



How Can We Keep from Singing?

by Joshua R. Jacobson, Artistic Director

In her delightful book, *How Can We Keep from Singing: Music and the Passionate Life*, Joan Oliver Goldsmith informs us that "Singing persists. A generation after the advent of the Walkman, over 20 million Americans (10.4 percent of us) *perform* in choral groups."¹

What is it that tears us away from family and friends week after week? Why is it that we keep uttering those five famous words, "I can't; I have rehearsal"?

We could point to the physiological benefits of singing. According to an article in *Medical Hypotheses*, "Vibration of the human skull, as produced by loud vocalization, exerts a massaging effect on the brain and facilitates expulsion of metabolic products into the cerebrospinal fluid, leading neurophysicists to hypothesize that vocal vibrations cause a kind of cleaning of the chemical cobwebs out of the head. A process as simple as singing might well make the removal of chemical waste from the brain more efficient."²

And according to a recent study by the University of California, Irvine, singing in a choir just might make you healthier. This study, authored by Robert Beck and Thomas Cesario and published in *Music Perception*, found that Immunoglobulin A, a protein used by the immune system to fight disease, increased 150 percent during rehearsals and 240 percent during performance.³

There certainly is a sense of euphoria that choral singers experience after a particularly inspiring rehearsal or performance. But part of that sensation is due to more than just individual physiology; it derives from the cooperative effort that is at the heart of the choral endeavor. The late great conductor Robert Shaw thought of a chorus as a "community of expression," whose meaning "rests upon a common devotion to the composer's utterance and a mutual respect for the personal dignity of fellow-workers." Shaw's associate Ann Howard Jones enlarged on this idea. Noting that in a chorus the whole is far greater than the sum of its parts, she wrote, "I know of no other activity where access to the most profound artistic works can be made possible and satisfying for the participant who has limited skills as an individual but whose capacity is enlarged by the group."

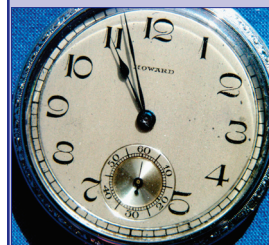
Conductor James Jordan draws on Martin Buber's

well-known writings for his analysis of the choral magic. "Buber's stunningly simple idea of 'I and Thou' can provide the spiritual paradigm for connection to ensemble to happen," he writes. "Buber's 'I and Thou' asks those of us who make music with communities of people to consider not dealing with a larger group as just that: a large group. Rather, Buber implores us to believe that ... there is a spiritual tether ... between the conductor and each person in the ensemble. ... There must be a binding agent, a paste or glue that prolongs the I and Thou relationship. For musicians, it is and must always be the music. ... Music is the binding stuff of community."⁴

Humans crave harmony—we are as uncomfortable with solitude as we are with physical strife and cognitive dissonance. These axioms are confirmed by our ancient mythology. Think of the well-known verse from Genesis "And the LORD God said, 'It is not good for man to be alone, I shall fashion for him a helpmate.'" (2:18) A rather fanciful *midrash* on this verse suggests that Adam was originally created as a hermaphrodite—both male and female, like the angels, like God. But then God realized that the human race needed to be more akin to the other creatures that were "*zakhar unkeval*," both male of the species and female of the species. And so God separated Adam into two creatures: one male and one female. "Hence a man leaves his father and mother and clings to his wife, so that they become one flesh." (Gen. 2:24) This homily is an attempt to explain why men and women are attracted to each other: we all yearn to return to that state of one-ness, in which our male and female selves are reunited with each other. A choir is an ensemble of individuals yearning to become, if not *basar ehad*—one flesh,

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Exploring the Heritage of Italian Jewry

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A mysterious pouch holds a timeless heirloom.

The remarkable tale is on page 14

NOTES FROM ZAMIR

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THE ZAMIR CHORALE OF BOSTON



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The Zamir Chorale of Boston is a non-profit mixed chorus whose mission is to be the premier performer of Jewish choral music. The Zamir Chorale of Boston:

- Enhances appreciation of Jewish culture and strengthens Jewish identity by heightening awareness of the variety and quality of Jewish music.
- Serves as a world-wide resource for the dissemination of Jewish choral music through concerts, recordings and publications, and by commissioning and premiering new works.
- Provides an opportunity for singers to share their passion for Jewish choral music in an environment that respects traditional Jewish observance.

*For information on our recordings, or to hire the Chorale,
please call us toll-free at 866-ZAMIR-20*

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

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Thank you to our Challenge Grant Donors

We are grateful to the following individuals, whose generosity toward *Notes from Zamir* enabled us to match a challenge grant from the Aaron foundation: Janey Bishoff and David Blumenthal, Joyce and Michael Bohnen, Louise and David Citron, Peter and Nancy Finn, Harvey Gertel, Phyllis and Michael Hammer, Roberta and Ken Hoffman, Elliot and Esther Israel, Ronda and Josh Jacobson, Robert Kaplan, Bernard Kosowsky, Ethan Lerner, Jeffrey and Shawna Levine, Abraham Levovitz, Elizabeth and Marvin Mandelbaum, Gerald and Diane Rosenthal, Leila Joy Rosenthal, Rubin and Rudman, Michael Rukin, Wolf Shapiro, Joan and David Solomont, and Joseph Tischler. We are especially grateful to Peter Finn, who was instrumental in coordinating the campaign to match the Aaron Foundation grant, and to Roz and Lou Garber, who gave the last amount needed to bring us to the full matching amount.

Corrections

We received a number of emails regarding the articles in our last issue on Jewish composers in America. Dale Davidson and Jack Gottlieb both pointed out that Harry von Tilzer (the composer of many hits, including "I Want a Girl Just Like the Girl Who Married Dear Old Dad") did not compose "Shine on Harvest Moon." The credit for that song goes to Nora Bayes (née Sarah Goldberg) and Jack Norworth. Dale also informs us that Jack Norworth teamed up with Harry von Tilzer's brother Albert to compose "Take Me Out to the Ballgame" (even though neither of them had ever been to a ball game).

Relying on Darryl Lyman's book, *Great Jews in Music*, I had written that the great bandleader Paul Whiteman was Jewish. Prof. Stephen Whitfield sent me a page from Whiteman's biography informing me that Whiteman's ancestors "came from a prosperous family of farmers that had arrived in the Colonies with a land grant in western Virginia from King George."

—Joshua Jacobson

Upcoming Performances

Thu, Oct 31, 2002, 8:00 pm: 50th Anniversary concert of the Zimriyah, Mann Auditorium, Tel Aviv, Israel. Zamir joins the massed choir of the Zimriyah (Israel International Choral Festival). Bernstein's *Chichester Psalms*, Alexander's *Vekibatsti Etchem*. For tickets, call (+011-972)-3-5280 233.

