

## UPCOMING MUSICAL EVENTS AT TEMPLE EMANUEL

### **Fiddler on the Roof**

Featuring Temple Emanuel Adults, Teens and Children  
Saturday, January 26 at 7 pm  
Sunday, January 27 at 3 pm

### **Purim Children's Concert with Joanie Leeds**

Sunday March 26 at 11 am

### **Project Manna Concert**

Tuesday, April 2nd at 7:00 pm

### **Free Chamber Music Concerts**

*Sponsored by  
The Saul B. and Naomi R. Cohen Foundation*

Sunday, March 3  
Sunday, May 5

## SAVE THE DATE....

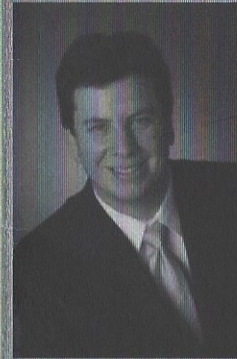
Tuesday, June 4, 7:30 pm, Sanders Theatre, Cambridge  
Gala Concert Celebrating the Zamir Chorale of Boston  
50 years of making Music with a Mission  
and Honoring Joshua Jacobson Founder and Artistic Director

The Music Committee of Temple Emanuel  
Proudly Presents

# HANUKKAH HAPPENS XXVIII Modern Masterworks

Monday, December 24, 2018  
**@ 7:30pm**

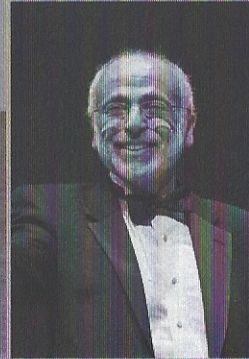
featuring



Cantor Elias  
Rosemberg



Zamir Chorale of Boston



Josh Jacobson  
Artistic Director

*A one of a kind concert celebrating  
the prestigious Zamir Chorale of Boston  
on its 50th anniversary  
season.*



TEMPLE  
EMANUEL





**TEMPLE EMANUEL  
MUSIC COMMITTEE**

Joyce Bohnen  
Judith Elder  
Janet Zwerlin Fagen  
Ruth Gold  
Meryl Miller  
Esther Muhlfelder  
Molly-Jane Rubinger  
Penny Scharfman  
Gayle Spiegel  
Sandy Cohn Thau  
Adam Weitzman  
Beverly Zweiman

**The Zamir Chorale of Boston  
Liturgical Masterworks  
from the 20th and 21st Century**

**PROGRAM**

Adon Olam  
Adon Olam  
Kenneth Lampl (b. 1964)  
Charles Davidson (b. 1929)  
Naomi Gurt Lind, solo

Hashkivenu  
Hashkivenu  
Max Helfman (1901-1963)  
Betty Bauman and Hal Katzman, soloists

Avinu Malkenu  
Sim Shalom  
Max Janowski (1912-1991)  
Michael Isaacson (b. 1946)  
Cantor Elias Rosemberg, solo  
with Temple Emanuel Choir

Sholom Aleichem  
Kedushah  
Israel Goldfarb (1879-1967)  
Ernest Bloch (1880-1959)  
Cantor Elias Rosemberg, solo  
Marilyn Jaye and Deborah Melkin, soloists

Yihyu Leratson (first New England performance)  
Hodu (first performance)  
Ari Sussman (b. 1993)  
Jeremiah Klarman (b. 1993)  
Cantor Elias Rosemberg, solo

***Intermission***

Hatsi Kaddish  
Hashkivenu  
Jack Gottlieb (1930-2011)  
Leonard Bernstein (1918-1990)  
Cantor Elias Rosemberg, solo

Un'saneh Tokef  
Un'saneh Tokef  
Solomon Braslavsky (1887-1975)  
Cantor Elias Rosemberg, solo  
Cantor Louise Treitman, Naomi Gurt Lind, Hanna Szydlo, Hal Katzman  
and Richard Lustig, soloists

Sanctus/Kedushah  
Secret Songs  
Leonard Bernstein  
Leonard Bernstein  
Jessica Woolf and Steven Ebstein, soloists



