

- Memories of NAJCF 15
- A Zionist Dream: 3 Years, 5 Missions
- Recalling the Beginning: Zamir is Named ...and more!



Dr. Ruth Westheimer and Director Matthew Lazar

DR. RUTH WESTHEIMER ESTABLISHES SCHOLARSHIP FUND

Dr. Ruth Westheimer has established a scholarship fund to subsidize teens who need assistance participating in HaZamir, the teen program of the Zamir Choral Foundation. HaZamir is a network of teen choirs, which was created in 1993 by Matthew Lazar, to introduce Jewish high school teens to the rich musical repertoire of our Jewish culture. Each HaZamir choir meets weekly in cities across the United States, Canada, London and Spain. While HaZamir is committed to passing on the Jewish choral tradition, it is equally devoted to strengthening Jewish identity among its teen participants. Every year all HaZamir affiliates assemble for a two-day Festival that culminates in a gala performance in the Lincoln Center area.

Dr. Westheimer wrote of the importance of music in her life in her book, *Musically Speaking: A Life Through Song*. Her love of music combined with her memory of being a young girl in Switzerland, alone and relying on the friendship and support of other young people, makes Dr. Ruth particularly empathetic to the needs of young teens looking to benefit from being a member of this well-respected program.

Dr. Westheimer is one of the Zamir Chorale's biggest fans and her generous support of the Zamir Choral Foundation stretches back for many years. The Ruth K. Westheimer Fund is a building block upon which the Zamir Choral Foundation can expand its HaZamir program as it will not only benefit HaZamir teens but will help build leadership in the next generation.

North American Jewish Choral Festival: page 4



First Annual "Hallel V'Zimrah" Award Goes to Velvel Pasternak

WHEN THE ZAMIR CHORAL FOUNDATION decided to inaugurate an annual award for service to the Jewish choral community, Velvel Pasternak was its unanimous first choice. Velvel is well known throughout the Jewish music community in general as founder and proprietor of Tara Publications. The first to notate and widely disseminate the popular music of the American Jewish community, Velvel has spent years distributing volumes that range from the music of popular artists like Debbie Friedman and Safam to more sophisticated materials, like reprints of art music produced by the Society for Jewish Folk Music, songs of the Yiddish theatre, and most recently, music of the Holocaust. Among these are dozens of collections Vel has

continued on page 6



Matthew Lazar acknowledges award recipient Velvel Pasternak

Zamir Celebrates Elie Wiesel's 75th

ELIE WIESEL is a brilliant teacher, a prolific author, and of course, a Nobel Laureate. He is also Honorary Chairman of the Zamir Choral Foundation. It was therefore logical that the Zamir Chorale should take part in the tribute offered to Wiesel by the Anti-Defamation League at the Waldorf Astoria Hotel on May 24, 2004, in (belated) celebration of his 75th birthday.

Zamir joined a star-studded cast that included Ellen Burstyn, Lynn Redgrave and Jon Voight, as well as testimonials from Senator Hillary Rodham Clinton (D, NY), ADL national director Abraham Foxman, UN Ambassador Richard Holbrooke and UN Secretary-General Kofi Annan. The show was stolen by Wiesel himself, though, who joined the Zamir Chorale as soloist for the choir's performance of *Ani Ma'amin*, a Hassidic tune from Wiesel's native Transylvania, arranged by Matthew Lazar.

Wiesel's association with the Zamir Choral Foundation goes back many years, based, first, on his friendship with Foundation Director Lazar. Wiesel, who briefly directed a synagogue

choir during his post-War years in France, conducted the 300 voices of the National Jewish Chorale that Lazar gathered for a Carnegie Hall performance celebrating the 25th anniversary of Jerusalem's unification in 1992. The Zamir Chorale appeared in a surprise tribute to Wiesel marking the 10th anniversary of his lecture series at the 92nd St. "Y" in 1994. In 2002, Wiesel returned the favor, surprising—and delighting—the 500 attendees at that summer's North American Jewish Choral Festival, by conducting a "community sing" during which he taught the group a favorite *niggun*.