Fri, Nov 1, 2002, 12:00 pm: Joint performance with the Na'ama women's choir, Eshkol Payis Hall, Hadera, Israel.

Sat, Nov 2, 2002, 8:00 pm: Joint performance with the Gitit choir, Eshkol Payis Re'ut Hall, Haifa, Israel.

Wed, Nov 6, 2002, 8:00 pm: *Sacred Bridges* mini-concert, Room 008, Devlin Hall, Boston College, Boston, MA. The Zamir Chorale performs in conjunction with a public address by the Vatican's Cardinal Kasper, President of the Pontifical Commission for Religious Relations with the Jews. Sponsored by the Center for Christian-Jewish Learning at Boston College. For tickets, call 617-552-6027.

Sun, Dec 8, 2002, 3:00 pm: Chanukah concert, Temple Sinai, Sharon, MA. For tickets, call 781-784-6081.

Tue, Dec 24, 2002, 7:30 pm: Gala concert honoring the 15th anniversary of Cantor Charles Osborne at Temple Emanuel, Newton, MA. Zamir Chorale with full orchestra performs Bernstein's *Chichester Psalms* and the world premiere of Cantor Osborne's oratorio, *Kings and Fishermen*. For tickets, call 617-332-5770.

Sun, Feb 2, 2003, 1:00 pm: Annual concert for children, Solomon Schechter Day School, Newton Centre, MA. For tickets, call 866-ZAMIR-20 (866-926-4720).

Sun, Feb 2, 2003, 3:00 pm: Annual concert for seniors, Hebrew Rehabilitation Center for Aged, Roslindale, MA. For information, call 617-363-8257.

Sun, Mar 9, 2003, 3:00 pm: Congregation Mishkan Israel, Hamden, CT. For tickets, call 203-288-3877.

Thu, April 3, 2003, 7:30 pm: *Sacred Bridges* concert, Rogers Center, Merrimack College, North Andover, MA. For tickets, call 978-837-5428.

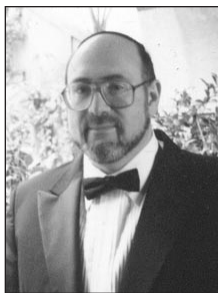
Thu, May 8, 2003, 7:30 pm: Lecture-concert on "Sacred Bridges" by Joshua Jacobson and the Zamir Chorale. Hebrew College, 160 Herrick Road, Newton Centre, MA. To register, call 617-559-8709.

Sun, June 8, 2003, 7:30 pm: Italy Mission kick-off concert, Casey Theater, Regis College, Weston, MA. Concert of Italian-Jewish music to celebrate Zamir's upcoming mission to Italy. Music of Rossi, Grossi, Bolaffi, Castelnuovo-Tedesco, Verdi, and more. For tickets, call 866-ZAMIR-20 (866-926-4720).

The Zamir Chorale of Boston
mourns with great sorrow
the sudden and untimely passing of

Rick Boyar

on October 14, 2002



We will always hear his voice
singing along with ours.

We will always feel the rhythm
of his tof driving the beat.

We will always miss his smile
enriching our lives.



The Jewish Music Institute at Hebrew College
is proud to announce a new program in
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The program in Jewish Cantorial Arts is designed to educate and train cantorial soloists, *shlichei tsibbur*, ritual directors and Jewish educators who may be called upon to lead or teach *tefillah* in their synagogues. Students receive a firm grounding in *nusach ha'tefillah*, cantillation, liturgy, Jewish music history, Hebrew language and Jewish law relevant to the leading of prayer.

Students can complete the program as a freestanding certificate, as part of a Bachelor of Arts in Jewish Studies, as part of a Master of Arts in Jewish Studies or as part of a Master of Jewish Education. Those seeking admission must set up an interview and vocal audition with Hazzan Dr. Scott Sokol.

(Note: Hebrew College does not offer investiture or ordination of cantors. For information about investiture, please contact Hazzan Sokol.)

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Recent Reviews of Zamir Concerts and Recordings

American Record Guide, Vol. 65 no. 2, March/April 2002, p. 217

The Zamir Chorale of Boston has become America's foremost Jewish choral ensemble, and this collection of songs inspired by the Shabbat does nothing to diminish their enviable reputation. It's a lovely anthology full of vastly different musical styles. Some selections take us on a 'Judaism around the World' tour to Turkey, Yemen, Morocco, northern Europe, and points in between. Hassidic chants and a wordless nign accompanied exquisitely by a harp intermingle with the well-known hymn 'Shalom Aleichem' and the folksy 'Eshet Chayil' that has the Zamir fellows supplying stylish 'Bim Boms' for soloist Sheri Gurock. Adding to the ethnic diversity is Maestro Jacobson's version of the Hassidic melody 'Azamer

The Zamir Chorale of Boston has become America's foremost Jewish choral ensemble.

Bishvokhin' (I Will Sing with Praise); it sounds more like an arrangement of 'O Shenandoah' than a chant hailing from Eastern Europe. It's beautiful, by the way.

The most notable of several cantorial soloists is tenor Alberto Mizrahi, who makes quite an impression in the Moroccan songs.... There's no denying that the exuberant exoticism of his voice really puts the music across. The choral sound can get a little fuzzy when the soloists occupy the foreground. Otherwise it's fine. A handsome booklet full of translations and engaging notes clinches the deal on a delightful release.

—Philip Greenfield

Fanfare, the Magazine for Serious Record Collectors, Vol. 25 no. 5, May/June 2002, p. 192

This beautifully balanced chorale has sent three discs at once, the last newly recorded, and the other two somewhat older. The first is one of the few collections of the music of Salamone Rossi (1570–c. 1630) ever put on the market.... Rossi was Jewish, living in Mantua during an enlightened period that enabled Jews to participate in the life of the city. His part-music for the synagogue was controversial, arousing attackers and defenders alike. Nine of the 23 pieces on this disc are motets of 1622, newly republished by Broude Brothers. The earliest works appear to be three canzonette

This beautifully balanced chorale ... should win a wide following.

from 1589. All of Rossi's interpreters have brought a special devotion to the music of their compatriot, but this must be the finest treatment yet.

The other two discs are of more special interest. The familiar names on the second disc are represented by only one track for Schubert and two for Halévy. The third disc offers mostly traditional melodies. Only translations of the works (sung in Hebrew) are printed. All three discs are a credit to the chorale and should win a wide following.

—J. F. Weber

The Boston Globe, June 11, 2002

Since 1969 Joshua Jacobson and the Zamir Chorale have been exploring the Jewish musical heritage for a large and loyal public. Jacobson has a gift for programming that is instructive and entertaining, and more often than not, the Zamir Chorale

The chorale distinguished itself for versatility, buoyant tone, and vigor of spirit.

performs works that music lovers would be unlikely to hear anywhere else.... It was a generous program, and ... the chorale distinguished itself for versatility, buoyant tone,

careful intonation, and vigor of spirit.

