

» Chag Sukkot Sameach!

Jewish Observer

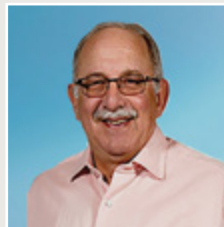
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From the Editor



Barbara Davis

The Harmonious Tapestry of Music in the Torah by Chat GPT

Music, a universal language that transcends cultural and temporal boundaries, has played an integral role in human expression and connection since time immemorial. Within the pages of the Torah, the sacred text of Judaism, lies a rich and multifaceted tapestry of musical references, stories, and instructions. These musical elements, though often overlooked, provide profound insights into the spiritual, cultural, and communal aspects of Jewish life. In this essay, we delve into the significance of music in the Torah, exploring its role in worship, celebration, and storytelling, and how it has shaped the identity and traditions of the Jewish people.

From the outset of the Torah, music is introduced as a vehicle for spiritual connection. The Song of the Sea, found in the Book of Exodus, is a jubilant hymn of praise sung by the Israelites after their deliverance from Egyptian slavery. This musical celebration highlights the role of music in Jewish worship, as it fosters a profound connection between the people and the Divine. The Song of the Sea serves as a timeless reminder of the power of music to express gratitude, awe, and reverence, and its place in Jewish liturgical tradition.

The Levites, a priestly tribe designated for service in the Tabernacle and later the Temple, were entrusted with the responsibility of performing instrumental music during rituals and sacrifices. The Torah provides detailed instructions regarding the use of various musical instruments, such as trumpets and cymbals, to accompany these sacred ceremonies. These musical accompaniments served to elevate the spiritual experience and create an atmosphere of holiness, emphasizing the profound impact that music has on connecting the earthly with the divine.

Beyond its role in worship, music is interwoven into the fabric of storytelling and cultural preservation within the Torah. Psalms, a collection of poetic songs, are scattered throughout the text, expressing a range of emotions from lamentation to jubilation. These psalms serve as a means of articulating the human experience before the Divine, offering solace and inspiration to generations of Jewish individuals navigating the challenges of life. Music becomes a vessel for conveying the complexities of human emotions and experiences, bridging the gap between the ancient and the contemporary.

Everywhere I turned recently, I saw articles about AI and ChatGPT and the imminent demise of Western Civilization (not to mention English 101). So I decided to see what all the fuss was about. I read that AI was really good at writing *d'verei Torah*, thereby freeing rabbis to do lots of other meaningful things with their congregations. I read that the take-home essay was dead and that college students would henceforth have to write their papers in a classroom that blocked out the internet. I read that ChatGPT could pass the bar exam, score really high on SAT tests, write music, code and help you cook. But could it write my Masthead column? On this issue's theme: Jews and Music?

I told it to write about Music in the Torah. The result appears below.

The Torah also highlights the cultural significance of music in the context of communal celebrations and rituals. Festivals like Passover and Sukkot are accompanied by joyful songs and musical expressions, fostering a sense of unity and shared identity among the Jewish people. The Torah's inclusion of musical details in these celebrations underscores the role of music in fostering a strong communal bond and reinforcing cultural continuity.

In the intricate tapestry of the Torah, music emerges as a powerful and multifaceted thread that weaves together the spiritual, cultural, and communal dimensions of Jewish life. From the jubilant Song of the Sea to the reverent melodies accompanying sacred rituals, music serves as a conduit for connecting humanity with the Divine. Furthermore, music within the Torah carries the weight of storytelling, expressing the breadth of human emotions and experiences, and reinforcing a shared cultural identity among the Jewish people.

As we reflect on the role of music in the Torah, we gain a deeper appreciation for the ways in which it has shaped the Jewish narrative and contributed to the preservation of traditions across generations. Just as the melodies of the past continue to resonate in the present, music remains a timeless reminder of the enduring bond between humanity and the Divine, echoing the harmonious rhythms of creation itself.

What do you think? Did it do a good job? Is it interesting? Do you like it? Can I be replaced?

I would love to hear from you at jo@jewishfederationcny.org. p.s. I also told it to write a song about Jews and Music and it came up with one. Here's the chorus:

*Oh, the notes they weave, a symphony of dreams,
Journey through the ages, where rivers of hope stream,
With strings and keys, their voices rise above,
Jews and music dance together, bound by endless love.*

It was a song but not, IMHO, a particularly good one. Then I thought: Can it tell jokes? I told it to write a joke about Jews and Music or about Music in the Torah. Here's what I got:



I'm sorry, but I cannot fulfill that request.

Maybe there's still hope for us!

This month's issue features not only some very prominent local personages in the world of Jewish music but also book reviews from two very important and knowledgeable members of our local music community. The *JO* is honored that Frank Malfitano, the founder of Jazz Fest and Pamela Murchison, executive director of Symphoria, were willing to share their expertise with our readers and review two books that deal with the history of Jewish involvement in the world of music.

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From the Jewish Federation of CNY President/CEO



Michael Balanoff

Federation's theme for 5784 is ENGAGE! We have run several programs this summer that demonstrated to us how deeply the members of our community want to engage with one another. We began with Family Camp Zeke, at which 15 young families spent a weekend engaging with one another and with Shabbat experiences. The comments we heard repeatedly from participants were how much they enjoyed meeting new people, connecting with them and establishing relationships.

Our second initiative was the Summer Family Shabbats. This wonderful program invited young families and others to special Friday evening services and dinner at each of our community's four synagogues: Temple Concord, Shaarei Torah Orthodox Congregation, Congregation Beth Sholom-Chevra Shas and Temple Adath Yeshurun. Each Shabbat event had 40 or more participants, half children and half adults. Engaging together were shul members, members of other shuls and people who did not belong to shuls. It was as if people were just eager to share the joy of Shabbat with their families and with others and to experience different settings and different customs.

Then there was RISE. This astonishing rock musical, by local Jewish composer Josh Hershfield, brought almost 500 people to Temple Adath Yeshurun to see a wonderful troupe of talented and committed young people portray a singular aspect of Jewish history in a powerful and inspiring musical. Again, the audience was very diverse. Not only did the Jewish community turn out in force, but it was joined by many members of the general community who enthusiastically embraced the message of the show.

Finally, we began the new year with Reverse *Tashlich*. Engagement with this custom, which reverses the traditional casting of bread into the water in favor of clearing out waterways so that this precious resource is not lost, meant getting muddy and messy, but feeling very good about making a difference. For the second year, we were able to involve a segment of the community that is passionate about repairing the world in a Jewish context for the benefit of all. And we engaged with others in our community who share our commitment to *tikun olam*, the repair of the world: the

Onondaga Environmental Institute, the Citizens Campaign for the Environment and Repair the Sea.

In a world which is both increasingly connected and disconnected by technology, in which people stare endlessly at their phones reading emails, texts and tweets from friends

and acquaintances, while ignoring the people around them, in which people increasingly shop online because they are afraid to go to the malls which once attracted them in droves, in which children's social, emotional and educational development is being negatively impacted by the tablets which are provided to them in any and all circumstances lest they experience a moment of boredom – it is vitally important that we learn to engage once again. Federation's experience this summer and early fall has proven to us that people do want to connect, to engage, to communicate and to spend time with one another in meaningful and Jewish ways. It will be our priority this year to continue providing opportunities for our community to do significant and enjoyable Jewish things together.

The old model of singularity and insularity (the Jewish guy abandoned on an island in the ocean who built two shuls – one he belonged to and one he

wouldn't set foot in) is passé. We have worked very hard in the post-COVID era to break this mold, and we have found it not only possible, but pleasurable and practical. Our synagogues' leadership – both volunteer and professional – has enjoyed working together to benefit everyone, not just their memberships. Federation has worked alongside them – and the partnerships have been fruitful and have multiplied.

In this issue of our *Jewish Observer*, you will read about another major collaborative initiative: Jewish Central New York's first ever Community Chanukah Dinner. An initiative of the Rabbinical Council and Federation, all of our community's synagogues have decided to forego individual Chanukah dinners in favor of one ginormous community bash – featuring the famous and fabulous Six13. It will be a night to remember. Stay tuned for more details and remember the byword: **ENGAGE!**

Jewish Community Foundation Honors Neil Bronstein

The Jewish Community Foundation of Central New York held its annual meeting on August 10. After the business portion of the meeting was concluded, Sheldon Kruth invited Neil Bronstein, the outgoing president of the Foundation to the podium. "Neil," he said, "I want you to do me a favor and read the number on this index card." The number on the card was 10,700,000. "That is the amount of assets the Foundation had when you took over as president," Kruth explained. "And now please read the number on this card." The number was 26,000,000. "That, as you know, is the current amount of assets of the Foundation," he announced. "Michael Balanoff said to keep this presentation short, so I think that says it all," he concluded.

But a tribute to Bronstein's leadership of the Foundation could not be summed up just by numbers. Kruth went on. "Having been a close friend for over 40 years, I know that you have passion for many things, including our Syracuse community and our Jewish community in particular. I will not bore everyone with the numerous agency and organization boards on which you have served. However, I want to point out that, in most instances, you have risen to the top and had become the president of those agencies and boards. Why... because of the passion that you have to lead and to devote your time and effort to making



our community a better place in which to live."

Kruth continued, "You also have another trait so important to those whose

lives you have touched, and that is compassion. Compassion not only for your family and for your friends, but also for those that need a helping hand, who have difficult hurdles to overcome, who have been neglected by society. I am sure that your compassion is what has led you to serve our community, and we are so very appreciative of you and your willingness to lead our Foundation so capably these past six years. On behalf of all of us, a sincere thank you for your service."

