

The Zamir Chorale of Boston

Joshua Jacobson, Artistic Director



JAZZAIMIR

An Evening of Jewish and Israeli Jazz

Sunday, June 6, 2010
Sanders Theatre, Cambridge



Program

I Got Rhythm (from *Girl Crazy*) George Gershwin (arr. C. Clapham)

Deborah Melkin, solo

Summertime (from *Porgy and Bess*) George Gershwin

Susan Rubin, solo

There's a Boat (from *Porgy and Bess*) George Gershwin (arr. R. Solomon)

Peter Bronk, Lawrence E. Sandberg, Sarah Boling, Anne Levy, soli

Yiddisha Charleston Fred Fisher (arr. A. Bailey & J. Jacobson)

Ba Mir Bistu Sheyn Sholom Secunda (arr. A. Bailey & J. Jacobson)

Susan Rubin, Deborah Melkin, Deborah West, trio

And the Angels Sing Ziggy Elman (arr. A. Bailey & J. Jacobson)

Oy Mame, Bin Ikh Farlibt Abe Ellstein (arr. J. Jacobson)

Lidiya Yankovskaya, solo

Adon Olam (from *And David Danced before the Lord*) Charles Davidson

Susan Rubin, solo

Kiddush Kurt Weill

Hal Katzman, solo

Shout unto the Lord (from *Gates of Justice*)

Dave Brubeck

Ron Williams, baritone, guest soloist; David Burns, tenor solo

Shir Ahavah

Jef Labes

Susan Rubin, solo

Niga El Ha-Khalom

Shalom Hanoch (arr. Tz. Sherf)

Anne Levy, solo

Venezuela

Moshe Wilensky (arr. A. Bailey & J. Jacobson)

Richard Lustig, solo

Kafe Bekef

Ben Oakland (arr. Tz. Sherf)

Elana Rome, solo

Dem Dry Bones

trad. (arr. L. Gearhart)



The Zamir Chorale of Boston

Soprano

Elise Barber • Betty Bauman • Sharon Goldstein • Marilyn J. Jaye
Anne Levy • Elana Rome • Susan Rubin • Sharon Shore • Louise Treitman
Heather Viola • Deborah West • Lidiya Yankovskaya

Alto

Sarah Boling • Susan Carp-Nesson • Johanna Ehrmann • Hinda Eisen
Alison Fields • Silvia Golijov • Deborah Melkin • Rachel Miller • Jill Sandberg
Nancy Sargon-Zarsky • Phyllis Werlin • Phyllis Sogg Wilner

Tenor

David Burns • Steven Ebstein • Ethan Goldberg • Suzanne Goldman
Hal Katzman • Daniel Nesson • Leila Joy Rosenthal • Lawrence E. Sandberg
Yishai Sered • Gilbert Schiffer • Martin Wahl • Avi Wolf

Bass

Peter Bronk • Abba Caspi • Phil Goldman • Michael Krause-Grosman
Michael Kronenberg • Devin Lawrence • Richard Lawrence • Richard Lustig
Martin Oppenheimer • James Rosenzweig • Peter Squires
Mark Stepner • Michael Victor • Jordan Lee Wagner

Jazzamir Band

Piano: Hankus Netsky Flute: Amir Milstein

Edwin Swanborn Reeds: Ted Casher

Bass: Chris Rathbun Violin: Daniel Stepner

Percussion: Taki Masuko

Joshua R. Jacobson, Artistic Director
Edwin Swanborn, Accompanist
Lidiya Yankovskaya, Assistant Conductor
Mary Wolfman Epstein Conducting Intern
Hinda Eisen, Assistant to the Conductor
Deborah West, Johanna Ehrmann,
Avi Wolf, Richard Lustig, Section Leaders

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zamirchoraleofboston

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Program Notes

In 1925 Samson Raphaelson wrote *The Jazz Singer*, a play that dealt with the essential conflict of the immigrant experience: the choice between maintaining the traditions of the old country or assimilating into American culture. In the preface to the first edition of his play, Raphaelson wrote,

In seeking a symbol of the vital chaos of America's soul, I find no more adequate one than jazz. ... I have used a Jewish youth as my protagonist because the Jews are determining the nature and scope of jazz Jazz is Irving Berlin, Al Jolson, Sophie Tucker. These are Jews with their roots in the synagogue.