—Richard Dyer

The Jerusalem Report, September 9, 2002, p. 48

The Zamir Chorale of Boston [is] proof positive of the vitality of Hebrew culture in the Diaspora.

—Stuart Schoffman

Join Us for a Remarkable Season

by Jan Woiler, General Manager

Like many not-for-profit organizations, Zamir is feeling the effects of a slower economy. Our governor recently cut the budget of the Massachusetts Cultural Council (MCC) by 62%! This budget cut is having a profound negative impact for arts programs all across the state. This year Zamir's annual MCC operating support grant has been reduced by over \$8,000.

At the same time, Zamir's programs continue to be in demand. We are busier than ever with the release of two new CDs, upcoming musical missions to Israel and Italy, a CD of the live Italy performances (expected for release in Fall 2003) and the continuation of the highly regarded *Sacred Bridges* interfaith project. (Detailed updates on all these activities can be found in this issue of *Notes from Zamir*.)

This year especially, Zamir, now entering its 34th season, must rely on the generosity of its supporters. Funds are most needed for general operations, but we also greatly appreciate additional gifts toward specific projects. Our current project fundraising goal alone is in excess of \$130,000 and includes most of the activities mentioned above.

As you read on, please ask yourself what Zamir's mission of perpetuating Jewish culture through music means to you. You may have been uplifted by an inspiring concert, or you may own one or more of our critically acclaimed recordings. You may have seen us on PBS in the moving documentary of our historic 1999 tour to Eastern Europe, or you may have used our website as a resource for Jewish music. Or perhaps you simply appreciate the thoughtful and educational articles in *Notes from Zamir* that you receive free-of-charge twice yearly.

- Have you thought about making a contribution to Zamir, but just haven't gotten around to it?
- Have you given in the past, but not lately?
- Have you been curious about giving toward a particular project, but want to know more?

For every gift of \$360 or more received through December 31, 2002, we are offering your choice of a Zamir tote bag (limited supply) or any Zamir CD.

If you are interested in making a larger contribution, we have a number of naming opportunities that I would be happy to discuss with you. To learn more, please call me toll-free at 866-926-4720 or email manager@zamir.org.

Thank you. With your help, Zamir will continue to educate and inspire as "America's foremost Jewish choral ensemble."

***Your gift to Zamir
helps us educate and inspire audiences
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Alumni and Member News

by Susan Carp-Nesson, Alumni Chairperson

Mazal tov to:

Rachel and Mark Seliber on the bar mitzvah of their son, Brian.

Peter Bronk and Susan Axe-Bronk on the bar mitzvah of their son, Gabriel.

Cantor Louise and Rick Treitman on the bat mitzvah of their daughter, Jo.

Bryan and Rachel Koplow on the bat mitzvah of their daughter, Abigail.

Herbert and Connie Birnbaum on the bat mitzvah of their daughter, Arielle.

Jeff and Shawna Levine on the bar mitzvah of their son, Andrew.

Sheri and Eli Gurock on the birth of their daughter, Audrey Sofia.

Sarah Boling and Jordan Lee Wagner on their marriage.

Dina Baldwin on her marriage to Geoff Berdy.

Maya Bernstein on her marriage to Noam Silverman.

Condolences to:

Phyllis Werlin on the death of her father, Jacob.

Robert Weiss on the death of his father, Milton.

continued from page 1

united in a physical sense, then at least *kol ehad*—one voice, united in an aesthetic sense.

Two thousand years ago, the renowned Rabbi Hillel taught, “If I am not for myself, then who is for me? But if I am out for myself only, then what kind of a person am I?” (Mishnah *Avot* 1:14) This is the same rabbi who taught, “Learn a lesson from Aaron, a man who not only loved harmony, but actively sought to create harmony.” (*Avot* 1:12) A choir is a community of artistic expression, in which each member senses not only his importance as an individual, but also his complete dependence on the group. A choir comprises those who actively seek to create harmony using their God-given musical instruments.

Choir members who come together to re-create a musical composition are provided the satisfaction of living in harmony while dwelling within the temporary walls of an aesthetic construct. Mahler was once asked how he conceived of his music. He responded that each of his symphonies was a “world.” Indeed, while performing we become aware that we are entering another world, another dimension, the invention of a great musical mind, within whose realm everything has shapeliness, beautiful

form, resolution, and intense feeling, within whose realm we work together with our fellow re-creators in logic, in empathy, in harmony. How different that realm is from the unresolved dissonance, the frustrating apathy of the so-called “real world.” That’s the extraordinary appeal of the choir, and its unique community of harmony.

(Parts of this column appeared in Prof. Jacobson’s article, “The Synagogue Choir,” *CCAR Journal*, Winter 2002: 57-68.)

[1] Joan Oliver Goldsmith, *How Can We Keep from Singing*. New York: W. W. Norton, 2001. p. 34. Her source is the National Endowment for the Arts.

[2] Jindrak and Jindrak, “The Mechanical Effects of Vocalization on the Human Brain and Consciousness,” *Medical Hypotheses* 25 (1988).

[3] Robert Beck, et al., “Choral Singing, Performance Perception, and Immune System Changes in Salivary Immunoglobulin A and Cortisol,” *Music Perception*, Fall 2000. Reported by Marla Jo Fisher in *The Montreal Gazette*, March 31, 2001, D2.

[4] James Jordan, *The Musician’s Soul*. Chicago: GIA Publications, 1999, p. 76.

CHANTING THE HEBREW BIBLE THE ART OF CANTILLATION

Joshua R. Jacobson

"Jacobson's book is an authoritative, exhaustively detailed survey of the history, structure, performance and inculcation of the trop, the traditional Yiddish word for the Biblical melodies. Aficionados . will be delighted ..."

-- The Jerusalem Report

Cantillation, the public reading of a passage of Scripture, is an essential element of the Jewish worship service. This encyclopedic text is the most comprehensive guidebook available on this ancient tradition. Jacobson provides a fine history of biblical chanting and a unique explanation of the sense of cantillation, as well as an extensive guide to the modern pronunciation of biblical Hebrew. This book will be invaluable to cantors and cantorial students who wish to improve their technique, and to readers interested in acquiring a new skill. It is destined to become the definitive work on the subject.



