

2006 NORTH AMERICAN JEWISH CHORAL FESTIVAL

Matthew Lazar, Founder and Director

Dear Friend,

As we count down the final weeks before this year's 17th annual Choral Festival, we're happy to provide you with the list of the workshop selections from which you may choose. Please read the list carefully, and use the enclosed form to designate your selections.

Here are a few other last-minute reminders for your attention:

- 1) If you need bus transportation to the Festival from Newark Airport YOU MUST MAKE A RESERVATION IN ADVANCE. You can download the Bus Reservation Form from the Zamir Choral Foundation website at www.zamirfdn.org, or call Ayelet Tours at 1-800-237-1517 to make these arrangements. Note: The bus will leave Newark at 3 p.m. Bus transportation back to Newark will also be available at the conclusion of the Festival, leaving the hotel at 2 p.m. Do not book a flight that leaves earlier than 5 p.m.
- 2) Dress for most Choral Festival activities will be casual (shorts are fine.) If you will be singing in an Instant Ensemble, please remember to **bring a black (or dark) skirt or pants and a white long sleeved shirt for the final performance on Thursday morning.** The Hotel is air conditioned, so bring a sweater if you are sensitive. Please note that many people prefer to dress somewhat for dinner and our evening program. In addition, people do "dress up" for our Wednesday evening cocktail party and dinner, so plan accordingly.
- 3) If you have been to the Festival in the past and have copies of the Lewandowsky "Psalm 150" (Halleluyah) and David Burger's "Tfilah" please be sure to bring them. We will have copies on hand for first-timers.
- 4) If you have an electronic keyboard and/or a boom box that you can lend to us for the duration of the Festival, we'll be extremely grateful. Please call the Foundation office at 212-362-3335 or e-mail ZamirFdn@aol.com to let us know.
- 5) If you have questions about your hotel reservations, please call the Hudson Valley Resort and Spa at 1-888-9HUDSON. If you have not yet made your reservation DO IT NOW! If you find that you need to change your reservation for any reason, do it at the earliest possible opportunity. Cancellation charges may apply if you delay to the last minute (including the last week).
- 6) If you have further questions about the Choral Festival, call the Zamir Choral Foundation at 212-362-3335 or E-mail ZamirFdn@aol.com and we'll be happy to help you.

Have a safe trip to the Festival. We're looking forward to seeing you soon!

Sincerely,

Matthew Lazar

Marsha Bryan Edelman

Dan Frelander

Alane Katzew

Festival Steering Committee

a project of the

ZAMIR CHORAL FOUNDATION

in association with the Department of Synagogue Music at the Union for Reform Judaism and Gratz College
120 Riverside Drive, Suite 1Y New York, NY 10024 212-362-3335 FAX 212-362-4662

E-mail ZamirFdn@aol.com or visit us on the web at www.zamirfdn.org

2006 NORTH AMERICAN JEWISH CHORAL FESTIVAL

Matthew Lazar, Founder and Director

PRE-FESTIVAL WORKSHOPS: SUNDAY, 2:30 – 4:30 P.M.

Optional presentations to provide an introduction to the Choral Festival

A. Beginning at the Beginning: An orientation to the North American Jewish Choral Festival: Choral warmups, sight-singing basics, and preparation for the first “Community Sing.” *This workshop is strongly recommended for Festival first-timers with limited choral singing and/or sight-reading experience*

Sheldon Levin is the cantor and educational director of Neve Shalom, Metuchen, NJ. Editor of seven books on Jewish music and education, he has also conducted Jewish choirs for over 30 years, and currently co-directs Makhelat HaMercaz.

B. The Jewish Choral Tradition Today: Jewish choral music is alive and well and manifesting itself in a wide variety of forms and venues. Listen to music from North America and Israel that reflects the last fifty years, and see if you can imagine where the next fifty years will take us!

Marsha Bryan Edelman is Professor of Music and Education at Gratz College and Administrator of the Zamir Choral Foundation. She has written and lectured extensively on the nature and history of Jewish music, and most recently authored Discovering Jewish Music

MAJOR WORKSHOPS

These sessions meet Monday, Tuesday and Wednesday afternoons

For people interested in learning a skill in depth. If you choose one of these workshops, you should plan to attend all three sessions. Place the same workshop number in all three slots.

