



2019 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 WORKSHOP

This class meets Monday, Tuesday and Wednesday afternoons at the same time as the other workshops listed below. These sessions are for people interested in developing a valuable skill. If you choose this workshop, 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. A past president of the Cantors Assembly, he has edited several books on Jewish music and education and arranged numerous choral pieces.

TRIPLE WORKSHOPS - These sessions meet Monday, Tuesday and Wednesday afternoons at the same time as the Major Workshops as well as the One-Shot Workshops listed below.

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.

2. Melodies From the Four Corners

A. Baghdadi-Indian Melodies: This melodic journey to India will open your heart and spirit as you learn intriguing, unusual and beautiful songs for Shabbat and holidays that were sung by the Baghdadi community in Calcutta.

B. Spanish-and-Portuguese Melodies: A trip back in time to colonial America through the melodies of its first settlers, still in use in the Spanish-and-Portuguese synagogues in New York and Philadelphia today.

C. Israel's Pioneer Melodies: The time-honored Israeli tradition of *Shirah B'tzibur*, singing together in public, focusing on melodies from its pioneer days.

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

TRIPLE WORKSHOPS (Cont'd.)

3. Singing Technique

A. Vocal Versatility: Stylistic Authenticity and Strategies for Idiomatic Singing: Whether blending your unique voice into a choral ensemble, chanting from the Torah, leading a worship service, participating in a kumsitz, or sitting in song with 3 and 4-year olds, striving for stylistic authenticity while maintaining vocal health is always the goal, while also recognizing challenges to breath, vibrato and posture inherent in embodying our multifaceted musical traditions. Find your own healthy vocal approach, from the ancient Mi-Sinai melodies and music from Rossi through Lewandowski to contemporary classics by Cohen, Cohen and Schiller.

Faith Steinsnyder, who spent this year as Interim Cantor at Temple Beth Rishon in Wyckoff, NJ, has been heard in concert throughout North America and Europe, receiving critical acclaim for her recordings Birthday of the World and A Taste of Eternity with The Western Wind, Matthew Lazar and Leonard Nimoy, as well as the award-winning film documentaries 100 Voices: A Journey Home and House of Life. Featured in Dr. Michael Isaacson's cantata To Celebrate a Miracle, Faith has recorded his Nishmat Chayim, Made in America, Ladorot Habaim, and the title role in Stephen Richards' opera The Ballad of Ruth, and her own original compositions are performed annually at the Debbie Friedman School of Sacred Music in NYC, where she is a devoted coach and Instructor

B. Ready, Set, Sing! Perfect Your Singing Technique! Build your vocal confidence as a chorister or soloist and brush up on ways to assure healthy singing. Music will be provided, but you can also bring a piece of music to work on.

Fredda Mendelson is Cantor Emerita of Larchmont Temple, Larchmont, NY. Before entering the cantorate, she was an internationally known mezzo soprano, performing opera and concert repertoire for 25 years.

C. Simplifying the Complex Vocal Mechanism: Learn strategies to improve your singing through rehearsal techniques that allow for effective use of your body. In looking at the vocal mechanism, we will learn how to create better breath support and access more resonant singing.

Jacob Finkle is the conductor of the Seattle Jewish Chorale, the Adult Choir at Temple de Hirsch Sinai, and the Intergenerational Choir at University Unitarian Church, all in or around Seattle, WA. He 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.

4. The Room Where It Happens: Inside the Choral Rehearsal

A. Group Vocal Technique: A Comprehensive Approach to a Choral Warm-Up: Explore an array of exercises, games and techniques to use in creating a beautiful and unified sound. Ranging from proper breathing methods and rhythmic speaking through consonants to more conscious vowel shaping, these strategies can greatly improve both your own singing and the sound of your choir.

B. A Path From Sight-Reading to Making MUSIC: Discover some of the most effective sight-reading techniques for amateur singers, followed by a holistic approach to learning the music that is rooted in the text and includes dynamics, articulation and phrasing from the beginning of the process.