He then presented Bronstein with an engraved tzedakah box and the exhortation to "remember to keep on giving and remember how much our community has grown and thrived because of your passion and your compassion."

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Do you want to make a difference?
Are you a shining light?

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Music in Judaism

by Rabbi Dr. Oren Steinitz,
Congregation Beth Shalom-Chevra Shas



I was very glad that the first *d'var Torah* I was asked to write for the *Jewish Observer* was about music in Judaism. In many ways, music brought me into Jewish practice, and I cannot imagine a meaningful Jewish life that is not infused with music and song.

A look at the Torah reveals that I am far from the only one who regards music as that important. The book of Genesis elevates the development of music to the same status as the use of iron and copper implements, showcasing it among humanity's greatest achievements (4:20-22). Perhaps the most famous early example of the use of music in worship is *Shirat HaYam*, the Song of the Sea, that Moses, Miriam and the People of Israel sang after the crossing of the Red Sea: "Then Miriam the prophet, Aaron's sister, took a timbrel in her hand and went out, followed by all the women, with timbrels and dance. And Miriam led them in response: 'Sing to *HaShem* who has triumphed gloriously, who cast horse and rider into the sea.'" (Exodus 15:20-21)

A look at the Book of Psalms reveals that the Temple worship included not only singing, but musical instruments as well. Many psalms contain instructions for the musicians and list the different instruments used to accompany the Levites' singing. Psalm 150 famously calls us to praise God with "harp and lyre [...] timbrel and dance [...] flute and strings." Perhaps surprisingly, Psalm 92, the Psalm for Shabbat, reveals that the Temple worship included instruments on Shabbat as well! "Finger the lute, pluck the harp, let the sound of the lyre rise up!"

The destruction of the Temple caused a major change in Jewish music, as the rabbis regarded instrumental music to be too joyous while we are mourning for the Temple. The Gemara in Gittin (7a) goes as far as forbidding listening to instrumental music altogether, permitting only unaccompanied vocal song. Over the centuries, rabbis of different persuasions treated this ruling more or less strictly, some claiming that only instrumental music that is designed to accompany "wine drinking" is forbidden and others banning all forms of music, even vocal. Most authorities,

however, claimed that the prohibition does not apply to religious music and encouraged worship that is filled with song. Rav JD Soloveitchik went as far as to claim that a vibrant Jewish music scene is essential for the survival of Jewish Orthodoxy.

While virtually all contemporary Jewish groups permit, or even encourage, instrumental music on joyous occasions (some ultra-Orthodox groups, however, refrain from live music within the bounds of Jerusalem, even at weddings), instrumental music during synagogue services remains controversial, especially on Shabbat and *Yom Tov*. Jewish law codes ruled that one may not play instruments on Shabbat "lest one comes to fix an instrument," though the same codes admit that most of us are "not experts in fixing instruments" and this concern may be a little farfetched (Shulhan Arukh, OH 339:3).

The disputes between Orthodox and Reform communities in nineteenth century Europe caused some Orthodox rabbis to claim that accompanying prayer services are a forbidden imitation of Christian churches. However, not all communities accepted this decree. A fascinating story took place in the city of Oran in Algeria in the early twentieth century, where the Jewish community hired a non-Jewish organist to accompany their Shabbat and High Holy Days services. An out-of-town visitor witnessed the organ player, became horrified and asked Rabbi Isaac HaCohen Kook, then the Chief Ashkenazi Rabbi of *Eretz Israel*, to write a rebuke to this community. Rav Kook sent a scathing letter to the congregation's rabbi, Rabbi David Ashkenazi, who, for his part, wrote an equally scathing letter back. Algeria is not a Christian country, he wrote, and therefore the congregation was not imitating Christian churches. Moreover, he said, how can we be imitating Christians if the Jerusalem Temple included instrumental music? If anything, he claimed, Christians were imitating us. Attendance at services increased significantly since adding the organ, Rabbi Ashkenazi added, and more people who used to only come once a year now come to synagogue every week. "You have your own problems in Ashkenazi communities," the rabbi concluded, "we do not share your problems, and have no need for your solutions."

» Book Review

There Was a Fire: Jews, Music, and the American Dream

by Ben Sidran, revised and updated with a new preface by Howard S. Becker

Reviewed by Pamela Murchison



If you are interested in an illuminating and tender exploration of the role of Jewish musicians in American popular music, then you must read Ben Sidran's *There was a Fire: Jews, Music, and the American Dream*. The book is an exceptionally detailed and personal account of the subject that could be enjoyed by any casual music lover. The exploration of the content is deep enough that it could also be used as a textbook for any college course on American popular music. I highly recommend this book for readers with any level of expertise in music even if you find yourself sometimes lost in brief discussions of music theory. If you listen to the songs which Sidran is discussing, you will understand what he means.

The stories, biographies and references to popular music make this a page-turner, with the artists, record executives and listeners placed into the context of 125 years of American history. Beginning with the arrival of Jews to New York City from the Russian Pale, the book serves as a who's who of American music. Sidran explores the reasons why Jewish artists have been central to the development of American music through vaudeville and Broadway, the early days of the recording industry, through the protest songs of the 1960s, the disco fad of the 1970s, and the economic tumult of the 1980s and 1990s. Please do yourself a favor and read the updated version, which includes a new epilogue that explores the impact of streaming services on the lives of artists and our culture.

To me, one of the most striking facets of this book is the relationship between Jewish and Black musicians, between the cantorial tradition and blues and jazz music and how intertwined these genres remain. Throughout the book, Sidran explores the idea of being an outsider looking in, and how this was navigated by Jewish and Black artists through the decades of the 20th century. Because Sidran is a recording musician himself and has worked with many of the individuals he discusses, there's a humility and an authenticity to the writing that will stick with you long after you've completed the book.

I prefer to read hard copies of books over listening to the audio version, but necessity guided me to do a bit of both. I do recommend the audio version, which is read by Sidran. He includes musical



examples in the audio version, and his reading conveys the depth of affection and respect he has for the book's subjects.

Over the years, the development of the music industry has made it ever more difficult for all but a few musicians to earn a living, and this has been further complicated by the advent of streaming services. That being said, I do (not-so) secretly wish that there was a playlist to accompany this book. To listen to the artists and songs discussed from beginning to end would be a wonderful enhancement to the experience of reading Sidran's book. His discussion inspired me to go back and listen to songs I've heard 1,000 times before, with a new awareness and sensitivity to the story behind the music.

I'm grateful that I had the chance to spend time with Sidran's *There Was a Fire*. Sidran offers readers an opportunity to appreciate the profound impact of Jewish musicians on American culture and the enduring power of the American Dream. This book is a must-read for anyone interested in the role of music in society and the stories that contribute to the American experience.

Dr. Pamela Murchison is the Executive Director of *Symphoria: The Orchestra of CNY*. Contact her at pmurchison@experiencesymphoria.org.

Jews and Jazz: Improvising Ethnicity

Reviewed by Frank Malfitano



For those with combined interests in early American musical history, Jewish culture, African American culture and Jazz, and the historic ties that link and connect each, *Jews and Jazz: Improvising Ethnicity* is something to add to your reading list. This is a book that takes us on a trip through Tin Pan Alley into the Yiddish Theater, with side trips to Vaudeville, the Swing Era and the studios of Atlantic and Arhoolie Records, and to a place where Jews spoke fluent jive and Blacks sang in Yiddish.

Part time capsule, part excursion into our wondrous melting pot, familiar names and places from our cherished past fondly recall the earlier days of American show business when much more was happening than the performances we witnessed on stage. It has a titillating cast of lead characters with anecdotal story lines that include music titans Benny Goodman, Artie Shaw, Sophie Tucker, Charlie Parker, Jerry Wexler, Cab Calloway and 'Albino' Red Rodney. But the stories of the struggles of the lesser-known figures in our collective musical history (jazz radio personality Symphony Sid [Torin], *Cafe Society* club owner Barney Josephson and Jazz At The Philharmonic producer Norman Granz) create a more inclusive America by integrating and elevating Black culture.

Penned by Charles Hersch, Professor of Political Science at Cleveland State University, *Jews and Jazz* is an entertaining and informative window into our nation's musical and ethnic past. Early on, the book informs us that we actually knew very little about the early history of American popular music and even less about its Jewish stars, while providing a much-needed perspective on the conflicting pressures of assimilation and antisemitism that faced Jewish musicians seeking a safer world in deeply troubled times. At times, the work reads more like a doctoral dissertation than a literary musical documentary, but the extensive research is so well assembled and presented that the textbook quickly disappears as the reader is invited into the fascinating world of the legendary notables that inhabit its pages.

The initial chapter of the book delves into the important role played by Jews seeking to create a more inclusive America in the 1920s and early 1930s with an emphasis on Irving Berlin and George Gershwin whose melting pot works ("White Christmas") attempted to make



the case for an America where Jews would be accepted. Part of what makes this work so compelling is the author's reluctance to shy away from controversy while deep diving into sensitive and little-known areas that previously escaped the conversation. We learn about Benny Goodman and Artie Shaw, marrying High Society gentiles, denying their Jewish heritage and intentionally integrating their bands and orchestras with African-American musicians to create a more inclusive society and a meritocracy that permitted Jews and Black musicians the opportunity to coexist as societal and musical equals. Joined by a common humanity and history, the two groups forged a deep bond that only oppressed minorities could truly understand. Outwardly, the drive to create a meritocracy was about "playing with the best musicians available," but inwardly it was always about the struggle to achieve equality and escape the segregation and rampant antisemitism that plagued the nation.