## **The Zamir Chorale of Boston**

**[www.zamir.org](http://www.zamir.org)**

Joshua R. Jacobson, *Artistic Director*

Barbara Gaffin, *Managing Director*

Lawrence E. Sandberg, *Concert Manager and Merchandise Manager*

Edwin Swanborn, *Accompanist*

Devin Lawrence, *Assistant to the Conductor*

Jenn Boyle, *Conducting Intern*

Betty Bauman, Deborah Melkin, Kevin Martin, and Richard Lustig,

*Section Leaders*

Rachel Miller, *President*

Charna Westervelt, *Vice President*

Michael Kronenberg, *Librarian*

### **sopranos**

Betty Bauman • Lisa Doob

Naomi Gurt Lind • Maayan Harel

Marilyn J. Jaye • Anne Levy

Susan Rubin • Sharon Shore

Miriam Silva • Julie Kopp Smily

Deborah Sosin • Louise Treitman

Heather Viola • Jessica Woolf

### **altos**

Anna Adler • Sarah Boling

Johanna Ehrmann • Randi Levine

Deborah Melkin • Rachel Miller

Judy Pike • Jill Sandberg • Nancy

Sargon-Zarsky • Rachel Seliber

Elyse Seltzer • Francene Sokol

Hannah Szydlo • Gail Terman

Phyllis Werlin • Charna Westervelt

Phyllis Sogg Wilner

Rebecca Plummer,  
guest pianist

Ryan Yuré, clarinet

### **tenors**

David Burns • Steven Ebstein

Suzanne Goldman • Hal Katzman

Kevin Martin • Dan Nesson

Leila Joy Rosenthal • Lawrence E.

Sandberg • Gilbert Schiffer • Dan

Seltzer • Yishai Sered • Andrew

Stitcher

### **basses**

Peter Bronk • Abba Caspi

Michael Krause-Grosman

Michael Kronenberg • Devin

Lawrence • Richard Lustig

Michael Miller • Martin

Oppenheimer • James Rosenzweig

Peter Squires • Mark Stepner

Kyler Taustin • Michael Victor

Jordan Lee Wagner • Robert Wright

Richard Yospin

Taki Masuko, percussion

Julie Russell, bass

## **Board of Directors**

Peter Bronk • Bruce Creditor • Bruce Donoff • Peter Finn, *Clerk*

Elyse Friedman • Barbara Gaffin • Joshua Jacobson • Rachel Miller

Jeff Rosenberg • Lawrence Sandberg • Gilbert Schiffer, *Chair*

Robert Snyder • Michael Victor, *Treasurer*

Founded in 1969, the **Zamir Chorale of Boston** is a musical and educational organization with a mission to raise awareness of the breadth and beauty of Jewish culture through performances, recordings, symposia, publications, and musical commissions.

Led by Founder and Artistic Director Dr. Joshua Jacobson, the chorus performs music spanning hundreds of years, four continents, and nearly every musical style. Zamir's repertoire includes Jewish liturgical pieces, major classical works, music of the Holocaust, new compositions, as well as Israeli, Yiddish, and Ladino folksongs. Concerts are designed to entertain, educate and inspire, which is why Zamir's music is enjoyed by people of all ages, religions and races.

Zamir's devoted local following is exemplified by its special recognition by and support from the Commonwealth of Massachusetts. In addition, Zamir has a far-reaching fan base through its 25 recordings and tours throughout the US, as well as in Israel and Europe. Zamir's documentary film, *Jewish Voices Return to Poland*, has been shown on public television stations across the US. In 2006, Zamir was honored to perform at the UN General Assembly for the first International Day to Commemorate Victims of the Holocaust.

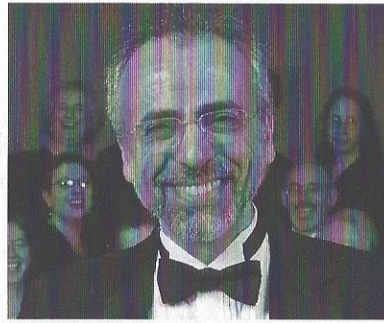
Zamir's community involvement includes mentoring future leaders in Jewish choral music and collaborating with other choruses through joint performances.