C. The Secret to Succeeding in Performance: Learn methods to prepare yourself as a singer (and/or your choir as a conductor) for a successful performance. We will discuss a variety of memorization techniques, as well as strategies for choral lineUp and placement of vocal parts for the achievement of the best sound blending.

Natasha Hirschhorn and Julia Zavadsky. 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. A veteran of 27 years working with amateur choir, Natasha is the founding conductor of Shir Chadash Community Chorus and director of Anshe Chesed's Shirei Chesed Community Chorus and conductor 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. 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.

TRIPLE WORKSHOPS (Cont'd.)

5. Music of Israel

A. *Libi B'Mizrach: Music of Progressive Israeli T'filah:* Israel's progressive worship communities are blessed with talented musicians who have composed many new melodies for the synagogue. We will sing through highlights of this growing repertoire and learn about the people and communities who make this music come alive, as presented in Transcontinental Music Publication's songbook, "*Libi B'Mizrach (My Heart is in the East)*" a collection of the incredible liturgical music of these minyanim, communities, songwriters and composers.

Lauren Phillips Fogelman serves as cantor at Temple Israel of Northern Westchester. She is a member of the American Conference of Cantors, part of the marketing team for Transcontinental Music Publications, and an alumna of HaZamir: The International Jewish Teen Choir.

B. *From Sand to Skyscraper: The Songs of Tel Aviv, 1909 - 1984:* Since its founding on the shores of the Mediterranean Sea, Tel Aviv has inspired poets, singers, songwriters and composers. Explore a sampling of sounds from the first 75 years of this very modern city in an ancient land.

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 is also a licensed Rhythm 'N' Ruach facilitator and a devoted teacher of the poetry and music of the Jewish people.

C. *The Zemirot Books – An Unexplored Zionist Treasure Trove of Choral Gems:* In the 1950's and '60's, the World Zionist Organization's Department for Education and Culture printed an extraordinary collection of 38 little "Zemirot" books filled with incredible music composed and arranged by Israel's leading composers, much of it for choir. We'll explore these books together and sing through some of the treasures hiding within them, from Paul Ben-Haim to Issachar Miron, Moshe Wilensky, Emanuel Amiran, Tzvi Avni and so many more!

David Berger serves as cantor at KAM Isaiah Israel Congregation in Chicago, as Scholar in Residence for the American Conference of Cantors, and is a PhD candidate at the Chicago Theological Seminary.

6. Looking at Liturgy

A. *Daily Miracles: The Service of Pesukei D'Zimrah:* Each morning the traditional Jew arises with blessings and prayers. These "sentences of praise" have several interesting themes, which this workshop will unpack, along with a discussion of the Jewish orientation to prayer more generally, and whether its themes resonate with the contemporary Jew.

B. *The Posture of Prayer: The Mysteries of Tachanun:* Tachanun might be thought of as the forgotten stepchild of the Jewish liturgy. However, it is actually a fascinating prayer service, whose intention and practice are based in critical study.

C. *The Sum of Psalms:* The Book of Psalms represents a rich body of poetic expressions/prayers of the heart, and serves as one of the primary wellsprings for the Jewish liturgy. In this workshop we will learn about the structure and authorship of the Psalms, as well as many of their shared themes.

Scott Sokol is a multi-professional: neuropsychologist, cantor and rabbi, who has participated in the Jewish choral world for most of his adult life. Scott was the founding dean of the School of Jewish Music at Hebrew College, and is excited to begin his tenure as Head of School at the Schechter School of Long Island.