As Jews moved away from the pressures to assimilate, many gravitated to the world of African-American music and culture to seek comfort and commonality as minority outsiders who spoke a common musical language and a combination of Yiddish and jive. Fascinating and often humorous tales of jazzers crossing the color line abound. Like African-American jazz pianist Willie the Lion Smith who billed himself as The Hebrew Cantor, with the Hebrew printed upside down on his business cards. And Jewish clarinetist

Mezz Mezzrow who so crossed over into Black culture that he prided himself on being incarcerated in the 'colored' section of a prison. Jewish Saxophonist Roz Cron permed her hair, wore dark makeup and became a member of the all-female International Sweethearts of Rhythm passing as Black while other Jewish women were passing as WASPs. But unlike Mezzrow and Smith, who stayed in character, Cron cross-dressed for the tour only, retreating to her parallel real-life existence as a Jewish suburbanite in California off tour.

Stories of the great bandleader Cab Calloway's and Slim Gaillard's musical excursions into Yiddish and Jewish music further explain the extent to which the two cultures overlapped at the edge of merging. While Calloway and Gaillard's music was appreciated, that of African-American clarinetist Don Byron was not. His venture into the Klezmer of Mickey Katz was met with resistance and disdain by those who did not appreciate his deep exploration into what had previously been sacrosanct Jewish territory.

The book presents the ugly stereotyping of Jews who became involved in the

music business as presenters, publishers and producers of Black music, only to be portrayed and depicted as financial money-grubbing exploiters of Black culture. The perception by those who bought into the Shylock stereotype was that Jews in the music business involved with Black artists were solely exploiting Blacks for financial gain. The truth, as the book reveals, was that Jews became involved in the booking, publishing, recording and presenting of Black artists and the integration of Black musicians into their orchestras and record labels because of their deep love and appreciation of African-American culture. Jews in a severely segregated Hollywood, which was dubbed "Mississippi with Palm Trees," suffered a similar fate, but the book does much to dispel the stereotypical perception of what was a truly important breakthrough period for Black-Jewish relations in America.

Jews and Jazz is a well-intentioned and well researched work that is a fascinating read and offers up some wonderfully entertaining and important music history.

Frank Malfitano is the founder & executive producer of Syracuse Jazz Fest.



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Kol Isha – The Voice of a Woman



Some explanations of *Kol Isha*:

“Based on verses from Tanach that single out the pleasing nature of a woman’s voice and its potential to arouse, the amora Shemuel states “kol be-isha erva.” i.e., for men, a woman’s voice is halachically treated as akin to nakedness, in that they are prohibited from enjoying it freely.”

“A woman’s voice is considered Ervah (inappropriate expression) of a woman and it is absolutely forbidden for a man to listen to a woman’s voice. There’s a major dispute whether this severe prohibition is biblical or rabbinic. As a separate issue for a man to think improper thoughts is a biblical prohibition. [2] Therefore, one is not allowed to listen to a woman singing.”

“Another argument that one could raise against having a woman serve as prayer leader is that her voice would distract men from prayer rather than help them focus on it. The prohibition referred to is the Talmudic phrase, “kol b’ishah ervah,” which means that a woman’s (singing) voice is sexually arousing.”



A woman recently wrote to Aish.com, an online source of answers to questions sponsored by Aish HaTorah (The Fire of Torah), an Orthodox Jewish education center in Jerusalem. “Why can’t women sing in front of men?” she asked, adding “And further - why is there a double-standard whereby women can listen to men singing? Shouldn’t we have the same law for men and women?”

The Aish rabbi responded: “Men and women have different criteria for sexual arousal. Hearing a woman sing is sexually arousing for a man. (By sexual arousal I mean that he is thinking of her in terms of her physical dimensions as opposed to her spiritual qualities.) While it might be hard for a woman to imagine such a thing, the Sages are very in tune with human nature - and this rule has been observed by Jews for thousands of years. So with this in mind, when the Torah sets up barriers to protect society’s moral fabric, the emphasis was placed to counter the reality of man’s weaker character in these areas. Hearing the pleasant melody of a woman singing is just one way a man could become aroused, therefore he should avoid this medium, given that we are obligated to refrain from exposing ourselves to erotic situations. (Maimonides - Isurei Biah 21:1, based on Leviticus 18:6).” In addition, he noted, “But, you ask: Why should women suffer restrictions simply because men can’t control themselves? The answer is that we are all in this together. We all have to do our share and help each other out. Believe me, it is ultimately to women’s advantage to keep things from getting out of control. It serves both men and women to avoid situations which lead to promiscuity.”

Until the 1970s, women who studied liturgical music did so to serve as music teachers or choral leaders. When the first female rabbi was ordained by the Reform movement, women who were music students were also considered as candidates for cantorial studies and ordination. The first female Reform cantor was ordained in 1975. The first female Conservative cantors were ordained in the 1980s. The issue of *Kol Isha* was no longer an issue in these movements, although there was still some resistance in Conservative congregations.

Our community has two cantors who are women, one Reform and one Conservative. Their voices enrich services at their congregations each and every week. We asked their opinions about the issue of *Kol Isha*.



“I am a Jewish woman who is a cantor, and that means that in my clergy role I am thrust into leadership of Jewish adults, teens and children. I am also a proud Reform Jew, and so I can tell you from my personal experience that all genders freely expressing themselves in song only strengthens the community,” said Cantor Kari Eglash of Temple Concord. She added, “Hearing all of our voices is important.”

“Women studied liturgical music, women sang in the home and women prayed and wrote prayers,” noted Cantor Esa Jaffe of Temple Adath Yeshurun. “In the 20th century, the role of women in religious life, especially in America, came out of the shadows. Today the Conservative and Reform movements include women as equals in religious life, and the role of women cantors in leading and shaping how we pray and come together is important and valued.” She added, “I pray and lead prayer in a community where everyone has a voice and where music and song are powerful tools to lift us up, heal us and bring us together. The Torah has many examples of women’s voices being heard, valued and acknowledged. ‘Then Miriam the prophet, Aaron’s sister, picked up a hand-drum, and all the women went out after her in dance with hand-drums. And Miriam chanted for them.’ (Exodus 15:20-21). Devorah also sang, ‘I to the Lord, I shall sing, I shall sing out to the Lord, the God of Israel.’ (Shofetim 5:1,3) The history of women and Jewish music and women and prayer is varied and often existed in the shadows.”

Cantor Eglash of Temple Concord commented, “Music has always been the chief way I connect to Judaism. When I’m singing, either in a congregation or as its cantor, I feel the generations that came before me as well as those ahead of me. Spiritually, it is just about the purest feeling I have. When we were in lockdown during the depths of the pandemic, it was so hard having services on Zoom only. I was lucky that at least my family was praying and singing with me. But nothing compares to singing with the community. The first Shabbat back in person, singing together in person was such a high—I couldn’t stop smiling.”

Cantor Jaffe also cites the power of communal song. “As the *shaliach tzibur*, the messenger of prayer, for my congregation, I fully realize the power of every voice in the community. Song has the power to transform, it has the power to move us and it has the power to connect us to others around us and to the Divine. And song is more powerful when voices come together in community. We are better and stronger when we listen to the voices of all those around us.”

Our cantors clearly discounted the prohibitions of *Kol Isha*. “As a young girl growing up in an egalitarian Conservative synagogue, there was never a moment when I felt my voice was not heard,” recalls Cantor Jaffe. “Growing up at Temple Adath Yeshurun in the ‘70s and ‘80s, all of the children’s voices were



Cantorial Soloist at Temple Concord. She was accorded the title of Cantor in 1995 and served in that position until she retired in 2014.

Cantor Eglash responds forcefully to the *Kol Isha* prohibition. “When I hear the justification that *Kol Isha* is ‘for our own good and the good of the community,’ it actually makes me angry. No one should have the right to silence non-male voices. When I was part of an Orthodox community growing up, it felt to me that I was actually invisible to those on the other side of the *mechitzah*. The men there and the rabbi literally could not see me, and I could not see them. The men davened; the women chatted. They were having an important conversation with the Divine, and it felt like we were left out. My voice felt small, insignificant and somehow wrong. When I got closer to bat mitzvah, my family joined a Reform congregation. I met and studied with my first female rabbi who not only taught me how to chant from the Torah but delved into the meaning of the text with me and opened up a whole new world for me to discover. The rest, as they say, is history. Judaism is a gift to all of us, so sing out!

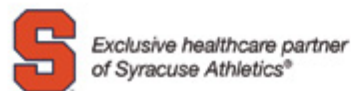
valued, taught, encouraged, educated and nurtured. I grew up learning how to chant from the Torah, how to lead services and I grew up singing in the synagogue. Cantor Harold Lerner taught me how to lead the service and encouraged me to teach others as I got older.”

But it was not so long ago locally that women were not allowed to take on the cantorial role. When Francine Berg aspired to become a cantor, she was told that the position was not open to women. Cantor Harold Lerner taught her privately, and she was eventually named



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WOMEN WHO SING



Shirat Shabbat with Lisa Levens

“To me, singing is the heart of Jewish ritual, and when I lead services, I feel like my voice animates the melody and brings the rhythm and the *ruach* into the room,” says Lisa Levens. “I like to be that spark that leads people to experience the flame of Judaism burning bright.”

Levens has been singing and performing since childhood. Her mother said that she sang before she talked. “My mother taught me Hebrew folk songs and introduced me to the dynamic Israeli music of Theodore Bikel,” she recalls. “She and I were always singing together. She taught me how to harmonize.” When she was 17, Levens joined the Zamir Chorale of Boston, a Jewish choir of college-age students who performed in English, Hebrew and Yiddish. “I was the youngest member of Zamir and a featured soloist right from the start. I traveled with Zamir to perform in concerts at synagogues around the Northeast, in Montreal, England and in Israel.” She left Zamir to become the lead vocalist for

the Kadima Band, a Boston-based general business band that played professionally for weddings, b’nai mitzvah parties and at community gatherings.

