



## 2018 WORKSHOP OFFERINGS

### PRE-FESTIVAL WORKSHOP: SUNDAY 2:30 – 4:30 P.M. Optional Presentation to Provide an Introduction to the Choral Festival

**Beginning at the Beginning:** Get an introduction to the repertoire of this year's Community Sing. Look at key points in several selections, and search for helpful cues so you can find your entrance, sing a difficult phrase and accomplish a challenging rhythm. **This workshop is ideal for Festival attendees with limited sight-reading experience.**

*Sheldon Levin has a master's degree in choral conducting from Temple University and 40 years experience directing Jewish choirs. He is a past president of the Cantors Assembly, and has edited several books on Jewish music and education and arranged numerous choral pieces.*

### MAJOR WORKSHOPS

**These classes meet Monday, Tuesday and Wednesday afternoons**

For people interested in developing a valuable skill. 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. Intermediate Sight-Singing (aka Surviving Choir Rehearsal)** We will look at exercises to help singers learn intervals, changing meters, difficult rhythms and tips to more easily sing any choral piece, no matter how difficult.

*Sheldon Levin has a master's degree in choral conducting from Temple University and 40 years experience directing Jewish choirs. He is a past president of the Cantors Assembly, and has edited several books on Jewish music and education and arranged numerous choral pieces.*

**2. Chanting the Torah.** Study the symbols and grammar of Torah trope (according to the Eastern European tradition) and prepare to chant passages from the Torah. Texts, worksheets and sheet music will be provided. **The ability to read Hebrew is a pre-requisite for this class.**

*Nancy Abramson is the Director of the H. L. Miller Cantorial School at the Jewish Theological Seminary, where she trains cantors to serve 21<sup>st</sup> century congregations. A member of the Board of Directors of the Zamir Choral Foundation, she is a past president of the Cantors Assembly and previously served as cantor at Park Avenue Synagogue and West End Synagogue, both in New York City.*

### 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.

### 3. The World of Sephardic Song

**A. Sephardic Songs of Courtship and Love:** Listen to recordings and perform songs about love from this rich tradition. Participants will also learn how the pronunciation of Ladino, the language of the Jews of Spanish origin, differs from modern Spanish.

**B. Something Different for Services: Sephardic Songs for the Holidays:** Sing familiar Hebrew texts set to melodies in unusual modes (maqams) as well as semi-liturgical texts in the Ladino language, set to melodies that will make you dance!

**C. Now I'm Mad! Sephardic Songs of Betrayal and Tough Relationships:** Many songs in the Sephardic tradition involve betrayal, anger, brutality and murder. Listen to recordings and perform several songs with clenched-teeth texts.

*One of the pioneers in the field of Sephardic music (first recording with the BROKEN CONSORT in 1980), Isabelle Ganz has researched Sephardic songs at Hebrew University and taught at the Rubin Academy of Music and Dance in Jerusalem on a Fulbright grant in 1997. Her ensemble, ALHAMBRA has performed on three continents and produced 4 CDs, the latest, Tres Clavinas, to be released later this year.*

## TRIPLE WORKSHOPS (Cont'd.)

### 4. The Music of Israel

**A. A Musical Journey Through the Land of Israel:** Although small in size, Israel is a nation with a long, rich history and a wide spectrum of geographical features – all of which are reflected in music. This multimedia presentation will use maps, pictures and audio/video files to help you learn and sing the catchy refrains.

*Ira Epstein served as professor and chairperson of the Communication Skills Department at LaGuardia Community College, CUNY, and as an assistant professor in the School of Education at Brooklyn College, CUNY. Since retiring from full time life in academia he has been lecturing widely on comedy and music, and his talks have been enthusiastically received at synagogues, senior centers, retirement communities, universities, JCC's and at meetings of national organizations including the National Council of Jewish Women, Hadassah and B'nai Brith.*

**B. Kemach! 70 Years of Classic Israeli Songs for Children (and the Young at Heart):** Celebrate the Hebrew language, the land, special times and seasons, our families and ourselves.

*Faith Steinsnyder teaches traditional hazzanut and contemporary repertoire at the Debbie Friedman School of Sacred Music, HUC-JIR. Featured on recordings with the Western Wind, Mostly Kosher, Michael Isaacson, she sings the title role in Stephen Richards's opera "The Ballad of Ruth" – and she loves Festival warm-ups!*

**C. Songs of Identity and Social Change in Modern Israel.** Gain a deeper understanding of the challenges and social movements that are expressed in Israel's popular music. Learn how central Jewish ideas continue to emerge in contemporary Israeli music.

