



Sarah's Blooms

2023 Jimmy Fund Benefit Concert
to benefit glioblastoma research at
Dana-Farber Cancer Institute

In Memory of Sarah Jane Boling

Featuring:

The Zamir Chorale of Boston
Joshua Jacobson, Artistic Director

Koleinu, Boston's Jewish Community Chorus
Carol Marton, Artistic Director

The Musical Friends of Sarah Jane Boling
Elijah Botkin, Artistic Director

World premieres by composers:
Charles Osborne • Nick Page • Robbie
Solomon • Daniel Gil • and more

Sunday, March 26, 2023

3:00 pm

Temple Emanuel, Newton, MA

Livestream available!

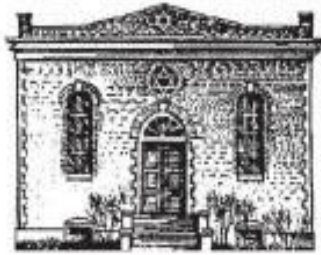
Tickets: jimmy.fund/concert



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Rabbi Ahron Benmergui

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The Adams Street Shul is proud and honored to support the 2023 Jimmy Fund Benefit Concert in Memory of Sarah Jane Boling, a”h.

Sarah Boling was a beloved member and pillar of our community. Her tireless efforts - organizing shul events, hosting newcomers for meals, being a good friend to all – are sorely missed to this day.

She was truly an Eshet Chayil, with many intellectual, musical, and communal accomplishments, with her family Jordan, Dina, Malkie, and Bessie first and foremost.

With wishes for success of the concert and ultimately of Dana Farber, prayers of healing for those affected by Glioblastoma, and the knowledge that Sarah’s memory will be an enduring blessing.

“...She opens her mouth with wisdom and a lesson of kindness is on her tongue...Give her credit for the fruit of her labor and let her achievements praise her at the gates.”

www.AdamsStreet.org

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The Adams Street Synagogue is proud to be listed on the National Register of Historic Places.

It Takes a Village

During Sarah's long illness, and during our grieving, these wonderful people and organizations made all the difference.

They drove our kids to and from school, medical appointments, playdates, lessons, and activities. They mowed our lawn, shoveled our snow, cleaned our house, cared for pets, gardened in our yard, helped move and remove hospital beds and equipment. They provided childcare while we were out for medical procedures. They prepared and delivered meals. They provided in-home physical therapy and in-home nursing. They procured and funded needed resources.

Their loving attention was a constant in our lives that made our ordeal less. Sincere apologies to anyone neglected here. Additions and corrections may still be made to the permanent online PDF of the concert program.

--- Jordan Lee Wagner manager@concert-2023.Jimmy.Fund

Aleph Library
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Rabbi Eliezer Bercuson
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18 anonymous





boling

How You Help the Jimmy Fund Defy Cancer



Your donation adds up.

Here are some examples of how gifts from the Jimmy Fund community can make an impact at Dana-Farber Cancer Institute:



\$25 x 60 donors = \$1,500

-  Support for skin cancer screenings in the community through Dana-Farber's mobile Blum Family Resource Center Van
-  Needs-based assistance for families going through financial hardships related to a cancer diagnosis



\$50 x 40 donors = \$2,000

-  Assistance for wigs or prosthetics at Friends' Place for patients after treatment-related hair loss or a mastectomy
-  Support for Dana-Farber's Mammography Van, the only mobile digital mammography program in Massachusetts, offering screening and education to women 40 years of age and older

\$100 x 30 donors = \$3,000

-  Funding for Dana-Farber's Cancer Care Equity Program, which aims to reduce disparities in cancer through access to cancer screening, detection, and treatment
-  Guidance and support for parents facing cancer through Dana-Farber's Family Connections program

\$125 x 40 donors = \$5,000

-  Advancement of genetic testing to help those with a strong family history of cancer manage their risk
-  Support for clinical trials like individualized cancer therapy (iCat), which is investigating if tumor profiling will result in more precise diagnosis and treatment strategies for pediatric patients with solid tumors



You are an important partner in the effort to prevent, treat, and defy glioblastoma brain tumors. All the funds raised by this concert go into the Glioblastoma Brain Tumor Research Fund at the Dana Farber Cancer Institute.

When you contribute to this concert's campaign, you are supporting adults and children with glioblastoma cancer, and funding the brightest minds and committed caregivers and researchers. Each donation, no matter its size, adds up to provide compassionate, personalized care, and keeps Dana Farber at the forefront of cancer medicine and glioblastoma research.