In tonight's concert we explore some of the wonderful music that arose out of that creative tension between old world and new, that irresistible synergy created when the *ba'al tefillah* met the blues, when Jews encountered jazz.

Between 1880 and 1924 more than two million Jews emigrated from Eastern Europe to America. For many of these immigrants jazz was an important marker of American culture, to be embraced by those who wanted to become real Americans. Moreover African-American musical idioms—jazz, blues, spirituals—held a special appeal for Jews with roots in Eastern Europe. The blues scale was nearly identical to the synagogue's *selicha* mode. Its free rhythms and improvisation resonated with the art of cantorial recitative. And Jews who had just escaped Russian pogroms, Jews who had yearned for centuries to return to their homeland, could relate to the African-American longing for freedom, for relief from suffering and persecution.

George Gershwin (né Jacob Gershowitz) was born in 1898 into a family of recent Jewish immigrants from Russia. Although Gershwin made his mark in popular American theater and concert music, he actually had an early and very brief association with the Yiddish theater. Boris Thomashefsky, the great Yiddish actor and impresario, had tried to convince Sholom Secunda to take the young Gershwin under his wing and groom him for collaboration on Yiddish musicals. He said to Secunda, "We have a friend, a talented young man; we would like you to meet him. He's not as *Yiddishlekh* as you are. He is American born and knows his jazz. Gershwin and Secunda. Together you should make a good composer." So they met backstage at the National Theatre. But it wasn't a good match. Secunda was not impressed with a young man who composed by ear and had no feeling for Jewish music. In Secunda's words: "Too much American and too little Jew." "I'm afraid, Mr. Gershwin that nothing can come of Mr. Thomashefsky's plan for the two of us," Secunda said. "You see, I don't mean to hurt you, but I am a serious composer and have dedicated years to the study of music." At the time Secunda was 21 and Gershwin 17 years old. Of course, it all worked out for the best. Secunda would recall that years later, whenever the two would meet, Gershwin "would stretch out his hand and with a big thank you would say, 'Sholom's the one owe my present position to in the musical world. If he had agreed to become my partner I would now be a composer in the Yiddish theater.'"

While there seems to be nothing overtly Jewish about Gershwin's music, Gershwin is but one of many Jewish American musicians of Eastern European descent

who found themselves attracted to jazz as composers, performers and publishers. Gershwin became one of the greatest American songwriters of the twentieth century, fusing jazz and blues with European classical models in hit songs such as “I Got Rhythm” and his masterful jazz opera, *Porgy and Bess*.

Fred Fisher was born in Germany in 1875 and emigrated to the United States when he was twenty five. He became a successful songwriter with such hits as “Come Josephine in My Flying Machine” (1910) and “Peg o’ My Heart” (1913). In 1926, with lyricist Billy Rose (William Samuel Rosenberg), Fisher penned the novelty song, “Yiddisha Charleston.” The Charleston was still a hot new dance craze, having been introduced into American popular culture only three years earlier. But Fisher and Rose’s song added a new twist: “Millionaires with big personalities doing it every night; millionaires of all nationalities meet the Israelites. Oy that Yiddisha Charleston, You should see the Cohens and Kelleys doing it everywhere. Henry Ford is learning how to Yiddisha Charleston now.”

Emigrating from the Ukraine at the age of fourteen in 1908, **Sholom Secunda** quickly established his reputation in New York as a conductor, lecturer, composer of serious concert music, synagogue choir conductor, and, most of all as creator of numerous successful Yiddish theater productions. In 1932 Secunda, in collaboration with lyricist Jacob Jacobs, composed the score for a new Yiddish musical, *Men Ken Lebn Nor Men Lost Nisht* (You Could Live But They Don’t Let You). The show was a hit, but one of its songs really brought the house down, “Ba Mir Bistu Sheyn.” Five years later, Secunda tried to interest some Hollywood producers in his song. He was told—by the Jewish singer Eddie Cantor—that the song was “too Jewish.” Secunda agreed to sell his rights to the song to Kammens Brothers Publications for \$30 (which he had to split with his lyricist). But then a strange thing happened. The songwriter Sammy Cahn was visiting the Apollo Theater in Harlem and heard a black singer performing *Ba Mir Bistu Sheyn* – in Yiddish! Cahn thought that the song had crossover potential. So he and Saul Chaplin wrote English lyrics and taught it to three Norwegian-American teenage girls from Minnesota: Patty, LaVerne, and Maxene, the Andrews Sisters. Their recording, released in December of 1937, would become the number-one song in America for twelve weeks, and the best-selling song in American history.