Zamir Chorale of Boston is Choir-in-Residence at Hebrew College and a member of the Greater Boston Choral Consortium. Zamir is funded by the Massachusetts Cultural Council, Combined Jewish Philanthropies, the Commonwealth of Massachusetts and the generous support of its loyal supporters.



## Joshua Jacobson

Joshua R. Jacobson, founder and director of the Zamir Chorale of Boston, served for 45 years as Professor of Music and Director of Choral Activities at Northeastern University, including nine years as Music Department Chairman and six years as the Bernard Stotsky Professor of Jewish Cultural Studies. He is Visiting Professor and Senior Consultant in the School of Jewish Music at Hebrew College. 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. His book, *Chanting the Hebrew Bible: The Art of Cantillation*, published by the Jewish Publication Society in 2002, was a finalist for the National Jewish Book Award, and the revised expanded edition was published in June, 2017. In 2016 he was awarded an honorary doctorate from Hebrew College. In 2016 Choral Arts New England presented him the Alfred Nash Patterson Lifetime Achievement Award, and in 2017 the Zamir Choral Foundation presented him with its annual "Hallel V'Zimrah" award for "a lifetime of dedication and contributions to Jewish choral music." Dr. Jacobson holds degrees from Harvard College, New England Conservatory, and University of Cincinnati.



## Cantor Elias Rosemberg

Born into a musical family in Buenos Aires, Argentina, Cantor Elias Rosemberg is a graduate of the Cantorial School at The Seminario Rabinico Latinoamericano. A concert and wedding performer in the Buenos Aires area, Cantor Rosemberg has appeared on both radio and television, and is featured on several recordings, winning 1998 the vocal contest: "Argentina Sings for Israel," organized by the Israeli Embassy of Argentina. Since 2007 Cantor Rosemberg has served as the Hazzan of Temple Emanuel in Newton, the largest Conservative synagogue in New England, since 2007. Cantor Rosemberg performs regularly with The Bostonian Opera and Concert Ensemble and the Zamir Chorale of Boston and is the New England Region Chair for the Cantors Assembly, serving also in the national Executive council of the same organization. He is a past president of the New England Board of Cantors and serves on the faculty of the Cantor-Educator program at Hebrew College as a Cantorial Coach. He is featured on three Cantors Assembly CDs: *Encore*, *The Spirit of Jewish World Music*, and *Hope and Healing*, and has released his own second CD: *My Beloved Prayers and Songs*.



## The Program

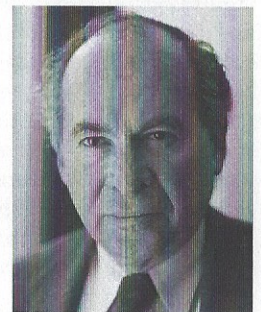
The Zamir Chorale of Boston and Cantor Elias Rosemberg are delighted to present an exciting concert featuring some of the greatest synagogue music of the past hundred years. The program highlights a wide variety of styles. Jeremiah Klarman's "Hodu" gives us the Hallel in a style that combines a classical aesthetic with Hassidic, rock and jazz influences. Ken Lampl's "Adon Olam" and Ari Sussman's "Yihyu Leratson" weave a trance-like mystical aura. Ernest Bloch's "Kedushah" is from his neo-romantic choral orchestral masterpiece, *Sacred Service*. Max Helfman's "Hashkivenu," Max Janowski's "Avinu Malkenu," and Michael Isaacson's "Sim Shalom" emphasize beautiful lyrical melodies. Israel Goldfarb gave us many memorable congregational tunes, and we will hear his well-known "Shalom Aleichem," composed just 100 years ago. We mark another centenary, the 100th birthday of Leonard Bernstein, with his "Hashkivenu," "Kedushah," and "Secret Songs," as well as the ebullient "Hatsi Kaddish" by Bernstein's assistant Jack Gottlieb, and the magnificent dramatic "Un'saneh Tokef" by Bernstein's mentor, Prof. Solomon Braslavsky.