At the conclusion of the evening, Mr. Wiesel acknowledged the hundreds of guests who had attended the gala, as well as the long list of participating artists. He saved his final thanks for Matthew Lazar and his "colleagues" in the Zamir Chorale, whose memorable performance had set the tone for the evening. Zamir was only too happy to take part, and looks forward to celebrating many more birthdays with its good friend. 🇲🇳

More about Elie Wiesel on page 6



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FROM THE
MAESTRO



MATTHEW LAZAR
Founder and Director

Many artists have captured the spirit and mood of a country at a particular period of time. Few artists, though, are able to continuously reveal the development of a nation and continually express the emotions of its citizens, while simultaneously healing its wounds.

This past year we lost such an individual of great magnitude. Her name was Naomi Shemer. Through her texts and music we came to learn and internalize the history of Israel—its struggles, both inner and outer, its hopes, its wars and its dreams.

If we associate the color gold with Jerusalem it is because of her genius. If we relive the aftermath of the Yom Kippur War in music, it is through her "Lu Y'hi". But she wrote of war only because war was thrust upon her and her people. She applied her talents of observation to the human condition in her homeland, and she did so

through every decade of Israel's existence and journey.

Naomi often wrote about life's journeys. Some of her earlier songs were "Al Haderech" (On the Way) and "Haderech Arukah" (The Road Is Long). The last time I spoke with her, in the middle of a particularly bloody week of terrorist attacks, she was in great despair. I told her that I hated to quote one of her songs back to her, but that the situation was a "Siman She-od Lo Higanu" (A Sign That We Have Not Yet Arrived).

For me, her greatest song is "Al Kol Eleh" (Protect All These) in which Naomi Shemer celebrates, with equanimity, all that God gives us and subjects us to—the bitter and the sweet. One of the song's closing lines is an allusion to the liturgy which closes the Torah service and the return of the Torah to the Ark: "Hashiveni v'ashuvah"—cause me to return and I will return—she concludes—"el ha-aretz ha-tovah"—to the good land.

Naomi Shemer has returned from whence she came, but she, her words and her music will forever renew us.

Alan Septimus, New ZCF President

Alan Septimus has assumed the Presidency of the Zamir Choral Foundation.

Alan's first love of music came from his father, who used to lead services at his synagogue in Brooklyn. Alan fondly recalls singing zemirot around the Friday night table, and then walking down the street to attend rehearsals of the choir at the Young Israel of Flatbush, an all-male ensemble conducted by Stanley Sperber (who would later become the founder of the Zamir Chorale). His attachment to choral music was later nourished at Camp Massad, where he sang with Yonathan Zak through much of the 1960's and early 70's.

Alan took a hiatus from choral singing during his college years when he earned a BA from Cornell and an MBA from Stanford, but upon returning to New York, he was encouraged to audition for the Zamir Chorale and joined the choir in 1982. The rest, as they say, is "history."

When asked what motivated him to take time away from his family and his work in institutional sales at Cargill Investor Services to

become so involved in an organization devoted to Jewish choral singing, Alan was quick to explain.

"Jewish choral singing is, for me, a way of connecting with my Jewish family in the choir, in the broader community of Jewish singers, and with family and communities of previous generations, across the geographical and denominational divide. We are an undivided people in song. The possibility of unity, and of harmony with diversity, which is achieved in choral music and song, is a model for what is possible in the rest of our communal lives."

A long time member of the Board of Directors of the Zamir Choral Foundation, Alan is excited about his new role with the Foundation. He looks forward to encour-

aging others to make increased commitments to the work of the Foundation, be they singers or simply lovers of the music we make. Despite the new demands on his time, Alan also plans to keep his Monday evenings free, so that he can continue to sing in the bass section of the Zamir Chorale.



Alan Septimus

Choral Mission 2004

By Chris Erenberg

IN LATE JULY our family of five participated in the 2004 Zamir Choral Mission to Israel where we all sang our hearts out for the people and the land. For our three daughters, all in their 20's, the trip further augmented their Zionism and their personal connection with Israel. We all came back home with a sense of gratitude to Zamir for making this kind of experience possible.

