



# Zamir Chorale of Boston

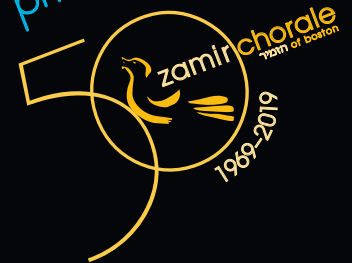
A Gala Golden Anniversary Concert  
Honoring Founder & Artistic Director Joshua Jacobson



Tuesday, June 4, 2019, 7:30 pm  
Sanders Theatre, Cambridge



1320 Centre Street, Suite 306  
Newton, MA 02459  
www.zamir.org • manager@zamir.org





We are delighted to celebrate Zamir@50 with you. Tonight's gala concert is the culmination of our year-long celebration of Zamir's jubilee and an opportunity to honor our friend, Maestro Joshua Jacobson.

Over the past five decades, the Zamir Chorale of Boston has consistently been a key player in the cultural life of our community and an international leader in Jewish choral music. Whether reviving old classics, sharing current favorites, or commissioning exciting new pieces, Zamir, under Josh's inspiring leadership, has made Jewish music an important part of the lives of so many people.

In the past 50 years, Zamir has performed hundreds of concerts throughout North America; produced over 30 recordings and videos; commissioned 31 new works; and appeared on stages in Israel, England, Germany, Italy, and Eastern Europe, making it one of the premier Jewish choruses in the world.

We are all greatly indebted to Josh, Zamir's founder and artistic director, for envisioning the chorus and leading it so effectively for the past half century. His energy, creativity, and passion have resulted in performances that can be appreciated by musical connoisseurs and first-time listeners alike because of their excellence and accessibility. Josh's efforts have won him the respect and admiration of colleagues around the globe.

This evening, we are joined by close to 75 alumni, whose participation in the Zamir Chorale of Boston has spanned the entire 50 years of the Chorale's existence. This celebration has also been an opportunity for its many alumni to reconnect and sing together. Their presence is a testimony to the lasting friendships that have been formed among the Zamir family. At a luncheon this past Sunday, they had a chance to join with current singers to honor and express their gratitude to Ronda Garber Jacobson, who has contributed so much to Zamir's success over the decades.

We are proud to have been involved with Zamir since 1970—Joyce as a soprano, board member, and board chair; and Michael (who has known Josh for over 60 years) as a Zamir groupie.

We express our thanks to the current and past chorus members, and to Zamir's indefatigable managing director, Barbara Gaffin, who, in addition to her diligent leadership for many years, played such an important role in this year's festivities. Special thanks, too, go to Larry Sandberg, Zamir's Concert Manager, who makes every performance so seamless, to Alan Teperow, who organized the Zamir alumni events for this past year; and to Gilbert Schiffer, Zamir's dedicated board chair.

Together with our co-chairs, Peter and Nancy Finn and Robert and Myra Snyder, we welcome you. We hope you enjoy the concert and many more decades of the Zamir Chorale of Boston.

—Joyce and Michael Bohnen

## Joshua R. Jacobson



Toward the end of my senior year in college, I received a phone call from Stanley Sperber. Stanley had been my music counselor at Camp Yavneh in the early 1960s and was responsible for my transition from a guitar-playing folkie to a student of classical music and an aspiring choral conductor. In 1960, Stanley had started a youth chorus in Manhattan comprised of teenagers who had sung together in the summers at Camp Massad. The ensemble was dedicated to the performance of Israeli and Jewish music. Eventually, they gave their chorus a name: Zamir.

Stanley was phoning to invite me to start a Zamir Chorale in Boston. And so, with naïve enthusiasm and youthful determination, I accepted and dived right in. With the assistance of Lou Garber (z"l) and Gerry Halpern, we assembled a group of about 40 students from the area. Boston University Hillel was kind enough to allow us to use their auditorium for rehearsals, and in October of 1969 we gathered for what would be the first of thousands of rehearsals of the Zamir Chorale of Boston.

Stanley and his colleagues were generous in their encouragement and assistance. We flourished! Our first concert in January of 1970 at Temple Ohabei Shalom for the New England Jewish Music Forum felt like a great success (although I suspect I would cringe if I were to hear a recording of that performance today). We continued to have excellent relations with our "parent" chorus in New York and arranged numerous joint concerts.

Neither Stanley nor I was aware that we were actually reviving a choral tradition. We had assumed that we were bold innovators, creating a new form of expression for our generation—Jewish cultural identification independent of the Jewish establishment. But we were wrong. We were not the first Zamir Chorales. That credit goes to Joseph Rumshinsky and a group of young singers in Lodz, Poland, who, in 1899, founded a secular Jewish chorus, which they called Ha-Zomir.



Today, the Zamir movement continues to flourish. The *American Record Guide* dubbed our Boston branch "America's foremost Jewish choral ensemble." And the New York Zamir, now a foundation under the artistic direction of Matthew Lazar, hosts a Jewish choral festival every summer that attracts hundreds of singers from all across the continent. The foundation also administers a successful franchise of "Ha-Zamir" choruses for Jewish teenagers throughout North America, and with several branches in Israel as well. The seeds that Stanley Sperber planted have borne beautiful fruit!

—Joshua R. Jacobson

# Commission Sponsorship

**Hodu** (Praise)—Jeremiah Klarman

Sponsored by Myra and Robert Snyder

*“Jeremiah, we are kindred spirits in our love for, and appreciation of, jazz, Zamir, Jewish music, and Judaism. We are honored to encourage your composing excellence.”*

**This Descent into Your Solitude**—Ken and Kristen Lampl

Sponsored by the Harold and Evelyn R. Davis Memorial Foundation

*In loving memory of Hal & Evelyn Davis and their love of music.*

**Hegyon Libi** (The Meditation of My Heart)—Jonathan Leshnoff

Sponsored by Jessica, Alison, Dana, and David Hammer

*In honor of their mother, Phyllis Hammer, and her special birthday.*

*“Thank you for teaching us to love music.”*

**Psalm 42**—Cantor Charles Osborne

Sponsored by Jill and Gilbert Schiffer

*In loving memory of Diana Rebhun and Yetta Schiffer, whose love of music is a memory cherished by their families.*

**Anu Sharim** (We Sing)—Nick Page

Sponsored by Nancy and Peter Finn

*In loving memory of Henry and Edith Bernstein and Harold and Sylvia Finn.*

**Eyt HaZamir** (The Time for Singing)—Cantor Benjie Ellen Schiller

Sponsored by Joyce and Michael Bohnen

*In honor of their children and grandchildren.*

*Zamir introduced me to the world of Jewish music, and enhanced my understanding of Jewish prayer. My time in Zamir put me on a path I had never imagined as a cantorial soloist, Judaic studies teacher, and scholar. And of course my Zamir friendships are incredible!*

—Francine Ferraro Rothkopf 1990-1999

# Program

**Eyt HaZamir** (The Time for Singing)

World Premiere

Cantor Benjie Ellen Schiller

**This Descent into Your Solitude**

World Premiere

Ken and Kirsten Lampl

**Hegyon Libi** (The Meditation of My Heart)

World Premiere

Jonathan Leshnoff

**Halleluyah**

Salamone Rossi

**Uri Tsafon** (Awake, O North Wind)

Stanley Sperber, guest conductor

Dov Carmel/Yehezkel Braun

**Sim Shalom** (Grant Peace)

Cantor Joel Caplan, tenor solo

Max Janowski

**Geographical Fugue**

Ernst Toch (arr. Stanley Sperber)

**Hazamir** (Anthem) Leo Low

with the Zamir Chorale of Boston Alumni Singers

**Intermission** (15 minutes)

**The Halleluyoh Virtual Choir**

**Presentation to the Honoree**

**Psalm 42**

World Premiere

Cantor Charles Osborne

**Anu Sharim** (We Sing)

Anne Levy, Betty Bauman, and Hal Katzman, soloists  
World Premiere

Nick Page

**Hayah Ish** (There Was a Man)

In memory of Zamir members who have passed away

Yehezkel Braun

**Hodu** (Praise)

Cantor Elias Rosemberg, solo  
World Premiere\*

Jeremiah Klarman

**Break Forth into Joy**

Robert Starer

*\*Klarman's "Hodu" was given a preview performance last December at Temple Emanuel, Newton, Mass.*

# About the Program

How does a choral society celebrate a milestone like a 50th anniversary? According to a recent article in Chorus America's journal, *The Voice*, "anniversaries like the 40th or 50th are worth celebrating, ... and observances become most meaningful when they reinforce a chorus's reason for being, when they inspire self-examination, and when they help to lay a foundation for the future."

For our 50th anniversary, we have embarked on a project to promote the performance of choral music from Jewish traditions, not just by Jewish choirs, but by all choirs across America—high school, college, conservatory, community, professional choruses, even church choirs. Most conductors know very little about our repertoire beyond a dreidel song or two. They are unaware of the significant repertoire that Zamir promotes: secular and sacred; Baroque, classical, romantic, modern, contemporary; classic compositions as well as arrangements of folksongs, popular songs, theater songs; music in Hebrew, Yiddish, Ladino, German, English; a cappella and accompanied.