1. Sight-Singing for Beginners: Learn helpful hints to help you correctly sing musical intervals found in choral (or solo) scores, and how to count the rhythms.

Leon Sher, a graduate of HUC-JIR, is cantor of Monroe Temple Beth El in Monroe, NY as well as a singing/composing member of the tzedakah collective, Begeg Kefet.

2. Intermediate Sight-Singing: Singers with some prior sight-singing experience will learn a little bit of theory that will improve listening and sight-singing skills in

this fun and instructive workshop. Knowledge of the names and locations of the notes on the staff is required.

Helen Greenberg is a composer of secular and liturgical works for solo voice (and piano) and choir, and has extensive experience teaching sight-singing.

3. Torah Cantillation: We will learn the symbols and grammar of Torah trope, and prepare to chant a passage from the Torah. Texts, sheet music and CDs will be provided.

Nancy Abramson serves as cantor at

Park Avenue Synagogue in New York. She is treasurer of the Cantors Assembly (the first woman to be elected as an officer) and a member of the board of the Zamir Choral Foundation.

TRIPLE WORKSHOPS

These sessions meet Monday, Tuesday and Wednesday afternoons.

Attend all three sessions, or spend just one or two days with a topic, and participate in other single workshops. Sessions labeled "A" meet on Monday; "B" sessions meet on Tuesday; "C" workshops will be held on Wednesday. Be sure to indicate a number and a letter [A, B or C] on the form for each day you plan to attend one of these sessions.

4. Vocal Technique

A. The Basics of Singing: The first half of this workshop will be devoted to basic vocal techniques: breath support, phonation and articulation, the role of posture, and resonance. In the second half we will play “games” to improve pitch memory and increase rhythmic coordination.

Isabelle Ganz, DMA, has conducted workshops and master classes in vocal techniques and improvisation throughout the US, in Europe, and in Israel. She conducts the Brith Shalom Choir and HaZamir Houston and performs with her Sephardic music ensemble, Alhambra, in the US and abroad.

B. Singing as a spiritual practice - A performer as a vessel of the soul: To connect with one's inner self when singing is not an easy thing, especially when one is overwhelmed by self scrutiny and/or nervousness. In this workshop we will discuss ways in which we might hone the practice of singing as a means of personal spiritual expression, whether individually or with a choir; whether we are in the concert hall, the classroom, or at our own Shabbat table.

Lori Corrsin is the Cantor of Congregation Emanu-El of the City of New York. Invested as a cantor by Hebrew Union College-Jewish Institute of Religion in 1992, Lori has performed Jewish and secular concerts through the US, Canada and Israel, and sings with Matthew Lazar's a cappella choir, the Mantua Singers. Cantor Benjie Ellen Schiller serves as Professor of Cantorial Arts at Hebrew Union College School of Sacred Music, and as cantor of Bet Am Shalom synagogue in White Plains, New York. A member of the faculty of the Institute for Jewish Spirituality Cantorial program, Benjie is a composer and performer of Jewish music, and sings with Begeg Kefet, a performance ensemble and tzedakah collective, as well as the Mantua Singers.

C. Vocal Resonance: Maximize your vocalizing by understanding and using resonance effectively in your sound and the sound of your singers. Participants will sing for each other and will learn in a casual “master class” environment.

Kelly Shepard teaches music at Milken Community High School in Los Angeles, where he also chairs the Department of Theatre Arts. A professional singer in the 2005 3rd place International Barbershop Quartet, Metropolis, Kelly is also the conductor of HaZamir Los Angeles.

TRIPLE WORKSHOPS (Continued)

5. The Music of Israel

A. The Art of Israeli Music: Choral and instrumental music from Israel have unique flavors based on the rhythms of the Hebrew

language, the mingling of Eastern and Western musical influences, and unique approaches to the Biblical heritage of Israel. Come and explore the world of Israeli music on the concert stage.