*Riki Lippitz has been the cantor of Oheb Shalom Congregation in South Orange, NJ since 1987. Arriving at the cantorate via her love of Israeli folk and Jewish choral music and a former member of the innovative ensemble "Begeg Kefet," she is founder and co-director of the Kol Dodi Chorale of MetroWest, NJ.*

### 5. Israeli Artists

**A. Kolot Rabim: The Many Voices of Bracha Zefira:** With a Yemenite heritage and an ear to the music of Jerusalem, Bracha Zefira (1910-1990) was a living treasure representing the traditional music of the Jewish of the Orient. Join us as we explore the songs of Yemen, Persia, Bukhara and Sepharad that were all part of her passion for the sounds of Eretz Yisrael.

*Janet Ilene Roth, cantor of Congregation Ohr Shalom-The Summit Jewish Community Center in Summit, NJ since 1991, is equally passionate about exploring the depths of our traditional musical heritage and learning contemporary trends in Jewish music. A graduate of the Jewish Theological Seminary, North Texas State University and Indiana University, Janet has been attending the NAJCF since 1995, and admits to an ongoing love affair with the poetry and music of the Jewish people.*

**B. The Music of Nurit Hirsh:** From movie scores to the Hasidic Song Festival to El Al commercials, the music of Nurit Hirsh has provided a resonating sound track for popular Israeli song. Sing some of your favorites, learn some new ones, and discover why this talented musician has earned the Israel Prize as well this year's *Hallel V'Zimrah* award.

*Marsha Bryan Edelman is a teacher and performer of Jewish music, serving as Adjunct Professor of Music at the H.L. Miller Cantorial School of the Jewish Theological Seminary and conductor of LaShir, the Jewish Choir of Princeton, NJ, Shirah: The Jewish Community Choir of the Kaplen JCC on the Palisades, and HaZamir Philadelphia, a chapter of HaZamir: The International Jewish High School Choir. She has been associated with the Zamir Choral Foundation in various musical and administrative capacities since 1971, and is also well known as an author and lecturer on topics relating to the nature and history of Jewish music.*

**C. Bein HaTzllim (Between the Sounds): The Songs of Yonatan Razel:** The lush musical sounds of this contemporary, traditionally-observant Israeli composer, singer, songwriter and poet have broken cultural boundaries that normally divide the religious and secular in modern Israel. Discover how his unexpected popularity finds Yonatan Razel touring the world, combining sacred text, modern poetry and incredibly beautiful music.

*Janet Ilene Roth, cantor of Congregation Ohr Shalom-The Summit Jewish Community Center in Summit, NJ since 1991, is equally passionate about exploring the depths of our traditional musical heritage and learning contemporary trends in Jewish music. A graduate of the Jewish Theological Seminary, North Texas State University and Indiana University, Janet has been attending the NAJCF since 1995, and admits to an ongoing love affair with the poetry and music of the Jewish people.*

## TRIPLE WORKSHOPS (cont'd.)

### 6. Choral Repertoire

**A. The Holidays in Song:** Participate in a reading session examining music for Jewish holidays including Hanukkah, Passover, High Holy Days, Shabbat, & Holocaust memorial observances. Bring something new home to your community for next year's festivals.

*Bill Zukof is a founding member and Artistic Director of the Western Wind Vocal Ensemble, and executive producer of the Western Wind Judaica Series, a 9-CD series produced for public radio. Elliot Z. Levine is an original member of the Western Wind Vocal Ensemble and still teaches and subs with the group. Conductor of HaZamir Los Angeles and the High Holy Day Cantorial Soloist of Shirat Hayam in Nantucket, MA, his compositions and arrangements are published by Transcontinental Music.*

**B. Borrowing Repertoire From the Classical Canon:** Participants will explore new and lesser-used sources of repertoire from which their choirs can borrow music. Through looking into different programming strategies, participants will come to understand new ways to incorporate selections from under-utilized Jewish composers and from others outside of the Jewish canon into their choral performances.