To that end, the Zamir Chorale of Boston is launching a new website at [www.JewishChoralMusic.com](http://www.JewishChoralMusic.com), which will feature a searchable database with links to recordings, videos, sheet music, publishers; an archive of our concert programs (including such gems as Women in Jewish Music, Middle East Harmonies, Zamir Goes Baroque, Divine Majesty, Awe-Psalms, Italia, Sepharad 92, and South of the Border); recommended lists of music for specific occasions (such as Chanukah, Holocaust Memorial, Israel Independence Day); articles about Jewish choral music; and a series of podcasts highlighting various periods and styles. Last fall we debuted our Halleluyah Virtual Choir, which features 150 voices from seven countries performing Louis Lewandowski's masterful setting of Psalm 150, as well as historical information about the composer.

But what about the gala concert? For our 36th anniversary and for our 25th, we had mounted a performance of arguably the greatest piece of Jewish music, Ernest Bloch's magnificent *Sacred Service* for chorus and orchestra. For this our 50th, our jubilee year, our golden anniversary, we have taken a different tack. To add to the repertoire, we commissioned six composers to write new works, which we are premiering this evening. Klarman, Lampl, Osborne, Page, and Schiller are all composers with whose music we were already familiar. We also reached out to Jonathan Leshnoff, a composer with a national symphonic reputation, who has become committed to a traditional Jewish lifestyle. In addition, we surveyed the 712 men and women who have sung in the Zamir Chorale of Boston, and chose seven of our all-time favorites. We hope you will enjoy this program as much as we have enjoyed preparing it.



# Texts and Translations

## **Eyt HaZamir** (The Time for Singing)

The blossoms have appeared in the land,  
The time of singing has come;  
The song of the turtledove  
Is heard in our land.

"O my dove, in the cranny of the rocks,  
Hidden by the cliff,  
Let me see your face,  
Let me hear your voice;  
For your voice is sweet  
And your face is beautiful."

The LORD is my strength and my music;  
He has been my deliverance.

Rouse yourself! Rouse yourself!  
Your light is coming, rise up and shine.  
Awaken! Awaken! utter a song,  
The glory of the Lord is revealed upon you.  
—from Lekha Dodi by Shlomo Alkabetz, Song of Songs 2, and Psalm 118

## **This Descent into Your Solitude**

By the word of the LORD the heavens were made.  
Sing Him a new song;  
Play sweetly with shouts of joy.  
Amen.  
—Psalm 33

## **Hegyon Libi** (The Meditation of My Heart)

May the words of my mouth and the thoughts of my heart find favor  
before You, God, who is always with me and who always saves me.  
—Psalm 19

*I began singing with Zamir at the age of 17, continued to sing with Zamir throughout high school, college, and grad school, leaving only when career opportunities took me away from Boston. It was my big, Jewish, musical family. Zamir was and remains to this day one of the most meaningful connections I have to my heritage, to my love of beautiful and challenging choral music, and to some of the most talented and dedicated musicians (and wonderful people) I have ever encountered. Zamir didn't just change my life, it helped form my life.*

—Heather Viola 2009-2014, 2017-2018

*Life-long friendships;  
confidence in myself; joy  
of making beautiful noise;  
looking back I realize what an  
honor & privilege it is to be a  
part of this select group.*

—Ellen Johnson 1974-1975

*Zamir was the highlight of  
my college and postgraduate  
years. I made life-long friends,  
sang gorgeous music under the  
direction of our outstanding  
conductor, and had  
indescribably meaningful  
experiences touring with  
Zamir in Israel for two  
summers. There is no way  
to measure the joy I felt from  
singing with the choir.  
And . . . we had so much fun!*

—Shari Kutner Chinitz 1969-1976

*Thursday night rehearsals  
on Bay State Road were  
the highlight of my week.  
Now, decades later, when  
I want to recall a peak  
experience, I envision singing  
Rossi's "Keter" atop Masada.  
Zamir gave me joy and  
exhilaration through Jewish  
music and community. Who  
could ask for anything more!*

—Linda Steiff 1974-1980

### **Halleluyah**

Praise the LORD, O my soul!  
I will praise the LORD all my life,  
I will sing hymns to my God while I exist.  
Put not your trust in the great,  
in mortal man who cannot save.  
His breath departs;  
he returns to the dust;  
on that day his plans come to nothing.  
Happy is he who has the God of Jacob for his help,  
whose hope is in the LORD his God,  
maker of heaven and earth,  
the sea and all that is in them;  
who keeps faith forever;  
who secures justice for those who are wronged,  
gives food to the hungry.  
The LORD sets prisoners free;  
the LORD restores sight to the blind;  
the LORD makes those who are bent stand straight;  
the LORD loves the righteous;  
the LORD watches over the stranger;  
He gives courage to the orphan and widow,  
but makes the path of the wicked tortuous.  
The LORD shall reign forever,  
your God, O Zion, for all generations.  
Halleluyah.  
—Psalm 146

### **Uri Tsafon** (Awake, O North Wind)

Awake, O north wind,  
and come, O south wind!  
Blow upon my garden,  
let its spices flow forth.  
Let my beloved come into his garden  
and eat his pleasant fruit.  
—Song of Songs 4:16

### **Sim Shalom** (Grant Peace)

Grant peace, goodness, blessing, grace, compassion,  
and mercy  
on us and on all Your people Israel.  
Bless us, our Father, all as one in the light of Your  
countenance.  
For in the light of Your countenance,  
You have granted us, O LORD, our God,  
the teachings of life, compassionate love,  
righteousness, blessing, mercy, life, and peace.

May You see fit to bless with peace Your people Israel,  
along with all the nations, in every season and in every hour.  
Blessed are You, O LORD, the Creator of peace. Amen.  
—Liturgy

### **Geographical Fugue**

Tel Aviv, and the big Mississippi  
and the town Honolulu and the Lake Titicaca.  
The city Acapulco isn't in Canada, rather in Mexico.  
Sachneh, Deganya, Kineret, Afulah. Yes!  
Eilat, Herzeliyah, Nahariyah.  
Canada, Malaga, Rimini, Brindisi. Tel Aviv!  
—Ernst Toch (arr. Stanley Sperber)

### **Hazamir** (Anthem)

Sing, brothers and sisters, sing!  
With song we will rouse the people,  
and we will rouse the people's hearts,  
and in their hearts — an exalted sentiment.  
Then the people will arise and become enlightened,  
and their lives will be changed.  
Come, brothers and sisters, let us sing:  
Long life to the Zamir Chorale!  
—Jacob Fichman

### **Psalm 42**

For the leader. A maskil of the Korahites.  
Like a hind crying for water,  
my soul cries for You, O God;  
my soul thirsts for God, the living God;  
O when will I come to appear before God!  
My tears have been my food day and night;  
I am always taunted with, "Where is your God?"  
When I think of this, I pour out my soul:  
how I walked with the crowd, moved with them,  
the festive throng, to the House of God  
with joyous shouts of praise.  
Why so downcast, my soul,  
why disquieted within me?  
Have hope in God;  
I will yet praise God  
for His saving presence.  
O my God, my soul is downcast;  
therefore I think of You  
in this land of Jordan and Hermon,  
in Mount Mizar,  
where deep calls to deep

*Zamir was a great place to improve my musicianship and knowledge of Jewish music. It was also great for taking me out of my college bubble and to concert venues in Boston that I wouldn't have seen otherwise.*

—Ethan Goldberg 2009-2012

*I met my wife in Zamir! Susan London, an alto, though after marriage I found out she considers herself a second soprano. Regardless, we're still married 20 years later!*

—Brian Cutler 1995-1996  
1999-2002

*It was in Zamir that I discovered Jewish music of exceptional variety and richness. Israeli folk melodies in sophisticated arrangements, Mishnaic texts and biblical quotes —all introduced through the portal of harmony. Choral expressions of my own Jewish beliefs became my primary language. I have created, conducted, or sung in a Jewish choir ever since that first experience.*

—Riki Lippitz 1978-1980

in the roar of Your torrents;  
all Your breakers and billows have swept over me.  
By day may the LORD vouchsafe His faithful care,  
so that at night a song to Him may be with me,  
a prayer to the God of my life.  
I say to God, my Rock,  
“Why have You forgotten me,  
why must I walk in gloom,  
oppressed by my enemy?”  
Crushing my bones,  
my foes revile me,  
taunting me always with, “Where is your God?”  
Why so downcast, my soul,  
why disquieted within me?  
Have hope in God;  
I will yet praise Him,  
my ever-present help, my God.  
—Psalm 42

#### **Anu Sharim** (We Sing)

We sing.  
When sadness mounts, we sing.  
When tears stream from our eyes, we sing.  
When rage grows, we sing.  
When, from the ashes, a flower blooms, we sing.  
When children laugh, we sing.  
Forever Sun.  
Forever Moon.  
Forever Light.  
Forever Life—forever Now.  
We sing.  
—Nick Page

#### **Hayah Ish** (There Was a Man)

There was a man. And look: he is no more.  
This man died before his time,  
The music of his life was interrupted.  
Sad! He had still one more song.  
But now that song is lost forever,  
Lost forever!

How very sad! He had a harp,  
A vital eloquent soul,  
When the poet in him would speak,  
Telling him all his heart's secrets,  
His hand plucked all the strings.  
But he kept one secret hidden in his heart.

Though his fingers danced round and round,  
One string remained mute,  
Remained mute to this day!

How very, how very sad!  
All her days that string trembled,  
Softly trembled, softly quivered  
For her song, her lover, her redeemer.  
Yearned, thirsted, grieved, longed,  
As only a heart can grieve for her mate.  
And though he tarried, she waited each day,  
And with a hidden whimper cried for him—  
But he tarried. He never came,  
He never came!