This was not the first trip to Israel for any of us. No matter how many times you go to this tiny country which has 3,500 archaeological sites and 280 nature preserves, there are always new things to see and do which make a deep impression on you. However, when you can go to Israel and do something positive for your people, the experience deepens into something our family calls "Israel moments" which can render you speechless and even teary-eyed.

This year's "Israel moments" came from contacts we made with other Mission participants and Israelis we met. Our eldest daughter said she "got to talk to many different people who do a variety of activities which are all an integral part of Israel, making the country a vibrant, interesting, diverse place." Our 24-year-old was awed by the Bible Reserve where we ate pomegranates and fresh figs from the trees, activated a model of an ancient water wheel, and saw how lulavim grew. Our 26-year-old professional singer made friends with other career musicians on the Mission.

All three daughters were thrilled by meeting and talking with Israelis such as the expressive Murray Greenfield, an American sailor who crewed on the blockade-runner *Hatikvah* in 1947. They listened to haunting *nigunim* sung by Tzvi Sperber in the Valley of Lost Communities at Yad Vashem. They learned about vital current events and historical perspectives from author/lecturers such as Yossi Klein Halevi and Michael Oren.

Thank you for being a part of my first trip to Israel. I cannot imagine a more fulfilling trip than the one I had: great people, great music, and a great land. —SM, New Jersey



One of the high points of the Mission for all of us was the last-minute concert we gave at the beginning of the trip at the Canaan Absorption Center in Safed. We sang outdoors with the wind whipping the music off the keyboard as our director Matthew Lazar stood playing.

Standing in the courtyard listening to us were almost 200 Ethiopian immigrants who have been living and studying at the Center for less than a month. Most know just a few words of Hebrew, but when we

sang the national anthem, *Hatikvah*, many of them moved closer and began to sing along with us. Both the physical and mental distances closed between our two Diaspora groups—the Americans and the Africans. We sang together about being Jewish in our land of Israel.

The Mission was intense, moving and emotionally uplifting. We overcame difficult singing conditions, lack of rehearsal time and lack of sleep to bring something beautiful to the land of Israel and her courageous people. We basked in the Light Unto All Nations and came away the better for it.

It is a privilege to participate in the exciting Jewish choral music experiences that you create. Thank you for planning an unforgettable trip to Israel, and in particular, our singing at the Zimriya! —RG



- 1: Joining in the massed choir at the Zimriyah
- 2: Zimriyah attendees from Korea serenade Zamir singers
- 3: Lisa Kirsch and Cantor Lizzie Stevens accept a Certificate of Participation from Israel's Minister of Tourism on behalf of the Zamir Choral Foundation and its mission
- 4: Milling grain at the Bible Reserve
- 5: Enjoying a lunch break in the North
- 6: Singing for Ethiopian emigres in Safed

North American Jewish Choral Festival

A Mechayeh of a Festival

by Sara B. Leviten

THIS YEAR I ATTENDED the North American Jewish Choral Festival for the first time. The participants who were singers had fascinating workshops once a day. As listener, I was able to go to two additional workshops each day. They were absolutely amazing! I learned about the history of the Jews of Iraq and a Rosh HaShanah seder that the Baghdadi Jewish colony living in Calcutta, India have every year. I attended other sessions pertaining to the human body and halachah; Cantor Yossele Rosenblatt; the history of Jewish Amsterdam; Jewish humor in music; and Jewish music and Broadway. Every workshop was taught by an expert in his or her field.

Who will ever forget the night the electricity in the resort went out during a concert (there was a storm in the region that affected the entire area)? Natasha J. Hirschhorn was playing the piano. She's a concert pianist, a cantor and a choral conductor. She was accompanying her mother, who was singing a Jewish folk song from her native Ukraine. When the lights went out they simply performed in the dark; their professionalism and talent electrified the place! As the hotel distributed glow sticks to everyone, we all bonded as we sang to the



Maestro Lazar conducts the annual performance of Lewandowski's "Psalm 150"

impromptu guitar accompaniment of Leon Sher and Jeff Klepper. Instead of complaining about the blackout, we were almost sorry when the lights went back on.