ONE-SHOT WORKSHOPS

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

MONDAY

7. The Ordinary, Yet Wondrous Gift of Shabbat, Through Sound. The text says “*shavat vayinafash*,” the Holy One ceased and drew a breath of rest – but how is this Divine notion expressed in the music we sing/chant on Shabbat? Through singing and reflecting upon settings of “*v’sham’ru v’nei Yisrael*” (The children of Israel shall keep the Sabbath...) and other such texts, we will examine how music provides a visceral sense of this holiest of days, whether during the service or at the Sabbath table.

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, “Azamrah, Songs of Benjie Ellen Schiller” was published this year by Transcontinental Music.

8. No More Skittish About Yiddish: The Curious Case of Israelis Who Compose Yiddish Music: Yiddish has had a problematic status in Israel since the establishment of the State, and in this workshop, we will analyze a selection of Yiddish songs, choral compositions and choral arrangements by Israeli composers and discuss what is particularly “Israeli” about them. We will also address the questions of why they compose music of this genre and explore the symbiotic relationship between Yiddish and Israeli music.

Laya Silber is a Senior Lecturer in the Music Department of Bar Ilan University in Ramat Gan, Israel, where she teaches music theory and conducting and is the Director and Conductor of the University Chorus. Laya has lectured widely on Israeli music and the Yiddish music of Israel.

9. Choral Settings of “The Diary of Anne Frank:” Two different modern composers have taken the text of “The Diary of Anne Frank” and set it to music for choirs. In this session we will learn the history behind these two large choral works and the strategies both composers utilized as they approached setting this moving text.

Jacob Finkle is the conductor of the Seattle Jewish Chorale, the Adult Choir at Temple de Hirsch Sinai, and the Intergenerational Choir at University Unitarian Church, all in or around Seattle, WA. He 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.

10. I Got Rhythm! Develop your rhythmic coordination as you learn to keep four rhythms in the body simultaneously and finally sing triplets correctly. Once it’s physically correct, it will be vocally correct as well!

Isabelle Ganz and her Sephardic music ensemble, ALHAMBRA have researched, performed, recorded and taught Sephardic music for 39 years, including at the Rubin Academy of Music & Dance in Jerusalem. She was a Cantorial Soloist for over 25 years, including for synagogues in Munich and Amsterdam, and has presented “Playshops” for the development of musical skills in Europe, Israel and throughout the US.

11. Hashkivenu: Sacred Lullabies with Devilish Drama! Our continuing exploration of the music and liturgy of the evening service arrives this year at *Hashkiveinu*. We’ll focus on the history and interpretation of the text itself and then turn our eyes, ears and voices on some of the most beautiful and least known solo and choral settings for this most dramatic of our evening prayers.

David Berger serves as cantor at KAM Isaiah Israel Congregation in Chicago, as Scholar in Residence for the American Conference of Cantors, and is a PhD candidate at the Chicago Theological Seminary.

12. Music and Memory – Here and Israel: People suffering from dementia experience a restoration of alertness and speech when they hear certain songs. We’ll see this happen live in a recent documentary and identify ways that you can help restore the people you love. A special presentation by Tziona Achishena, Coordinator of the M&M project in Israel, will be a highlight.

Riki Lippitz has been the cantor of Oheb Shalom Congregation in South Orange, NJ since 1987. She is founder and co-director of the Kol Dodi Chorale of MetroWest, NJ and co-developer of Voices in Harmony, a regional interfaith choir.

13. Circle Singing, Something New (And Quite Ancient): Enjoy a Jewish spin on Bobby McFerrin’s group improvisation style that has come to be known as Circle Singing. It has many similarities to what Joey Weisenberg and others are bringing to the niggun tradition, but is multi-layered and more rhythmic.

Nick Page is a classically trained, folk-schooled song-leader, conductor, composer and writer. He composed “L’Eyla” for HaZamir and has over 100 other published choral pieces.

MONDAY (cont'd.)

14. From Hazzanut to Chazzones: Transform the notation of traditional Ashkenazic chant into the familiar idiom of Chazzones by digging inside the notes to reach the Eastern European flavors within. This workshop will explore melisma, vocal placement, vowel modifications and much more as we rediscover our own unique Jewish art form.