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GHETTO: A CONTRIBUTION OF ITALIAN JEWRY TO EVERYDAY DISCOURSE

by Prof. Benjamin Ravid

The history of the Jews of the Italian peninsula is significant for many reasons. Rome is the only city in the West where Jews resided continuously from late classical antiquity to the Nazi round-up of 1943. Also, Rome has been the seat of the Head of the Catholic Church, whose policies have played a major role in determining attitudes toward the Jews until the present. Another significant reason for the study of Italian Jews is that after the Spanish expulsion of 1492, they constituted the only native non-Ashkenazi Jewish ethnic group in Europe, and accordingly their language, religious customs, and cultural patterns all serve as a reminder that the so-called “World of Our Fathers” of Eastern and Central Europe, which is so often considered to constitute the “real” or “authentic” Jewish lifestyle, actually represents only one strand in the many-faceted Jewish experience. Additionally, among the many experiences of Italian Jewry is a word that has now entered into everyday parlance: “ghetto.”

From their earliest days in the Diaspora, Jews chose voluntarily to live close together, reflecting a practice commonly adopted by groups dwelling in foreign lands. Initially, their quarters, often referred to as the Jewish quarter or street, were almost never compulsory or segregated, and Jews continued to have contacts on all levels with their Christian neighbors. However, the Catholic Church looked askance at such relationships, and in 1179 the Third Lateran Council stipulated that Christians should not dwell together with Jews. This vague policy statement had to be translated into legislation by the secular authorities, and only infrequently in the Middle Ages were laws enacted confining Jews to compulsory segregated and enclosed quarters, and even then, those laws were not always implemented. The few such Jewish quarters then established, such as that of Frankfurt, were never called ghettos, since the term originated in Venice and became associated with the Jews only in the 16th century.

Benjamin Ravid is the Jennie and Mayer Weisman Professor of Jewish History at Brandeis University. He will be scholar-in-residence on Zamir's upcoming mission to Italy (see page 8).



In 1516, as a compromise between allowing Jews to live freely throughout Venice and expelling them from the city, the Venetian government required them to dwell on the island known as the Ghetto Nuovo (the new ghetto), which was walled up with only two gates that were locked from sunset to sunrise. Then, when in 1541, visiting Ottoman Jewish merchants complained that they did not have enough room in the ghetto, the government ordered twenty adjacent dwellings located across a small canal walled up, joined by a footbridge to the Ghetto Nuovo, and assigned to the merchants. This area was already known as the Ghetto Vecchio (the old ghetto), thereby strengthening the association between Jews and the word “ghetto.”

Clearly, the word “ghetto” is of Venetian rather than of Jewish origin, as sometimes conjectured. The Ghetto Vecchio had been the original site of the municipal copper foundry, “ghetto” from the Italian verb *gettare* (to pour or to cast), while the island across from it, on which waste products had been dumped, became known as “il terreno del ghetto,” and eventually the Ghetto Nuovo.

The word “ghetto” in its new usage did not remain for long confined to the city of Venice. The hostile Counter-Reformation bull of Pope Paul IV, *Cum Nimis Absurdum*, issued in 1555, provided that the Jews of the papal states were to live together on a single street or, should it not suffice, then on as many adjacent ones as necessary, with only one entrance and exit. Accordingly, the Jews of Rome were moved into a new compulsory, segregated enclosed quarter which apparently was first called a ghetto seven years later.

Influenced by the papal example, local Italian authorities gradually established special compulsory, segregated and enclosed quarters for the Jews in most places where Jews were allowed to live on the Counter-Reformation Italian peninsula. Following the Venetian nomenclature, these new residential areas were already called “ghetto” in the legislation that established them.

In later years, the Venetian origin of the word “ghetto” came to be forgotten, as it was used exclusively in its sec-

EXPLORING THE HERITAGE OF ITALIAN JEWRY

ondary meaning as referring to compulsory, segregated and enclosed Jewish quarters, and then in a looser sense to refer to any area densely populated by Jews, even if they had freedom of residence and lived in the same districts and houses as Christians. Eventually, “ghetto” became the general designation for areas densely inhabited by members of minority groups, almost always for socioeconomic reasons, rather than for legal ones as had been the case with the initial Jewish ghetto.

It must be noted that the varied usages of the word “ghetto” has created a blurring of the Jewish historical experience, especially when employed loosely in phrases such as “the age of the ghetto,” “out of the ghetto,” and “ghetto mentality.” Actually, the word can be used in its original sense of a compulsory, segregated and enclosed Jewish quarter only in connection with the Jewish experience in a few places in the Germanic lands, and not at all with that in Poland-Russia. If it is to be used in its original sense in connection with Eastern Europe, then it must be asserted that the age of the ghetto arrived there only after the Nazi invasions of World War II. However, there was a basic difference: unlike ghettos of earlier days, which were designed to provide Jews with clearly defined permanent space in Christian society, 20th-century ghettos constituted merely temporary stages on the planned road to total liquidation.

Finally, to a great extent because of the negative connotations of the word “ghetto,” the nature of Jewish life in the ghetto is often misunderstood. The establishment of ghettos did not lead, as for example shown strikingly in the autobiography of the Venetian rabbi Leone of Modena, to the breaking off of Jewish contacts with the outside world on any level, from the highest to the lowest. Additionally, apart from the question of whether the ghetto succeeded in fulfilling the expectations of those who desired its establishment, from the internal Jewish perspective many evaluations of its alleged impact upon the life of the Jews and their mentality require substantial revision. In general, the decisive element determining the nature of Jewish life was not so much whether or not Jews were required to live in a ghetto, but rather the nature of the surrounding environment and whether it constituted an attractive stimulus to Jewish thought and offered a desirable supplement to traditional Jewish genres of intellectual activity. In all places, Jewish life must be examined in the context of the external environment, and developments—especially those subjectively evaluated as undesirable—not merely attributed to the alleged impact of the ghetto.

Join Zamir's Italy Mission

Would you like to travel to Italy with Zamir next summer?

Zamir is planning a mission to Italy in the early summer of 2003, to bring Jewish choral music back to the land where it all began. We will travel to the historic synagogues of Milan, Venice, Florence, and Rome. We will also introduce our music to non-Jewish audiences in some of Italy's magnificent churches. It is Zamir's hope that our music will help strengthen the healing process that has begun in the reconciliation of Jews and Catholics. As hatred and prejudice are often based on ignorance, we hope that by presenting highlights of Jewish culture and spirituality, we can play a major role in creating intercultural harmony and enlightening attitudes.

As an added bonus, Professor Benjamin Ravid will travel with us as scholar-in-residence, offering insights and historical background. Prof. Ravid is the Jennie and Mayer Weisman Professor of Jewish History at Brandeis University, whose research focuses on the Jewish community of Venice.