Marsha Bryan Edelman is Professor of Music and Education at Gratz College and

Administrator of the Zamir Choral Foundation. She has written and lectured extensively on the nature and history of Jewish music, and most recently authored Discovering Jewish Music

B. The Music of Zionism: Zionist pioneers created a new repertoire of songs designed specifically to further their ideological goals. Examine lyrics and music of several songs from this period, and observe how, more recently, the popular music of Israel has reflected the changing face of its population and institutions

Joshua R. Jacobson is Professor of Music and Director of Choral Activities at Northeastern University. He is Visiting Professor of Jewish Music at Hebrew College and the founder and director of the Zamir Chorale of Boston.

C. Ehud Manor's Israel: This workshop will look at how Israel is depicted in the songs of Ehud Manor, z'l, one of Israel's greatest songwriters.

David Ackerman is the Director of Educational Services at the Board of Jewish Education of Greater Los Angeles. He coordinates the activities of the Music Educators Council and established HaZamir Los Angeles in 2005.

6. Singing Our Sacred Texts

A. Greeting the Bride: This workshop will explore the kabbalistic intent and imagery in the Friday night piyyut, *L'cha Dodi*, and will explore the multitude of melodies sfor that poem.

David Ackerman is the Director of Educational Services at the Board of Jewish Education of Greater Los Angeles. He coordinates the activities of the Music Educators Council and established HaZamir Los Angeles in 2005.

B. Embracing Jewish Values through Music: Since the beginning of civilization, Jewish values have impacted human behavior in our homes, in our communities and in the world. As we study the wisdom found in *Eilu Devarim*, we will explore choral settings which respond to the Jewish values expressed in the text.

Vicki L. Axe serves as the Spiritual Leader of Congregation Shir Ami in Greenwich/Stamford, CT. She is a past president of the American Conference of Cantors and her love for choral music has brought her back to the Festival since 1994.

C. Psalm Settings (mostly) from the 90's: A Survey of musical settings for Kabbalat Shabbat. Explore solo, easy choral, and more complex choral settings for the eight psalms from the Friday evening liturgy.

Alane S. Katzew is the Director of Music Programming for the Union of Reform Judaism. Cantor Katzew is featured as a recording artist on the Niggun Anthology published by Transcontinental Music Publications.

TRIPLE WORKSHOPS (Continued)

7. Music for All Seasons

A. It is Time for Teshuva: Explorations for the Yamim Nora'im: The High Holidays are the magnet for a great number of musical compositions. Come closer and involve yourself with melodies that uplift the *neshama* and help us immerse ourselves in an atmosphere conducive to soul searching and personal exploration.

Natasha J. Hirschhorn, an accomplished performer and recording artist featured on numerous CDs, released her first solo album of original music, They Call Me: 9 Meditations on Hebrew Prayers, in 2003. Natasha is Music Director of Congregation Ansche Chesed in Manhattan, and of the Brooklyn Jewish Community Chorus, Shiru Shir. Ramón Tasat, trained in five different countries, is the Cantor of Temple Shalom in Silver Spring, MC, board member of the American Friends of Neot Kedumim and the president of Shalshelet: The Foundation for New Jewish Liturgical Music..

B. Singing for Your Supper: The Pesach Seder as a Choral Experience: This session will demonstrate how many of the traditional seder tunes can be sung in a choral setting. Music by Adler, Aldema, Braun, Glick, Isaacson, Osborne and others will be featured.

Ira Epstein sang and toured with the Zamir Chorale in the 1960's and '70's and has since sung with the Brooklyn College Chorale, the Kingsborough Community College Chorus and the Brooklyn Jewish Community Chorus.

C. Music of Havdala: This ritual of transition from Shabbat back to the week is rich in music of redemption and spirituality. Join us as we sing through the dazzling array of tunes from different traditions - niggunim, zemirot and composed settings.

See A above for biographies of Natasha J. Hirschhorn and Ramón Tasat

ONE -SHOT WORKSHOPS

These sessions meet Monday, Tuesday and Wednesday afternoons

Individual sessions allow you to sample a variety of subjects and instructors. Please Note: These sessions are offered at the same time as the majors and triple workshops described above.

MONDAY:

8. Performing the Repertoire of the Golden

Age: Explore the historical practices of the era of Lewandowsky, Sulzer and Naumbourg, including questions of pitch, Ashkenazic vs. Sephardic accentuation, vocal production and choral sound.