And the ache is very, very great!  
There was a man. And look: he is no more.  
The song of his life was interrupted.  
He had one more song,  
But now that song is lost forever,  
Lost forever!  
—Chaim Nachman Bialik

#### **Hodu** (Praise)

Praise the LORD, for He is good,  
His steadfast love is eternal.  
Let Israel declare,  
“His steadfast love is eternal.”  
Let the house of Aaron declare,  
“His steadfast love is eternal.”  
Let those who are in awe of the LORD declare,  
“His steadfast love is eternal.”  
—Psalm 118

#### **Break Forth into Joy**

Break forth into joy, sing together;  
for the Lord hath comforted his people,  
He hath redeemed Jerusalem.  
Awake, awake, stand up, O Jerusalem.  
Awake, stand up: put on thy strength, O Zion;  
put on thy beautiful garments:  
shake thyself from the dust.  
The mountains and the hills shall break forth into singing,  
and all the trees of the field shall clap their hands.  
Come ye, come and let us go up to the mountain of the Lord;  
He will teach us of his ways and we will walk in His paths.  
Let us walk in the light of the Lord.  
—Isaiah 2, 51, 52, 55

# About the Artists

**Joshua Jacobson** served 45 years as Professor of Music and Director of Choral Activities at Northeastern University, including nine years as Music Department Chairman and six years as the Bernard Stotsky Professor of Jewish Cultural Studies. He is Visiting Professor and Senior Consultant in the School of Jewish Music at Hebrew College, where he recently received an honorary doctorate degree. Dr. Jacobson is a sought-after scholar and lecturer. His many musical arrangements and compositions are performed worldwide. His book, *Chanting the Hebrew Bible: The Art of Cantillation* (Jewish Publication Society, 2002), is considered the definitive source in the field. Dr. Jacobson's colorful programming and illuminating commentary make every Zamir performance a masterwork.

Jacobson is the recipient of numerous awards, including the Benjamin Shevach Award for Distinguished Achievement in Jewish Educational Leadership from Hebrew College, the "Kavod Award" from the Cantors Assembly, the Alfred Nash Patterson Lifetime Achievement Award from Choral Arts New England, the Distinguished Service Award from Chorus America, and the "Hallel Vezimrah" Award from New York's Zamir Choral Foundation.

**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 served on the music staff of Northeastern University.

*I got to meet and sing with so many nice and talented people while learning beautiful choral music. My time with Zamir is filled with so many happy memories.*

—Debby Shoham (Wolf) 1972-1974

*When I first joined Zamir, I was a voice student at New England Conservatory and Josh was doing graduate studies there. I was thirsting for a way to connect with the Jewish community and NEC did not provide me with that outlet. Through my experiences working under Josh's conducting, I had the opportunity to learn Jewish repertoire, specifically cantorial style repertoire, which I did some solo work on. This experience and my section leading at Zamir prepared me to take on a position as a cantorial soloist/music director. I have been the Cantorial Soloist/ Music Director at Temple Beth David in Canton since 1984 and this position was preceded by other cantorial positions in Needham, Leominster, and as far away as Steubenville, OH. It was Josh and Zamir that prepared me for this in a huge way!*

—Howard Worona 1972-1978

# Guest Artists

**Cantor Joel Caplan** grew up in Iowa City, Iowa, and received his cantorial ordination from the Jewish Theological Seminary's Cantors Institute. He has served for many years as cantor at Congregation Agudath Israel in Caldwell, New Jersey. He has conducted the Kol Dodi Community Jewish Choir (along with Cantor Erica Lippitz), as well as the Tov M'od Children's Choir, the HaZamir NJ Teen Choir, and 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 the 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. He and his wife, Nancy, are the proud parents of Ilan, Simona and Tamar.

Clarinetist **Bruce Creditor** has enjoyed a distinguished career in solo, chamber music, and orchestral settings, and has received numerous honors, including the Naumburg Award in Chamber Music with the Emmanuel Wind Quintet. An honors graduate of the New England Conservatory and a student of the late Peter Hadcock, he has performed with the Boston Symphony and Boston Pops Orchestras, Boston Modern Orchestra Project, Boston Ballet, Cantata Singers, the Grammy Award-winning New England Ragtime Ensemble, Aeolian Chamber Players, and many other orchestras and chamber ensembles. Creditor was a founding member of Alea III New Music and the Emmanuel Wind Quintet; was general manager of Margun Music, winning a Paul Revere Award from the National Music Publishers Association. He recently retired after serving for many years as Assistant Orchestra Personnel Manager of the Boston Symphony and Boston Pops Orchestras. Creditor has been with the Zamir Chorale of Boston for many years, having served as manager, contractor, and now as an active member of the Board of Directors.

After playing with the Osaka Philharmonic Orchestra in the 1970s, **Taki Masuko** began to experiment with incorporating the dialect of contemporary orchestra percussion into his own free-form compositions. He left Japan in 1979 to study improvisation in the Department of Third Stream Studies at the New England Conservatory. Then one passion led to another. Love of groove moved Taki to explore global folk music traditions. Curiosity about indigenous instruments led Taki to learn frame drums, dumbek, congas, quiro, and other hand percussion. Studying West African drumming and dancing awoke Taki to the crucial connection between music and movement. For the past thirty years, Taki and his band, The Horse Flies, have made music by twisting time, blending the old and borrowed with the bold and new. An active performer, accompanist, teacher, and sound-seeker, the Boston-based, gypsy-hearted Taki continues cultivating his unusual vocabulary, seeking fresh ground for creative collaboration and performing regularly with the Zamir Chorale of Boston.

Originally from the suburbs of New York City, **Andrew David Mattfeld** now spends his time living, teaching, and performing in an around the Boston area. He holds bachelor's and master's degrees from Ithaca College School of Music, where he concentrated in Vocal and Piano Performance. An intensive academic, his graduate thesis on the development of Cabaret culture as a form of political resistance in Nazi Germany was the basis for a Fulbright grant to examine the current state of the art form in Berlin. A former assistant conductor for the Zamir Chorale of Boston, Andrew currently is choral conductor at the University of Rhode Island, teaches piano and voice at Northeastern University, serves as Director of Music Ministries and Organist at First United Methodist in Melrose, and as a collaborative pianist for the Handel and Haydn Vocal Arts Program.

**Bebo Shiu** recently earned his doctoral degree in Double Bass performance at Boston University. In 2012, Bebo won first place in the 2010 Bass Coalition Solo Competition in Winchester, Virginia, and was the String Division winner in the 2006 Entergy Young Texas Artists Competition in Conroe, Texas. Bebo has performed with the Austin Symphony Orchestra, New World Symphony, San Antonio Symphony, Boston Symphony Orchestra, Boston Pops Orchestra, Boston Pops Esplanade Orchestra, and the Singapore Symphony Orchestra. He performs locally with the Boston Ballet, Emmanuel Music, Boston Cecelia, Boston Modern Orchestra Project, Odyssey Opera, Metropolitan Chorale, Masterworks Chorale, Boston Philharmonic Orchestra, Portland Symphony Orchestra, Back Bay Chorale, Cantata Singers, the Zamir Chorale of Boston, Boston Lyric Opera, Boston Landmarks Orchestra, Harvard choruses, and the Monadnock Music Festival. Dr. Shiu currently serves as the director of String Ensemble and lecturer of Double Bass at Bridgewater State University.

*[Zamir] inscribed Jewish choral music on my brain, forever!* —Deborah Arbit 1976-1978

*I grew up in a secular family and had always identified as Jewish, but in the early 80s I was starting to get a clearer understanding of what my sense of identity had been and how little I knew of Judaism. There were a number of ways in which I took steps to enter into Jewish life and joining Zamir was one of them. It wouldn't make religious demands (I wasn't ready to start going to shul) and choral singing was already an integral part of my life. What I found at Zamir was a group of people with a wide range of religious practice and education and a wide range of musical ability and training, where everyone got along, everyone was accepted, and no one was questioned. It was an important part of my learning about Judaism and community. In 1989, I moved back to New York City. In 1990, I joined a small Reform congregation (where I learned to leyn) and soon became a member of a women's tefillah group. In 1997, I joined a small Orthodox congregation. Over several years I gradually became shomer mitzvot and am still active in all three communities.*

—Margot Fein 1985-1988

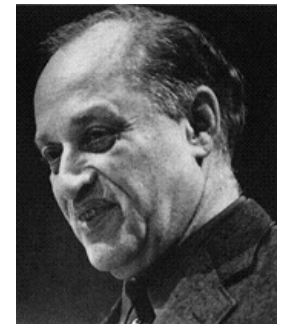
## Composers



**Yehezkel Braun** (1922-2014) was born in Breslau and, at the age of two, was brought to Israel, where he found himself in close contact with East-Mediterranean traditional musics. The influence of this background is clearly felt in his compositions. He graduated from the Israel Academy of Music and earned a master's degree in Classical Studies from Tel Aviv University. In 1975, he studied Gregorian chant with Dom Jean Claire at the Benedictine monastery of Solesmes in France. His main academic interests were traditional Jewish melodies and Gregorian chant. He lectured on these and other subjects at universities and congresses in England, France, the United States, and Germany. Braun taught for many years at Tel Aviv University. In 2001, he was awarded the prestigious Israel Prize. (The Israel Prize is the most highly regarded award in Israel. It was first awarded in 1953 and has been awarded every year since then on the eve of the Israeli Day of Independence. The prize is presented to the recipient before the Knesset, Prime Minister, President, and Supreme Court of Israel.) Considered to be one of Israel's greatest composers, Braun's music is delightfully lyrical and reflects his passion for traditional Jewish chant.