Hailed by The New York Times as "a voice that heralds a culture," Jacob Mendelson has been a distinguished practitioner and teacher of Eastern European Hazzanut for over a half century. His second full length documentary, "A Cantor's Head" is set for release, and his one man show, "The Cantor's Couch" continues to tour the country.

15. Tearing Down Performance Roadblocks: Bringing Your Best Sound to the Stage: The music flowed so easily in rehearsal, but once you walked on stage, it was a struggle, so what can you do to make it feel better next time? We'll look at some techniques to address what happens when staging, acoustics and psychology team up to put roadblocks between you, the music and your audience, and we'll discuss techniques you can apply in rehearsal while singing with your choir, how to combat stage fright, and how to work with the layout and acoustics of a space to help you get closer to the relaxed confidence that will help the music come through beautifully!

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.

TUESDAY

16. Transcontinental Music – A Choral Reading sessions: Now under the management of the American Conference of Cantors, Transcontinental Music Publications has released brand new selections, published new books and digitized the entire back catalog of thousands of pieces, making them newly available for download. If you're looking for new repertoire for your congregational or community choir, this is the workshop for you, as we'll sample some of the newest choral Transcon publications and take a fresh look at some of the golden oldies.

David Berger serves as cantor at KAM Isaiah Israel Congregation in Chicago, as Scholar in Residence for the American Conference of Cantors, and is a PhD candidate at the Chicago Theological Seminary.

17. Ivdu et HaShem B'Simcha: Focus on Joy! Psalms and blessings which mark our weekdays, Sabbaths, festivals and Days of Awe contain many expressions embedded with happiness. Thirty musical examples of communal and personal joy will be identified and celebrated!

Faith Steinsnyder, who spent this year as Interim Cantor at Temple Beth Rishon in Wyckoff, NJ, has been heard in concert throughout North America and Europe, receiving critical acclaim for her recordings Birthday of the World and A Taste of Eternity with The Western Wind, Matthew Lazar and Leonard Nimoy, as well as the award-winning film documentaries 100 Voices: A Journey Home and House of Life. Featured in Dr. Michael Isaacson's cantata To Celebrate a Miracle, Faith has recorded his Nishmat Chayim, Made in America, Ladorot Habaim, and the title role in Stephen Richards' opera The Ballad of Ruth, and her own original compositions are performed annually at the Debbie Friedman School of Sacred Music in NYC, where she is a devoted coach and Instructor

18. "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.

19. An Offering of Self: To communicate most fully, we singers and/or prayer leaders strive to bring mindfulness and compassion to our craft, yet at times, when presenting for the audience of congregation, we can feel self-conscious, focus more on our own delivery than on the meaning of the text and the overall express we were hoping to engender. In this session we will investigate the inner focus of the leader or performer and ask how we might transform our self-consciousness to self-awareness, so that our recitation becomes true, authentic 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, "Azamrah, Songs of Benjie Ellen Schiller" was published this year by Transcontinental Music.

TUESDAY (cont'd.)

20. Nigunim – Communal Singing as a Spiritual Practice: Singing *Nigunim* (wordless melodies) has been an important part of Jewish life since the 18th century, a source of enjoyment, community building, wisdom, healing and deep personal insight that the great Hasidic Rebbes of earlier generations viewed as a route to understanding and enlightenment. Now, as nigunim are working their way back to the center of modern Jewish life, and as communal singing once again becomes an integral part of worship, join us as we explore the transcendent power of *nigunim* as a musical form and spiritual practice.

Jack Klebanow is a multi-instrumentalist with a broad musical background, including choral composing and arranging, and a devoted student of Jewish texts and practice. Jack has a BA from Harvard, with additional study at the University of Chicago, and is currently Music Director at Beth El Synagogue Center in New Rochelle, NY.