Beginning in Milan, capital of Italy's Lombard region and home to La Scala, we will travel to Mantua, seat of the princely Gonzaga family and home of Salamone Rossi Hebreo. (See the biography of Rossi on the next page.) Our next stop will be the city of canals, Venice, where we will visit the Museum of Jewish Art and Venice's 16th-century synagogues. In Florence, our tour will include the Great Synagogue, the Jewish Museum, and the ancient ghetto. After a short trip to medieval Siena in the Tuscan Chianti countryside, our tour will end in Rome, where we will visit the ancient ruins at Ostia Antica and the Jewish Ghetto.

The tour package includes roundtrip airfare from Boston to Italy, accommodations for 13 nights in superior class hotels, breakfast daily and six other meals (including those on Shabbat), land transportation by private deluxe air-conditioned coach, guided sightseeing tours, optional educational lectures before and during the mission, and tickets to all Zamir tour performances.

The mission will take place June 29 through July 13, 2003. We have space available for 30 tourists to join us in this unforgettable cultural and musical experience. For more information, go to our website (www.zamir.org) and download the brochure or email tourinfo@zamir.org for a copy.

Salamone Rossi Hebreo (c. 1570–c. 1630)

by Joshua R. Jacobson

The Italian Renaissance gave rise to not only a dazzling efflorescence of artistic expression, but also to an unprecedented humanism. This was the age of the artists Michelangelo, Botticelli, DaVinci, and Raphael; the explorers Columbus and Magellan; the astronomers Copernicus and Galileo; and the composers Palestrina, Lassus, Gabrieli and Monteverdi. And this was an age when the power of the Church began to wane, and notions of the essential equality of all humankind began to be entertained.

The court of Mantua was, par excellence, the seat of royal luxury and artistic magnificence. At the end of the 15th century the duchess Isabella d'Este Gonzaga brought many of the finest musicians of Italy to Mantua to compose new music and perform it for the entertainment of the royal family. During the reign of Guglielmo Gonzaga, in the second half of the 16th century, there was a permanent *cappella*, a professional musical ensemble in residence within the castle walls.

Guglielmo's successor, the duke Vincenzo Gonzaga, at the turn of the 17th century, brought music to an even more magnificent scale.

The composers Monteverdi, Gastoldi, Rossi, Wert and Viadana provided the most fashionable new music for banquets, wedding feasts, musical-theater productions and chapel services.

Jews were not only tolerated in the enlightened duchy of Mantua, but they were often allowed to intermingle freely with non-Jews. In this liberal atmosphere, Jews were affected in an exceptional degree by the prevailing literary, artistic and humanistic tendencies.

Some of Mantua's most famous dancers and choreographers were Jews. Isabella's dancing instructor was the Jew Guglielmo Ebreo Pesaro, the author of one of the most important treatises on choreography written in the 15th century.

For a 100-year period, starting in the middle of the 16th century, there was an active Jewish theater troupe in Mantua, known as the Università Israelitica. The citizens of Mantua were all aware of the Università's unusual schedule: on Fridays performances would be held in the afternoon rather than in the evening, so as not to interfere with the *fiesta del sabbato*.

While originally devised for the entertainment of Jews

by Jews, this troupe received frequent invitations from the Gonzaga dukes to perform for Christian audiences in the palace. In fact, their reputation was so great that they traveled for run-out gigs to some of the neighboring duchies. The success of this troupe at its height can be attributed to three of its leaders: the playwright Leone Sommo; the choreographer Isaaco Massarano; and the Gonzagas' own theater composer, Salamone Rossi.

In Renaissance Mantua, Jews achieved a remarkably successful synthesis between their ancestral Hebraic culture and that of their secular environment. It was one of the rare periods when absorption into the civilization had little corrosive effect on Jewish intellectual life. Those who achieved distinction in the general society as physicians, astronomers, playwrights, dancers, musicians, and so on, were, in many cases, loyal Jews, conversant with Hebrew, and devoted to traditional scholarship. The

Hebrew language was revived and used in poetry, literature, and even in spoken conversation.

The Mantuan scholar Azaryah de Rossi published in 1573 *Meor*

Eynayyim, a collection of Hebrew essays, most of which are devoted to biblical scholarship. What made Azaryah's work so controversial and so representative of this period was the fact that in addition to drawing on Jewish sources, he quoted some 100 non-Jewish authors, including Homer, Virgil, Aristotle, Plato, Euclid, Hippocrates, Plutarch, Julius Caesar, Dante, Petrarch, St. Thomas Aquinas, and St. Augustine.

In this context it is not surprising to see Jews involved in all areas of Renaissance humanism, including music. Throughout the 16th century we find a series of Jewish vocalists and instrumentalists in the service of the dukes of Mantua, contributing to the splendor of the court of the House of Gonzaga. There was Abramo dell' Arpa (Abraham the harp player) and his nephew, Abramino dell' Arpa; Isacchino Massarano—an excellent singer, dancer, lutenist and composer; Madama Europa (the stage name of Salamone Rossi's sister), one of the most sought-after sopranos of Mantua; her son, Asher de Rossi, the composer; and Asher's sons Giuseppe and Bonaiuto, the guitar players; Allegro Porto, composer of madrigals; and Benedetto Sessigli, lutenist.

EXPLORING THE HERITAGE OF ITALIAN JEWRY

But standing head and shoulders above all other Jewish musicians of the Renaissance period, and a considerable musical figure in any context, was Salamone Rossi—singer, violinist, and composer at the court of Mantua from 1587 until 1628.

In Rossi we see the apex of the Jewish participation in the Italian Renaissance. On the one hand he was a gifted secular composer who collaborated with the musical giants of the era, including Monteverdi and Gastoldi. During the period of his employment at Mantua, he wrote volumes of songs, dances, and concert music for his Christian patrons who, in gratitude, exempted Salamone from wearing the stipulated Jewish badge of shame.

But at the same time, here is the Jewish composer who proudly appended to his name the word “Hebreo”—Salamone Rossi the Jew. He was descendant from the illustrious Italian-Jewish family “de Rossi” (which is the Italian translation of the Hebrew family name “Me-Ha’Adumim”). This family, which included the famous and controversial Bible scholar, Azaryah de Rossi and a number of fine musicians, traced its ancestry back to the exiles from Jerusalem, carried away to Rome by the Emperor Titus in the year 70 C.E.

As a young man, Rossi made his reputation as a violinist. In 1587 he was hired by Duke Vincenzo as a resident musician at the court of Mantua. In addition to his performing, Rossi also composed music for violins and for voices.

His first published work (appearing in 1589) was a collection of 19 canzonets, short compositions for three voices with dancelike rhythms and amorous texts. Like his colleague Monteverdi, Rossi also excelled in the composition of serious madrigals. In these settings of the romantic verses of the greatest poets of the day, including Guarini, Marino, Rinaldi, and Celiano, we hear how Rossi succeeded in uniting the arts of poetry and music.