Ba Mir Bistu Sheyn (I Think You're Beautiful) (sung in Yiddish)

Even if you were as swarthy as a Tatar,
Even if you had eyes like a tomcat,
And even if you limped a little,
Or had wooden footsies,
I say that wouldn't bother me.

And even if you had a foolish grin,
And even if you had no more brains than Vayzasa,*
Even if you were as wild as an Indian,
Or even you were a Galitziyaner,**
I say it wouldn't bother me.

Tell me, how do you explain this?
I'll soon tell you why.

To me you are pretty,
To me you are charming,
To me you are one of a kind.
To me you are good,
To me you've got "it,"
To me you are more precious than gold.

Many pretty boys/girls have
Already wanted to take me,
And out of all these I have chosen
Only you!

—Jacob Jacobs

* Haman's youngest son (Esther 9:9)

** A Jew from Galicia (looked down upon by Jews from Lithuania).

Harry Finkelman (1914–1968) was a trumpet player with the Benny Goodman orchestra, who took the stage name Ziggy Elman. Having played in a Jewish wedding band since the age of 15, Finkelman was quite familiar with the “Freilakh” (rejoicing) repertoire. In December 1938, shortly after joining the Benny Goodman band, Finkelman composed “Frailach In Swing,” based on the klezmer dance song, “Der Shtiler Bulgar.” Refitted with a swing rhythm, jazz harmonies and English lyrics by Johnny Mercer, “And the Angels Sing” became another hit crossing over from the Jewish to the pop market, occupying the top position on the American hit parade for 12 weeks.

Abraham Ellstein (1907–1963) was one of the greatest composers for the American Yiddish Theater. In 1936 he teamed up with lyricist Itzik Manger, singer/actress Molly Picon and producer Joseph Green to create what would become the most popular Yiddish film of all time, *Yidl Mitn Fidl*. Shot on location in Kazimierz, Poland, the film tells the story of an itinerant klezmer musician on the road with his daughter Itke, who, to placate her father’s worries, disguises herself as a boy, Yidl. Picon sings “Oy Mame” when her character Itke/Yidl falls in love with Efraim, a handsome violinist.

Oy, Mame Bin Ikh Farllbt (Oy, Mama, I’m in Love) (sung in Yiddish)

When he plays a beautiful and heartfelt
Jewish melody on his fiddle,
Oy, Mama, everything feels so good.
Then, with his gorgeous dark eyes,
he seduced me.
Oh, Mama, I’m so happy.
And when he says, “Hey there, girl,
you are so lovely and delicate,”
and when his playing creeps into my heart,
I want to dance,
I want to sing.
Oh dear, I am starting to prance.
I can no longer live without him.

Oy, Mama, I’m in love!
Oy, Mama, I’m in love!
A young klezmer, my devoted mama,
is the only thing on my mind.
I cry and laugh and don’t know, Mama,
what’s going on with me.
Oy, Mama, I’m in love!
Oy, Mama, I’m in love!
I want to hug the whole world
and squeeze it close to me.
Oy, Mama, I’m in love!

—Abraham Ellstein

Charles Davidson (b. 1929) served for nearly forty years as *hazzan* of Congregation Adath Jeshurun in Elkins Park, Pennsylvania. He is the composer and arranger of more than three hundred works. In 1966, Davidson created a highly innovative and controversial work, an entire synagogue service in the style of jazz and blues. The title *And David Danced Before the Lord*, is derived from the Hebrew Bible (2 Samuel 6:14), describing the jubilant music and ecstatic dancing that accompanied the return of the holy Ark to Jerusalem, with King David himself leading the festivities. In this work Davidson transposed the musical soundscape from Ancient Israel to twentieth-century America.

Adon Olam (Lord of the Universe) (sung in Hebrew)

Lord of the universe, who ruled
before any thing was created,
at the time when all things were made at His wish,
then was His name proclaimed King.
And after all things shall have come to an end
He alone, the revered one, shall reign,
He was, He is and He will be, in glory.
He is One, and there is no other
to compare with him, to consort with Him;
without beginning, without end,
to Him belong power and dominion.
He is my God—and my Redeemer lives—
and a Rock in my suffering on a day of trouble;
He is my banner and my refuge,
the portion of my cup on the day when I call.
Into His hand do I commend my spirit
when I sleep and when I awake,
and with my spirit my body also;
the Lord is with me and I shall not fear.