21. Communicating with Passion: Whether for rehearsals or for community singing, we need to open hearts to powerful singing, making the music come alive, beginning with Nick's equation: $E=MC^2$ – Energy equals music times consciousness squared, with consciousness being mind, heart and spirit, all multiplied when we sing in community.

Nick Page is a classically trained, folk-schooled song-leader, conductor, composer and writer. He composed "L'Eyla" for HaZamir and has over 100 other published choral pieces.

22. 50 Years of Singing: Highlights from the Western Wind Judaica Repertoire: Explore choral settings for Hanukkah, Passover, the High Holy Days and Shabbat as well as a selection from "We Are Still Here: The Holocaust in Story & Song," the most recent program in the Western Wind Judaica Series.

William Zukof (countertenor) and **Elliot Levine** (baritone), founders, will be joined by **Gayla Morgan**, soprano member of the internationally acclaimed vocal sextet, *The Western Wind*. Since 1969, the ensemble has devoted itself to the special beauty and variety of a cappella music, from Renaissance motets to Fifties rock 'n' roll, from Medieval carols to Duke Ellington, and the 10-CD Judaica Series narrated by Theodore Bikel, Leonard Nimoy and Tovah Feldshuh has been heard on public radio stations across the US.

23. Try to Remember...: What was that last pitch I sang on the previous page? Learn exercises to develop pitch memory and to tune your voice to another's in order to be an accurate chorister.

Isabelle Ganz and her Sephardic music ensemble, *ALHAMBRA* have researched, performed, recorded and taught Sephardic music for 39 years, including at the Rubin Academy of Music & Dance in Jerusalem. She was a Cantorial Soloist for over 25 years, including for synagogues in Munich and Amsterdam, and has presented "Playshops" for the development of musical skills in Europe, Israel and throughout the US.

24. East Meets West: The Birth of Israeli Art Music: European composers arriving in Israel found a new language, a new landscape and a new musical vocabulary based on the sounds of the Middle East. Explore the development of the new music – especially choral music! – that evolved through this unique merger of East and West.

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 Teen 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.

WEDNESDAY

25. Taking the Show on the Road: Bringing Your Choir Out to the Community: Bringing your choir to an outside venue can be as rewarding for your group as it is for your new audience. Whether you've been asked to sing at an event, or decided you'd like to do some choral outreach, we'll explore the logistical challenges and opportunities of bringing your music to a new audience in a space that's not yours, and how to make sure that it's a great experience for your group, the venue and your audience.

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 *Shalshet New Jewish Liturgical Music* festivals.

26. We Are the World: Jewish Participation in Secular Holidays that Build Community: As spiritual leaders, choir directors and singers, we are often asked to bring creative musical ideas to non-religious events such as Martin Luther King Day, Earth Day, Veteran's Day and Memorial Day. This workshop will offer innovative suggestions and a variety of music to explore and sing through, all suitable for these and other multi-faith community events.

Anna West Ott and **Rena Shapiro**. Anna West Ott has been the cantor at Anshe Emeth memorial Tempole in New Brunswick, NJ since July 1999, where she directs three choirs and a multigenerational band, co-directs Makhelat Hamercuz Jewish Choir in Central NJ, and has created and participated in many Interfaith/Multicultural events. Rena Shapiro, a frequent presenter at NAJCF, founded the Shalom Singers choir in Poughkeepsie, NY over 25 years ago and currently directs the South Hills Shalom Singers in Pittsburgh, PA while serving as cantor/spiritual leader at Beth Samuel Jewish Center in Ambridge, PA. She has extensive choir directing experience with multi-faith community events and has taught at the Academy for Jewish Religion in NY.

WEDNESDAY (cont'd.)

27. Bringing Jewish Prayer Modes into Choral Pedagogy: Jewish prayer modes are typically associated with traditional Ashkenazic hazanut and an improvisational style of performance, but as pitch structures, they have also informed much of 20th century Jewish choral music. Explore a novel way of teaching the prayer modes to choirs, using Kodaly-Curwen chromatic solfege syllables and breaking each mode into different parts to show how these can be combined (or changed) over the course of a song.