*Jacob Finkle is the conductor of the Seattle Jewish Chorale, the Adult Choir at Temple de Hirsch Sinai, the High Holidays Choir at Herzl Ner Tamid and the Intergenerational Choir at University Unitarian Church, all in or around Seattle, WA. Finkle received a MM in Choral Conducting and a Music Education Teaching Certification from the University of Washington and a BA in Music from Vassar College.*

**C. The Publications of Israel Music Institute: A Reading Session of Choral Selections from Israel's Leading Music Publisher:** Israel Music Institute has been a leading force in the cultural life of Israel since 1961, and with over 200 choral selections in its catalog, anyone who has ever sung in a Jewish choir has probably performed an IMI publication. Come along and we'll sing our way through a number of settings for SAB and SATB which will probably be new to you – even if their composers are household names.

*After a number of years in New York City, where she worked for Transcontinental Music Publications and sang in the Zamir Chorale, Rachel Wetstein left for bluer-and-whiter pastures in the fall of 2014. She now lives in Netanya (a.k.a. "the Zionist Riviera") and is a music librarian for Israel Music Institute, where she is also, by default, the staff choral-music "maven."*

### 7. Sound Technology

**A. "Papa, Can You Hear Me?" How to Use Acoustics to Make Your Sound Sing!** Does the space where your choir rehearses or sings feel ungratifying, or have your audience members ever said "we couldn't hear you very well?" We'll explore the use of acoustics, ensemble placement in a room or on a stage, and some basic microphone usage to help your group sound more full and resonant – and be heard!

**B. "Tap, Tap, Tap... Is This Thing On? Microphone Usage and Techniques:** If you've ever felt nervous or unsure about using microphones, either as a soloist or to amplify your group over noisy crowds or percussionists, this workshop is for you. We will discuss when and whether to use mics with your group, the two main kinds of mics, and mic and speaker placement for a variety of ensembles, configurations and rooms to yield the best possible sound – and avoid that dreaded feedback!

**C. "Take 1: Rolling!" Introduction to Recording Your Choir:** Is your group thinking of recording your music, but you're not sure where to start or what to expect? Learn all about the ins and outs of recording choral music, including an overview of the recording process, the team and equipment you'll want to gather, how to select a good location, what to expect during the session itself, and how to capture and translate your group's sound so that you can make your recording sound the best it can.

*Will Robertson is a recording producer and engineer in Atlanta, where he also serves as the Chorus Director for Congregation Bet Haverim, for whom he has produced and engineered seven CDs. In addition to working with the choir and other musicians, he is an award-winning composer, and has had pieces selected for the last two Shalsholet New Jewish Liturgical Music festivals.*

## ONE-SHOT WORKSHOPS

These sessions meet Monday, Tuesday and Wednesday afternoon. Individual sessions allow you to sample a variety of subjects and instructors. These sessions are offered at the same time as the majors and triple workshops described above.

### MONDAY

**8. Facing West: The True Story of One Family's Journey from India to Israel, 1945-1955:** Experience a vivid portrait of life in Palestine (Israel) on the brink of statehood, told through original letters and accompanied by archival photos, pioneer songs of the period and Baghdadi-Indian Jewish songs (*pizmonim*) that express the yearning for Zion. This workshop will offer an important reminder of what Israel means to us.

*Rahel Musleah is a journalist, writer, singer and educator, born in Calcutta, India, to a family with roots in Baghdad. Information about the tours she leads to Jewish India and the presentations she offers to synagogues and organizations around the country can be found at [www.explorejewishindia.com](http://www.explorejewishindia.com)*

**9. The Embodied Creative: Channeling Energy for Creativity and Leadership:** Explore the ways that energy moves through the body, and discover ways to can channel that energy into creativity and leadership.

*Noah Aronson is a creative composer, performer and teacher whose music is sung in progressive faith-communities worldwide. Visit his website [www.noaharonson.com](http://www.noaharonson.com) to view his music videos and four full length studio albums available for purchase.*

**10. More Rozhinkes:** Popular Jewish melodies and cantorial refrains for congregational singing. This workshop builds on the success of last year's session, but don't worry if this is your first time – you'll still fit right in!

*Jacob Mendelson is an international performer and master teacher of hazzanut, and stars in Erik Anjou's film "A Cantor's Tale." He currently performs the one-man show "The Cantor's Couch" and recently started an egalitarian minyan in New York City dedicated to hazzanut. **Fredda Mendelson** has served New York congregations for the past 20 years. Before entering the cantorate she was an internationally known opera singer and has recorded "Jewish Music and More," Charles Osborne's "Souls on Fire" and "Yontef."*

**11. Twenty-Nine Tips for Singing Fine:** If you feel it's time to upgrade your system, come re-boot your voice with 29 easy paths to vocal freedom. Discover new colors as you explore the expressive potential of your unique instrument.