—Solomon Ibn Gabirol

Kurt Weill (1900–1950), descended from a long line of distinguished German rabbis and cantors, found his calling in the expressive world of the satirical theater. His collaboration with communist poet and playwright Bertolt Brecht produced the provocative opera *The Rise and Fall of the City of Mahagonny* (1927) and the acerbic musical, *The Threepenny Opera* (1928). After the Nazis came to power in 1933 Weill fled Germany, eventually settling in New York in 1935. His blues-soaked setting of the Friday evening Kiddush (the sanctification of the Sabbath over a cup of wine) was composed in 1946, commissioned by Cantor David Putterman and the Park Avenue Synagogue, and dedicated to the composer's father, Albert Weill, who had served as chief cantor of Dessau, Germany from 1899-1919. Weill composed several other works with Jewish content, including *The Eternal Road* (1937), arrangements of two Palestinian songs: *Ba'ah Menukhah* and *Havu Levenim* (1938), and an arrangement of *Hatikvah* (1947)

Kiddush (Sanctification) (sung in Hebrew)

Blessed are You, O Lord our God, Ruler of the universe, Creator of the fruit of the vine.

Blessed are You, O Lord our God, Ruler of the universe, who has sanctified us with Your commandments and has been pleased with us. You have graciously given us Your holy Sabbath as a heritage, in remembrance of the creation of the world. The Sabbath is the first among the holy festivals, recalling the exodus from Egypt. Indeed, You have chosen us and sanctified us above all nations, and have graciously given us Your holy Sabbath as a heritage. Blessed are You, O Lord, who has sanctified the Sabbath.

—Jewish liturgy

Dave Brubeck (b. 1920) has become one of America's best-known jazz musicians. In 1959 Brubeck's quartet recorded the hit album, *Time Out*, a successful experiment in mixed meters. After 1967 Brubeck applied himself to larger works for chorus, and in 1969 he produced *Gates of Justice*, a cantata based on the Hebrew Bible and other classic Jewish texts, and the teachings of the Rev. Martin Luther King, Jr., a joint commission by the Reform movement's Union of American Hebrew Congregations and the College Conservatory of Music of the University



of Cincinnati. "Concentrating on the historic and spiritual parallels of Jews and American blacks," Brubeck wrote, "I hoped through the juxtaposition and amalgamation of a variety of musical styles to construct a bridge upon which the universal theme of brotherhood could be communicated."

Jef Labes (b. 1947) is a composer, pianist and educator living in Marin County, California. His musical journey has taken him from his native Boston to Baltimore, Jerusalem, New York City (where he composed and arranged for the Saturday Night Live band) and Los Angeles, where he worked as a studio musician. He has accompanied and/or recorded with many internationally known songwriters and vocalists, including Van Morrison and Bonnie Raitt. In 1970 he composed the lyrics and music to "Shir Ahavah" (Song of Love), the first work to be commissioned by the Zamir Chorale of Boston.

Shir Ahavah (Love Song) (Sung in Hebrew)

Lovers in our world,
Wake.

Listen to a
Love song.

All children of life
Are filled with love,
Love-filled.

Who rightly
understands
Living
Love-filled life?

Only he
Who fills his heart,
Spirit,
Thoughts and deeds
With love.

Wake up, lovers.
Rise up into love.

—Jef Labes



Israeli rock singer, lyricist and composer Shalom Hanoch (b. 1946) is considered the father of Israeli rock. In 1967, when Hanoch was performing at the High Windows club in Tel Aviv, he was introduced to Israeli pop star Arik Einstein. Some of Israel's most beloved songs have come from Hanoch and Einstein's fruitful collaboration.

Tzvi Sherf (b. 1948) is an Israeli singer, songwriter, arranger and vocal ensemble conductor. His choral arrangements, many of them written for his own ensemble, Koral, are an original blend of jazz, blues, folklore, classical and pop influences, and many of them have been published, recorded, and performed by top choirs in Israel and abroad.