Another night, after the concerts, everyone gathered in the lobby around an upright piano and sang Broadway tunes! It was such a pleasure to be around these wonderfully talented and unassuming people.

The whole festival was like Tanglewood for Jewish choral music! It was a *mechayeh!* There was so much singing all over the resort. When the choirs were rehearsing and the listeners were finished with our workshops, we would walk down the hallways and hear

beautiful Jewish music coming from everyone. There was so much singing that I even heard a janitor vocalizing!

If you know anyone who loves to perform Jewish music, or even just loves to experience it by listening, then please recommend the Festival to them. If they're senior citizens, middle-aged or young, traditional, secular or anything in between, tell them to join in and have the best time of their lives for five days next July 10-14. I, for one, will definitely be back next year, because I can't wait to hear all of that great singing again.

Encore!!

Encore!! 🎵



Listeners' workshops were outstanding. I wasn't prepared for being kept so busy with such diverse topics and knowledgeable presenters. —MB, Minnesota

I'm in awe of the entire event!

I'll have to come back next year!

—MM, New York



I Festival: Fabulous at Fifteen

In the Beginning: A Musical Journey

by Hazzan Eugene Rosner

What an incredible week!

I'm sure my thoughts are echoed by everyone who was in attendance at the Hudson Valley Resort this past July 11-15. I cannot remember a week with worse weather, but this was truly a non-factor. The new hotel was nearly ideal for the purpose. Everything was within arm's length. Staying in one building helped to create a great comradery, and even our short blackout served as a catalyst for warmer friendship.

This was my 11th Festival, and as wonderful as it is to meet up with old friends, it is not the reason that I attend. There are two reasons. One is practical, the other personal. It is essential to hear new Jewish choral music. As a hazzan I try to keep an eye out for pieces my choir can learn. Getting a choral workout is my primary objective. In fact, the five instant ensemble rehearsals and Thursday morning performance is for many, the highlight of the NAJCF experience. Let me share this personal experience with you:

Upon arriving at rehearsal #1 conductor Matthew Lazar hands us copies of Aaron Copland's *In the Beginning*. I had neither seen nor heard of this work. Much of the choir was in similar straits. The piece is 56 pages of some of the most difficult choral music I've ever seen. Voice registration changes, complex rhythms, and nasty intervals are only some of the problems and in one nightmarish section all three elements are combined. The piece has its beauties and then some. What a privilege it was to sing one of the all-time dreamiest and wonderful tenor melodies in the repertoire ("And God created whales..."). And what a gift to be singing with such

a brilliant and insightful conductor who prepared so thoroughly and patiently built our confidence.

As I said, the music was difficult. It's not often I spend 3 hours outside the regular rehearsals to learn the music. I also had to create and apply new practice techniques to learn the music as quickly as possible. That's a thrill in itself "What will help me learn this section quickly and accurately?" Quickly marking the score in rehearsal has to be done in such a way that when I go back to it later I remember exactly what Mati wants, whether it's a kind of cut-off, consonant, rhythm aid, etc. This takes a lot of concentration. While I'm writing, will I miss something else he'll say? Memories of college lectures come to mind.

In the Beginning ends right where it should. I had found a Jewish inner peace with this work.

By the end of rehearsal #2 a theological problem emerges. Mati points out that Copland was likely unaware that many of the beautiful plainchant sections (Gregorian chant) are derived from the music of the Jerusalem Temple. More powerful is Mati's discussion with us of why Copland chose to end the piece with the creation of man instead of the creation of Shabbat. Copland, a Jew, yes, but is his piece Jewish? The text is the complete first chapter of the Torah. But is there more?

It's clear this choir is on a mission. Many wrong notes have disappeared by Wednesday morning and the last rehearsals see incredible progress. *Kol hakavod* to our conductor and the entire ensemble! Other than flattening pitch problems (we ARE tired!) this looks like one exciting performance coming up. And so it is. It is thrilling, and at the same time, draining.