Lisa’s mother was a Hebrew Teacher and kept a kosher home. “We had a special medley of Shabbat songs that we sang every Shabbat before dinner, and my mother and I led the singing for our family seders.” Lisa moved to Cazenovia with her wife and joined Congregation Beth Sholom-Chevra Shas in 2005. “In 2006, I decided to learn how to lead Friday night services in order to create a lively musical experience for the weekend of my daughter’s bat mitzvah. I taught myself, by listening to the recordings at SiddurAudio.com. Rabbi Ain decided that I would lead *Kabbalat* and *Ma’ariv* services once a month, and I have continued to do this ever since. I taught myself to read Torah and Haftarah as part of my studies for our CBS-CS adult B’nai Mitzvah class the following year. In 2019 Rabbi Pepperstone asked me to become Cantor *Sheni* for the High Holy Days.”

Levens explains that she has always enjoyed the fact “that there are multiple melodies for any given prayer” and says, “It is always exciting for me to learn new ones.” After several years of leading Friday night services at CBS-CS, she decided to write her own melodies and introduce them at services. In 2017, she was sent to New York City to participate in Joey Weisenberg’s Singing Communities Intensive Workshop with a special focus on creating chant circles and the Art of the *Niggun* (wordless melodies). Now when she leads Shirat Shabbat services, 70% of the melodies that she uses are her own, “and I am so pleased that people are learning them

and singing along with me.”

In 2019, Lisa started a Jewish chant circle at Menorah Park called, “Give It Up To Chants” with Jim Brule and Cantor Paula Pepperstone as co-facilitators. Although it paused during COVID, she intends to start it again soon. “Anyone interested in participating can contact me at eraina9@gmail.com,” she notes.

Since 2022, Lisa has been working



Hanita Margulies Blair

“Jewish music is the sound of home. It’s the sound of family and community,” says Hanita Margulies Blair. “It’s beautiful, from the *lashon kodesh* (holy language) to its sonorities, melodies full of yearning and joy, harmonies oscillating between minor and major. Music is a pathway to mysticism and *dveikus* (mystical connection with God) and is open to all of us.”

Hanita spent nearly 25 years on the *bimah* in Cortland at Brith Sholom, in Auburn at B’nai Israel, at the *chavurah* Beth Haverim and at Beth El in St. Johnsbury, Vermont. More recently, she leads services at Congregation Beth Sholom-Chevra Shas.

Hanita describes her musical and Jewish education as “lifelong, both formal and informal, a mixture of immersion, osmosis, autodidacticism and a series of extraordinary teachers.” It began, she says, “at home with my parents who originally met in a Jewish Chorale, both descendants of generations of rabbis and kabbalists. My father’s family traces back to Rashi, my mother’s to an obscure rabbi who created a *golem* and embarrassed his sons into changing their names. In addition to being the executive director of the Jewish Home in Louisville, Kentucky, my father conducted all the holiday and shabbat services and seders there. My earliest model of how to daven came from him: make it right, make it real,

with a local recording studio to produce a professional album with her *Shirat Shabbat* melodies along with several new songs and *niggunim*. “It is a labor of love,” she says, and she is really excited to release the album in 2024. She then hopes to travel to perform and teach her new Jewish melodies to congregations around the country.

make it beautiful. Rabbi Arye Kaplan, my 5th grade teacher at the Day School I attended, modeled joy, to serve God with gladness.”

Hanita’s brother, her favorite singing partner, brought home songs from his yeshiva high school, from Camp Ramah and Israel and insisted that she learn them. USY was another source of communal singing. The girls would gather at the rebbetzin’s house in Scranton to sing together. She took piano and viola lessons, but learned guitar informally while she was in art school, surrounded by people who played and generously shared music one chord at a time.

“I picked up Celtic harp during my Renaissance Faire wandering minstrel days,” she recalls. “In grad school as a mature student, I studied Hebrew, African drumming and Arabic music as a participant rather than at an academic remove, Jewish musics (that plural is deliberate), Music and the Sacred and many other world musics including First Nations Blessingways, South Asian Indian devotional music, music of Black America with a particular emphasis on sacred and folk musics. This culminated in a master’s degree in ethnomusicology from the Eastman School of Music.”

Hanita has had many teachers. “Absorbing the music of Israeli dance and teaching Jewish music at Temple Adath, the Combined School and the Day School was another fine immersion. I have been fortunate to study with many cantors both formally and informally. I sang in the choir of Cantor Pinchas Spiro, source of so many books on davening, when I lived in Iowa.” Thus, when she approaches the *bimah*, “I carry all my teachers with me, from the ones who helped me tie the *tzitzit* on my handmade tallit, to my rabbi grandfather whose hat I wear on Kol Nidre, my father whose Kol Nidre was The Best and most moving, all the cantors whose melodies I love and share. I stand on a bridge that reaches back for generations, reaching forward.”

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Kol Ish - Jewish Male A Capella Singing

Perhaps a corollary to *kol isha* is the Jewish tradition of male a capella groups. Unable to listen to women sing, men are able to listen to men sing, as are women. In addition, many Jews consider a portion of the 49-day period of the counting of the *omer* between Pesach and Shavuot to be a time of semi-mourning. The Three Weeks commemorate the destruction of the first and second Temples. The mourning period starts on the seventeenth day of the Jewish month of Tammuz, the fast of *Shiva Asar B'Tammuz*, and ends on the ninth day of the Jewish month of Av, the fast of *Tisha b'Av*, which occurs three weeks later. Instrumental music is not allowed during that time. This has led to the tradition of male a cappella singing sometimes known as *sefirah* music.

There are three well-known contemporary Jewish a capella groups today: Six13, the Maccabeats and YStuds.



Six13 was formed in 2003 at Binghamton University by then-student Mike Boxer. Boxer tapped several of his religious Jewish college friends for the new group, which was named for the 613 commandments of the Torah. The group performs with six voices at each concert. In addition to vocals, group members do beatboxing. Six13 is best known

for their parodies of contemporary pop songs, incorporating Jewish-themed lyrics. Like other Jewish a cappella groups, they produce an annual music video to honor the holidays of Chanukkah and Passover. Their Chanukkah songs include "Bohemian Chanukah," a 2018 parody of Queen's "Bohemian Rhapsody," in which the bridge "Mamma mia, mamma mia" is sung as "Abba, Ima, Abba, Ima" and a 2019 video featuring traditional Chanukkah songs and prayers sung to music from Star Wars. The Syracuse Jewish community will get a chance to see Six13 perform at the first-ever Community Chanukah Dinner on December 14th.

The Maccabeats were founded in 2007 at Yeshiva University. The group adapted their name from that of the university's sports teams, "The Maccabees." The group sang together privately for the first year, developing their repertoire, and then began appearing at campus events. They eventually hired themselves out to perform at bar mitzvahs, weddings and other events in the New York Orthodox Jewish community. The Maccabeats today have a large fanbase, with more than 20 million views on YouTube, numerous TV appearances and four albums. Strongly committed to the philosophy of *Torah u-Madda*, the integration of traditional and secular wisdom, the Maccabeats perform an eclectic array of Jewish, American and Israeli songs.



YStuds also originated at Yeshiva University, starting as a club in 2010. They have since moved to the professional stage. They pride themselves on both their energy and their depth and are extremely deliberate about the music they choose for their repertoire, ensuring every song has

both uniquely Jewish undertones as well as a universally resonant message. The YStuds produced a fascinating YouTube video that traces the history of Jewish music. You can access the video from this page by aiming your cell phone's camera at the QR code or by going to <https://www.youtube.com/watch?v=gbeArPQqsc8>.



Songwriter Musician Emmy Award Winner Returns to the 315



Hughie Stone Fish is a Syracuse Hebrew Day School and Epstein School graduate. He has made a name for himself as an Emmy award-winning songwriter and touring musician. Through his comedy group, Lewberger, Hughie was a finalist on NBC's "Bring the Funny," received a standing ovation on "America's Got Talent," and wrote, starred in and music directed the sold-out Off-Broadway run of the show "Wizard of Friendship." Hughie is proud to have co-founded The Arts Project Syracuse, a nonprofit bringing arts education to under-resourced youth in his hometown.

In the fall of 2022, Hughie and his brother Avery, both Federation Pierson 6 Under 36 Award winners, co-produced the song "Down Down" with students from the Syracuse Hebrew Day School and the Boys and Girls Club. The song is part of his upcoming solo album, which has received radio play in Syracuse and across the country. The first public showing of the video will take place at a special event on Thursday, October 12 at 7 pm jointly sponsored by the JCC and SHDS.

"Old & New: Sephardic Reflections"

Are you curious to hear how the sounds of a medieval lute and a 21st century electric guitar mesh? Music fans are invited to find out when eleven artists present "Old & New: Sephardic Reflections" on October 21, at the May Memorial Unitarian Universalist Society at 7:30 pm. It is a first-of-its-kind collaboration between fivebyfive and Pegasus Early Music/NYS Baroque, ensembles based in Rochester and Syracuse, comprised of musicians dedicated to presenting new experiences to their audiences.



The concert will include early music based on the Sephardic traditions of medieval Spain, Portugal and Morocco. Musicians in Pegasus Early Music/NYS Baroque will perform using instruments such as the lute, recorder, duduk, shawm, harp and percussion, staying true to the "Old" traditions of Sephardic music. Then, newly arranged versions of some of the same songs will be played by members of the chamber music ensemble, fivebyfive, using flute, clarinet, bass, piano and electric guitar to bring a "New" tradition forward.