Niga El Ha-Khalom (Let's Touch the Dream) (sung in Hebrew)

It's over,
it's past,
end of dream, enough.
The sands of time that slipped
between my fingers.

It's over,
it's past,
for ever, perhaps—
a circle that was closed
and you remained alive.

We'll meet again,
we'll see each other again,
a loving heart makes no mistakes.
Like to the sea
we will be streaming, streaming;
seeking until we arrive,
until we touch the dream.
—Shalom Hanoch



Polish born **Moshe Wilensky** (1910–1997) came to Israel in 1932 and soon found work as pianist and composer at several theaters in Tel Aviv, including Kumkum and Li-La-Lo (where the young Shoshana Damari was starring). Wilensky composed more than 1000 songs and received his country's highest honor, the Israel Prize, in 1983. "Venezuela," satirizing Israeli youth, was composed in 1959 for the show *Not a Word to Morgenstern*, with lyrics by Dan Almagor and a script by Efraim Kishon, performed by the Batsal Yarok (The Green Onion) troupe.

Venezuela (sung in Hebrew)
Chocolate-colored girls there,
their dresses—banana skins,
dancing the "mañana" dance
in the jungle under the coconut trees.
Let's set off on the Orinoco River
and tour the Amazon,
The anaconda snakes there
are like 12.5 meters long,
with two huge fangs!
Can that kill you?
In two seconds flat!



Lauren Batiancila, Aiko Ruch & Rachel Batiancila
of Orcha Dance Theatre

Well then perhaps we should go
to Chile?
Venezuela! Venezuela!
But without Chile I'm no one!
Venezuela! Venezuela!
Venezuela! Nothing like it! Olé!

There's no university exams,
no dean of the department!
And every day we go to see bullfights
with Don José Alfonso Schuldheis.
"Olé!"—we raise our sombreros.
"Olé!"—we call to the riders.
But the bull, Che Fortuna,
bursts right out to the grandstand.
He's attacking the crowd!
Can that kill you?
Usually.
Well then perhaps we should go to Chile?...

Coffee trees, avocado trees,
gold mines in Eldorado.
Oil is flowing in Caripito,
no taxes, no deficit-o.
There are Indians with a crest
they scalp you just ... a poll (skull) tax.

Let's run away to Chile! Hey! Everyone!
But there are volcanos there.
Boiling waves of lava!
Can that kill you?
No. Just fried!

Well then let's go to Petah Tikva!
Venezuela! Venezuela!
I wanna go to Petah Tikva!
Venezuela! Venezuela!
Venezuela! Nothing like it! Olé!
—Dan Almagor

Ben Oakland (1907–1979) was an American composer, lyricist and pianist who worked for Vaudeville, Broadway and Hollywood. In 1940 Oakland teamed up with Milton Drake to create the hipsters' ode to coffee, "Java Jive." Many vocal groups, notably Manhattan Transfer and the Ink Spots, performed and recorded the song, to great popular acclaim. Recently Israeli conductor/arranger Tzvi Sherf has been translating the strains of North American vocal jazz into a modern Israeli idiom. He commissioned Kobi Luria to transpose "Java Jive" into a Middle Eastern context in which "I love java sweet and hot" becomes "ba li kos kafe turki" (I feel like a cup of Turkish coffee).

Kafe Bekef (Coffee for Fun) (Sung in Hebrew)
I like tea, I like Nescafe,
I like cocoa that melts in your mouth.
Iced or boiling hot, as long as I'm with you,
coffee coffee coffee coffee is fun.

I feel like a cup of Turkish coffee.
For me—Italian cappuccino.
with or without cardamom,
no difference to me,
coffee coffee coffee coffee is fun.
Come, put some sugar in, serve it hot or cold,
sweet or bittersweet, it's all marvelous.
always giving orders.
shut up!
what did I say? enough. I'm done.

I like tea ...

Sweet and Low? Break it open.
Wow you got so skinny. Take my hand!
I don't drink my coffee with just any old guy,
unless he's just my cup of tea!

I feel like a cup of Turkish coffee.
Demitasse or giant mug,
with or without cardamom,

no difference to me,
coffee coffee coffee coffee is fun.

Pour my coffee; it's recommended by the doctor.
Nu, move. That's not nice. Don't be such an "iced coffee."
always giving orders.
shut up!
what did I say? enough. I'm done.