Robert Lopez-Hanshaw is the music director at Temple Emanu-El in Tucson, AZ, a congregation that predates Arizona's statehood, as well as conductor of HaZamir Tucson. He has composed and conducted a variety of pieces for choirs, orchestras and chamber groups.

28. Those Itzig Girls: Meet the Jewish sisters who were important supporters of music in the 18th century. Fanny Itzig von Arnstein was Mozart's patron in Vienna; Sara Itzig Levy in Berlin preserved and promoted the music of JS Bach and his sons until well into the nineteenth century, and the manuscripts in her collection continue to be a significant source of their music.

Nina Lazar Sobelman, a native of New York City, has lived in Rehovot, Israel with her family for many years, where she teaches piano and harpsichord and coaches ensembles playing music of the 17th and 18th centuries.

29. The Secrets of Ensemble Singing: Break into small groups and work on the ensemble skills necessary for singing independently. Repertoire will include Hebrew, Sephardic & Yiddish songs, as well as classical and contemporary selections.

William Zukof (countertenor) and **Elliot Levine** (baritone), founders, will be joined by **Gayla Morgan**, soprano member of the internationally acclaimed vocal sextet, *The Western Wind*. Since 1969, the ensemble has devoted itself to the special beauty and variety of a cappella music, from Renaissance motets to Fifties rock 'n' roll, from Medieval carols to Duke Ellington, and the 10-CD *Judaica Series* narrated by Theodore Bikel, Leonard Nimoy and Tovah Feldshuh has been heard on public radio stations across the US.

30. The Sephardim: Celebrating Holidays and the Life-Cycle: Listen to both professional and native singers of Sephardic songs. Participants will learn songs about courtship, marriage and murder (!) as well as Jewish holidays.

Isabelle Ganz and her Sephardic music ensemble, ALHAMBRA have researched, performed, recorded and taught Sephardic music for 39 years, including at the Rubin Academy of Music & Dance in Jerusalem. She was a Cantorial Soloist for over 25 years, including for synagogues in Munich and Amsterdam, and has presented "Playshops" for the development of musical skills in Europe, Israel and throughout the US.

31. Leveling the Praying Field: Re-imagining the Role of the Choir in Worship: Music has the power to uplift, deepen, and elevate worship; the melodies we sing in worship are inseparable from the prayer experience itself. A creative partnership between the choir and the congregation can play a role in welcoming and engaging your community in prayer!

Merri Lovinger Arian serves on the full time faculty of the Debbie Friedman School of Sacred Music at the Hebrew Union College-Jewish Institute of Religion in New York, where she teaches both cantorial and rabbinic students, offering courses in music education, conducting, congregational singing, worship and contemporary congregational repertoire. Her newest book, *Leveling the Praying Field*, was released this year by Transcontinental Music Publications

32. Unending Love: Songs of Contemporary North American Jewish Songwriters: The American Jewish music scene is exploding with unrivaled talent and creativity. Explore the creative liturgical songs of Yosef Goldman, Chava Mirel, Batya Levine, Deborah Sacks Mintz, Rob Aronson, Jesse Roemer, Billy Jonas, Elana Arian, Nefesh Mountain, Josh Warshawsky and more.

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 is also a licensed Rhythm 'N' Ruach facilitator and a devoted teacher of the poetry and music of the Jewish people.

33. Chazak V'Ematz: Jewish Songs of Protest and Hope: The pursuit of justice and freedom in our world is a core value of Judaism, while compassion for those less fortunate than us, along with the duty to question authority, is perhaps expressed best in the power of song. Bring your voice and a desire to bring forth change as we explore Transcontinental Music Publications' "Chazak v'Ematz (from Deuteronomy, meaning "be strong and resolute"), a collection of contemporary songs of strength, protest, hope, compassion, truth and justice, songs to unite communities and to give us the language we need to bring people together in peace.