*Faith Steinsnyder teaches traditional hazzanut and contemporary repertoire at the Debbie Friedman School of Sacred Music, HUC-JIR. Featured on recordings with the Western Wind, Mostly Kosher, Michael Isaacson, she sings the title role in Stephen Richards's opera The Ballad of Ruth – and she loves Festival warm-ups!*

**12. Simple Yiddish Songs: A Great Way to Learn Yiddish!** Join in singing Yiddish songs like *Az der Rebe Lakht*, *Bulbes*, and *Yome, Yome*, and let these easy tunes and simple lyrics help you learn to speak *mameloshn* (our "mother tongue").

*Binyumen Schaechter has had a dual life – musical theatre and Yiddish – having composed songs for five shows that ran off-Broadway, having conducted the Yiddish-singing Jewish People's Philharmonic Chorus and been the Musical Director/Pianist (and Father) of the only all-Yiddish world-traveling performing sister duo, Di Shekhter-tehter. Binyumen has spoken on a wide variety of topics, both musical and non-musical, many deriving from his experiences growing up in a Yiddish-speaking family of four siblings that has now produced 16 fluent-Yiddish-speaking children and (so far) 7 fluent-Yiddish-speaking grandchildren.*

**13. In Honor of Israel's 70<sup>th</sup>: Folk Songs for Your Volunteer Choir:** Join in singing through some simple arrangements of familiar and possibly unfamiliar Israeli folksongs, in settings ideal for your volunteer choir.

*Merri Lovinger Arian serves on the faculty of the Debbie Friedman School of Sacred Music at the Hebrew Union College-Jewish Institute of Religion in New York. She teaches both cantorial and rabbinic students, offering courses in music education, conducting, congregational singing, worship and contemporary congregational repertoire.*

**14. The FSU Jewish Immigrant Experience Through Music:** Explore the parallel processes of the rising Jewish consciousness behind the Iron Curtain and the Jewish American students' struggle to free their Soviet brethren through the musical soundtrack of the past 55 years. This workshop will commemorate the May 1, 1964 student demonstration in New York that sparked one of the most successful social actions of the modern era.

*Julia Zavadsky is an adjunct faculty member of Temple and Rutgers Universities and music director of two South Jersey community choirs as well as the conductor and artistic director of Nashirah, the Jewish Chorale of Greater Philadelphia and the Rutgers University Singers, the concert choir at Rutgers-Camden. Having studied conducting in Ukraine, Israel and the USA, Julia has directed choruses and participated in international choir festivals in the USA, Europe and the Middle East. Native of Kiev Ukraine, **Natasha Hirschhorn** is the Music Director of Ansche Chesed in New York City, as well as an accomplished singer, pianist, composer and recording artist, featured in concerts throughout North America. The founding conductor of Shir Chadash Community Chorus, Natasha is the director of Ansche Chesed's Shirei Chesed Community Chorus and of the H. L. Miller Cantorial School Choir at the Jewish Theological Seminary, as well as a faculty member at the Debbie Friedman School of Sacred Music at Hebrew Union College.*

## MONDAY (cont'd.)

**15. *Sheliach Tzibbur*: Representing the Entire Community?** In 13<sup>th</sup> century Germany, Rabbi Meir Rothenberg mentioned that he had heard of some cantors who think they can exclude specific people from the communal prayers – and over the years, this bizarre and seemingly unimportant comment has become part of an increasingly complex legal discussion. Follow the twists and turns of this previously unexplored issue and discover how cantors today and cantors more than 700 years ago share a lot more than we may have thought.

*David Berger* is the cantor at KAM Isaiah Israel Congregation in Chicago, IL and a PhD student in Medieval Rabbinics at the Chicago Theological Seminary. Learn more about his recordings, compositions, publications and concert appearances at [cantordavidberger.com](http://cantordavidberger.com).

## TUESDAY

**16. Refuge: Jewish American Refugee Composers:** In the “great Migration” of Jews from Europe to America and then again in the rise of anti-Semitism during World War II, some of the greatest composers of American Jewish music found their way here as refugees. Join us as we learn the stories and sample some of the solo and choral works by men like Lazar Weiner, Heinrich Schalit, Frederick Piket, Mario Castelnuovo-Tedesco, Max Janowski and Israel Alter, who found a home where they could, in safety and security, make lasting contributions to the cultural heritage of American Judaism.