I like tea ...
—Kobi Luria



Lauren Batiancila, Rachel Batiancila, Aiko Ruch and Gabrielle Orcha
of Orcha Dance Theatre

Dem Dry Bones is a traditional African American spiritual based on Ezekiel's prophetic vision (Ezekiel 37). In the Hebrew Bible, Ezekiel, a Judean priest exiled to Babylon, is led to a valley piled with desiccated skeleton bones. A Divine voice tells the prophet that the Judean people should not give up hope of returning to their homeland. In this visual parable, the disjoined bones are brought together, muscles, organs and flesh are reinstated and the dead are brought back to life. The enslaved exiled Africans in America sought comfort from this vision, as had the Jewish people for many generations. (In fact the line "our hope is not lost" from Israel's national anthem derives from this passage in the book of Ezekiel.) The melody for this setting is ascribed to the African American author and songwriter James Weldon Johnson (1871-1938). This choral arrangement by Livingston Gearhart was made popular by numerous ensembles, including most notably the Delta River Boys and Fred Waring's Pennsylvanians.



*Program notes by Joshua R. Jacobson
Photos by Mickey Goldin*

Music with a Mission

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

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

An essential component of Zamir's mission is to develop future leaders in Jewish choral music. The Mary Wolfman Epstein Conducting Fellowship provides funding for young conductors to study Jewish choral music with Joshua Jacobson. Graduates of the program have gone on to conduct choirs of their own in Boston and beyond. Zamir also mentors other Jewish community choruses through joint rehearsals and performances.

Dr. Joshua Jacobson is one of the world's leading authorities on Jewish choral music. He is Professor of Music and Director of Choral Activities at Northeastern University and Visiting Professor of Jewish Music and Acting Dean of the School of Jewish Music at Hebrew College. A sought-after scholar and lecturer, his many arrangements, editions, 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. Zamir concerts are known for being highly entertaining, thanks to Dr. Jacobson's colorful programming and his illuminating commentary from the stage.

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



Joshua R. Jacobson, founder and director of the Zamir Chorale of Boston, is Professor of Music and Director of Choral Activities at Northeastern University, where he served nine years as Music Department Chairman and six years as the Bernard Stotsky Professor of Jewish Cultural Studies. He is also Visiting Professor and Acting Dean of the School of Jewish Music at Hebrew College. He has guest conducted a number of ensembles, including the Boston Pops Orchestra, the Bulgarian National Symphony and Chorus, the New England Conservatory Orchestra and the Boston Lyric Opera Company. He has guest lectured and taught workshops for schools, synagogues, festivals and conventions throughout North America and in Israel. He has also written articles on various aspects of choral music, and compositions and arrangements that have been published and performed by choirs around the world. In 1989 he spent four weeks in Yugoslavia as a Distinguished Professor under the auspices of the Fulbright program. In 1994 he was awarded the Benjamin Shevach Award for Distinguished Achievement in Jewish Educational Leadership from Hebrew College. Prof. Jacobson is past President of the Massachusetts chapter of the American Choral Directors Association. He is the conductor and host of the PBS film, *Zamir: Jewish Voices Return to Poland*. His book, *Chanting the Hebrew Bible: The Art of Cantillation*, published by the Jewish Publication Society in 2002, was a finalist for the National Jewish Book Award. He is co-author of *Translations and Annotations of Choral Repertoire—Volume IV: Hebrew Texts*, published by earthsongs in 2009. In 2004 the Cantors Assembly presented Prof. Jacobson with its prestigious “Kavod Award.”

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

Hankus Netsky, a multi-instrumentalist and composer, is an instructor in jazz and contemporary improvisation at the New England Conservatory in Boston, where he has taught for twenty-three years (serving ten years as chairman of Jazz Studies). He is founder and director of the internationally renowned Yiddish music ensemble Klezmer Conservatory Band. He adapted and composed the score to the musical *Shlemiel the First* (produced by the American Repertory Theater and American Music Theater Festival) and collaborated with violinist Itzhak Perlman on *In The Fiddler's House*, a klezmer music video, recording, and touring project. His *Suite for Mandolin and Strings* was commissioned by the New Sinfonietta of Amsterdam. Netsky earned a Ph.D. in Ethnomusicology from Wesleyan University and Bachelor's and Master's degrees in composition from New England Conservatory.