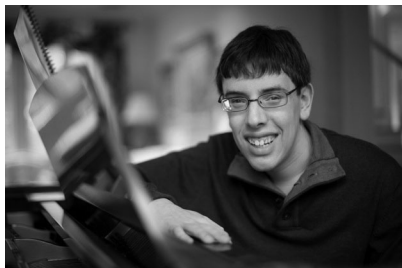
Zamir's connection to Yehezkel Braun goes back to 1973 when we first sang his "Song of Songs III" at the Zimriyah Choral Festival in Israel. Since that time hardly a season goes by without one or more of Yehezkel's compositions on our programs, including many that we have commissioned. Braun composed "Hayah Ish" for Zamir in 1996 in memory of the conductor's father, Nathaniel Jacobson. The music is based on Bialik's 1904 poem Akharey Moti (After I Die), and Braun has preserved the poet's syllabic stress. This evening we dedicate our performance to the memory of Zamir's choir members who have passed away: Ron Bloch, Richard Boyar, Susan Carp-Nesson, Shannon Downing-Baum, Elaine Finkelstein, Lou Garber, Jay Golding, Phil Goldman, Betsy Heilpern Firger, Martha Sue Hoffman, Morris Keesan, Earl Lefkowitz, Jerry Lester, Ann-Ellen Levine-Paul, Donna Levy, Debbie Lobovitz, Bessendorf, Doug Lurie, Larry Nelson, Anita Redner, William Revis, Mark Vasa, and Jody Weixelbaum.

**Max Janowski** (1912–1991) was born into a musical family. His mother, Miriam, was an opera singer and his father, Chayim, led choirs and trained cantors. He studied at the Schwarenka Conservatory in Berlin. In 1933, he won a piano contest that led to his appointment in Tokyo as head of the piano department of the Mosashino Academy of Music – and his escape from Nazi Germany. He remained in Japan for four years before immigrating to the United States in 1937. He became the musical director of KAM Isaiah Israel Congregation in Chicago in 1938. It was to remain his





home for his entire career, except for a four-year sojourn in Navy intelligence from 1942 to 1946. He wrote more than 500 compositions, which include choir and orchestra pieces, cantatas, and oratorios. The prayer for piece, “Sim Shalom,” is one of his best-known compositions.



**Jeremiah Klarman** (b. 1993) is gaining national recognition as a rising young composer of his generation. He is a 2016 graduate of The New England Conservatory of Music, where he was a composition major under the instruction of Michael Gandolfi and Hankus Netsky. In addition to composing, Jeremiah plays piano; is a member of NEC’s Jewish Music Ensemble;

and is a regular at Temple Emanuel’s Shabbat Alive Service, where he is also the Artist in Residence. Klarman has won numerous awards, including the American Society of Composers, Authors, and Publishers (ASCAP) Foundation/Morton Gould Young Composer Award for his orchestral piece *Dance Suite*. In June 2010, the Boston Pops performed his *Symphony in C* on his second appearance on NPR’s radio show “From the Top.” In addition to his accomplishments as a classical composer, Klarman has written Jewish-themed choral, pop, and liturgical music. Zamir has performed and commissioned several pieces by Jeremiah, and we always enjoy the collaboration.

The composer writes:

I wrote “Hodu” during a difficult week in my life, but it is an expression of pure joy. The piece has four phrases taken from Psalm 118 and each one has a unique quality. The first is a formal, fanfare-like call and response, the second a meditative contemplation, the third a light-hearted dance, and the fourth a gentle lullaby. The piece is held together by a wordless refrain, which recurs throughout the piece and culminates at the end in a dance-like celebration. (I hope you’re ready to clap.)



**Kenneth Lampl** (b. 1964) is an American-born composer and lecturer known for his film, television, and choral music. He is currently head of the Australian National University School of Music in Canberra. After an early career as a jazz musician, he studied composition at Rutgers and Juilliard. Among his prizes are the “Prix Ravel” in composition from the American Conservatory in Fontainebleau, France; the Cincinnati

Symphony Orchestra Young Composers Award; the ASCAP Award for Young Composers; the Joseph H. Bearns Prize in Composition from Columbia University; and the Gretchanov Memorial Prize in Composition. In 1998, he was awarded a

composer fellowship to the Tanglewood Music Festival, where he studied film scoring with John Williams. He has scored over 70 films and television programs. Lampl is also a prolific composer of choral music. His first choral work in Hebrew, “Adon Olam,” was premiered and recorded by the Zamir Chorale of Boston.

The composer writes:

It is with great honor and gratitude that I dedicate this work to Josh Jacobson and Zamir, the brightest light shining and leading us to new paths, directions, and opportunities for Jewish choral music. It was Josh’s first belief in me as a Jewish choral composer and Zamir’s performance of my first fledgling choral piece, “Adon Olam,” many years ago that set me on my journey into choral music and the exploration of our rich Jewish tradition. After many years and performances around the world, it is a great honor to have the opportunity to compose again for this marvelous conductor, friend and his first-rate choral ensemble. My piece is a small thank you for how immeasurably you all changed my life.



Distinguished by *The New York Times* as “a leader of contemporary American lyricism,” composer **Jonathan Leshnoff** (b. 1973) is renowned for his music’s striking harmonies, structural complexity, and powerful themes. The Baltimore-based composer’s works have been performed by more than 60 orchestras worldwide in hundreds of orchestral concerts. He has received commissions from Carnegie Hall; the Philadelphia Orchestra; and the symphony orchestras of Atlanta, Baltimore, Dallas, Kansas City, Nashville, and Pittsburgh. Leshnoff has been ranked among the most performed living composers by American orchestras. An all-Leshnoff recording of the Atlanta Symphony performing Leshnoff’s *Symphony No. 2* and *Zohar oratorio* was released on the Naxos American Classics label in November 2016. Leshnoff is a Professor of Music at Towson University.

The composer writes:

I am delighted to compose new music for an occasion as special as this. To honor the 50th anniversary of the Zamir Chorale of Boston, I wrote a two-part work, “Hegyon Libi.” One part is meant to be introspective of the passage of time, and the other is purely joyful—a celebration of this milestone.

The first movement is based on a *pasuk* (biblical sentence) asking Hashem to understand a person’s internal desire to connect with Him. There is a natural yearning to connect with Hashem, and the first part of this work endeavors to illustrate this idea through lyrical, striving music. The second movement is an upbeat niggun to celebrate the happiness of the anniversary. I created an exciting melody inspired by Chassidic tunes, interspersed with modern musical motives, incorporating stand-up bass and drums. I felt that the joy of this occasion could be felt most deeply by delving into the music itself, without the limits of language.

Born in Volkovysk, Poland, **Leo Low** (1878-1962) received his early musical training singing as a boy soprano in synagogue choirs in Lida and Bialystok. After completing his studies at the Warsaw Conservatory, he conducted several orchestral and theatre ensembles. Then in 1902, he began his career as synagogue choir conductor, ending up at the Tlomacki synagogue of Warsaw with the renowned Cantor Gershon Sirota, and conducting the Warsaw Hazomir Choral Society. Subsequently he held conducting positions in both Israel and the United States. For the Hazomir Choral Society, he composed a stirring anthem, which we sing with pride this evening.



However, the water symbolizes not only life-giving sustenance as it would to the hart, but also the spiritual turmoil of the psalmist. For the psalmist is assailed by enemies and pushed to the point of despair. "Like a deadly wound in my bones, my enemies taunt me" (verse 11). The constant movement of the beginning and end of the piece is relieved in the middle section, a calmer section in duple meter, where the psalmist recalls his past, loving relationship with God: "For I remember You from the land of Jordan and the hills of Hermon..." (verse 7). In the end, the psalmist declares: "Hope in God, for I shall yet praise Him, the salvation of my countenance, and my God," even as the music returns to the opening, flowing, unresolved theme.



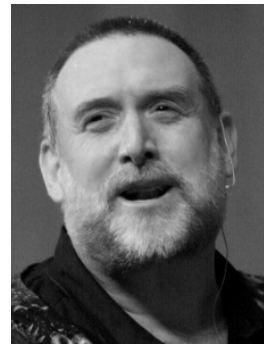
**Cantor Charles Osborne** (b. 1949) had his first singing engagement at the age of twelve as a boy alto in his hometown of Suffern, NY. He later attended the Hartt College of Music in West Hartford, Connecticut, studying there with Cantor Arthur Koret. He earned his second degree and received cantorial ordination from the Cantors Institute (now the H. L. Miller Cantorial School) of the Jewish Theological Seminary of America, in New York. At the Seminary, Osborne studied composition with Miriam Gideon and Hugo Weisgall. His original compositions include four oratorios; a symphony; concerti for flute, guitar, viola and harp; and more than

200 choral pieces. The Zamir Chorale of Boston has premiered many of Cantor Osborne's works, including "A Sephardic Havdalah," "Psalm 20" and the oratorios *Souls on Fire*, *Kings and Fishermen*, and *Like Wildflowers Suddenly*. Cantor Osborne has made numerous recital, concert, and opera appearances throughout the world and has taught at Hartt College, the Jewish Theological Seminary, Northeastern University, and Hebrew College. He is a regular participant in the North American Jewish Choral Festival and the "HaZamir" National Jewish High School Choral Festival, with which he toured Israel as music director during the summers of 1996 and 1997.