*David Berger* is the cantor at KAM Isaiah Israel Congregation in Chicago, IL and a PhD student in Medieval Rabbinics at the Chicago Theological Seminary. Learn more about his recordings, compositions, publications and concert appearances at [cantordavidberger.com](http://cantordavidberger.com).

*Joyce Rosenzweig* is Artist-in-Residence at Hebrew Union College-School of Sacred Music, Music Director of Congregation Beth Simchat Torah in Manhattan, an Instructor at the H. L. Miller Cantorial School of the Jewish Theological Seminary, and a well-known accompanist, conductor and coach of Jewish music.

**17. *Shavat Vayinafash*: The Ordinary, Yet Wondrous Gift of Shabbat, Through Sound.** Explore the essential themes of the Sabbath, as portrayed in several key settings of *V'Sham'ru*, the quintessential Shabbat prayer.

*Benjie Ellen Schiller* serves as Professor of Cantorial Arts at the Hebrew Union College-Jewish Institute of Religion Debbie Friedman School of Sacred Music, and as cantor of Bet Am Shalom Synagogue in White Plains, NY. *A World Fulfilled*, a solo recording of her compositions, was released in 2002, and a songbook of her synagogue compositions will be published this Spring by Transcontinental Music.

**18. What's the Score? The Do's and Don'ts of Music Notation:** A thoughtfully prepared score will result in easier rehearsals and better performances of your music. Learn the fine points of music notation from an experienced music copyist.

*Steve Cohen*, in addition to being an award-winning composer of chamber, symphonic and choral music, is also a professional music copyist, transcriber and proofreader, with over 40 years of experience. Steve has worked on music preparation for concerts, film, television, recordings and such Broadway musicals as *Chicago*, *The Lion King*, *Kiss of the Spider Woman* and *Honeymoon in Vegas*.

**19. Who Says We Can't Be Upbeat and Innovative on the High Holidays?** From Selichot to Yom Kippur, some new, easily accessible melodies and some standards, with a twist, for choir and congregation. Get ready, set, sing!

*Janet Montroy* wears many hats at the Barnert Temple of Franklin Lakes, NJ, among them keyboard accompanist, choir director, brass ensemble coach, worship band leader and Purim Shpiel lyricist. She accompanies HaZamir Bergen County, and is also the music director at the Community Church, the assistant conductor of the Pro Arte Chorale and a founding member of the Barnert Chamber Players, all in NJ.

*Rena Shapiro* is the Cantor/Spiritual Leader at Beth Samuel Jewish Center in Ambridge, PA. A frequent presenter at NAJCF, she founded the Shalom Singers choir in Poughkeepsie, NY over 25 years ago, and is currently directing the South Hills Shalom Singers in Pittsburgh, her new home.

**20. Stand and Be Heard: The Amidah:** Despite the Talmud's many discussions of this prayer, there are many mysteries associated with the Amidah, where it came from, why a prayer nicknamed *Shmoneh Esrei* (18) actually has 19 blessings, and what it's all about. This workshop will explore these questions and more.

*Scott Sokol* is a multi-professional: cantor, rabbi and pediatric neuropsychologist. The former Dean of the School of Jewish Music at Hebrew College, he is currently Head of School at MetroWest Jewish Day School and holds part-time pulpits as a cantor and rabbi.

**21. The Secrets of Singing in a Small Ensemble:** Focus on tuning, blend, phrasing and interpretation to bring out the best in your singers – or yourself!

*Bill Zukof* is a founding member and Artistic Director of the Western Wind Vocal Ensemble, and executive producer of the Western Wind Judaica Series, a 9-CD series produced for public radio. **Elliot Z. Levine** is an original member of the Western Wind Vocal Ensemble and still teaches and subs with the group. Conductor of HaZamir Los Angeles and the High Holy Day Cantorial Soloist of Shirat Hayam in Nantucket, MA, his compositions and arrangements are published by Transcontinental Music.

## TUESDAY (cont'd.)

**22. Building a *Mishkan* of Sound – Inside the Choral Rehearsal:** According to the Torah, building the Tabernacle required both Divine inspiration and human execution; skillful and unique artistic vision as well as everyone's contributions, along with a staggering amount of minute technical details... sounds familiar, doesn't it? This workshop will explore different aspects of a choral rehearsal as seen through a prism of Divinely inspired, built-in-time communal holy space.