Thank you for a wonderfully spiritual and moving experience. Kudos to all involved in planning this spectacular event! —DR, Florida



Anticipating the start of another wonderful Festival

Having Mati breathe with us as we close one phrase and begin the next and higher phrase is amazing. As the text says "and breathed into his nostrils the breath of life" we each experienced the fast in-breath needed to support our sound. The breath, at that moment, was even more euphoric than the singing.

Something happens to me after the performance. Beyond the singing of *T'fillah* and *Hatikvah*, which brought me to tears, came what seemed like a revelation. I see something in my brain. It is not the vision of an earthly king I see in Copland's last measures. I see the opposite: a humble being endowed with God's spirit, who is to take responsibility for the world. The concept of *tikkun olam* enters my mind. Soon after, *derech erez kadma l'torah* creeps in as well. All of a sudden the lack of a reference to Shabbat becomes a trivial matter. *In the Beginning* ends right where it should. I had found a Jewish inner peace with this work.

The four and a half hour car ride home to Havertown, PA went effortlessly. Amazing feelings of friendship filled my mind. Even more, the message of the Copland filled me with resolve to try to be a better person, better community leader, better husband and father. Quite a by-product, which attests to the power of Jewish choral music, don't you think? It was an emotionally inspiring and spiritually uplifting week. 🇺🇸

far left: Composers Charles Osborne (left) and David Burger present a workshop on the composer's muse

left: Stephen Glass conducts community sing; Alan Mason accompanies

below: Sound engineer Larry Sandberg hard at work



MORE ABOUT OUR CHAIRMAN, ELIE WIESEL

MASHA LEON TELLS THE STORY...

In the June 11, 2004 issue of the Forward, columnist Masha Leon described the evening in an article headlined "The Stars Toast Elie Wiesel on His 75th". While bubbling about master of ceremonies Tom Brokaw, guests Lily Safra, Richard BenVeniste, Ted Koppel, Cynthia Ozick and General Wesley Clark and the impressive list of speakers and performers on the program, Ms. Leon had this to say about Zamir's performance with Mr. Wiesel:

...And, in what will be remembered as a transcendent happening, the Waldorf-Astoria's ballroom seemed to morph into an East European *shtetl* as Wiesel, accompanied by the Zamir Chorale conducted by Matthew Lazar, sang a wrenching version of *Ani Ma'amin* ("I believe") on key and with eyes closed. I later overheard a man ask Wiesel: "Do you really believe in God... in *ani ma'amin*?" Wiesel, visibly shaken, did not look at the questioner. He stood up, leaned forward on the table and, in a whisper, replied, "Yes, I believe."



For 45 years "Zamir Chorale" has been synonymous with the finest in Jewish music. But how did that name emerge? Here's the inside story...

The Formation of the "Zamir Chorale"

by Dr. Moshe Avital, Former Director, Camp Yavneh

Beginning in the 1962 summer season and thereafter for seven years I served as director of the Hebrew-speaking Camp Yavneh in New Hampshire. I succeeded in attracting high caliber qualified Hebrew-speaking general counselors as well as speciality counselors. Among them was Stanley Sperber, an upcoming star in the field of music, whom I hired to be the music director of Camp Yavneh.

During the seasons that Stanley was music director he succeeded in creating an atmosphere where singing was one of the leading activities of the camp. We were also fortunate to hire Mati Lazar, another talented young man, as music counselor at Camp Yavneh. Mati Lazar and Stanley Sperber were both exceptional, and to this day campers and staff who were in Camp Yavneh during that time rave about the music and the musical directors of those years.

One evening in camp I was sitting with Stanley, discussing his plans for the coming year

in New York. He told me that during the year in New York City he was the organizer of the "Noar Massad Choir" (Camp Massad Youth). Massad was the mother of all Hebrew-speaking camps in the US. He told me that he would like to invite Yavneh campers and staff who live in New York, as well as other Hebrew speaking young people, to join this choir. He told me that he was looking for a fitting name for this expanded choir.