Cantor Osborne writes:

Psalm 42 has fascinated me since, as a boy, I fell in love with Felix Mendelssohn's setting of the same text. Certainly the opening phrase in verse 2, "As the hart pants after the water brooks, so my soul pants after You, O God," sets the expectation that the music will somehow evoke the sense of flowing water. This I have tried to do in the use of triple rhythms, and the rising and falling eighth-note figures. I was also influenced by the visual appearance in the Torah scroll of the Shirat Hayam, the Song of the Sea, which is laid out visually to suggest the waves of the ocean. In my piece, as one voice finishes the eighth-note figure, another picks it up, creating a similar visual effect in the printed music.

**Nick Page** (b. 1952) is a Boston-based composer, conductor, and author who is best known for his song leading. In the 1980s, he was a conductor with the Emmy Award-winning Chicago Children's Choir. Since 1990, he has led Boston's Mystic Chorale and guest conducted around the world, including at three of the four Carnegie Halls (Pittsburgh, New York, and Scotland). His choral works have been premiered everywhere from Lincoln Center to humble school cafeteriums. He is the author of four books and has over one hundred published choral pieces. In high school, Nick's friends were all listening to rock and roll, while Nick was drawn to Theodore Bikel recordings of Yiddish and Israeli folksongs. His lifelong love of Jewish music (he's not Jewish) continues. For over 20 years, he's been leading songs at the North American Jewish Choral Festival. And Zamir has been pleased to work on many occasions with Nick and his Mystic Chorale.



Nick wrote the English words to "Anu Sharim" in the summer of 2017. He tells us,

They were inspired by the many occasions I have heard Zamir sing, times of great sadness, times of rage, but also times of joy, of children laughing. And throughout it all, Zamir has shared its gift of song. It is not a little thing. It is vast and it is eternal. The heart is the singer and the music I have heard has been magnificent, exploding with the full range of emotions. I wanted "Anu Sharim" to explode with those emotions. ... The constant throughout "Anu Sharim" and throughout our lives as singers is the simple fact that we sing. It is our way of dealing with the pain and the sorrow. It is our reaction to laughter and joy. Singing has purpose. Our gift brightens the world. I am grateful to the Zamir Chorale for the invitation to write this piece. It has given me an opportunity to shout out the enormous gratitude I feel for your gift as well as for the eternity of life.

**Salamone Rossi** (c. 1570–c. 1630) was employed at the Gonzaga court in Mantua as violinist and composer. What little information we have about his life is gleaned from his published works—six books of madrigals, one book of duets, one book of canzonets, four books of instrumental dances and sonatas, a balletto, and a path-breaking collection of Hebrew motets for the synagogue. Unlike his Christian colleagues, Rossi composed no liturgical music for the church, but his collection of choral music for the synagogue is the only work of its kind and quality to appear before the nineteenth century.



of creation. I set the piece a cappella (sans instrumentation) to enable the listener to focus on the depth and breadth of colors, timbres, and emotions solely of the choir. There are four sections: rhythmic and joyful, lyric and romantic, triumphant, then back to joy. May this piece add to the joy of commemorating 50 years of sacred singing.



**Cantor Benjie Ellen Schiller** (b. 1958), spent her childhood in Stamford, Connecticut, and learned to play the piano initially on her own, mostly by improvising. Formal lessons followed, but as she has observed, her playing remained improvisatory. In her teen years, she began writing songs—lyrics and music—of what she has since called a “folk nature,” with accompaniment for piano or guitar. When she was fifteen, she composed a setting of “May the Words of My Mouth,” the English prayer in the Reform prayerbook, to sing at her brother’s bar mitzvah celebration, and this inspired her to continue writing liturgical settings.

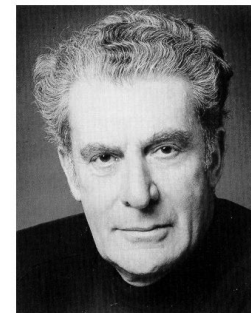
“The prayerbook has spoken to me ever since I was a teenager,” she remarked in a recent interview. She received her bachelor’s degree in composition from Boston University, and during that time sang with the John Oliver Chorale and the Zamir Chorale of Boston. Now a nationally known composer, her works include “Life-Song Cycle,” a series of pieces for Jewish life passage ceremonies; “Halleluhu,” a multi-rhythmic setting of Psalm 150; and various commissioned works for synagogues, choirs, and interfaith groups. In addition to her duties as cantor at Bet Am Shalom in White Plains, NY, Cantor Schiller is a Professor of Cantorial Arts at Hebrew Union College-Jewish Institute of Religion. We like to think that Benjie got hooked on Jewish choral music when she sang in the Zamir Chorale of Boston.

The composer writes:

The Zamir Chorale has called us to song since its inception, 50 years ago. This piece is conceived as a celebration of that calling: *Eyt hazamir higia*—The time of singing has come. It is set to biblical and liturgical verses that reflect the idea of waking up, hearing a call, and responding with the song

*After 29 years, how could Zamir NOT have changed my life?? Thank you, Josh!*  
—Phyllis Werlin 1989 to the present

**Robert Starer** (1924–2001) began to study piano at the age of four, and was admitted to the Vienna State Academy in 1937. In 1938, after Germany invaded Austria, he was able to escape to Jerusalem, where he continued his musical studies. During the Second World War, he served in the British RAF, often touring as a pianist. In 1947, he came to the United States, where he studied composition at the Juilliard School, and at the Berkshire Music Center. He taught on the faculties of Juilliard and Brooklyn College. Numerous commissions include four ballets for Martha Graham and a Violin Concerto by Itzhak Perlman, which was recorded with Seiji Ozawa and the Boston Symphony Orchestra. Starer is the author of *Rhythmic Training* (New York, 1969), *Basic Rhythmic Training* (New York, 1986), and an autobiography, *Continuo: A Life in Music* (New York, 1987). “Break Forth into Joy” is the final movement of Starer’s six-movement dramatic cantata, *Ariel: Visions of Isaiah*, commissioned by the Interracial Fellowship Chorus of New York in 1959. Zamir has performed the full oratorio in several concerts, and in 1979 commissioned his beautiful “Psalms of Woe and Joy.”



**Ernst Toch** (1887–1964) Born into a middle-class Jewish merchant family in Vienna, Toch displayed considerable musical gifts as a child. He began composing on his own at an early age, and remained entirely self-taught. He served as professor of composition at the Mannheim Hochschule für Musik and soon he achieved recognition as one of the leading personalities in German musical circles. In 1933, with the installation of the National Socialist regime in Germany, Toch’s music automatically fell into the category of “degenerate music” by virtue of

his being a Jew, and its public performance was forbidden. In 1934, he immigrated to the United States, eventually settling in Los Angeles, where he joined many of his fellow emigres as a prolific composer of film music. Toch’s “Geographical Fugue” is the last movement of a suite “Gesprochene Musick” (Spoken Music), which, from different angles, tries to produce musical effects through speech. The suite was performed and recorded at the Berlin Festival of Contemporary Music in 1930. Subsequently the “Geographical Fugue” was translated into English under the auspices of composers John Cage and Henry Cowell. Stanley Sperber created this Hebrew version for the (NY) Zamir Chorale’s tour to Israel in 1970.

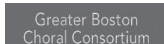


# The Zamir Chorale of Boston

Performing on concert stages throughout North America, Europe, and Israel, the award-winning Zamir Chorale of Boston awakens audiences to music that ranges from the exotic rhythms of the Middle East to the majestic anthems of 19th-century European synagogues, from the romances of Spain to the chants of Yemen, and from contemporary American jazz to the much-loved Yiddish tunes of Jewish musical theater. Founded in 1969 by Joshua Jacobson, one of the world's leading authorities on Jewish choral music, the Zamir Chorale of Boston is a vibrant voice in the presentation, preservation, and perpetuation of Jewish culture.

In addition to enjoying a devoted following in the Greater Boston area, Zamir has achieved a far-reaching reputation through its 30 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. Zamir was honored to represent the United States at the first Louis Lewandowski Festival in Berlin, Germany, in 2011 and again in 2014.

The Zamir Chorale of Boston is a member of the Greater Boston Choral Consortium, a cooperative association of diverse choral groups in Boston and the surrounding areas. The Zamir Chorale is choir-in-residence at Hebrew College and is funded in part by the Massachusetts Cultural Council and Combined Jewish Philanthropies. This concert is a part of Newton Festival of the Arts 2019.



*Zamir was my second husband—that's what my husband used to say. I loved singing with Zamir; it introduced me to great Jewish music, to the Boston Jewish community, and created a new family for me away from home.*

—Esther Shorr 1987-1998

*In 1971 I went to an open Zamir rehearsal at BU Hillel. I was a senior in high school. What I witnessed was not just a choir holding a weekly rehearsal. There was electricity in the room. There was excitement and joy in their voices as though their shared love of Jewish music made them feel alive. I knew instantly that I belonged. And ever since then, in the years in between, every time I hear a choir sing, I feel a terrible longing for Zamir in my heart.*

—Lisa Levens 1971-1974 and 1990-1995

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*I met my wife, Paula Schwarzmer, while singing in Zamir. —Ken Arbit 1973-1978*

## Join the Red Sox for its annual Jewish Heritage Night at Fenway Park and hear the Zamir Chorale of Boston sing the National Anthem!

This year, fans who purchase a ticket through this special offer for the 7:10 pm, June 13, 2019, Red Sox vs Rangers game, will receive a limited-edition Red Sox Baseball Cap with 'Champions' in Hebrew!