**Julia Zavadsky** is an adjunct faculty member of Temple and Rutgers Universities and music director of two South Jersey community choirs as well as the conductor and artistic director of *Nashirah*, the Jewish Chorale of Greater Philadelphia and the Rutgers University Singers, the concert choir at Rutgers-Camden. Having studied conducting in Ukraine, Israel and the USA, Julia has directed choruses and participated in international choir festivals in the USA, Europe and the Middle East. Native of Kiev Ukraine, **Natasha Hirschhorn** is the Music Director of *Anshe Chesed* in New York City, as well as an accomplished singer, pianist, composer and recording artist, featured in concerts throughout North America. The founding conductor of *Shir Chadash* Community Chorus, **Natasha** is the director of *Anshe Chesed's Shirei Chesed* Community Chorus and of the H. L. Miller Cantorial School Choir at the Jewish Theological Seminary, as well as a faculty member at the Debbie Friedman School of Sacred Music at Hebrew Union College.

## WEDNESDAY

**23. *Lo Ahavti Dai*: The Dances of Choreographer Yankele Levy:** Come sing and dance with us as we pay tribute to one of Israel's most beloved and prolific choreographers (1932-2017), whose iconic dances include *Od Lo Ahavti Dai*, *Eretz Eretz* and other love songs to Israel.

**Rahel Musleah** is a journalist, writer, singer and educator, born in Calcutta, India, to a family with roots in Baghdad. Information about the tours she leads to Jewish India and the presentations she offers to synagogues and organizations around the country can be found at [www.explorejewishindia.com](http://www.explorejewishindia.com)

**24. *Ki Mitzion Teitzei Shirah!* New Liturgical Music From Israel:** There is an explosion of vibrant and exciting liturgical music arising from a number of creative praying communities within Israel. Come learn a few of these accessible new melodies to take back to your community.

**Merri Lovinger Arian** serves on the faculty of the Debbie Friedman School of Sacred Music at the Hebrew Union College-Jewish Institute of Religion in New York. She teaches both cantorial and rabbinic students, offering courses in music education, conducting, congregational singing, worship and contemporary congregational repertoire.

**25. How to Sing in Yiddish So That It Sounds Like Yiddish:** Learn correct pronunciation, transliteration and the differences between dialects – then sing some famous Yiddish songs to try out your new, correct pronunciation.

**Binyumen Schaechter** has had a dual life – musical theatre and Yiddish – having composed songs for five shows that ran off-Broadway, having conducted the Yiddish-singing Jewish People's Philharmonic Chorus and been the Musical Director/Pianist (and Father) of the only all-Yiddish world-traveling performing sister duo, *Di Shekhter-tehter*. **Binyumen** has spoken on a wide variety of topics, both musical and non-musical, many deriving from his experiences growing up in a Yiddish-speaking family of four siblings that has now produced 16 fluent-Yiddish-speaking children and (so far) 7 fluent-Yiddish-speaking grandchildren.

**26. *Mi Chamocha*: Singing and Praying Redemption!**

Look at some of the Talmudic and midrashic understandings of our prayer for Redemption and then sing through some of the thousands of settings of *Mi Chamocha* in the repertoire. Every Jewish liturgical composer has set this text (some many times over!) and we'll sample the best of the best!

**David Berger** is the cantor at KAM Isaiah Israel Congregation in Chicago, IL and a PhD student in Medieval Rabbinics at the Chicago Theological Seminary. Learn more about his recordings, compositions, publications and concert appearances at [cantordavidberger.com](http://cantordavidberger.com). **Joyce Rosenzweig** is Artist-in-Residence at Hebrew Union College-School of Sacred Music, Music Director of Congregation Beth Simchat Torah in Manhattan, an Instructor at the H. L. Miller Cantorial School of the Jewish Theological Seminary, and a well-known accompanist, conductor and coach of Jewish music.

**27. Afternoon Tea with God: Leading Minchah:** Learn the traditional Ashkenazic nusach for leading the Minchah (afternoon) prayer service. Learn the basic modes and motifs and then practice employing them for the various prayers – whether you're a newbie or you want to brush up or refine your davenen skill.

**Scott Sokol** is a multi-professional: cantor, rabbi and pediatric neuropsychologist. The former Dean of the School of Jewish Music at Hebrew College, he is currently Head of School at MetroWest Jewish Day School and holds part-time pulpits as a cantor and rabbi.