Robert Ross is a member of the music faculty at Community College of Philadelphia, music director of Mak'helat Beth Sholom (Cherry Hill, NJ) and Artistic Director of Voces Novae et Antiquae (a Philadelphia-based professional chorus) and The Yavneh Ensemble, a new Philadelphia-based professional chorus devoted to Judaic music.

9. Midi Files and the Internet: Creating and Using Midi Choral Learning Files: This session will explore the nature of midi files, demonstrate how they can be created with both shareware and commercial software, and show how ensemble voices can be produced and voice parts can be extracted and placed on a webpage for members of a chorus to hear a complete composition as well as their individual parts.

Ira Epstein sang and toured with the Zamir Chorale in the 1960's and '70's and has since sung with the Brooklyn College Chorale, the Kingsborough Community College Chorus and the Brooklyn Jewish Community Chorus. His website of midi files is used as a learning tool by members of the BJCC.

MONDAY (continued)

10. The Musical Impulse: This invigorating and varied workshop is designed for choristers, soloists, conductors – performers of all genres and all levels of experience - to activate, or recapture, the unabashed musical responsiveness we all had as young children – vital, honest, and joyous. When this connection is there, our performances become more vivid and truthful.

William Westney's unique workshops were profiled in a featured N.Y. TIMES article and have been presented at a wide variety of venues throughout the world, from Kennedy Center to Tanglewood, Aspen, Juilliard, The Royal College of Music (London), Tonghai University (Taiwan) and the University of Performing Arts in Vienna. Bill is also the author of the trailblazing book The Perfect Wrong Note: Learning to Trust Your Musical Self (Amadeus Press).

11. The Singer as Healer in the Coda of Life: We who know the power of music have been given an extraordinary tool to create wholeness even in the most difficult of circumstances. Riki, who has served her community as cantor and pastor for almost twenty years, will describe the many uplifting and comforting ways that one can use music in end-of-life situations, sharing stories of tribute, laughter and healing, and encouraging participants to share their own life experiences and wisdom.

Erica (Riki) Lippitz has been the cantor of Oheb Shalom Congregation in South Orange, NJ since 1987, when she was one of the first women to be invested as a cantor by the Jewish Theological Seminary. She has performed and taught Jewish music nationally for three decades, performing with the renowned singing group, Begeg Kefet, and is the co-founder and conductor of the Kol Dodi Chorale of Metrowest, NJ.

12. Choral Conducting - The Art of the Hands and Mouth: Learn how to express your musical instincts and communicate effectively with your choir through precise articulations with your gestures and your words. Study what you are doing and how you can do it better!

Kelly Shepard teaches music at Milken

Community High School in Los Angeles, where he also chairs the Department of Theatre Arts. A professional singer in the 2005 3rd place International Barbershop Quartet, Metropolis, Kelly is also the conductor of HaZamir Los Angeles

13. Siman Tov: An experience in Jewish culture and spirituality for hearing and non-hearing audiences. Participants will learn to sign and to experience new and uplifting forms of expressions of tefilot and songs.

Elayne Robinson Grossman has been the Artistic Director of the Sharim V'Sharot Foundation and Conductor of Sharim V'Sharot: Central New Jersey's Select Jewish Choir since 2000. She has taught music at the Abrams Hebrew Academy, Yardley, PA since 1998, and conducted the Rottenberg Chorale and Chamber Singers in New York City for 22 years. Daniel T. Grossman has worked in the field of Jewish Special Education while serving as rabbi at Adath Israel Congregation in Lawrenceville, NJ for the past 18 years.

14. From the Profane to the Holy: The Acculturation Process in Hasidic Music: Some of the “holiest” melodies in our repertoire have decidedly “unholy” origins, and nowhere is this truer than in the cannon of Hasidic music. Explore the process through which “foreign” melodies become part of the familiar, sacred tradition.

Velvel Pasternak, proprietor of Tara Music Publications (aka www.JewishMusic.com) began his career in Jewish music with the publication of his research on Hasidic music. Since then, he has edited, published and distributed dozens of volumes on the full range of contemporary Jewish music. He was the recipient of the Zamir Choral Foundation's first annual Hallel V'Zimrah Award in 2004.