**BUY TICKETS NOW!** Visit [mlb.com/redsox/tickets/promotions/themes/jewish-heritage](http://mlb.com/redsox/tickets/promotions/themes/jewish-heritage)

Questions? Contact [rachelbmiller4@gmail.com](mailto:rachelbmiller4@gmail.com)



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*Special thanks to our in-kind donor, Jeffrey Levine, Accountant. Gifts and pledges received as of May 15, 2019. We regret any errors or omissions. Please notify us so that we can correct our database and honor your contribution.*

# Zamir Chorale of Boston Alumni

(alphabetical listing according to name given when a member of Zamir)

Nanette Abuhoff Jacobson  
Jaime Alberts  
Sharon Alexander Dreyfus  
Marsha Andelman Jacobson  
Patty Antelman  
Cheryl Anton  
Luca Antonucci  
Howard Appel  
Ken Arbit  
Stephanie Arena  
Heather Atwood Forrest  
Beverly Auerbach Pressman  
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Mimi Bornstein  
Diane Botnick  
Richard Boyar z"l  
Diane Braunstein  
Nadine Braunstein  
Jacqueline Breines  
Jackie Brenner

Tia Cohen  
Sandi Cohen Morgan  
Suzanne Cohen Wiesman  
Bernie Comras  
Larry Constantine  
Lawton Cooper  
Leslie Corn  
Bruce Creditor  
Maurice Crevoshay  
Patricia Cristofaro  
Jill Crollick Gleicher  
John Curtis  
Brian Cutler  
Bobbie Sue Daitch  
Janis Daniels Klein  
David Dantowitz  
Faith Dantowitz  
Joy David  
Joel Davidson  
Avi Davis  
Ken Davis  
Laina (Maddy) Dicker  
Caryl Diengott  
Shannon Downing-Baum z"l  
Dorothy Dudovitz  
Heidi Duskey  
Chet (Tzvi) Edelman  
Judy Edelman  
Jennifer Edelman Harter  
Valerie Edwards  
David Eichler  
Pnina Einiklicht  
Hinda Eisen Labovitz  
Debbie Eisenberg  
Shoshana Eisenberg  
Susan Eisenberg Jay  
Sharon Eisner Gillette  
Louise Elfant Asher  
Joshua Elkin  
Roz Engelberg  
Norman Ephraim  
Lewis Etkoff  
Laurie Faggen  
Sarah Failla  
Janet Falon  
Nancy Farber Rosen

Sam Farmer  
Danny Fath  
Judy Feierstein  
Joshua Feigon  
Margot Fein  
Michael Feinberg  
Michele Feinstein  
Francine Beth Ferraro Rothkopf  
Alison Fields  
Rena Finkelstein Markowitz  
Elaine Finkelstein z"l  
Rick Fisel  
Maxine Fishbein Pilavin  
Naomi Fisher  
Amy Fistel  
Stephanie Fleischer  
Michael Foley  
Bob Follansbee  
Judy Forbes  
Amy Foster  
Everett Fox  
Robert Fradkin  
Jason Frankel  
Gordon Freed  
Adam Freedman  
Brenda Freedman  
Jeff Freilich  
Avirom Frieberg  
Allan Friedman  
Dan Friedman  
Dayle Friedman  
Andy Friedman  
Jeffrey Friedman  
Laurie Friedman  
Miriam Friedson Wells

*The music of Zamir has been so much of the soundtrack of my life. It was a point of great personal pride and joy to have had the privilege of singing with this amazing group. To this day, whenever I sing with a choir, it is Josh's voice I hear giving direction.*

—Ilene (Fruman) Beckman 1971-1975

Edward Frim  
Ilene Fruman Beckman  
Alan Funk  
Dan Funk  
Ronda Garber Jacobson  
Lou Garber z"l  
Martin Gardiner  
Helena Geberer  
Sara Geffen Geller  
Deena Gelb  
Debra Gelber  
Robert Geller  
Joe Gerhardt  
Louise Gessel  
Yoself Gilboa  
Arlene Gilman  
Ryna Gindsberg Kedar  
Susan Glazer  
Joel Gluck  
Herman Godfried  
Barbara Gold Marks  
Caroll Goldberg  
Donna Goldberg  
Ellen Goldberg  
Ethan Goldberg  
Janet Goldberg  
Julie Goldberg  
Lisa Goldberg  
Merryl Goldberg  
Amy Golden  
Paul Goldenberg

Eve (Havah) Goldfarb  
Jerry Goldin  
Jay Golding z"l  
Gabriel Goldman  
Phil Goldman z"l  
Sue Goldsmith  
Silvia Golijov  
Tamar Gollan  
Loretta Goodman  
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Diane Grenker Kieval  
Claire Gross  
Michelle Gross  
Daniel Guenzburger  
Eli Gurock  
Lucille Guth  
Gali Halpern  
Jerry Halpern  
Lisa Hamel  
Ira Hammer  
Arnold Harris  
Mark Harris  
Karen Harvey  
Danny Hassenfeld  
Richard Hausman  
Curt Hayashi  
Vanessa Hayden  
Betsy Heilpern Firger z"l

*I made life-long friends, appreciate excellent Jewish music, sing my heart out, and connect with the love of my life. —Ronda Jacobson 1969-1976*

Shari Baker  
Dina Baldwin Berdy  
Susan Bamel Glickman  
Bob Band  
Elise Barber  
Betsy Barr  
Vicki Barsh  
Barbara Bass-Fisherman  
Judy Baumwoll  
Jules Becker  
Sheri Beker Gurock  
Mark Belfer Goldring  
Elizabeth Belsky-Liberman  
Robin Bergman  
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Michelle Bider Stone  
Lydia Bileski Magill  
Sophia Bilides  
Herbert Birnbaum  
Ruth Birnbaum Pernick  
Janey Bishoff  
Melanie Blatt  
Ron Bloch z"l  
Robert Block  
Lisa Blum

Vera Broekhuysen  
Leah Broner Fine  
Joan Bronsiegel Dickman  
Les Bronstein  
Susan Brown  
Gary Buchwald  
Julia Caine  
Fred Calm  
Joanne Camann  
Debra Cantor  
Susan Carp-Nesson z"l  
Liz Carver  
Rabbi Don Cashman  
Cantor Sheldon Chandler  
Jerome Chanes  
Gail Charak Volk  
Bonnie Chebot Gibson  
Hillel Chiel  
Abigail Chill  
Dan Chill  
Murray Cion  
Louise Citron  
Chuck Claus  
Isabel Clerman  
Ben Cohen  
Adina Cohen  
Isaac Cohen

*Zamir gave me the joy of initiating my life as a musician, and of placing me in a community of like-minded young people from throughout the Boston area who had a strong Jewish identity and a good voice, just like me! I was able to then sing with NY Zamir, and the Collegiate Chorale, where I had the different but equally exciting experience of performing choral classics like the Verdi Requiem in Carnegie Hall!*

—Marcy Schwartz 1974-1977



Joel Hencken  
Lynne Herschfus Blander  
Sandy Herscowitz  
Liz Hirsch  
Bia Hirsch Klein  
Linda Hoffman Kay  
Martha Sue Hoffman z"l  
Norman Hollander  
Barbara Holtz  
Peggy Hoyt  
Jenwa Hsung  
Janice Hull  
Debbie Hurwitz Sussman  
Joel Hurwitz  
Karmit Hyman  
Rebecca Inledon  
Larisa Isakh  
Judy Israel  
Mark Ivry  
Elaine Jackowitz Rotenberg  
Steven Jacober  
Abigail Jacobs

Susanne Katchko  
Cantor Deborah Katchko Gray  
Andrea Katz  
Barbara Katz  
Zvi Katz  
Debbie Katz Cohen  
Naomi Katz Mintz  
Martha Katz Hyman  
Jackie Sue Katzman  
Morris Keesan z"l  
Roxanne Kelber  
Elaine Kellerman  
Lois Kellerman  
Stuart Kelter  
Alene Kenig  
Jack Kessler  
Joshua Kieval  
Gershon Kieval  
Gary Kimmel  
Roberta Kirshner  
Laura Klebanow  
Adina Klein Ackerman

Bill Kunin  
Estelle Kunoff Epstein  
Alison Kur  
Bradlee Kurland  
Susan Kurland  
Shari Kutner Chinitz  
Emily Lander Worobey  
Andy Langowitz  
Nan Langowitz  
Robert Lapidos  
Sue Lasser  
Richard Lawrence  
Eva Lebovic  
Mark Lebowitz  
Earl Lefkovitz z"l  
Barton Lefton  
Daniel Lehmann  
Rachel Lehmann Weber  
Marylin Lesburg Gallant  
Jerry Lester z"l  
Lisa Levens  
Sue Levi  
Michael Levin  
Jan Levine  
Jay Levine  
Jeff Levine  
Ann-Ellen Levine-Paul z"l  
Roy Levinson  
Sheryl Levitt Schwartz  
Dina Levovitz Gadon  
Z David Levy  
Donna Levy z"l  
Janet Levy  
Shira Lewin Solomons  
Laurie Libenson Yablon  
Sara Lichtin Boyd  
Louise Lief  
Michael Lindheimer  
Miriam Lipnick Foss  
Erica Lippitz  
Abigail Lipson  
Debbie Lobovits Bessendorf z"l  
Susan London  
Marc Lowenstein  
Karen Lowenthal  
Doug Lurie z"l  
Bruce Lynn  
Judy Malavsky Scott  
Danny Mandeau  
Marvin Mandelbaum  
Joel Manon