I said to Stanley, "Why don't you call the choir "Zamir"—a beautiful and proper name found in *Shir HaShirim*, the *Song of Songs*. It says in *Shir HaShirim*, "Eyt haZamir higi'a" (Song of Songs, 2:12), "the time of singing has come." Some say that the "Zamir" is the nightingale, which sings beautifully during the night.

Stanley listened very carefully to my suggestion and said, "Moshe, it is a wonderful idea. I will name the expanded choir "Zamir."

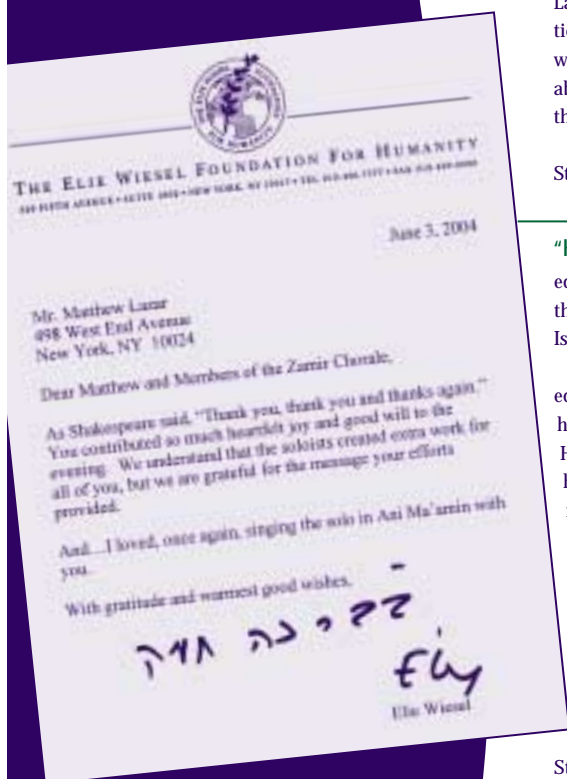
After Stanley Sperber made aliyah to Israel, Mati Lazar became its permanent conductor—and all the rest is history. 🇮🇱

"Hallel V'Zimrah" *continued from page 1*

edited on his own, starting with Hassidic hits of the 60's and 70's, and continuing with albums of Israeli favorites.

As much as Vel is known and appreciated for his efforts as a distributor of Jewish music, his energies and talents extend to many realms. His earliest Jewish music activities centered on his interests in Hassidic music, and his first research produced two volumes notating the traditional music of the Hassidic communities (*Songs of the Hassidim, Volumes I and II*). He was also active as a conductor, arranger and producer, recording choral arrangements of traditional Hassidic melodies (complete with his own orchestral accompaniments). Vel has shared his intimate knowledge of Hassidic music with audiences across the United States, and he has been a beloved clinician at the North American Jewish Choral Festival since its earliest years.

Foundation Director Matthew Lazar made the presentation of the *Hallel V'Zimrah* (Praise and Song) award at the opening of the evening program on the final night of the 15th annual North American Jewish Choral Festival. 500 attendees from across North America who had gathered to celebrate Jewish choral music were clearly in agreement that Velvel Pasternak's many years of service to the Jewish music community were worthy of acknowledgment and praise. With kudos to his *eyshet chayil*, Goldie, Velvel accepted the award with his characteristic humor and humility. He offered his gratitude to the Foundation, and to everyone who had supported his work over so many years, and offered the prayer that he may continue to share his love of Jewish music for many years to come—to which everyone in attendance could only offer a resounding "Amen." 🇮🇱



A SOUL-STIRRING PERFORMANCE

Audiences on hand last June 17 at Lincoln Center's Alice Tully Hall were privileged to hear the New York premiere of Charles Osborne's *Souls on Fire*, featuring the Zamir Chorale and friends and the renowned St. Luke's Orchestra, under the brilliant direction of Maestro Matthew Lazar. The ensemble was joined by vocal soloists Ida Rae Cahana, Fredda Rakusin Mendelson, Carey Schwartz and Gerard Edery and special guest Leonard Nimoy in the role of Storyteller.