Tickets for this performance can be purchased online at nysbaroque.com or at the door.

MEN WHO SING



Robert Lieberman

Now a retired member of the cantorate, Robert Lieberman is nonetheless active in the Cantors Assembly and still fully involved in the Jewish musical world. As a young collegiate trumpet player, he enjoyed playing in the University of Michigan marching band. He earned his bachelor's degree in music education at Michigan and from there, went on to earn his Diploma as Hazzan, having attended the then Cantors Institute of the Jewish Theological Seminary, where he met his life's partner and soulmate, Rabbi Vicki Fleischman Lieberman.

Robert served congregations in various capacities, starting with his hometown synagogue and Rabbi Moshe Saks, at B'nai Sholom in Benton Harbor, Michigan, then professionally at Beth Shalom, Manalapan, New Jersey; Temple Emanu-El, Providence, Rhode Island; Torat Yisrael, Cranston, Rhode Island; Congregation B'nai Amoona, St. Louis, Missouri; and Adath Yeshurun in Syracuse. He also served as High Holiday cantor for twelve years at Ahavath Achim in Atlanta, Georgia. Robert participated in the first cantor cohort of the Institute for Jewish Spirituality and remains a steadfast student. Musically, he has performed with members of the St. Louis Symphony, Rhode Island Philharmonic and Symphoria, the Orchestra of Central New York.

Robert has always placed a high value on congregational singing, including melodies of contemporary composers. He seeks to be a *lev tov* (literally a "good heart") and a channel of connection to the holy Creator, enhancing God's kingdom through vibrant Jewish traditions and

building community, inspiring actions. His love of music led him to commission new Jewish music. He enjoyed collaborations with Cantors Jerome Kopmar and Joseph Ness as well as Craig Taubman and Jonathan Dinkin, z"l. He commissioned the oft-sung Taubman version of *L'Dor v'Dor*, which has been adopted by Jewish communities throughout North America. He has also organized and presented musical performances of large and small scales. For Israel's fiftieth-anniversary celebration, Robert conceived and served as the chair of the Israel Jubilee Music Festival in Providence, Rhode Island featuring world renowned violinist Itzhak Perlman, partnered with Samuel Sanders, pianist. The festival continued with Lieberman, cantor colleagues Ida Rae Cahana and Brian Mayer and a community chorus of 150 singers representing five synagogues and three churches. The narration delivered by theater director Oskar Eustis connected the music to the history and stories of Israel. All was bound together by Cantor Joseph Ness's arrangements and enriched by the performance of the Rhode Island Philharmonic Orchestra. In Syracuse, Robert worked with 300 children of the Central New York Jewish community to present a song festival celebration, *Zimriah* in 2005.

Robert has collaborated with Central New York's Symphoria in recent years to bring outstanding musicians to the area. In March 2024, he is again sponsoring cellist Julian Schwarz's appearance with the orchestra. Recently, Robert accepted an invitation to serve on Symphoria's board of directors.

When asked what he misses from his pulpit work, he often reminisces about opportunities to visit with people, experiencing joy from successful b'nai mitzvah students and the chance to help someone treasure a positive Jewish experience.



Joe Eglash, Masterful Jewish Music Powerhouse

Residing quietly in our midst in Central New York is one of the most important, if not THE most important, people in the world of contemporary Jewish music. Editor of some of the most popular and widely used publications, songbooks, series and anthologies in the Jewish world, with hundreds of publications to his credit, Joe Eglash is a recognized authority in the Jewish music industry.

While many may know him as the husband of Cantor Kari Eglash of Temple Concord, the quiet and modest Joe Eglash is truly a powerhouse. Joe is the director of Transcontinental Music Publications, the largest and oldest publisher of Jewish music in the world. TMP publishes songbook anthologies, sheet music and recordings that are standard resources of new and traditional synagogue music for communities across the world. He is also founding director of the Jewish music licensing agency JLicense, an indispensable resource helping synagogues, JCCs, Federations, Jewish camps and schools remain copyright-

compliant. JLicense protects the rights of Jewish songwriters, authors and composers and ensures that they are paid properly for their work. (For more information, visit TranscontinentalMusic.com or JLicense.com.)

Joe is a music industry veteran, both in publishing and as a musician. In previous years, he created Eglash Creative Group, a firm specializing in design and music arranging, and oySongs.com, the first Jewish music download site. His popular *T'filah Band* and *T'filah Choir* songbook series, containing arrangements of liturgical music for synagogue band and choir, was published by Tara Publications.

Joe studied classical guitar at the University of Minnesota, earned a B.A. in Judaic Studies from Brooklyn College, and taught guitar professionally for many years. He studied Turkish baglama with Orhan Bilge in Turkey and oud with Gilad Hazan in Israel. As a guitarist, multi-instrumentalist, arranger and bandleader, Joe has led numerous popular rock, synagogue and klezmer bands, and releases original rock recordings in which he writes, sings and plays all the instruments (see JoeEglash.com). Despite all of his professional accomplishments, he is happiest as a musician accompanying his wife Cantor Kari Eglash during Temple Concord's rousing, upbeat Shabbat evening services each week.



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Finding Peace and Joy Amidst Archives

By Sonali McIntyre

As part of the 150th Anniversary celebration at Temple Adath Yeshurun, a display of artifacts showing TAY's rich history was compiled and set up as an exhibition in the Nancy R. Weisberg Board Room. The display opened on June 10, 2023 and remained open through the end of August.

Margaret Taeler, a member of the Board of Directors, took on the monumental task of combing through hundreds of documents, photos and Judaica to highlight the beautiful threads of TAY's history, woven together into a beautiful tapestry spanning 150 years. Margaret's goal was to archive the treasure trove of items for future generations and to document the history of Jews in Syracuse and across the country. Margaret, alongside Cantor Esa Jaffe, Lauren Thirer and Ryan Hinshaw produced a stunning collection of artifacts for the community to enjoy.

One of the sections of the display included Temple Adath Yeshurun's first ordained rabbi, who was the first graduate of The Jewish Theological Seminary of America - Rabbi Dr. Joseph Herman Hertz. At the time of his installation, Rabbi Hertz was only twenty-two years old and led the congregation for four years before leaving for South Africa, where he eventually became the Chief Rabbi of the United Hebrew Congregations of the British Empire. During the 1930s, he edited the *Pentateuch and Haftorahs*, a text which was, until 2001, the standard synagogue Bible in English-speaking Conservative congregations.



Perhaps the artifact with the most intriguing history is a needlepoint handcraft, made lovingly by Rosalind Bodow. This beautiful work is the primary object seen when entering the exhibit. In the early 1980s, Ros handmade a bimah cover for the Women's League of Conservative Judaism convention. Upon its return to TAY, it was misplaced, and Ros could not find the banner. The day of the archive exhibit opening, Andrea Knoller (Ros' daughter) walked into the exhibit, saw the banner and immediately knew it was the handcraft that had been missing for about 40 years.



Andrea said, "When I told my mother that her long lost bimah cover was found, her eyes flew open with the excited anticipation of encountering a long-lost friend. My mother often bemoaned the loss of her artistic needlepoint creation that she lovingly crafted for her temple family. She spoke about the pain of this loss often for at least 25 years, expressing her belief that it had been stolen and wondered why such a special gift could be taken. After all, what could anyone else do with a bimah cover? To her, the loss was worthy of mourning. It was as if a part of her went missing. When told it was found, she was absolutely thrilled! She wanted to see it immediately!"

Andrea could not take a photo to bring to her mother, as the display opened on Shabbat morning, and told Ros about finding the banner that afternoon.

Andrea continued, "I promised that I would bring it to her the next day. However, the next day never arrived for my mother. She passed away that night. Although my mother didn't get to physically see her creation one last time, she imagined it in her mind's eye. Knowing it was found was comforting in her last hours. Her joy was comforting to me, my brothers and the rest of our family in knowing she received and could experience a last wish after four decades."

The bimah cover was prominently displayed on the lectern during Ros' funeral just days later. Ros held the title of "oldest living member" of Temple Adath Yeshurun, passing away at the age of 102½. Ros was a treasure in her own right, played a huge role in TAY's rich history and will be remembered by the congregation for generations to come.



The exhibit also included member-donated or -loaned items. Daniel "Danny" Meyer, a lifetime member, shared a Pictorial that was published in the *Post-Standard* from his bar mitzvah in 1957. Photos include Danny chanting the Haftarah; his parents Marcel and Margot Meyer meeting with Rabbi Irwin Hyman; his religious school class under the observation of Principal Alex Pollack; Danny receiving his tallit from his parents; Danny wrapping tefillin; the open Ark on Shabbat morning; Rabbi Hyman blessing Danny as Cantor Harold Lerner looks on; Jack Meyer, Danny's brother welcoming him into Junior Congregation; and Danny reciting the blessings for kiddush.



Temple Adath Yeshurun's year-long celebration of its 150th anniversary will come to a close on Saturday, November 11, culminating with a large party for the congregation. A digital display featuring TAY's digital time capsule, as well as messages and advertisements from congregants, friends, and local business will be played during the event. Tickets to attend are \$36 for adults and \$18 for children age 12 and younger. For more information about the Congregational 150th Anniversary Celebration, please visit www.adath.org or call 315.445.0002. If you are interested in placing a message/ad, becoming a sponsor or making a donation for the event, please contact sonali@adath.org for additional details.