TUESDAY:

15. Music Software for Synagogue Musicians: Learn the specialized tricks that synagogue musicians need to know about notational software, including such common yet vexing situations as unmeasured chant, publisher-style page layout,

keyboard reductions, and how to address *your* specific needs!

Robert Ross is a member of the music faculty at Community College of Philadelphia, music director of Mak'helat Beth Sholom (Cherry Hill, NJ) and Artistic Director of Voces Novae et Antiquae (a Philadelphia-based professional chorus) and The Yavneh Ensemble, a new Philadelphia-based professional chorus devoted to Judaic music

TUESDAY (Continued):

16. Of Psalms and Songs: The Psalms have figured significantly in our liturgy since the days of the Temple, and so are an excellent barometer of changing musical fashions. Take a trip through Jewish music history with the psalms as your guide to the evolution of “tradition.”

Marsha Bryan Edelman is Professor of Music and Education at Gratz College and Administrator of the Zamir Choral Foundation. She has written and lectured extensively on the nature and history of Jewish music, and most recently authored Discovering Jewish Music.

17. Musicianship 101: The Major Challenge: The relationships between melodies, chords and phrasing in major keys will be explored. Through singing, harmonizing and listening, students will improve their sight-singing and theoretical understanding of music in major keys.

Elayne Robinson Grossman has been the Artistic Director of the Sharim V'Sharot Foundation and Conductor of Sharim V'Sharot: Central New Jersey's Select Jewish Choir since 2000. She has taught music at the Abrams Hebrew Academy, Yardley, PA since 1998, and conducted the Rottenberg Chorale and Chamber Singers in New York City for 22 years.

18. New Music from Shalshet: Founded in 2003, Shalshet seeks to foster the creation of original music for Jewish congregational use and expose wider audiences to innovations in Jewish relationship music through annual festival and creation of a CD and companion book. Come hear the winning compositions from the First and Second International Festival for New Jewish Liturgical

Music and get inspired to create new music of your own in this interactive workshop.

Natasha J. Hirschhorn, an accomplished performer and recording artist featured on numerous CDs, released her first solo album of original music, They Call Me: 9 Meditations on Hebrew Prayers, in 2003. Natasha is Music Director of Congregation Ansche Chesed in Manhattan, and of the Brooklyn Jewish Community Chorus, Shiru Shir. Ramón Tasat, trained in five different countries, is the Cantor of Temple Shalom in Silver Spring, MD, board member of the American Friends of Neot Kedumim and the president of Shalshet: The Foundation for New Jewish Liturgical Music

19. Barbershop 101: Learn the basics of Barbershop Harmony! Participants will learn about waxes, posts and tags. Learn about the roots of this truly American art form and sing in quartets to learn the structure and unique harmony of Barbershop.

Kelly Shepard teaches music at Milken Community High School in Los Angeles, where he also Chairs the Department of Theatre Arts. A professional singer in the 2005 3rd place International Barbershop Quartet, Metropolis, Kelly is also the conductor of HaZamir Los Angeles.

20. Exploring a Lost Tribe: The B'nai Menashe of India: What happens when a remote community in the mountains and valley of Northeast India decides to forsake its Protestant upbringing and reclaim Jewish roots said to stretch back to the lost tribe of Menashe? Join us to uncover this intriguing story!

Rahel Musleah is the seventh-generation of a Calcutta Jewish family that traces its roots to 17th century Baghdad as well as a journalist, lecturer, singer and author of several children's books.

21. He Loves Me/She Loves Me Not: From the Bible to the Ipad, love songs are everywhere! A look at the different angles of relationships through songs in Hebrew, Judeo-Spanish and Yiddish.

Although she has a background in classical music, Janet Roth Krupnick admits to an ongoing love affair with Israeli poetry and folk music. She

has been the cantor of the Summit Jewish Center since 1991 where, in her free moments, she enjoys learning the music of diverse Jewish communities.

WEDNESDAY

22. Can You Create a Wildly Successful Children's Choir? You Betcha! Learn an accessible, child-friendly repertoire of songs that the youngsters in your choir will love to sing, as well as a pocketful of tips and techniques that will guarantee an enthusiastic and wildly successful children's choir.