In the field of instrumental music Rossi was a bold innovator. He was the first composer to apply to instrumental music the principles of monodic song, in which one melody dominates over secondary accompanying parts. His sonatas, among the first in the literature, provided for the development of an idiomatic and virtuoso violin technique.

But it is undoubtedly in the field of synagogue music that we find Rossi’s most daring innovations. Since the beginning of the last diaspora, some 1,900 years ago, Jews have clung to an ancient and exotic musical tradition. Instruments were banned from the synagogue as a sign of mourning for the destruction of the ancient

Temple. New melodies of gentile origin were considered a deviation from the pure Near Eastern tradition and, as such, were forbidden. Change was frowned upon; prayer tunes were kept in their original form; no harmonization was allowed.

But the times were changing. From within—the Jews of Mantua and Venice and Ferrara had developed a taste for *le nuove musiche*, the new music of the Renaissance. They began to question why the music of their synagogues should continue to sound so old-fashioned. And from without—the Counter-Reformation demanded enforcement of the laws that separated the Jews from their neighbors. The first strictly segregated Jewish neighborhood was established in Venice in 1516. Named after the foundry located nearby, it was called the “ghetto.” The enforced segregation in Mantua culminated in Duke Vincenzo’s establishment of a barricaded ghetto in 1612. Now, at the peak of the Renaissance, Italian Jews were forced to turn increasingly inward. Now their appetites for *le nuove musiche* would have to be satisfied within the confines of their own community. The synagogue would provide the venue for this fine art.

In Padua and Ferrara synagogue choirs existed at the end of the 16th century. In Modena there was an organ, in Venice a complete orchestra. Flaunting the centuries-old tradition, these practices came under heavy criticism from many conservative members of the community. Rabbi Leone of Modena wrote about his experiences organizing a choir in Ferrara:

We have among us some connoisseurs of the science of singing, six or eight knowledgeable persons of our community. We raise our voices on the festivals, and sing songs of praise in the synagogue to honor God with compositions of vocal harmony. A man stood up to chase us away saying that it is not right to do so, because it is forbidden to rejoice, and that the singing of hymns and praises in harmony is forbidden. Although the congregation clearly enjoyed our singing this man rose against us and condemned us publicly, saying that we had sinned before God!

Yet so strong was the Renaissance spirit that a number of enlightened rabbis defended the new musical practice in published responsa. Among them was Rabbi Leone, who wrote:

I do not see how anyone with a brain in his skull could cast any doubt on the propriety of praising God in song in the synagogue on special Sabbaths and on festivals. Such music is as much a religious obligation as that which is performed to bring joy to bridegroom and bride whom it is our duty to adorn and gladden

EXPLORING THE HERITAGE OF ITALIAN JEWRY

with all manner of rejoicing. No intelligent person, no scholar ever thought of forbidding the use of the greatest possible beauty of voice in praising the Lord, blessed be He, nor the use of musical art, which awakens the soul to His glory.

Most significantly, Rossi is the first Jew ever to compose, perform, and publish polyphonic settings of the synagogue liturgy for mixed choir. In the preface to the publication of this synagogue music, Rossi acknowledged the spiritual inspiration for his art:

From the time that the Lord God first opened my ears and granted me the power to understand and to teach the science of music, I have used this wisdom to compose many songs. Out of the many ideas within me, my soul has delighted to take the choicest of all as an offering of the voice wherewith to give thanks to Him who rides upon the Heavens with a sound of joyous thanksgiving; for we have been given voices so that we may honor the Lord, each with the blessings of talent that we were given to enjoy.

The Lord has been my strength and He has put new songs into my mouth. Inspired, I wove these into an arrangement of sweet sounds, and I designated them for items of rejoicing on the holy festivals. I did not restrain my lips, but ever increased my striving to enhance the Psalms of David, King of Israel, until I set many of them and shaped them into proper harmonic form, so that they would have greater stature for discriminating ears.

In the year 1630 Mantua was stormed by invading Austrian troops. The Jewish ghetto was ravaged and its inhabitants fled the town. The Renaissance was over for the Jewish community. Choral music disappeared from most synagogues. Salamone Rossi probably died in that year and was soon forgotten.

It was some 200 years later that the Baron Edmond de Rothschild, on a trip to Italy, stumbled on a strange collection of old music books bearing the name Salamone Rossi Hebreo. Intrigued by what he found, Rothschild handed over the manuscripts to Samuel Naumbourg, Cantor of the Great Synagogue of Paris. In 1876, Naumbourg, published a modern edition of 52 of Rossi's compositions. Still for another hundred years Rossi would remain for the most part hidden in the shadows. Not until the past four decades has Rossi's music been extensively and seriously published, performed, recorded and studied.

Why has it taken so long for Rossi to be accorded his due? For several centuries after Rossi's death, as the Jews of Italy retreated into their ghettos, there was no context

for his synagogue polyphony. Furthermore, in the non-Jewish world, for most of the 18th and 19th centuries the styles of the pre-classical period were considered passé. But in the 20th century, a growing understanding of and enthusiasm for "early music" emerged. Fortunately, in recent years we have seen a renaissance of Rossi. Prof. Don Harrán has prepared scholarly editions of Rossi's complete works, and has written an intriguing biography of the composer. Currently there are 15 compact discs available devoted exclusively to Rossi's music. The first Rossi conference will be held on November 10 and 11, 2002, in New York City. (More information about the conference is available on the Zamir Choral Foundation website at <http://www.zamirfdn.org>.)

The Zamir Chorale of Boston, whose recorded interpretations of Rossi's music were recently dubbed "the finest treatment yet" by *Fanfare* magazine, will be focusing on Rossi this season, as part of our year-long investigation of the music and culture of the Jews of Italy. And this coming summer we will have the privilege of bringing back to Italy the music of its first, and perhaps greatest, synagogue composer.



Title page of the bass part of Rossi's collection of synagogue motets. Its similarity to contemporary rabbinic publications was intended to assuage misgivings about the "new" art form.

Sacred Bridges: A Musical Encounter

As readers of *Notes from Zamir* already know, *Sacred Bridges*, a collaboration of the Roman Catholic Archdiocese of Boston and the Zamir Chorale of Boston, presents inspiring educational programs to foster communication and understanding through music among people of all traditions. Zamir and the Archdiocese appreciate the continuing participation of the Anti-Defamation League of B'nai Brith (ADL), the Center for Christian-Jewish Learning at Boston College, Hebrew College, Jewish Community Relations Council of Greater Boston (JCRC), Synagogue Council of Massachusetts, and the Theology and Arts Program of Andover Newton Theological School.