Osborne's lush and lyrical score is a fitting reflection of Aryeh Finkelstein's moving libretto, based on *Souls on Fire*, Elie Wiesel's haunting and beautiful tales of the Hassidic masters. Osborne and Finkelstein were on hand for the performance, produced in collaboration with the Academy for Jewish Religion, and received well-deserved ovations for their efforts.

By all accounts, though, the star of the evening was Conductor Matthew Lazar. His control of the



Conductor Matthew Lazar, composer Charles Osborne, and narrator Leonard Nimoy

large, disparate forces, not to mention the complex score, were much in evidence, and everyone who took part in the event, from the enthusiastic audience to the singers and orchestra, were lavish in their praise.

Lazar and Zamir reprised excerpts of *Souls on Fire* as part of their performance at the North American Jewish Choral Festival in July (see article, page 2), this time with Osborne appearing as soloist in his own work. Zamir is looking forward to another collaboration with the prolific composer in the near future, with the talented Mr. Lazar once again on the conductor's platform.

Matthew Lazar, Founder and Director

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זכרונו לברכה IN MEMORIAM

Dr. Noam Shudofsky



Dr. Noam Shudofsky devoted his life and professional career to Jewish education, Israel and religious Zionism. He served as Administrator at Ramaz School for some 40 years. He retired from that position in June, 2003, but remained as an adviser to the school. He was adjunct professor of Jewish Education at Yeshiva University's Azrieli Graduate School of Education for 17 years.

Noam earned his Ed.D. in School Administration from the Ferkauf Graduate School of Yeshiva University. In addition, he held an MA from New York University, a MRE and BRE from the Jewish Theological Seminary and a BA from Brooklyn College.

Dr. Shudofsky was very active in the Soviet Jewry movement for many years and twice chaired Solidarity Sunday. He grew up at Camp Massad and served in many senior capacities there.

Noam was pleased to join his love for Jewish music with his long-standing love for the Zamir Choral Foundation through his service as a member of the Board of Directors.

The Zamir Choral Foundation mourns the passing of our beloved board member, Dr. Noam Shudofsky. His unparalleled passion and commitment to Zionism and the state of Israel; his dedication to the power and promise of Jewish education; and his devotion to the cause of music and the arts are measures of an extraordinary life and accomplishment. His guidance, wisdom and leadership are irreplaceable—and even more his friendship. Our love and hearts go out to Nechi, Binny, Rachel and Leora in this difficult time. His memory will truly be a blessing to us all.



thank you

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Mike & Joni Forman
David Fishman & Mindell Seidlin
Renee & Elliot Fleischer
Charlotte K. Frank
Lionel Geltman
Phyllis Getzler
Hon. Ronald & Janet Goldman
Ruth Goldschmidt
Linda Greenbaum & Michael Plotnick
Michael & Meryl Gross
Albert Hornbliss
Elaine Housman
Cantor Judith Israel
Joshua & Rhonda Jacobson
Floy Kaminski
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Henry & Joan Katz
Howard & Marion Katz
Bonnie Kaye
Jacob & Alice Klein
Robert & Helene Knee
Enid Krasner & Alan M. Rothenberg
Jonathan Kremer
Pearl Kruger
Ruth Dubinbaum Koritan
Rabbi Norman Lamm
Helaine Ledany
Ronnie Lesh
Alan Levine
Elliot Z. Levine
Stu & Sara Levine
Barbra Lieberstein
Benjamin Lopata
David Lunzer
Julius Mendalis
Rabbi Tamara Miller
Minna D. Mukamal
Hazzan Jeffrey Myers
Cantor Martha Novick
Moses & Esther Nussbaum
Jill Paul
Cynthia Perl
Rabbi Daniel & Ruth Pernick
Cantor Shayna Postman
Cantor Elwin & Roberta Redfern
Irwin Reich
Stephen & Barbara Robbins
Allan & Heidi Rolnik
Jerry & Sharon Siskind
Joel Stein
Hazzan Stephen Stein
Joel Stern
Cantor Elizabeth Stevens
Lou & Lori Victor
Howard Wallick
Dr. Saul P. Wachs
Mara Winn
Cantor Alison Wissot
Bary & Margie Wolfe

good & welfare

Share your news with us so we can include you in our next newsletter!