Peter and Ellen Allard, award winning children's recording artists and composers, present family performances, tot, family and religious school worship services, keynote presentations and teacher workshops and songwriting workshop throughout North America. Their songs are recorded by many musicians and are used in synagogues throughout the United States.

WEDNESDAY (Continued):

23. Songs Never Silenced: The Folksongs of the Shoah: Explore the beautiful, and heart-rending legacy of the Holocaust, through the recently-re-issued music collected by ethnographer - and survivor - Shmuel Kacerginski in his "Lieder Fun di Ghetto un Lagern" (Songs of the Ghetto and Camps).

Velvel Pasternak, proprietor of Tara Music Publications (aka www.JewishMusic.com) began his career in Jewish music with the publication of his research on Hasidic music. Since then, he has edited, published and distributed dozens of volumes on the full range of contemporary Jewish music. He was the recipient of the Zamir Choral Foundation's first annual Hallel V'Zimrah Award in 2004.

24. Varied Voices for the New Year: As musical styles and tastes have changed, cantors and composers have responded with a wide range of music. Enjoy a listening survey of music for the High Holy Days from around the world and across several centuries that illustrates the continuing evolution of our

concept of Jewish musical "tradition."

Marsha Bryan Edelman is Professor of Music and Education at Gratz College and Administrator of the Zamir Choral Foundation. She has written and lectured extensively on the nature and history of Jewish music, and most recently authored Discovering Jewish Music

25. Zemirot Shel Shabbat: Traditional Sabbath Table Songs from Around the World: An ancient Jewish custom, the singing of songs at the three family meals of Shabbat is a delightful tradition that creates an atmosphere of Sabbath peace. Learn some of the many different melodies that accompany the texts of traditional Sabbath liturgical poems and add a spark of holiness to your Shabbat meals.

Although she has a background in classical music, Janet Roth Krupnick admits to an ongoing love affair with Israeli poetry and folk music. She has been the cantor of the Summit Jewish Center since 1991 where, in her free moments, she enjoys learning the music of diverse Jewish communities.

26. New Choral Music from Transcontinental: Participate in a hands-on reading session of the latest offerings from the world's largest and oldest publisher of Jewish choral music.

Jayson Engquist Rodavsky and Michael Boxer are music editors at Transcontinental Music Publications.

27. Creating the Choral Congregation: How does one balance the desire to integrate choral music into a Friday night service in which one also wants to encourage congregational singing? Three Shabbat models will be presented in which good quality choral material is combined with plenty of congregational involvement.

Erica (Riki) Lippitz has been the cantor of Oheb Shalom Congregation in South Orange, NJ since 1987, when she was one of the first women to be invested as a cantor by

the Jewish Theological Seminary. She has performed and taught Jewish music nationally for three decades, performing with the renowned singing group, Begeed Kefet, and is the co-founder and conductor of the Kol Dodi Chorale of Metrowest, NJ.

28. Musicianship 201: The Minor Challenge:

The relationships between melodies, chords and phrasing in minor keys will be explored. Through singing, harmonizing and listening in natural, melodic and harmonic minor systems, students will improve their singing and theoretical understanding of the unique qualities

of music in minor keys. An understanding of Musicianship 101 (see 16 above) is required.

Elayne Robinson Grossman has been the Artistic Director of the Sharim V'Sharot Foundation and Conductor of Sharim V'Sharot: Central New Jersey's Select Jewish Choir since 2000. She has taught music at the Abrams Hebrew Academy, Yardley, PA since 1998, and conducted the Rottenberg Chorale and Chamber Singers in New York City for 22 years.



FOR LISTENERS ONLY

In addition to choosing from among the regular Festival workshops being offered each afternoon, the following sessions will provide Festival observers and others not singing in an “instant ensemble” with an “extra” opportunity to learn more about aspects of Jewish music, Jewish texts or Jewish life.

MONDAY MORNING

L1. The Golden Age of the Cantor: Great Hazzanim of the 20th Century: Learn about the life and times of some of the most famous of the synagogue virtuosos and hear the music of the greatest voices of the “Golden Age of Hazzanut.”