Zamir looks forward to performing on November 6, 2002, at Boston College in honor of the visit of the Vatican's Cardinal Walter Kasper, President of the Pontifical Commission for Religious Relations with the Jews. At 8:00 p.m., Cardinal Kasper will speak on "The Commission for Religious Relations with the Jews: A Crucial Endeavor of the Catholic Church," followed by Zamir's mini-concert. For further information on this event, and the related exhibits *Reclaiming a Lost Generation* at the McMullen Museum at Boston College, and *Visas for Life* at Boston University, visit www.bc.edu/bc_org/research/cjl/, the website of the Center for Christian-Jewish Learning at Boston College.

Additional *Sacred Bridges* events include concerts on April 3, 2003, at Merrimack College and May 8, 2003, at Hebrew College. Updated concert information is always available on Zamir's website, www.zamir.org.

From June 29 to July 13, 2003, Zamir will perform in historic synagogues, churches, and concert halls in Rome, Mantua, Milan, Florence, Siena, and Venice. This

mission to Italy has two important goals: to bring Jewish music back to the very synagogues, now nearly silent, where Jewish choral music was first heard some 400 years ago; and to bring our message of conciliation through music to the Vatican and other Christian communities.

Here's how you can help Zamir with this important work of interfaith outreach and heritage preservation:

- Ask your church or synagogue to partner with a congregation of another faith to present a *Sacred Bridges* event
- Organize a group of friends from your community to attend a *Sacred Bridges* concert
- Suggest individuals, businesses, foundations and corporations that might be interested in supporting this initiative
- Sign up for the series of classes on the history and culture of the Jews in Italy to be offered at Hebrew College in the spring of 2003
- Join us for the mission to Italy next summer

Your suggestions, participation, and involvement are welcome. Please contact Ronda Garber Jacobson, *Sacred Bridges* chair, at RMJacobson@attbi.com to volunteer.

In spite of nature's ills and man's inhumanities, there are baser and nobler options of action. And it is a part of being human to choose the nobler. War may continue to exist. We will continue to sing.
—Robert Shaw

This will be our reply to violence: to make music more intensely, more beautifully, more devotedly than ever before.

—Leonard Bernstein,
from *Tribute to John F. Kennedy*,
Nov. 25, 1963



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The 2002 Mary Wolfman Epstein Conducting Interns

Born in Buenos Aires, Argentina, **Silvia Golijov** began her musical studies as a child. At the age of 16 she joined the Youth Chorale of the Collegium Musicum in Buenos



Aires, and two years later she was named assistant conductor of that ensemble. She studied oboe, choral conducting, and orchestral conducting at the Municipal Conservatory of Buenos Aires and the University of La Plata, Argentina. In 1983 she moved to Israel, where she completed her BA in Music, with a major in Choral Conducting, at the Jerusalem Rubin Academy. Her teachers in Israel included Mendi

Rodan, André Hajdu and Aharon Harlap. In 1986 she immigrated to the United States and completed her MA in Choral Conducting at Temple University, under the guidance of Alan Harler and Janet Yamron. Throughout these years Silvia conducted many choral and instrumental ensembles, performing the classic literature as well as Jewish traditional music, and premiering several works by young composers. In 1991 she moved to the Boston area and since then has taught general music, conducted choruses, and developed music curricula in Worcester, Boston and Natick public schools. Currently she is the music teacher at the Rashi School in Newton. Silvia lives in Newton with her husband and their three children.

How can I keep from singing!

**My life flows on in endless song
Above earth's lamentation.
I hear the real though far off song
That hails a new creation.
Through all the tumult and the strife
I hear the music ringing.
It sounds an echo in my soul.
How can I keep from singing!**

—Early Quaker song

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Originally from Duluth, Minnesota, **Allan Friedman** earned his BA in Music at Duke University, where he studied conducting with Rodney Wynkoop. In the fall of 1997, he studied at the University of Natal, Durban, in South Africa, where he learned choral music from Joseph Shabalala, leader of Ladysmith Black Mombazo, renowned for their work on Paul Simon's album *Graceland*. In 2001 he graduated with a master's degree in Musicology from the University of North Carolina, Chapel Hill, where he conducted the Collegium Musicum and was assistant conductor of the Carolina Choir. In addition to conducting, Mr. Friedman studies composition with Marjorie Merryman at Boston University and has had several of his choral compositions performed. Currently he is in his second year of the Doctor of Musical Arts program in choral conducting with Dr. Ann Howard Jones and is the music director at both the First Parish Unitarian/Universalist Church in Canton, MA and the Harbour Choral Arts Society in Hanover, MA.



Zamir Seeks Conducting Intern for 2003–2004 Season

The Mary Wolfman Epstein Conducting Fellowship was established in September 2000 to train conductors in the area of Jewish choral music. Thanks to a grant from the family of Mary Wolfman Epstein, the Zamir Chorale of Boston each year provides training for a conducting intern. Each intern sings as a member of the Chorale and is engaged in a study of Jewish choral repertoire with the Chorale's artistic director. Interns may also serve as assistant conductors and/or vocal coaches.

QUALIFICATIONS

- excellent skills and experience in choral conducting
- a pleasant voice, appropriate for choral work
- advanced musical literacy
- interpersonal and leadership skills

Please send résumé to:

Prof. Joshua Jacobson
The Zamir Chorale of Boston
P.O.B. 590126
Newton, MA 02459-0126

Time Travel

by Deborah A. Sosin

Nan Jasan reached into a cubbyhole in her Scottsdale, Arizona, home last December to change the furnace filter, a routine task for many Southwesterners. But this time, Nan spotted something strange—something that would ultimately lead her on a journey to Zamir and a connection with her own roots in Poland.

“When I pulled off the filter, I noticed an object sticking out behind the large metal vent,” says Nan, a title specialist in the real estate field who had lived in the house for two and a half years. “I poked my head into the cubbyhole and grabbed it.” Wedged between the vent and the wall, in a three-inch space thick with dust and soot, was a small pouch. Nan hesitated to open it. She had heard the neighborhood rumors about the house’s previous owner—an odd man, perhaps a militia member or a survivalist, who had been seen digging holes and burying buckets in the yard. Apparently he had fled the country in haste. With September 11 still fresh in her mind, Nan wondered if the pouch’s contents could be dangerous—chemicals? drugs? ammunition?

“I shook off the dust and carried the pouch carefully out to my patio, setting it down on the table,” says Nan. Made of silk—deep gold and blue with an embossed floral pattern—the pouch was fastened with large safety pins. “I walked around for a minute, picked it up again and stretched my arms as far as I could in front of me. Finally, I opened it and discovered three pocket watches, two gold and one silver, tightly wrapped in a plastic bag.” On the back of one watch were engraved the initials ZZ.