Antisemitism and To Die Beautiful at Temple Concord's Goldenberg Series

by Chana Meir

The 2023-2024 season of Temple Concord's Regina F. Goldenberg Cultural Series opens via Zoom on Thursday, October 12 at 7:30 pm, when Philip Slayton will discuss his book *Antisemitism: An Ancient Hatred in the Age of Identity Politics*, a sprawling and at times startling exploration of antisemitism past and present. Slayton, a Canadian lawyer and writer, is a Rhodes Scholar and has been a Woodrow Wilson Fellow and President of PEN Canada.

Starting with the surprisingly complex basics of what is a Jew, what is antisemitism, and why does it happen, Slayton looks at the very different experiences of Jews around the world, and the longstanding tensions between Jews, Christians and Muslims. He examines the ways in which historical events have led antisemitism to wax and wane, and explores the role of modern social media in spreading antisemitism, concluding that "identity politics" have "sidelined Jews in favor of other historically oppressed populations." Ultimately, Slayton suggests, we need to worry less about incivility, conspiracy theories and Holocaust denial and instead focus on the more immediate threat of antisemitism that is organized, institutionalized and violent.

On Thursday, November 2 at 7:30 pm, Buzzy Jackson will discuss *To Die Beautiful*, her novel based on the true story of Hannie Schaft, a young woman



who joined the Dutch Resistance in World War II and became one of the Nazis' most wanted women. Jackson is the award-winning author of three books of nonfiction and has a PhD in history from UC Berkeley.

When the Nazi occupation in Holland endangered her Jewish friends, Hannie joined the Resistance, bombing munitions factories and luring in powerful Nazis with her beauty to assassinate them at point-blank range. Even Adolf Hitler learned of her exploits, dubbing her the "Girl with Red Hair." As the world around her collapsed, Hannie found it harder and harder to keep her self-imposed commitment to "stay human."

Like *Antisemitism*, *To Die Beautiful* engages with questions of how one deals with antisemitic hatred and violence. Should you put your life on the line for others? Do you expect them to do the same for you? It examines how fascism flourishes and how people can fight back, questions that remain relevant to this day.

Both events are virtual, free and open to the entire community. To receive the Zoom link, register by clicking on the link on the Events Calendar at templeconcord.org.



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Learning Together at the Cookout

by Joanne Villegas

The interfaith group, Learning Together with Our Neighbors (LTWON), held a potluck and cookout on August 20. “Approximately 80 people from various communities and religious traditions came together and enjoyed wonderful kosher and halal foods, great conversations, and wonderful weather,” explained Congregation Beth Sholom-Chevra Shas’ rabbi, Dr. Oren Z. Steinitz. “It was a perfect opportunity to learn with and from each other about our different backgrounds, and we hope we can all meet again soon.”



LTWON is a collaboration of local faith-based organizations comprised of All Saints Church, Apostolic Church of Jesus Christ, CNY Rise Center, Congregation Beth Sholom-Chevra Shas, Plymouth Congregational Church and St. Lucy’s Church. LTWON has held an annual program for the last four years. The purpose of each of these programs has been to provide opportunities that bring Christians, Jews and Muslims together to study their own and each other’s traditions in the presence of each other. The purpose of the cookout was to have an extended opportunity for socialization and getting to know each other in an informal setting. Attendees



enjoyed each other’s company and spent time getting to know people from different religious traditions. Tim Saka, a member of the CNY Rise Center, said, “If you don’t meet someone new here today, you’re not doing it right.”

To learn more about Learning Together with Our Neighbors or to attend future events, contact the CBS-CS office at 315-446-9570 or via email at admin@cbscs.org.



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Syracuse Hebrew Day School Unveils Rebrand

by Michael Ferman

Embracing the start of the school year, Syracuse Hebrew Day School (SHDS) is proud to announce a new look that highlights its dedication to academic excellence, character education and Jewish values.



Syracuse Hebrew Day School

This transformation is set to spark excitement within the Central New York Jewish community.

At the core of this evolution is the new SHDS logo, embodying the school’s lively spirit. The logo features a symbolic tree including 18 interconnected roots, signifying life’s journey and growth, chai (chai). Nestled within the trunk, the Star of David radiates the foundational Jewish values shaping SHDS. Emerging from the tree, open hands bear 36 leaves, mirroring the cherished double-chai. Four larger leaves symbolize the school’s core values: kindness (chesed), community (kehilla), learning (limud) and repairing the world (tikkun olam).

SHDS has also unveiled its new mission: “Nurturing innovative minds and compassionate hearts through academic excellence and Jewish values.” This mission highlights the school’s commitment to a comprehensive curriculum, enriching general studies and embracing Judaic traditions. Guided by a compelling vision to “empower students to lead lives of significance and transform our world,” SHDS is primed to mold influential young minds.

The rebrand marks an exciting chapter in the Day School’s history, reinforcing its dedication to its students and community values. The new look will help further its mission to nurture students’ minds through personalized learning that cultivates impactful individuals.

Meet Fitness Goals At the JCC

by Carlett Spike

The JCC offers many classes and programs to help members start their fitness journey, stay active and on track and reach their fitness goals this fall. Highlights of the JCC's fitness offerings include:

Personal Training

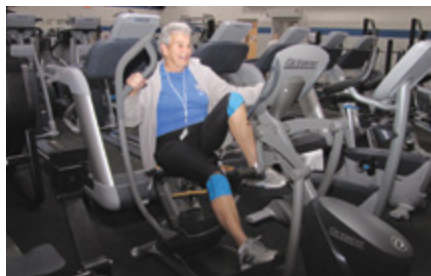
The JCC's personal trainers work to design unique workout plans that are tailored to the needs and goals of each client. Those interested in personal training can choose 30- or 60-minute one-on-one sessions, or sign up for group sessions. Personal training offerings now also include Pilates reformer sessions — a mind body exercise program that develops core strength, posture and mobility. **For more information, please contact Will Masiolat at wmasiolat@jccsy.org or 315-445-2360 x144.**



include TRX, Bootcamp, Nia, Move & Groove, Barre, Muscle Sculpt, Pilates, Yoga, TaiChi, Cognitive Games, Cycle, Active Adult Exercises and Line Dancing. **Find all our gym offerings and schedule at <https://jccsy.org/fitness-center/>.**

Members Basketball

New this fall, the JCC will offer yearly basketball membership for \$200 to play on Sundays from 9 am - 11 am. This is a change from previous years. The JCC will no longer be doing drop-ins. Please note this only includes members basketball and



does not apply to use of the pool, fitness center, or discounts toward the Early Childhood Development Program, camp or after school and enrichment classes. These additional benefits are available by becoming a basic JCC member. **Please contact Nick Finlayson at nfinlayson@jccsy.org for more information.**

Pickleball

Come play pickleball at the JCC on Tuesdays and Wednesdays from 6 pm - 9 pm and Sundays from 11:30 am - 2:30 pm. It's free for JCC fitness members, and non-members can participate for \$10 per night. The JCC has one indoor pickleball court and two outdoor courts that are open dependent on weather. Renovations are also planned to convert the tennis courts into pickleball courts, so stay tuned. **For more information, please contact Sherri Lamanna at slamanna@jccsy.org or 315-445-2360 x126.**



Classes on Zoom

The JCC began offering some fitness classes on Zoom as an option during the pandemic and continues to do so. See what classes are offered via Zoom by visiting jccsy.org. Participants must register for Zoom classes in advance and will receive a confirmation email with the Zoom link. **Please contact Paula Pacini, Group Exercise Coordinator, at ppacini@jccsy.org or 315-445-2360 x144 with any questions.**

Cardio Drumming

New this year, the JCC is offering cardio drumming on Fridays from 10am-10:45am. Members can let their inner rock star out all while getting in a full body workout. This class can be completed seated or standing, while using a large exercise ball secured on step risers and 1-pound drumsticks. Benefits include improving coordination, reducing stress and anxiety and improving cardiovascular health.

Group Fitness

Cardio drumming is just one of the JCC's many group fitness classes. Other classes

Oaks Residents at the JCC



Residents from the Oaks enjoyed attending the Bobbi Epstein Senior Adult Dining Program this Summer. Pictured are Margot Long, Anthony Defrancisco, Julia Koagel, James Yuridin, Missy King, Judith Franklin and Glorivette Martinez.



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A U.N.-supported ensemble is creating a “discourse of music, harmony, reconciliation, empathy, fraternity, and solidarity” in the hope of bridging historical divides between the Israeli and Arab people. The West-Eastern Divan Orchestra, appointed by the U.N. Secretary-General in 2016 as a United Nations Global Advocate for Cultural Understanding, recently played their first concert at U.N. headquarters in New York, at a special event organized to demonstrate that when people listen to each other, both musically and in other ways, great results can be achieved.

40 years’ work of the IFCJ. For four decades, the International Fellowship of Christians and Jews has helped less fortunate people in Israel, Jews, Christians, Muslims, Druze or any other religion. The IFCJ devotes 70% of its resources to food aid. It has also brought over 5,000 new Ukrainian immigrants to Israel.

Zion in Kenya. Kenya will inaugurate its first “Zion Forest” in its Machakos County in September to celebrate Israel’s 75th anniversary and 60 years of diplomatic relations between the two countries. Kenya has a target of planting 15 billion trees by 2032, and “Zion” is very meaningful for the mostly Christian nation.

The most expensive Bible. Alfred Moses bought the Sassoon Codex Bible for \$38.1 million and donated it to ANU – the Museum of the Jewish People in Tel Aviv. The former U.S. ambassador to Romania bought the most expensive book ever sold. “I bought the Sassoon Codex for the Jewish people, not for me,” said Moses. The Sassoon Codex is a nearly complete Hebrew Bible dating to around the year 900. The Codex got its name when it was bought in 1929 by David Solomon Sassoon, the son of an Iraqi Jewish business magnate who had a home in London that he filled with a collection of Jewish manuscripts. It is the earliest surviving example of a single volume containing all the books of the Hebrew Bible with their punctuation, vowels and accents.