**28. An Offering of Self:** How might we bring more mindfulness and compassion to our singing? We will study the performer's inward focus, to ponder the journey from self-consciousness to self-awareness, from recitation to true communication.

**Benjie Ellen Schiller** serves as Professor of Cantorial Arts at the Hebrew Union College-Jewish Institute of Religion Debbie Friedman School of Sacred Music, and as cantor of Bet Am Shalom Synagogue in White Plains, NY. *A World Fulfilled*, a solo recording of her compositions, was released in 2002, and a songbook of her synagogue compositions will be published this Spring by Transcontinental Music.

## WEDNESDAY (cont'd.)

**29. How Hatikvah Became the Israeli National Anthem:** Hatikvah has been sung in Israel for over 130 years but did not officially become the national anthem until a 2004 parliamentary decree. We will use historic audiovisual clips to follow the development of the anthem from its original nine-verse poem to its current text, and learn about immigration to Palestine, the World Zionist Congress, the Holocaust and the declaration of the state in 1948.

*Ira Epstein served as professor and chairperson of the Communication Skills Department at LaGuardia Community College, CUNY, and as an assistant professor in the School of Education at Brooklyn College, CUNY. Since retiring from full time life in academia he has been lecturing widely on comedy and music, and his talks have been enthusiastically received at synagogues, senior centers, retirement communities, universities, JCC's and at meetings of national organizations including the National Council of Jewish Women, Hadassah and B'nai Brith.*

**30. Building Bridges – Creating a Singing Community:** During these divided times, we can and must do our part in connecting with the choral world outside the Jewish community. Discuss tools that can build bridges: creating collaborative performances and programming for interfaith occasions, and creating exchanges between Jewish music and the larger American choral community.

*Julia Zavadsky is an adjunct faculty member of Temple and Rutgers Universities and music director of two South Jersey community choirs as well as the conductor and artistic director of Nashirah, the Jewish Chorale of Greater Philadelphia and the Rutgers University Singers, the concert choir at Rutgers-Camden. Having studied conducting in Ukraine, Israel and the USA, Julia has directed choruses and participated in international choir festivals in the USA, Europe and the Middle East. Native of Kiev Ukraine, **Natasha Hirschhorn** is the Music Director of Ansche Chesed in New York City, as well as an accomplished singer, pianist, composer and recording artist, featured in concerts throughout North America. The founding conductor of Shir Chadash Community Chorus, Natasha is the director of Ansche Chesed's Shirei Chesed Community Chorus and of the H. L. Miller Cantorial School Choir at the Jewish Theological Seminary, as well as a faculty member at the Debbie Friedman School of Sacred Music at Hebrew Union College.*

### 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 and Jewish life.

**L1. Monday Morning - The Many Lives of “The Jazz Singer”:** This famous story of the cantor's son who tries to find his own way has been retold in many different forms. We'll examine several film clips, and see why this tale of tradition vs. modernity continues to touch a chord in us all.

*Larry Goller graduated from the Cantors Institute (now the H. L. Miller Cantorial School) of the Jewish Theological Seminary of America in 1995, receiving a Diploma in Hazzanut and Master's Degree in Sacred Music, as well as a Master's Degree in Jewish Education from the Seminary's Graduate School. He has served as cantor at synagogues in the New York and Chicago areas since 1989 and currently serves as Cantor of the Shelter Rock Jewish Center on Long Island.*

**L2. Monday Afternoon – Zachar U'n'kevah Barah Otam: And God Created the Human in God's Image... Male and Female They Were Created:** At this time of #MeToo and #TimesUp, we will consider a selection of traditional and contemporary texts that deal with the role(s) of women in Judaism.

*Barry Krasner, Senior Education Officer at the Department for Jewish Life and Learning of the Jewish Federation of Greater Washington, is educational consultant to the congregational/supplementary schools in the Greater Washington DC Jewish community.*

**L3. Tuesday Morning – In a Beginning: What Really Happened on Rosh HaShannah:** This session will offer an opportunity to participate in an experiential re-creating of the six days that gave birth to the world. A dramatic weaving of music, movement and folklore for those who want to move, as well as those who prefer to stay seated.