## The Composers

**Kenneth Lampl** (b. 1964) is an American-born composer and lecturer known for his film, television and choral music. He is currently head of the Australian National University School of Music in Canberra. After an early career as a jazz musician, he studied composition at Rutgers and Juilliard. Among his prizes are the "Prix Ravel" in composition from the American Conservatory in Fontainebleau, France, the Cincinnati Symphony Orchestra Young Composers Award, the ASCAP Award for Young Composers, the Joseph H. Bearns Prize in Composition from Columbia University, and the Gretchanov Memorial Prize in Composition. In 1998 he was awarded a composer fellowship to the Tanglewood Music Festival where he studied film scoring with John Williams. He has scored over 70 films and television programs. Lampl is also a prolific composer of choral music. His first choral work in Hebrew "Adon Olam" was premiered and recorded by the Zamir Chorale of Boston.

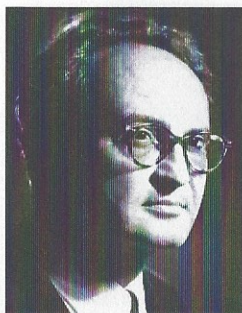


**Cantor Charles Davidson** (b. 1929) is the Hazzan Emeritus of Congregation Adath Jeshurun in Elkins Park, Pennsylvania. He is a gifted and prolific composer who has written a wide variety of synagogue and secular choral music. Some of his best-known works include *I Never Saw Another Butterfly* (1971), a moving musical setting of the children's poems from the Terezin concentration camp, and *Chassidic Sabbath* (1961), a Friday night service set in Chassidic style. Also of note is *And David Danced Before the Lord* (1966), the first Friday night service to use popular modern musical idioms (jazz-blues), and *La Tavla de Dulce* (1992), an oratorio commemorating the 500th anniversary of the Jewish expulsion from Spain.





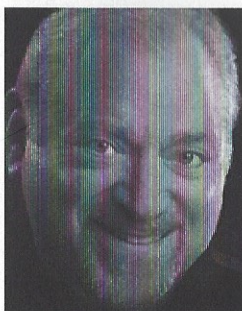
**Max Helfman** (1901 – 1963) was born in Radzyn, Poland. After immigrating with his family to New York in 1909, he attended various music schools and ultimately received a three-year fellowship to the Curtis Institute in Philadelphia. After relocating to California, Helfman served as music director at the Sinai Temple in Los Angeles and Temple Israel of Hollywood. From 1944 to 1961, he served as head of the music department at the Brandeis Arts Institute in Santa Susana. At Brandeis, Mr. Helfman influenced such younger composers as Jack Gottlieb, Charles Feldman and Yehudi Wyner. In 1961, he founded the School of Fine Arts at the University of Judaism in Los Angeles and later became the founding dean of the School of Fine Arts at the Jewish Theological Seminary of America in New York City. Mr. Helfman was known as a charismatic conductor, composer, teacher and lecturer.



**Max Janowski** (1912–1991) was born into a musical family. His mother, Miriam, was an opera singer and his father, Chayim, led choirs and trained cantors. He studied at the Schwarenka Conservatory in Berlin. In 1933 he won a piano contest that led to his appointment in Tokyo as head of the Piano Department of the Mosashino Academy of Music – and his escape from Nazi Germany. He remained in Japan for four years before immigrating to the United States in 1937. He became the musical director of KAM Isaiah Israel Congregation in Chicago in 1938. It was to remain his home for his entire career, except for a four-year sojourn in Navy intelligence from 1942 to 1946. He has written more than 500 compositions, which include choir and orchestra pieces, cantatas, and oratorios.



**Michael Isaacson** (b. 1946) enjoys a distinguished career as a composer, conductor, producer, author, and educator with over 600 Jewish and secular musical compositions published, including instrumental, vocal, sacred and secular arrangements, editions and educational works, and over 50 produced CDs and album recordings. He has held numerous university and synagogue positions in New York, Ohio and California. In addition to his work in Jewish music, Dr. Isaacson has composed and conducted original scores and arranged for many well-known television series and feature films, and has conducted, toured and produced new recordings of symphonic music with renowned orchestras, including the Israel Philharmonic Orchestra and The Hollywood Pops.