Gabrielle Orcha (Choreographer, Dancer) enjoys uniting dance, drama, and Judaism. Her choreography credits include collaborations with The Olney Theatre in Maryland for the productions *Jacques Brel* and *Fiddler on the Roof*. Gabrielle was selected as the 2004 "Emerging Artist" by *Dance on the Top Floor*, one of The Boston Globe's annual top ten critic's picks. In 2007 Gabrielle and her dancers performed at the Tsai Center when Nobel Laureate Elie Wiesel requested that she choreograph the American premiere of his unpublished play, *Once Upon A Time*. Last December Gabrielle choreographed Harvard's production of Goldfaden's Yiddish opera *Shulamis*. A graduate of Boston University with a BFA in Theatre and Dance, Gabrielle and her company, Orcha Dance Theatre, are currently rehearsing for their Fall 2010/Spring 2011 tour of **Dancing Through The Torah**, an epic undertaking that presents, through dance, each weekly Torah portion and major Jewish holiday.

A graduate of the Rubin Academy of Music in Jerusalem, flutist **Amir Milstein** is now an established figure in the world-music scene. He is the founder of Bustan Abraham, an ensemble of seven distinguished Israeli musicians, both Jews and Arabs, who have combined their experience as composers, soloists and heads of musical ensembles to create original instrumental music, which combines elements of both Eastern and Western traditions. Mr. Milstein has collaborated with artists such as Zakir Hussein, Tito Puente, Ross Daly, Omar Farouk Tekbilek, and Mikhalis Nikoloudis. Currently Mr. Milstein lives in Boston and performs with a wide variety of ensembles.

Grammy-nominated musician **Daniel Stepner** is the first violinist for the Lydian String Quartet, a member of the Boston Museum Trio and concertmaster of the Handel and Haydn Society. He serves on the music faculty at Brandeis University and as artistic director of the Aston Magna Festival in the Berkshires. As a touring musician, he has played throughout

Western Europe and the former Soviet Union, Australia and the United States. He has performed and recorded a wide repertoire of period and contemporary instruments. In addition to the Lydian String Quartet's many recordings, he has recorded chamber music by Buxtehude, Bach, Marais, Rameau, Vivaldi, Telemann, Mozart, Schubert, and Charles Ives.
Saxophonist and clarinetist

Ted Casher has played with the Tommy and Jimmy Dorsey Orchestras, The Glenn Miller Orchestra, Ray McKinley, Tony Bennett, Aretha Franklin, John Denver, and The Rhode Island Philharmonic. Ted is also active as a free-lance musician and also directs several high school ensembles.

Taki Masuko (percussion) came to Boston in 1979 after playing percussion in the Osaka Philharmonic Orchestra. He is on the faculty of the Longy School of Music in Cambridge, MA, and performs in Balmus, Hourglass, and Sabana Blanca, a musical group specializing in silent film accompaniment.

Recognized nationwide for his artistry in the field of opera and oratorio, **Ron Williams** continues to gather acclaim for his work onstage and in the concert hall. He has sung leading roles with the San Francisco Spring Opera, Michigan Opera Theatre, Opera San Jose, the Boston Lyric Opera, Wellesley Symphony, Nashua Symphony, and the Düsseldorf Chamber Orchestra. Ron remains passionately interested in arts education for young audiences and has performed at the National Children's Arts Festival at the John F. Kennedy Center for the Performing Arts in Washington D.C.

Chris Rathbun (bass), is a graduate of The New England Conservatory of Music, and currently a faculty member of the South Shore Conservatory of Music. Chris has played jazz with internationally recognized jazz artists Terri Lynne Carrington, and "Tiny" Grimes (guitarist with Art Tatum), "Papa" Jo Jones, Dick Johnson, Sabby Lewis, Tom Lindsay (trumpet player with Coleman Hawkins), Rebecca Parris, Herb Pomeroy, "Sir Charles" Thompson (pianist with Charlie Parker), The Artie Shaw Orchestra, to name a few.

Pianist, accordionist, composer and arranger **Art Bailey** is active in the improvised and world music scenes, and has appeared with such diverse musical performers as jazz saxophonist Steve Lacy, classical violinist Itzhak Perlman, and renowned bluegrass musician Del McCoury. Art was the pianist with the Klezmer Conservatory Band for 10 years, contributing new arrangements to the band's repertoire and making stage and television appearances worldwide.