*Janet Ilene Roth, cantor of Congregation Ohr Shalom-The Summit Jewish Community Center in Summit, NJ since 1991, is equally passionate about exploring the depths of our traditional musical heritage and learning contemporary trends in Jewish music. A graduate of the Jewish Theological Seminary, North Texas State University and Indiana University, Janet has been attending the NAJCF since 1995, and admits to an ongoing love affair with the poetry and music of the Jewish people.*

## LISTENERS (cont'd.)

**L4. Tuesday Afternoon – *Vi Zogt Men Af Yidish? How Do You Say \_\_\_ in Yiddish?*** Here's your chance to explore everything you ever wanted to know about Yiddish but were afraid to ask. Learn about how Yiddish resembles and differs from Hebrew, how Yiddish resembles and differs from English, how misunderstood the words "Litvak" and "Galitsayner" are, how many of our Ashkenazic family names are based on Yiddish words and names, and much more.

*Binyumen Schaechter has had a dual life – musical theatre and Yiddish – having composed songs for five shows that ran off-Broadway, having conducted the Yiddish-singing Jewish People's Philharmonic Chorus and been the Musical Director/Pianist (and Father) of the only all-Yiddish world-traveling performing sister duo, Di Shekhter-tehter. Binyumen has spoken on a wide variety of topics, both musical and non-musical, many deriving from his experiences growing up in a Yiddish-speaking family of four siblings that has now produced 16 fluent-Yiddish-speaking children and (so far) 7 fluent-Yiddish-speaking grandchildren*

**L5. Wednesday Morning – Jewish Views on Disability:** Over the past decades, Jewish special education has been receiving increasing attention within synagogues and schools worldwide. This workshop will explore textual sources (biblical and halachic) in an attempt to understand Jewish responses to difference and disability.

*Scott Sokol is a multi-professional: cantor, rabbi and pediatric neuropsychologist. The former Dean of the School of Jewish Music at Hebrew College, he is currently Head of School at MetroWest Jewish Day School and holds part-time pulpits as a cantor and rabbi*

**L6. Wednesday Afternoon – Stories From My Father's Brooklyn Deli:** Hear tales from a childhood spent selling the first hot dog and eating the next two, while watching an incredible case of characters, including David Kusevitsky, Perele Feig and the Malavsky Family.

*Jacob Mendelson is an international performer and master teacher of hazzanut, and stars in Erik Anjou's film "A Cantor's Tale." He currently performs the one-man show "The Cantor's Couch" and recently started an egalitarian minyan in New York City dedicated to hazzanut.*

**L7. Thursday Morning – The Israel Philharmonic Orchestra: A Cultural Icon:** Founded in 1936 as the Palestine Orchestra, with brilliant German and Eastern European exile musicians, the IPO has become the leading orchestra in Israel and globally recognized as a world-class symphonic ensemble. Explore the many ways in which the IPO stands as Israel's eloquent and most exquisite cultural ambassador.

*Ira Epstein served as professor and chairperson of the Communication Skills Department at LaGuardia Community College, CUNY and as an assistant professor in the School of Education at Brooklyn College. Since retiring from full time life in academia he has been lecturing widely, and his talks on comedy and music have been enthusiastically received at synagogues, senior centers, retirement communities, universities, JCC's and at meetings of national organizations including the National Council of Jewish Women, Hadassah and B'nai Brith.*

Please use the form below to indicate your choices of Choral Festival workshops.

Take special note of the day on which each session is being held.

Please return your workshop selection form to

Zamir Choral Foundation via E-mail to [NAJCF@ZamirChoralFoundation.org](mailto:NAJCF@ZamirChoralFoundation.org)

Snail mail to 475 Riverside Drive, Suite 1948, New York, NY 10115

or fax this form to 212-870-3336.

**Workshop forms are due by June 11, 2018**



## 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 first heard about the North American Jewish Choral Festival***

\_\_\_\_\_ Zamir Choral Foundation Brochure    \_\_\_\_\_ Zamir Choral Foundation Website

\_\_\_\_\_ From my conductor    \_\_\_\_\_ From a friend    \_\_\_\_\_ Other (please describe below)

***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.***

Do you plan to attend the "Beginning" workshop on Sunday afternoon?    \_\_\_ Yes    \_\_\_ No

	First Choice	Second Choice
Monday	_____	_____
Tuesday	_____	_____
Wednesday	_____	_____

**PLEASE SEE NEXT PAGE**

*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 of the workshops listed above)*

Monday Morning L1     Monday Afternoon L2     Tuesday Morning L3  
 Tuesday Afternoon L4     Wednesday Morning L5     Wednesday Afternoon L6  
 Thursday Morning L7

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**See you soon, at the Festival!**