Velvel Pasternak, proprietor of Tara Music Publications (aka www.JewishMusic.com) began his career in Jewish music with the publication of his research on Hasidic music. Since then, he has edited, published and distributed dozens of volumes on the full range of contemporary Jewish music. He was the recipient of the Zamir Choral Foundation’s first annual Hallel V’Zimrah Award in 2004.

MONDAY AFTERNOON

L2. How Odd of God to Choose the Jews: This workshop will explore the roots of the “Chosen People” concept and its relevance to Judaism in the 21st century.

Barry Krasner is the senior education consultant at the Partnership for Jewish Life and Learning in Washington, DC

TUESDAY MORNING

L3. Shlof Mein Kind: This workshop will explore the rich legacy of Jewish lullabies in terms of both melodic and thematic content. While focusing primarily on Yiddish lullabies, comparisons will be made to the Sephardic tradition, as well as contemporary Jewish lullabies.

David Ackerman is the Director of Educational Services at the Board of Jewish Education of Greater Los Angeles. He coordinates the activities of the Music Educators Council and established HaZamir Los Angeles in 2005.

WEDNESDAY MORNING:

L4. Unetane Tokef and the Question of Free Will: This lecture will deal with the question “How do we balance ‘Who by fire and who by water...’ with the notion of daily free will.

Daniel T. Grossman attended Temple University, Hebrew University and Merkaz KaRay Kook in Jerusalem before being ordained by the Reconstructionist Rabbinical College. He is presently in his 18th year of serving as Rabbi to Adath Israel Congregation in Lawrenceville, NJ.

WEDNESDAY AFTERNOON:

L5. Bazaar of Memories: A Journey Home to Calcutta: Leave the Catskills behind and journey to Calcutta, a once-vibrant Jewish community now home to only 35 elderly Jews. Rahel will intersperse the story of her March, 2006 visit to the city where she was born with memories, traditions and tropes.

Rahel Musleah is the seventh-generation of a Calcutta Jewish family that traces its roots to 17th century Baghda^d, as well as a journalist, lecturer, singer and author of several children’s books.

2006 NORTH AMERICAN JEWISH CHORAL FESTIVAL

Matthew Lazar, Founder and Director

WORKSHOP SELECTION FORM

(Please print all information)

Name _____

Day Phone _____ Eve Phone _____

E-mail Address _____

Voice Part (Circle) S A T B

Sight-Singing Level (Excellent) 1 2 3 4 5 (Non-reader)

_____ **Please check here if this is your first time at the Choral Festival.**

_____ **Check here if you would like to be paired with a Festival veteran.**

_____ **Check here if you are a Festival veteran willing to help a first-timer get acclimated.**

Please indicate below the kind(s) of choir(s) in which you currently sing:

____ SATB ____ Women Only ____ Men Only ____ Synagogue Choir

____ Community Jewish Choir ____ Community Secular Choir ____ School choir

Please tell us how you heard about the North American Jewish Choral Festival for the first time:

____ Zamir Choral Foundation Brochure ____ Zamir Choral Foundation Website

____ URJ Mailing ____ URJ Website ____ Gratz College Mailing

____ From my conductor ____ From a friend ____ Other(describe) _____

All Festival participants (singers and observers) should use this form to select the workshops you would like to attend at this year's Choral Festival. Please be sure to indicate the number of your selection and designate "A," "B," or "C" as needed.

First Choice

Second Choice

Sunday Pre-Session

Monday

Tuesday

Wednesday

OVER, PLEASE

*If you are attending the Festival as an **observer** (or for less than the full week) and you will not be singing in an Instant Ensemble, please indicate which Listeners Only workshops you plan to attend (in addition to any or all of the workshops listed above)*

_____ Monday Morning L1 _____ Monday Afternoon L2 _____ Tuesday Morning L3

_____ Wednesday Morning L4 _____ Wednesday Afternoon L5

**Please return this form to
Zamir Choral Foundation via E-mail to ZamirFdn@aol.com,
Snail mail to 120 Riverside Dr. Suite 1Y, New York, NY 10024
or fax this form to 212-362-4662.**

Workshop forms are due by June 22.