*Singing BEAUTIFUL MUSIC TOGETHER +  
Acquiring LIFELONG FRIENDSHIPS =  
Having "THE TIME OF MY LIFE"!!!*

—Sarah Blumenthal Gottlieb 1970-1973

Susan Marcovitz  
Kevin Margolius  
Deborah Marion Foner  
Karen Markison Brean  
Reva Markovitz  
Carol Marton  
Batya Mazor Hoffman  
Debra Medowar Landau  
Joy Merzer  
Linda Mettler  
Elizabeth Mezer Short  
Leslie Miles  
Mark Miller  
Susan Miller  
Moshe Mintz  
Marc Mir  
Jill Monchik  
Barbara Myerson Katz  
Barbara Nadich Ehrmann  
Jeri Nagler Robins  
Marianne Neal  
Deborah Neipris-Hendler  
Alan Nelson  
Larry Nelson\*  
David Nesson  
Lisa Newfield  
Michele Newler Pozner  
Jane Newman  
Lori Newman  
Ronna Niederman  
Curtis Noreen  
Sandy Norman  
Jeremy Nussbaum  
Gwyneth Nussbaum Sheen  
Karyn Nystedt Barry  
Anne O'Keefe  
Kelly O'Neal  
Lois Oberlander Condie  
Matt Onigman  
Shana Onigman  
James Orent  
Wendy Orent  
Sherry Paikin Delinko  
Chaim Parchi  
Eric Parker

Julie Paul Levinson  
Janet Penn  
Sarah Perron  
Avi Pfeffer  
Robert Pilavin  
Frieda Ployer  
Lynnda Pollen  
Faye Pollock Cohen  
Ellen Polonsky Johnson  
Batya Ponn  
Judy Porter  
Peter Potter  
Rhonda Press Ragent  
Julia Priest  
Abby Prince  
Deborah Raboy  
Arthur Rabson  
Becca Rausch  
Colman Reaboi  
Anita Redner z"l  
Rachel Reef-Simpson  
Sharon Regen-Wojnarowicz  
Yale Reisner  
Ellen Resnick  
William Revis z"l  
Reesa Richman  
Janet Rickles  
Adam Roberts  
Sandy Robinson  
Sally Rae Rogers  
Elana Rome Cutler  
Elias Roovharg

Robin Rosenzweig  
Arlene Roskies  
Dan Rostan  
Susan Rubin  
Julia Rubin-Cadrain  
Alan Rubinstein  
Amittai Rudavsky  
Sara Ruderman  
Molly Ruggles  
Perry Russell  
Michael Rutner  
Idelle Rynek Penn  
Sharon Salloway  
Joni Salvin Schockett  
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Jeanne Segal  
David Seidenberg  
Karen Seif

*Zamir was my first Jewish choir. It has led me  
to a passion for singing Jewish choral music.  
Still singing in Jewish choirs 45 years later!*

—Ruth Pernick 1973-1985

Stanley Jacobs  
Ruth Ann Jaffee  
Scott Jaffee  
Gail Javitt  
Hilary Jepsky  
Deborah Johnson  
Harmon Jordan  
Rachel Kadish  
Susan Kagan Katz  
Jack Kahn  
Robin Kahn  
Sara Kahn  
Susan Kahn  
Faye Kalmbach  
Dalia Kaminetsky  
Naomi Kaminetsky Davis  
Jonathan Kaplan  
Rabbi Larry Kaplan  
Eric Kaplan  
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Jeff Klepper  
Barry Knishkowsky  
Sara Kohane  
Rachel Kohl  
Joel Kolko  
Cheska Komissar  
Gennady Konnikov  
David Koocher  
Frankie Koocher  
Bryan Koplow  
Robin Koplow Cooper  
Joy Koreen Aharon  
Ira Korinow  
Joseph Kovars  
Marilyn Kraar  
Richard Kradon  
Benjamin Krefetz  
Andrew Kriegel  
Jacob Kriger  
Netta Kritz  
Gari Kronk

*I work with the very sick for a living. Zamir nourishes  
my soul and keeps me sane in the worst of times for  
my patients.*

—Kevin Martin 2014 to present

Elliot Roseman  
Alexander Rosenberg  
Jeff Rosenchein  
Dov Rosenschein  
Robert Rosenschein  
Sandi Rosenthal

Chava Sekeles  
Rachel Seliber  
Elyse Seltzer  
Cynthia Seltzer Cohen  
Debbie Seltzer Cohen  
Miriam Semo

On July 7, 1973, during our first international trip to participate in Israel's Zimriya Festival, I met Peter, a member of one of the participating Danish choirs. Eleven months later we married, and on June 16th will be celebrating our 45th anniversary with our son and daughter and first grandchild.

—Charna Schakow 1969-1973

Arthur Shapiro	Debbie Stein
Deborah Shapiro	Elisabeth Stein
Tova Shapiro	Valerie Steinbok
Joyce Shapiro Gordon	Max Steiner
Dawn Shapiro Ringel	Jane Stepak
Elizabeth Sheldon	Gail Stern
Mandelbaum	Jerry Stern
Marina Shemesh	Marilyn Stern
Esther Shorr	Ann Stern Daitch
Sue Shroder	Amiel Sternberg
Edith Siegel Wolfson	Andrea Sternberg
Wendy Silverberg	Jeff Stock
Debbie Silverman	Beverly Stone Ash
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Todd Silverstein	Joel Suldan
Norma Silverstein Freeman	Adrienne Sussman
Rollin Simmons	Joel Sussman
Andrew Simonds	Susan Swan
Linda Sirkis	Karen Swartz
Susan Sklar	Ellen Taylor
Laurie Slater Alpert	Rachel Temkin Moore
Maura Smolover	Alan Teperow
Regina Sokaler Wolgel	Jon Tepper
Scott Sokol	Scott Tepper
Jeffrey Sokoloff	Bernice Thaler
Jeff Sokolow	Stephen Thompson
Michael Sokolow	Louise Treitman
Ann Sollogub	Randy Triebwasser
Lucy Sollogub	David Tuchman Haas
Jonathan Solomon	Mark Vasa z"l
Paul Solomon	Heather Viola
Deborah Sosin	Eliot Vogel
Robin Sparr-Rothman	Martin Wahl
Helene Spielman	Barbara Wald
Sarra Spierer	Jan Walden
Cindy Spiro Lurie	Helen Wanderstock
Judy Spitzberg	Charna Warga Schakow
Elaine Spivack Katz	Meredith Warshaw
Andrea Sragg Simantov	Shawn Weil
Linda Stacy	David Weiner
Barbara Stahler	Risa Weiner Selig
Linda Steiff	Suri Weiselman
Ben Stein	Andi Weiss

Robert Weiss
Susan Weiss
Mark Weissman
Susan Weissman
Penina Weistrop Freedenberg
Dov Weitman
Jody Weixelbaum z"l
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Norman Zarsky
Martha Zaslow
Larry Zelnick
Jonathan Zimet
Barbara Zimmerman
Jonathan Zinman
Eric Zitaner
Judy Zuckerman
Bruce Zuckerman
Talma Zurawel

*I made lifelong friends I still love to sing with.*

—Estelle Kunoff  
Epstein 1979

## Zamir Chorale of Boston Leadership Over the Years

### Accompanists

Michael Zaitchik  
Fred Chatfield  
Randall Hodgkinson  
John Curtis  
Cathy Rand  
Sara Kohane  
Karen Harvey  
Edwin Swanborn

### Managers

Louis Garber  
Bruce Creditor  
Kenneth Davis  
Nancy Lee  
Jeanne Segal  
Margot Emery  
Anna Schultz  
Mark Miller  
Pamela Holmes  
Sophia Bilides  
Lawrence Sandberg  
Edwin Swanborn  
Jan Woiler  
Dan Rostan  
Ashley Judge  
Rebecca Incledon  
Diane Simmons  
Rachel King  
Barbara Gaffin

### Chorus Officers

**President**  
Alison Kur  
Tova Shapiro  
Gary Buchwald  
Donna Levy Alon  
Susan Carp Nesson  
Rena Finkelstein  
Rick Boyar  
Francine Ferraro Rothkopf  
Francene Sokol  
Joel Gluck  
Susan Rubin  
Judy Pike  
Rachel Miller

### Vice President

Lucy Joan Sollogub  
Rachel Seliber  
Donna Levy Alon

Lisa Newfield  
Lynn Herschfus  
Jonathan Kaplan  
Francine Ferraro Rothkopf  
Peter Squires  
Marilyn Jaye  
Deborah Melkin  
Elana Rome  
Susan Rubin  
Charna Westervelt

### Assistant to the Conductor

Robin Koplow  
Hinda Eisen  
Devin Lawrence

### Section Leaders

#### Soprano

Joyce Bohnen  
Bonnie Chebot  
Margot Fein  
Sharon Offenbergs Shore  
Helen Wanderstock  
Deborah Wollner  
Betty Bauman

#### Alto

Judy Malavsky  
Dana Klein  
Robin Cooper  
Johanna Ehrmann  
Deborah Melkin

#### Tenor

Alan Nelson  
Jerome Chanes  
Hal Katzman  
Jay Levine  
Marc Lowenstein  
Leila Joy Rosenthal  
Virgil Bozeman  
Avi Pfeiffer  
Jeffrey Stock  
Allan Friedman  
Matthew Onigman  
Avi Wolf  
Steven Ebstein  
Andrew Mattfeld  
Kevin Martin