MAZAL TOV!

- April and Bruce Abrams (2001-) on the birth of a son.
- Marty (1978-) and Beth Hove Aron (1979-) on the bat mitzvah of their daughter, Becky.
- Karen Berenthal (HaZamir, 1993-96; Zamir, Chorale 2002-04), on her engagement to Michael Greenspan.
- Vivian and Matthew Lazar, and David and Sasha Burger on the birth of a grandson, Menachem Daniel, son of Ariel and Sabrina Burger.
- Stephanie Centafont (2003-) on her marriage to Michael Trachtenberg.
- Steve Cohen (2001-) on being awarded the 2004 Composer's Award of the West Virginia Symphony Orchestra and the Museum in the (Charleston, WV) Community for his composition, Juggernaut.
- Bobbie Sue Daitch (1980-) and David Landau on the bat mitzvah of their daughter, Sarah Susie.
- Herb and Dr. Marsha Bryan Edelman (1971-) on the bar mitzvah of their son, Yonatan.
- Kenneth and Janet Andron Hoffman (1998-2000) on the marriage of their daughter, Yardenita to David Brickman.
- Ronda and Joshua Jacobson, on the engagement of their son, Ben, to Shira Traison.
- Avital Lazar-Paley (HaZamir, 1997-2000; Zamir Chorale, 2004-) on sharing honors in the Competition for Original Jewish Music at Beth Israel Congregation in West Hartford, CT.
- Uri (1968-72; 2003-) and Tina Lemberger (1968-72) on the birth of their grandson, Luca, son of Aryeh and Rachel; and on the birth of their grandson, Nadav, son of Efray and Stella.
- Gershon and Ruthie Menkow Hundert (1966-69) on the marriage of their son, Daniel Leibush to Dena.
- Loren Miller, on the birth of a grandson.
- Rahel Musleah on the bat mitzvah of her daughter, Shoshana Michal.
- Beth Robin (1998-) and Dr. Peter Manuel on the bat mitzvah of their daughter, Lili.
- Richard (1998-2000) and Phyllis (1998-2001) Rosen, on the birth of their grandson, Eliezer Tzvi, son of Naomi Rosen (HaZamir 1994-96; Zamir Chorale 1998-99) and David Swidler.
- Hazzan Henry Rosenblum (1968-72) and Susan Ticker, on the bar mitzvah of their son, Ari.
- Kelly and Naomi Shepard on the birth of their daughter, Lindsay Marie.
- Dr. Elliot Steigman and Rena Myers Steigman on the birth of a grandson in Israel.
- Hazzan David Tilman (1966-73) on being awarded the Mordechai Anielewicz Award from the Association of Jewish Holocaust Survivors in Philadelphia "for his many years of devotion in bringing the Beth Sholom Youth Chorale to (its) annual Yiskor Observance at the (Holocaust) Monument;" and to David and his wife, Ellen, on the graduation of their son, Avrum, from Columbia University's School of Engineering and Applied Science.

IN MEMORIAM

It is with much sadness that we note the untimely passing of Marsha Patinkin. Marsha was a great lover of Jewish choral music and a devoted attendee of the North American Jewish Choral Festival. We offer our condolences to her family.

The Zamir Chorale family deeply regrets the tragic and untimely passing of Dr. Beverly Eskreis (1971-74). We extend our heartfelt condolences to her husband, Jeff, their three children, and her entire family.

May their memories be a blessing.

CONDOLENCES

- Dennis Gilbert (1998-2002) on the loss of his mother.
- Bill Gross (1972-) on the loss of his mother.
- Cantor Riki Lippitz (1978-1982) on the loss of her father.
- Loren Miller, on the loss of her mother
- Rob Ross on the loss of his mother.
- Hazzan Henry Rosenblum (1968-1972) on the loss of his father.
- Ron Silikovitz on the loss of his father.
- Dennis Waldman on the loss of his mother.
- Helen Wanderstock (2001-) on the loss of her mother.

May they be comforted among the mourners of Zion and Jerusalem.

Zamir Choral Foundation, Inc.

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