Lauren Phillips Fogelman serves as cantor at Temple Israel of Northern Westchester. She is a member of the American Conference of Cantors, part of the marketing team for Transcontinental Music Publications, and an alumna of HaZamir: The International Jewish Teen Choir.

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 - A Big Fish! Songs for the Coming of the Mashiach: When will the Messiah come? And when she arrives... what will we eat?

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 is also a licensed Rhythm 'N' Ruach facilitator and a devoted teacher of the poetry and music of the Jewish people.

L2. Monday Afternoon – How Does a Jew Make an Ethical Decision? What does it mean to have a “Jewish lens” for making ethical decisions? We will examine a selection of texts that present different approaches to Jewish ethical decision making.

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

L3. Tuesday Morning – Those Itzig Girls: Meet the Jewish sisters who were important supporters of music in the 18th century. Fanny Itzig von Arnstein was Mozart's patron in Vienna; Sara Itzig Levy in Berlin preserved and promoted the music of JS Bach and his sons until well into the nineteenth century, and the manuscripts in her collection continue to be a significant source of their music.

Nina Lazar Sobelman, a native of New York City, has lived in Rehovot, Israel with her family for many years, where she teaches piano and harpsichord and coaches ensembles playing music of the 17th and 18th centuries.

L4. Tuesday Afternoon – Mothers of Israel: Women in Biblical Song: Using the stories of Miriam, Deborah and Hannah, this workshop will explore the ways in which women are so prominently linked to song in the Bible. We will study the biblical text related to each of these women and will listen to examples of liturgical and popular music that tell their stories through contemporary song.

Lauren Phillips Fogelman serves as cantor at Temple Israel of Northern Westchester. She is a member of the American Conference of Cantors, part of the marketing team for Transcontinental Music Publications, and an alumna of HaZamir: The International Jewish Teen Choir.

L5. Wednesday Morning – The Sanctity of the Day: Exploring Judaism's understanding of the sanctity of time, and how the blessing of *K'dushat Hayom* anchors our various festival liturgies and distinguishes them one from the other.

Gerald C. Skolnik is the Rabbi of the Forest Hills Jewish Center, and a Vice-President of the Zamir Choral Foundation. A past-president of the Rabbinical Assembly and widely published author, he collaborated with the Western Wind Vocal Ensemble on a series of Jewish festival recordings, including *Birthday of the World: The Music and Traditions of the High Holidays*, *The Hanukkah Story*, and *A Taste of Eternity: The Music and Traditions of Shabbat* and is also a frequent contributor to *The New York Jewish Week*.

L6. Wednesday Afternoon - Pirkei Avot Lev Shalem – a new Ethics of our Fathers: Using this text published last year by the Rabbinical Assembly, with a new translation by Rabbi Martin Cohen, we'll study some excerpts from this *mishnah*, through the lens of some modern commentaries. This new edition is “committed to understanding the text in its ancient setting while transmitting a living ‘Torah of the heart’ to each generation;” Rabbi Cohen will make a special video guest appearance to introduce his work.

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 and Chaplain at St. Francis Hospital, both on Long Island.

L7. Thursday Morning - The Music of Marc Lavry: Learn about Lavry's place in the Israeli “Mediterranean School” of composition, and hear some of his most popular melodies.

Fredda Mendelson is Cantor Emerita of Larchmont Temple, Larchmont, NY. Before entering the cantorate, she was an internationally known mezzo soprano, performing opera and concert repertoire for 25 years.

Use the form below to indicate your choices of Choral Festival workshops. Please take special note of the day on which each session is being held. **Please return your form by June 3, 2019**



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

Please return this form to Zamir Choral Foundation
via E-mail to 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 3, 2019

See you soon, at the Festival!