends explore rarely heard Jewish polyphony from the 17th and early 18th centuries: synagogue motets (and a few dances and love songs) by Salamone Rossi Hebreo of Mantua, *Cantata ebraica* by Carlo Grossi of Venice, Louis Saladin's *Canticum Hebraicum* written for the Provençal Jewish community, excerpts from Giuseppe Lidarti's oratorio *Ester* composed in Hebrew for the Jewish community in Amsterdam, and more. This music is not only fascinating historically, it is beautiful and delightful! Zamir will be joined by choreographer Ken Pierce and an awesome instrumental ensemble, led by renowned violinist Daniel Stepner.

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