**Israel Goldfarb** (1879-1967) was born in Sieniawa, Galicia (today Poland), and immigrated to New York in 1893. He studied for the rabbinate at the Jewish Theological Seminary of America (JTSA) and music at Columbia University and the Institute of Musical Arts (later the Juilliard School). In 1905, he was appointed cantor and Sunday school director at Brooklyn's Kane Street Synagogue, and a year later also as a rabbi. He kept the position of rabbi and cantor until his death. From 1920 to 1942. Goldfarb prepared many Bar-Mitzvah students to read the Torah. His most famous pupil was the composer Aaron Copland. He worked as a teacher of liturgical music at the JTSA and trained future rabbis in the basics of the cantorate. In order to bring the young generation closer to Judaism, Goldfarb worked to create songs for congregational singing, and published various books and pamphlets of his own compositions and collected works.

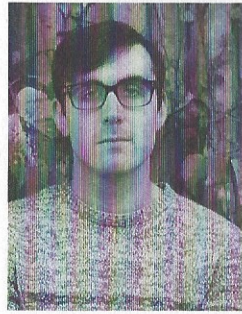


The creator of the greatest Jewish concert music of the 20th century was undoubtedly the Swiss-American composer, **Ernest Bloch** (1880-1959). By the age of nine, he was already playing the violin and composing. Ernest continued his musical training, moving from Geneva, where he had studied with Émile Dalcroze to Brussels to work with Eugene Ysaÿe, Frankfurt with Ivan Knorr, Munich with Ludwig Thuille, and Paris where he associated with Claude Debussy. While in Paris, Bloch renewed his friendship with Edmond Fleg (1874-1963), a poet and historian and a fellow Genevan. It was Fleg's influence that caused Bloch to rediscover his Jewish roots and proclaim his ethnic pride. In 1916 he told an interviewer for the *Boston Post*. "It is my own belief that when I am most Jewish I compose most effectively." In 1917 Bloch moved permanently to the United States. He taught at the Mannes School of Music in Manhattan, then served as the founding director of the Cleveland Institute of Music, and in 1925 moved to San Francisco to become Director of the San Francisco Conservatory. In 1929 Bloch's friend, Cantor Reuben Rinder of Temple Emanu-El in San Francisco, commissioned him to write a setting of the Sabbath morning liturgy. It took Bloch four years to complete his *Sacred Service (Avodat Hakodesh)*, with most of the work done at his retreat in the Swiss Alps. But perhaps this grand work, with its universal themes, its post-romantic organic conception, scored for large orchestra, chorus, and baritone soloist, was more appropriate for the concert stage than for the synagogue bimah. Bloch himself considered it more a sacred Hebrew oratorio than a Jewish liturgical service. He once said, "I am completely submerged in my great Jewish 'Oratorio,' on an enormous Hebrew text, and more cosmic and universal than Jewish."

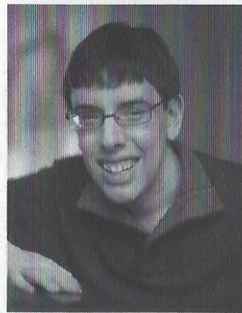




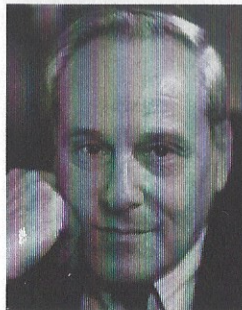
**Ari Sussman** (b. 1993) is a Philadelphia born and Ann Arbor based pianist and composer of vocal, chamber, orchestral, choral, and electronic music. Kabbalah, nature, cosmology, meditation, metaphysics, ancient and contemporary poetry, and human interaction are among Sussman's non-musical influences and interests. As a result, Sussman's music illustrates equivocal worlds of sounds that are ambient, euphonious, and ethereal in nature. Sussman received his Bachelor of Music and Master of Music with Honors in Composition from the New England Conservatory of Music, where he received the Donald Martino Award for Excellence in Composition. He is currently pursuing the Doctor of Musical Arts degree in Composition at the University of Michigan. Among his many awards is the BMI Student Composer Award for his orchestral work *Kol Galgal*.