### Bass

Howard Worona  
Eliot Vogel  
Ben Cohen  
John Curtis  
Andy Langowitz  
Mark Stepner  
Scott Sokol  
Gary Buchwald  
Andrew Greene  
Shawn Weil  
Elijah Botkin  
Devin Lawrence  
Richard Lustig

### Assistant Conductors

Alan Nelson  
Gail Stern  
Marc Mir  
John Curtis  
Gennady Konnikov  
Carol Marton  
Scott Sokol  
Louise Treitman  
Judith Zuckerman  
Lidiya Yankovskaya  
Andrew Mattfeld

### Conducting Interns

Charles Claus  
Jeff Stock  
Judy Zuckerman  
Silvia Golijov  
Allan Friedman  
Rebecca Incledon  
Matthew Onigman  
Barbara Wild  
Jaime Alberts  
Rachel Lehmann  
Hinda Eisen  
Lidiya Yankovskaya  
Betty Bauman  
Devin Lawrence  
Rick Lawrence  
Kevin Margolies  
Elijah Botkin  
Andrew Mattfeld  
Jacob Harris  
Melanie Blatt  
Luca Antonucci  
Jenn Boyle

### Guest Conductors

Betsy Burleigh  
David Carrier  
Andre DeQuadros  
Eleanor Epstein  
Lisa Graham  
Phyllis Isaacson  
Jin Kim  
Matthew Lazar  
Amy Lieberman  
Nick Page  
Dennis Slaughter  
Richard Webster  
John Yankee  
Regina Yantian

### Board Chairs

Peter Finn  
Mitch Kur  
Jules Rosenberg  
Joyce Bohnen  
Alan Teperow/Peter Finn  
Bruce Creditor  
Robert Snyder  
Gilbert Schiffer

*Please forgive and  
inform us if we have  
inadvertently omitted  
your name from this list.*

*I couldn't wait to try out for Zamir after college and was privileged to have sung for 6 years with this incredible group. Zamir connected me to many wonderful people. I was so lucky to have learned so much from Joshua Jacobson and his amazing better half, Ronda!*

—Susan Glickman 1986-1994

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## greater boston choral consortium

### Fall 2018

A Cappella Singers, [www.thecappellasingers.org](http://www.thecappellasingers.org)  
Andover Choral Society, [andoverchoralsociety.org/](http://andoverchoralsociety.org/)  
Arlington-Baltimore Choral Society, [psarlington.org/drupal/](http://psarlington.org/drupal/)  
Bask Bay Choral Society, [bbcboston.org](http://bbcboston.org)  
Belmont Open Singers, [www.bowenmusic.org/belmontopen\\_singers](http://www.bowenmusic.org/belmontopen_singers)  
Boston Cecilia, [www.bostoncecilia.org](http://www.bostoncecilia.org)  
Boston Choral Ensemble, [www.BostonChoral.org](http://www.BostonChoral.org)  
Boston Gay Men's Chorus, [www.agnco.org](http://www.agnco.org)  
Boston Saengerfest Men's Chorus, [saengerfest.org](http://saengerfest.org)  
Brainfree Choral Society, [brainfreechoralsociety.weebly.com](http://brainfreechoralsociety.weebly.com)  
Brookline A Cappella, [www.brooklineacappella.com](http://www.brooklineacappella.com)  
Cambridge Chamber Singers, [www.cambridgechambersingers.org](http://www.cambridgechambersingers.org)  
Cambridge Community Chorus, [www.cambridgechorus.org](http://www.cambridgechorus.org)  
Cantata Singers, [www.cantatasingers.org](http://www.cantatasingers.org)  
Cantemus, [www.cantemus.org](http://www.cantemus.org)  
Cantilena - a woman's chorale, [www.cantilena.org](http://www.cantilena.org)  
Cappella Clausura, [www.clausura.org](http://www.clausura.org)  
Charles River Chorale, [www.charlesrivorchorale.org](http://www.charlesrivorchorale.org)  
Choral Art Society of the South Shore, [www.choralsociety.org](http://www.choralsociety.org)  
Chorus North Shore, [www.chorusnorthshore.org](http://www.chorusnorthshore.org)  
Chorus pro Musica, [www.choruspromusica.org](http://www.choruspromusica.org)  
Circle Singing Boston, [www.meetup.com/CircleSinging-Boston/](http://www.meetup.com/CircleSinging-Boston/)  
Commonwealth Chorale, [commonwealthchorale.com](http://commonwealthchorale.com)  
Concord Chorus, [www.ConcordChorus.org](http://www.ConcordChorus.org)  
Concord Women's Chorus, [www.concordwomenschorus.org](http://www.concordwomenschorus.org)  
Coolidge Corner Community Chorus, [www.cccchorus.org](http://www.cccchorus.org)  
Coro Allegro, [www.coroallegro.org](http://www.coroallegro.org)  
Coro Dante, [www.dante.mass.org/html/coro-dante](http://www.dante.mass.org/html/coro-dante)  
Dedham Choral Society, [www.dedhamchoral.org](http://www.dedhamchoral.org)  
Exaulet, [www.exaulet.us](http://www.exaulet.us)  
First Unitarian Society in Newton, [firstunitarian.org](http://firstunitarian.org)  
Golden Tones, [goldentones.org](http://goldentones.org)  
Greater Boston Intergenerational Chorus, [www.bostonchorus.net](http://www.bostonchorus.net)  
Hallelua Singers, [www.hallelua.org](http://www.hallelua.org)  
Harvard Choruses, [harvardchoruses.fas.harvard.edu](http://harvardchoruses.fas.harvard.edu)  
Harvard pro Musica, [www.harvardpromusica.org](http://www.harvardpromusica.org)  
Highland Circle Club, [www.highlandcircleclub.com](http://www.highlandcircleclub.com)  
In Choro Novo, [www.inchoronovo.org](http://www.inchoronovo.org)  
Jameson Singers, [www.jamesonsingers.org](http://www.jamesonsingers.org)

Kings Chapel Concert Series, [www.kingschapel.org](http://www.kingschapel.org)  
Koleinu, Boston's Jewish Community Chorus, [www.koleinu.org](http://www.koleinu.org)  
Labyrinth Choir, [www.labyrinthchoir.org/](http://www.labyrinthchoir.org/)  
Lexington Pops Chorus, [www.LexingtonPopsChorus.org](http://www.LexingtonPopsChorus.org)  
Master Singers of Lexington, [www.themastersingers.org](http://www.themastersingers.org)  
Masterworks Chorale, [www.masterworkschorale.org](http://www.masterworkschorale.org)  
Meridian Singers, [web.mit.edu/meridian](http://web.mit.edu/meridian)  
Metropolitan Chorale, [www.metropolitanchorale.org](http://www.metropolitanchorale.org)  
Mishawum Choral Society, [www.mishawumchora.org](http://www.mishawumchora.org)  
MIT Women's Chorus, [web.mit.edu/womensesgus/womenschorale/](http://web.mit.edu/womensesgus/womenschorale/)  
Mudville Madrigal Singers, [mudvillemadrigalsingers.blogspot.com](http://mudvillemadrigalsingers.blogspot.com)  
Musica Sacra, [musicasacra.org](http://musicasacra.org)  
Mystic Chorale, [www.mysticchorale.org](http://www.mysticchorale.org)  
Nashoba Valley Chorale, [www.nashobachorale.org](http://www.nashobachorale.org)  
Newport Choral Society, Inc., [www.nrcchorus.org](http://www.nrcchorus.org)  
New England Classical Singers, [www.newengandclassical.org](http://www.newengandclassical.org)  
New World Chorale, [www.newworldchorale.org](http://www.newworldchorale.org)  
Newton Community Chorus, [www.NewtonCommunityChorus.org](http://www.NewtonCommunityChorus.org)  
Night Song, [nightsong.org](http://nightsong.org)  
Ontario Consort, [www.ontariocconsort.org](http://www.ontariocconsort.org)  
Persephone's Daughters, [www.persephonesdaughters.org](http://www.persephonesdaughters.org)  
Pilgrim Festival Chorus, [www.pilgrimfestivalchorus.org](http://www.pilgrimfestivalchorus.org)  
Polymnia Choral Society, [www.polymnia.org](http://www.polymnia.org)  
Quincy Choral Society, [www.quincychoral.org](http://www.quincychoral.org)  
Reading Community Singers, [www.readingcommunitysingers.org](http://www.readingcommunitysingers.org)  
Seraphim Singers, [www.seraphimsingers.org](http://www.seraphimsingers.org)  
Sharing A New Song, [www.sanschorus.org](http://www.sanschorus.org)  
Somerville Community Chorus, [www.somervillechorus.com](http://www.somervillechorus.com)  
Sounds of Slow Chorus & Orchestra, [www.soundsoslow.org](http://www.soundsoslow.org)  
Spectrum Singers, [www.spectrumingers.org](http://www.spectrumingers.org)  
Tremble Gifs, [maddyallptonoknow.com](http://maddyallptonoknow.com)  
Vocal Revolution, [vocalrevolution.org](http://vocalrevolution.org)  
Voices Rising, [www.voicesrising.org](http://www.voicesrising.org)  
Wellesley Choral Society, [www.WellesleyChoralSociety.org](http://www.WellesleyChoralSociety.org)  
Westford Chorus, [www.westfordchorus.org](http://www.westfordchorus.org)  
Zamir Chorale of Boston, [www.zamir.org](http://www.zamir.org)

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