A local jeweler inspected the watches. Popping open the ZZ watch, he revealed its inner workings and another inscription: *Presented by Hazomir Choral Society, Newark N.J.* “This one with the initials ZZ is worthless because it’s inscribed,” he said, handing the watch back to Nan. Determined to trace the watch’s origins, Nan embarked on an Internet search, typing in “Hazomir” + “New Jersey.” No exact matches. But she kept getting hits on Zamir. “I’ve got to be close; they’ve got to be related,” she thought. Eventually she wrote to Josh Jacobson.

“When I heard from Nan,” recalls Josh, “I immediately knew what ZZ referred to—Zavel Zilberts, who conducted the Lodz Hazomir in Poland before immigrating to the New York area. [See biography on next page.]

What a wonderful memento of the choral movement’s early years!” For Josh, the link was powerful. “It was like when we went to Poland. I felt such strong ties with the old Zamir—I even identified with the double initials: ZZ, JJ.”

A flurry of e-mail exchanges searching for living descendants of Zilberts yielded nothing. But Nan, too, had experienced a connection and offered to donate the watch to Zamir. A second-generation Polish Catholic raised in Ohio, Nan’s grandparents were from Lodz. Along with her aunts and uncles, they came over in the early 1920s. “I’ve never been to Poland, but when I learned about Zamir’s roots and watched the PBS documentary that Josh sent about the 1999 trip, I felt even more strongly that the watch belonged with your group,” she says.

Next summer, Nan and one of her sisters will travel to Poland for the first time, touring the cities, visiting the concentration camps, and searching for her own surviving relatives. “I wanted to do the right thing,” says Nan. “If I gave the watch to Zamir, I knew it wouldn’t be sold—people would enjoy it and it would have *meaning*. Since I couldn’t find the rightful owner, I found its family in Zamir.” Now the watch will be displayed in a special case at Hebrew College.

Still, much remains a mystery: “I have no idea how these watches ended up in my furnace duct in Scottsdale,” says Nan. A second trip to the cubbyhole turned up a heavy plastic container filled with 20 silver dollars dated 1878. Had the fleeing militia man left even more loot behind?

And under what circumstances had the New Jersey Hazomir given Zilberts the watch? Were they celebrating a special anniversary? A retirement party? How did it disappear? Is anyone alive who might know the truth?

Some facts *are* known: Gann Jewelers in Boston found it to be a 14K white gold, 17-jewel, three-position piece made by E. Howard Watch Company, in Boston, circa 1930. One of the last watches made before the company closed, its retail value is \$1,500.

Its emotional value: priceless.

Deborah A. Sosin has been a member of Zamir since 1994. She is Publications Director at Hebrew College, where Zamir is choir-in-residence.

Zavel Zilberts

Zavel Zilberts, one of the great figures of 20th-century Jewish music, was born November 7, 1881 in Karlin, near Pinsk, Russia. As a child, he often sang with his father, Cantor Boruch Hersh Zilberts. At the age of 12 he was placed in charge of the synagogue choir. Then, two years later, upon the untimely death of his father, he took over as cantor for his community. Even as a teenager, he was already composing music for his synagogue choir.

From 1899 to 1903 he studied vocal training at the Warsaw Conservatory of Music. Upon graduation, he moved to Lodz, drawn to the Hazomir Singing Society, an ensemble that had in its four years of existence already achieved a solid reputation for musical excellence. One day he was given the opportunity to conduct a rehearsal. He must have been successful, because immediately thereafter he was appointed the permanent conductor of Hazomir. With that large chorus (occasionally accompanied by symphony orchestra), he conducted many major works, including his own compositions.

In 1907 he left Lodz for Moscow, where he was offered

the position of choirmaster at the prestigious Central Synagogue. But in 1914 the Jews of Lodz managed to bring him back and he resumed his position with Hazomir for another six years. In 1920 Zilberts left Lodz for good, this time emigrating to the United States.



In this country his career followed along the lines of his European experiences. In 1923 he formed the Hazomir Society of Newark, New Jersey, modeled after his ensemble in Lodz. In 1925 he founded the Zilberts Choral Society of New York and in 1930 the Zilberts Choral Society of Newark. A much-admired and grand figure, he led performances in such venues as Carnegie Hall and Town Hall in New York City. He also remained active as composer and conductor of various synagogue choirs. Perhaps his best known work is "Havdoloh." Composed in 1916,

this work for cantor, choir and piano (or orchestra) is based on the traditional melodies for the ceremony marking the departure of the Sabbath.

Zilberts passed away on April 25, 1949 at the age of 67.

🕒 The watch and its inscription. (See also p. 1) Photo credit: Jody Weixelbaum, Digital Photography on Demand (www.dpodpictures.com).

👉 Nan Jasan pulling the mysterious pouch out of her furnace vent in Scottsdale, AZ. Photo credit: Richard Zirias.



Zamir's Mission to Israel

by Susan R. Rubin

As this edition of *Notes to Zamir* goes to press, 25 Boston Zamir singers are preparing to represent the United States at the 50th anniversary jubilee of the Zimriyah, Israel's International Choral Festival, on October 31 at Tel Aviv's Mann Auditorium. Moshe Katzav, president of the State of Israel, will be the guest of honor at this gala event.

Joining voices with 18 choirs comprising over 700 singers, the group will perform Bernstein's *Chichester Psalms* and Alexander's *Vekibatsti Etchem*, which was written for the first Zimriyah. The combined Boston and New York Zamir Chorales will perform a set of pieces including *Adonai Ro'i* by Gerald Cohen and Jack Gottlieb's *Hatsi-Kaddish*.

The Israeli government has sponsored the Zimriyah, a triennial gathering of adult choirs from around the world, since 1952. The Zamir Chorale of Boston has attended several of the festivals, most recently in 1988. "This musical mission expresses Zamir's solidarity with Israel in the way we know best—through music, a language that transcends political borders," says Joshua Jacobson.

On November 1, the singers will travel to Hadera for a joint concert with the Na'ama Women's Choir at Eshkol Payis Hall, and then head north to Haifa, Boston's sister city. Special guest and speaker Stanley Sperber, who founded the Zamir Chorale of New York, will join the chorus for Shabbat dinner. Saturday's luncheon will be hosted by Haifa's Mayor Amram Mizna and, that evening, the group will share the stage with the Gitit choir at Eshkol Payis Re'ut Hall for its final concert of the trip, which is partially sponsored by Combined Jewish Philanthropies of Greater Boston and the Israeli government.

This mission to Israel will also mark the release of the Zamir Chorale's new recording, *The Songs of Israel*, which is a compilation of some of the best-loved Israeli songs from the 20th century. For more information or to order this CD, please visit our website at www.zamir.org or call us toll-free at 866-926-4720.

Susan Rubin is Zamir choir president.

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