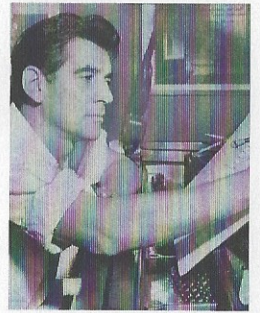
**Jeremiah Klarman** (b. 1993) is gaining national recognition as a rising young composer of his generation. He is a 2016 graduate of the New England Conservatory of Music where he was a composition major under the instruction of Michael Gandolfi and Hankus Netsky. In addition to composing, Jeremiah plays piano, is a member of NEC's Jewish Music Ensemble, and is a regular here at Temple Emanuel's Shabbat Alive Service, where he is also the Artist in Residence. Klarman has won numerous awards, including the American Society of Composers, Authors, and Publishers (ASCAP) Foundation/Morton Gould Young Composer Award for his orchestral piece *Dance Suite*. In June 2010, The Boston Pops performed his *Symphony in C* on his second appearance on NPR's radio show, "From The Top." In addition to his accomplishments as a classical composer, Klarman has written Jewish-themed choral, pop and liturgical music.



Born and raised in New Rochelle, N.Y., **Jack Gottlieb** (1930 – 2011) played clarinet as a child, taught himself piano and developed an interest in both jazz and Broadway. These interests heavily influenced him later in his career as a composer and author. He earned degrees from Queens College and Brandeis University and then a doctorate from the University of Illinois. Among his composition teachers were Aaron Copland and Max Helfman. Dr. Gottlieb was a highly regarded composer writing for the concert hall, the theater and the synagogue. He also lectured and wrote several books on how American popular, theatrical and film music was influenced by traditional Jewish liturgical and folk songs. From 1958 to 1966, Dr. Gottlieb was Leonard Bernstein's assistant at the New York Philharmonic. Mr. Bernstein lauded Gottlieb as "one of the most important talents on the American musical scene." Dr. Gottlieb's last book, *Working with Bernstein*, chronicles the more than three decades of collaboration they shared.



**Leonard Bernstein** (1918-1990) was born one hundred years ago in Lawrence Massachusetts and was raised in Dorchester and Newton (just a few blocks from here). In 1943 Bernstein was appointed assistant conductor of the New York Philharmonic, and within a few months was summoned unexpectedly to substitute for the conductor Bruno Walter. His brilliant performance earned him rave reviews and instant fame. In 1958 Bernstein was appointed musical director of the New York Philharmonic, becoming the first American-born holder of such a post, and one of the youngest. Bernstein was also a frequent guest conductor around the world—his two favorite orchestras were the Vienna Philharmonic and the Israel Philharmonic. Bernstein was also a superb teacher; he explained classical music on such television shows as *Omnibus* and *Young People's Concerts*, and he also enjoyed teaching at Tanglewood and at Brandeis University and Harvard University, where he delivered the prestigious Norton Lectures in 1973. Bernstein is perhaps best known as the composer of musical theater works, such as *Trouble in Tahiti*, *On the Town*, *West Side Story*, *Candide*, and *MASS*. Many of his works are based on Jewish themes, including the *Jeremiah Symphony*, the *Kaddish Symphony*, *Dybbuk* and *Chichester Psalms*.



**Prof. Solomon Braslavsky** (1887-1975) was born in Ukraine and given his first music education by his cantor-father. Braslavsky then studied music in Vienna at the Royal imperial Academy of Music and at the University of Vienna. In 1928 Rabbi Herman Rubenovitz brought Braslavsky to Boston to serve as music director at Congregation Mishkan Tefila, where he remained for his entire career. Braslavsky created an impressive musical service of superior quality, and he held the professional choir to the highest standard. Mishkan Tefila's organ was truly magnificent, second only in size and quality to that of Symphony Hall in Boston. Much of the music heard in the services was the product of the great 19th century masters, including Sulzer and Lewandowski. But Braslavsky also contributed many of his own compositions. When Leonard Bernstein was a child, the family synagogue was Mishkan Tefila. Bernstein recollected that the first time he heard great music was as a child, listening to the organ and cantor and choir, all under the direction of Prof. Braslavsky. "I used to weep just listening to the choir, cantor and organ thundering out—it was a big influence on me," he said. "I may have heard greater masterpieces performed since then, and under more impressive circumstances, but I have never been more deeply moved." Bernstein remained friendly with Braslavsky (whom he affectionately called, "Brassy") throughout his life.