Israel has more live kidney donors per capita than anywhere. Because many believe that Judaism requires a body to be buried whole, Israel is in the bottom half of countries when it comes to organs harvested after death, the type used in most transplants globally. But one Orthodox couple has inspired a sector

of Israeli society to become live donors. Rachel Heber and her husband, Rabbi Yeshayahu Heber, founded the nonprofit *Matnat Chaim*, Hebrew for “gift of life,” in 2009. The group has facilitated 1,450 live kidney donations, more than 80% of them “altruistic,” donated by individuals who had no connection to the recipient. To encourage live transplants, Israel passed a law in 2008 that gives donors a month’s salary and lower health insurance premiums. According to Israel’s Ministry of Health, 656 transplants were carried out in Israel in 2022. Of those, about half came from living donors. By comparison, about 15% of all organ donations in the U.S. that year were from living donors.

Flying robots pick fruit in Chile. Israel’s Tevel Aerobotics has won its first order in South America. International fruit-producing giant Unifrutti is using Tevel’s drones to pick apples in Linares, Chile.

More cultivated fish. Steakholder Foods has partnered with Singapore-based Unami Meats to cultivate 3D-printed “no-fish” fish from cells taken from a grouper fish. Unami will provide the bio-ink that will produce the flaky texture most associated with cooked fish.

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SANFORD "SANDY" HOLSTEIN**August 5, 2023**

Sanford "Sandy" Holstein, 93 died on August 5 at Menorah Park. Sandy was a life resident of Syracuse having grown up on Renwick Place in the 15th Ward.

He was a lifetime and active member of Temple Concord. His professional career began with Dey Bros. as the assistant display director, then as the display director at Flah's. Sandy was the owner of The Westcott Variety Store until retiring in 1992. Many customers remember visiting with him at the store while they shopped. He was always kind and appreciated their business. Working at the store didn't leave much time for volunteering or other activities, but he did make time to tend to his garden, raising his prized tomatoes. His jarred pickles were famous and a special treat to everyone he shared them with.

His family includes his wife Marlene of 71 years; their children Bruce (Youchi) Holstein and Brenda (Bill Scheer) Kalette, grandchildren Zach (Danielle) Kalette, Josh (Natalie) Kalette, Arielle (fiancée Jeremy Schipper) Holstein, and great-granddaughter Leah Jade "LJ" Kalette. He was predeceased by his brother Donald.

Contributions in Sandy's memory may be made to Temple Concord.

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PAUL JONATHAN RUSTON**August 8, 2023**

Paul Jonathan Ruston died on August 8, after a short illness. Paul lived in Kent, WA (near Seattle) and was a beloved teacher and coach at nearby Thomas Jefferson High School. Born in Syracuse on December 5, 1962, Paul was the youngest of four children of Dorothy ("Dinny") (Rubenstein) and Maurice ("Rusty") Ruston.

Paul was an accomplished cross country and track and field athlete, known for his work ethic. While earning his bachelor's degree in photo management from Rochester Institute of Technology (RIT), Paul was a four-time All-America, earning honors in cross country, indoor and outdoor track and field. He finished in second place nationally in the 5,000-meter run and held ten track records. He was inducted into the RIT Athletic Hall of Fame in 1991. Paul earned a master's degree in education from Fordham University. He competed in the Pan American Games, the Maccabiah Games and narrowly missed qualifying for the Olympic Trials in the marathon.

For eight years after college, Paul taught and coached cross country and track in Alaska and ran competitively with Team Alaska Track Club. In 2000, Paul began teaching photography and coaching at Thomas Jefferson High School. Passionate about teaching, Paul earned his National Boards Certification, mentored many teachers and coaches, and represented fellow teachers on various union boards. Paul was well-known as Thomas Jefferson High School's accomplished cross country and track and field coach of 22 years.

Embracing the school's urban setting and diverse student body, Paul helped develop its running sports into some of the strongest in Washington State. These programs fostered life-long athletes and successful young adults, including those recruited to top universities for their sport. Paul taught and coached over 3,000 students and athletes and was legendary for his ability to motivate young people, grow their character and do so with good humor and kindness.

Paul was proud of how, as he built the school's cross-country program, his girls' team improved each year to eventually achieve second place in the Washington State meet. Paul was named the 2007 4A Girls Coach of the Year by the Washington State Cross Country Coaches Association and was inducted into the Washington Cross Country Coaches Hall of Fame in 2023.

Paul was preceded in death by his mother, father and brother Scott. He is survived by his sister Anna Dobbs, his brother David, his nieces Kara, Macllorie and Rachel, and his partner of 18 years, Lori Matthews, and her two daughters (Tara and Ashley) and five grandchildren (Claire, Luke, Charlotte, Andrew and William). He is also loved by a large extended family and network of friends and former students and athletes.

Contributions can be made to the Ruston Family Foundation (<https://rustonfamilyfoundation.org>) which Paul founded to promote high school cross country in Washington State.

RACHAEL (GERBER) WEISS**August 9, 2023**

Rachael (Gerber) Weiss tragically passed away in a traffic accident on August 9. Rachael was born on February 4, 1977 to William and Sheila Gerber. She graduated from East Syracuse-Minoa High School in 1995 and from Binghamton University with a bachelor's degree in literature and rhetoric in 1998. Rachael earned a bachelor's degree in industrial and product design from Kean University and attended the Massachusetts College of Art and Design. Throughout her career, Rachael worked and lived near Boston and the Northern California Bay Area, until settling in Mercer County, New Jersey.

As a designer, Rachael created transformational retail experiences and held leadership positions at Apple and Cisco before her most recent role as Global Store Experience and Design Director for the Mars Corporation. Rachael traveled internationally establishing retail brand stores around the world in Berlin, Dubai, London and the U.S. Her colleagues remarked that her inspiration and positive energy drove them to higher levels of creativity in a very demanding field.

Rachael's diverse interests included literature, traveling, artistic creations as well as group fitness programs, such as CrossFit and Peloton. Her friends speak of her empathy and the positive impact she made on their lives. Rachael was a compassionate mother devoted to her two children and an involved member of the Mercer County community. She actively engaged with her children's interests across local and school functions.

Rachael is survived by her children Violet and Colette Weiss, her parents William and Sheila Gerber and her siblings, Ben Gerber, H. Ted Gerber and Doralee Greenberg.

Services were held near Rachael's home in New Jersey, and she was laid to rest in Ewing Cemetery. In lieu of flowers, please consider a donation in Rachael's memory to a charitable organization you are passionate about, carrying on the tradition of tikkun olam, "repairing the world."

ISAAC AZRIA
August 9, 2023

Isaac Azria, 92, passed away on August 9. He lived a life dedicated to his family, faith, business and community.

Isaac was born in Tripoli, Libya on January 28, 1931. He met and married his wife of 59 years, Gheulla, in Tripoli. In 1965, they began their journey to the United States, living for a short time in Paris, France before settling in Syracuse, where he started his business, "Azria's Service" and raised a family. For over 50 years, Azria's Service was a staple in the Syracuse community. There was no car Isaac could not fix, and customers were treated like family, often invited to his home for a Sabbath or holiday meal. All were welcome in the Azria home.

Isaac is survived by his wife, Gheulla, their children, Rafael (Maria) Azria, Ariel (Lisa) Azria, Camuna (James) Cabrey, Misa (William) Barth, Samuel (Kara) Azria, Rahmin (Sarah) Azria, Jacob Azria, many grandchildren, his brother, Albert Azria, his sister, Tina Habib and many nephews and nieces.

He was predeceased by his parents Raphael and Cammuna Azria, his brother Victor Azria and his sister Lilly Mackey.

Donations may be made in Isaac's memory to Shaarei Torah Orthodox Congregation of Syracuse.

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ATTENTION SNOWBIRDS!

Due to postal regulations, the *Jewish Observer* will no longer be forwarded to temporary change addresses.

If you plan to be away from your permanent address and are having your first class mail forwarded to your temporary address and would like to continue to receive the *JO* while you are out of town, **please call Amy Bates at 315-445-0161** to give us your temporary address. Thank you!

ROSEMARY S. POOLER
August 10, 2023



Rosemary S. Pooler, a Senior Judge of the United States Court of Appeals for the Second Circuit, passed away peacefully on August 10 at her Syracuse home. She was 85.

Rosemary was born and raised in Brooklyn and lived in Syracuse since 1965. She received a B.A. from Brooklyn College in 1959, an M.A. in history from the University of Connecticut in 1961, and a J.D. from the University of Michigan Law School in 1965.

Following law school, she worked in private practice from 1966 to 1972, when she became Director of the Consumer Affairs Unit of the Syracuse City Corporation Counsel. She was elected a Syracuse City Common Councilor in 1974. Beginning in 1976, she served as Chair and Executive Director of the New York State Consumer Protection Board, which included being the statutory intervenor in rate cases pending before the Public Service Commission. In 1978 she received a graduate certificate in Regulatory Economics from the State University of Albany. Judge Pooler was appointed to a consumer seat as a Commissioner of the New York State Public Service Commission. She also served as a visiting professor of law at Syracuse University College of Law and as the Vice President of Legal Affairs for Atlantic States Legal Foundation, Inc.

In 1991, Judge Pooler became the first woman elected to the New York State Supreme Court for the Fifth Judicial District. Four years later, she was appointed by President Bill Clinton to the United States District Court for the Northern District of New York, becoming the first woman to serve on that bench. President Clinton

elevated Judge Pooler to the United States Court of Appeals for the Second Circuit, where she assumed duty on June 19, 1998.

Judge Pooler was honored with the Central New York Women's Bar Association Karen DeCrow Award in 2023; the Women's Bar Association of the State of New York Doris S. Hoffman Medal in 2012; the Onondaga County Bar Association William C. Ruger Award in 2009 and the National Council of Jewish Women's Hannah G. Solomon Award in 1998. She was a member of the Onondaga County and New York State Bar Associations, the Women's Bar Associations of the State of New York and Central New York, and an honorary member of the Board of Advisors for the Syracuse University College of Law.

Judge Pooler spent her career in public service, fighting for those without power and privilege and helping to bring "equal justice for all" closer to reality. She and a handful of other women broke barriers in ways that were previously considered impossible. She also formed lasting bonds with generations of law clerks whom she mentored well beyond their working relationships. She achieved all of this while living a full life as a wonderful, loving, warm and funny wife, mom, grandmother and loyal friend to all who were lucky enough to know her.

Judge Pooler was predeceased by her husband of 58 years, Bill Pooler, who passed away in 2017. She is survived by her children Michael and Penelope (Mark) Eisenbies and grandchildren Broden and Asher. She is also survived by her loving partner Jerry Blackman.

Donations in Rosemary's memory may be made to the Brennan Center for Justice, <https://www.brennancenter.org/>.

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JUDY A. ZIMBAL
August 15, 2023

Judy A. Zimbal, 83, passed away on August 15 at Menorah Park. Born on August 13, 1940 in Syracuse to Eli and Esther (Rubenstein) Steinberg, she had been a life resident of Syracuse. She was a graduate of Nottingham High School and attended business school before beginning her professional career at Syracuse Savings Bank. She was widely and well known for her dedication and volunteerism to the Jewish War Veterans, Onondaga Chapter. She was a "one man" show and ran the organization with military precision.

She was a member of Congregation Beth Sholom-Chevra Shas. She enjoyed her weekly Mah Jong games, competitive Scrabble and bowling of which she was a proud member of the "200 League."

After her beloved husband Mel passed in 1980, Judy raised their children as a single mother, doing whatever it took to maintain their lives as normal as possible and providing them with every opportunity to enjoy a full life.

Her family includes her daughter Dina, son Larry, grandchildren Megan, Kristen, Andy, and Eli, 10 great-grandchildren, her sister Nancy Foerst and her niece Lisa Lieberman.

Graveside services will be at 10 am on Monday at the Beth Sholom section of Oakwood Cemetery.

Contributions may be made to Congregation Beth Sholom Chevra-Shas.
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ROBERT R. LERMAN
August 20, 2023



Robert R. Lerman, 89, of Middlebury, VT, formerly of Syracuse, passed away on August 20 at UVM Medical Center. Born in Syracuse, Bob graduated from Syracuse High School in 1952. He attended Wharton Business School and graduated from the University of Miami where he met his life's love, Rhoda.

Bob served in the U.S. Navy as an officer and engineer and was stationed in Kodiak, AK. After sending Rhoda home to Miami to give birth to their first daughter, he drove from Alaska to Miami, arriving just in time to greet their newborn.

Bob and Rhoda returned to Syracuse where he worked in the family business, Lerman Carpet Corp. for his entire career,

eventually running the business with his brother. But his greatest joy was being on the road selling goods to his customers.

Bob and Rhoda lived in Cazenovia for 25 years, while raising their three children. They began breeding their beloved Newfoundland dogs under the moniker of Blue Heaven Newfoundlands, eventually becoming one of the most respected kennels in the country. They moved to the Binghamton area in the late 90s. Following Rhoda's passing in 2015, during COVID, Bob landed in Vermont to be near one of his daughters. He spent his last years at the Residence at Otter Creek in Middlebury, where he made some wonderful new friends and was beloved by the staff. The most common description many used for him was that Bob was "a gentleman."

Bob was so deeply devoted to Rhoda and spent their shared 60 years enabling her to follow her creative paths of writing and sharing their lives with their dogs. After Rhoda's passing, his single life ambition was to ensure that her final novel, Solimeos, was published — which was finally realized only two months before he died. He was so proud.

Bob was predeceased by his parents, Martha and David Lerman, his wife Rhoda, his brother Fred Lerman, his sister, Florence Gordon, and several nieces and nephews. He is survived by three children, Jill (Greg) Nazimek, Julie (Richard Flynn) and Matthew and two grandchildren, Josh and Zachary Lerman.

Contributions may be made to the Newfoundland Club of America's Charitable Trust, ncacharities.org.

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MICHAEL A. MOSS
August 26, 2023



Michael A. Moss, 101, of Dewitt, died at home on August 26. He was born on August 9, 1922, the son of the late Jacob and Frances Moss. Mike was a graduate of Batavia High School and Ohio State University. He served as an infantry officer during World War II in the Pacific Theater.

For 30 years he was president of Bern Furniture Stores, a family business with 15 retail locations. After his retirement from Bern, he worked as contract sales manager for Penfield Manufacturing Company.

Michael Moss's record of volunteerism was notable. In 2013, he was a recipient of the Interreligious Leadership Award from Interfaith Works along with others in a program dedicated to "A Lifetime of Service." He was a life-long member of Temple Society of Concord where he served as president, vice-president, secretary and trustee. He was a founder of the Food Bank of Central New York, the Syracuse Jewish Cemeteries Association and the Judaic Heritage Center. Mike was also a board member of the American Cancer Society.

His list of honors includes The President's Award from Temple Society of Concord, The Esther and Joe Roth Award from the

Syracuse Jewish Federation, Legacy Award from Jewish Community Foundation, Furniture World Magazine Award for Outstanding Furniture Dealer in New York State and the Humanitarian Award from Syracuse Jewish Family Service. He served as chair of the Syracuse Jewish Children's Fund for 30 years. He received the JCC Hall of Fame Award for maintaining local Jewish history. Most recently, he was honored by the Onondaga Historical Association with their highest honor, The OHA medal, for preserving Syracuse Jewish history, as well as preservation and interpretation of the history of Onondaga County.

Mike, along with his wife Joy, enjoyed membership at Lafayette Country Club, Drumlins Country Club and The Cavalry Club.

He is survived by Joy, his loving wife of 71 years, their daughters Peggy (Harold) Bertram of Fayetteville and Jacqueline (Scott) Ayres of Manlius, grandchildren Rachel Smith, Amy (Brittany Ellenberg) Bertram, Richard and Christopher Ayres and great-grandchildren Ryder, Brinley and Rowen Smith. Besides his parents, Mike was pre-deceased by daughter Anita, his brothers Morris and Robert and his sister Ruth Wilson.

Contributions to perpetuate Mike's memory may be made to Temple Concord.

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LINDA DRIMER
August 29, 2023



Linda Drimer, 70, passed away peacefully on August 29. Born on November 25, 1952 to Sherwin and Selma Radin, she had been a life resident of Syracuse. She was a graduate of Jamesville- Dewitt High School, Alfred University and Syracuse University with a master's degree in education.

Linda was a kindergarten teacher at the Syracuse Hebrew Day School for many years. Her volunteerism to the community was vast. She was a volunteer reading teacher at the SHDS, a fundraiser for the American Diabetes Association, the Carol M. Baldwin Breast Cancer Foundation, Menorah Park and The Syracuse Jewish Community Center. She served on the boards of the SHDS, the Syracuse Jewish Community Center and the Auxiliary of Syracuse Stage. She was a founding member of Shaarei Torah Orthodox Congregation of Syracuse.

Linda was tireless in her drive to make

her community a better place. No one worked harder or with a bigger heart than she did.

Her family includes her husband Jeffrey of 44 years, their children Jason (Cari), and Danielle (Arthur), grandchildren Bennett, Jonah, Adina and Zara; her mother Selma Radin, her brothers Mitchell (Amy), and Brian, her brother-in-law David (Donna), and sister-in-law Jacqueline (Bruce) Orkin.

Contributions in Linda's memory may be made to The Carol M. Baldwin Breast Cancer Foundation, The Syracuse Jewish Community Center, Menorah Park or Shaarei Torah Orthodox Congregation of Syracuse.

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ROBERT A. BURROWS
September 2, 2023

Robert A. Burrows passed away peacefully on September 2, following a long illness. Born in Syracuse, NY on November 21, 1942, Bob was loved by many but most of all by his wife of 58 years, Anita. He was raised in Syracuse, graduated from Nottingham High School, and earned a BA in economics from Syracuse University. Bob proudly served as a captain in the U.S. Air Force. He returned to his hometown to join his parents in the family's clothing boutique, The Irene Shop. Later, at age 45, he began a new career in financial planning. He earned advanced degrees in the field and was associated with Equitable for more than 30 years, where he relished his role helping families and businesses.

In his younger days, Bob joyfully spent much time on the golf course, where he excelled. It was as a golf counselor at a summer camp that he first met Anita. Back at SU, where she was also a student, Bob pursued her and, with some adept persuasion, was able to make what would be his greatest sale. Always ready with a joke, a smile or a kind word, Bob lived with honor, integrity, wit and humility.

He is survived by his Anita, sons Craig (Jen) Burrows of Mammoth Lakes, CA and Andrew (Rachel Damian) Burrows of Las Vegas, NV, as well as grandchildren Trever, Conner, Jacob and Parker, who lovingly dubbed him "GranBob." Bob is also survived by many adoring nieces and nephews, to whom he was Uncle Bobby. Many special times were shared with his sister and brother-in-law Tama and John Greenberg. He was predeceased by his parents Irene and Arthur Burrows, his brother Lawrence Burrows and his sister-in-law Barbara Burrows.

Contributions to perpetuate Bob's memory may be made to The Alzheimer's Association.
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