As a community, we have the power to create a more hopeful, cancer-free future – in Boston and around the world. Together, we're all Jimmy, and we can defy cancer at every turn.

Commission Sponsorships:

Wondrous Nick Page

Wondrous has been sponsored by Michael and Susanna Stiefel in memory of their Uncle Michael Ochs z"l (1937-2022).

Michael Ochs was a music librarian at Brandeis, Head of the Loeb Music Library at Harvard; music editor at W.W. Norton; a performer of early music on recorder; and a musicology lecturer and researcher who revived *Di Goldene Kale* by Rumshinsky and published a critical edition of the first complete score.



Susanna Stiefel writes: "His life was filled with the twin elements of music and librarianship, in a parallel with Sarah's z"l life, in whose memory this music is being commissioned."



Nick Page writes: "It is always the greatest of honors to compose a piece in memory of someone who was greatly loved. The heart is the singer,

and a composer is being invited to bring out the hearts of all who sing or experience the new music.

I am calling Sarah's piece "Wondrous" from Psalm 118. In Hebrew and English, the song calls out, "A stone cast away became a cornerstone. This is from Hashem. It is wondrous in our eyes."



The Narrow Bridge Daniel Gil

The Narrow Bridge has been sponsored by The Members of the Zamir Chorale of Boston in memory of Sarah Jane Boling z"l (1962-2022).



Rabbi Nachman's famous declaration resonated deeply within Sarah: "All the world entire is a very narrow bridge, and the main thing is to be completely unafraid."

Psalm 23 was another text Sarah held dear: the image of the public king who can break down from his burdens only in private, and who on top of all that pressure must face his own mortality.

Both texts have been set to music many times, and both were on the short list that Sarah requested be performed in her memory.

But Daniel's composition may be the first time these two famous texts have been combined to reflect on each other within one composition.

Are we fearlessly walking a tightrope, or are we navigating in the valley of the shadow of death?



The Mind of an Ancient King

Psalm 23, perhaps the most universally beloved of any ancient text, carries warmth and honesty underneath its surface. The text gives a view into the mind of an ancient king.

King David was an extraordinary musician and composer. In his formative years, as a shepherd by himself, he filled the empty spaces with making music.

His later life was a difficult one, packed with warfare, tragic filial conflicts, the breakup of his kingdom, and feelings of guilt over his abuses of power.

Yet even today, three thousand years after his passing, our world is the result of, and is still being shaped by, King David's generous deeds.

What do musicians like King David do in times of trouble? We make music. We sing.

A wonderful dichotomy --- the fusion of tremendous sadness with astonishing hope --- permeates the text of Psalm 23 and King David's personality, and resonates in our own lives. The hopeful passages imply pain, and the passages about pain imply hope.

This begins in the very first verse: "God is my shepherd; I don't lack, [and will never lack anything]." He's feeling something missing from his life. Otherwise, why make the statement at all? So the ever hopeful musician turns his suffering into a statement of the highest positivity, starting with "God is my shepherd," so even in my sadness or tragedy, I can find a deeper meaning, so "I don't lack," even when feeling sad.

The harmony between pain and hope continues: "In lovely fields of grass, He lets me break down." Although King James translates this as "lie down", the root of the word *yar-bi-tsay-nee*, means to break down.

As a public figure, King David seldom had any time alone. Even engulfed in tragedy, he remained the King to his people, and had to maintain a majestic disposition. Psalm 23 portrays a time when he finally had a moment alone in a beautiful open space where he could let his feelings out, and quite literally break down; for which he is grateful.

This verse continues: "by the comfortingly gentle waters He guides me," revealing David's awareness of God's response to his suffering. In the first verse he sang of God and then himself. The second is the opposite order.

These words offer a tangible and relatable view of the great King David. He realizes that even though his life hides tragedy and suffering within a kingly guise, God comforts him through the flowing stream of music and creativity that is a constant in his life. Even God is moved by the tears and brokenness of King David to give him the gift of his music.

But all this is in preparation for the poignant and popular verse four:

"In addition [to the tragedies], [I am mortal and] I [must] walk through the valley of the shadow of death; [however] I don't fear negativity, for You stand with me; Your tribe and Your support—they give comfort [and consolation]."

(Translation by Daniel Gil)

This verse is the crux of both the composition and the Psalm, and it's where Rebbe Nachman of Breslov's famous saying appears as an in-text commentary to the Psalmist's work:

"The whole world is but a very narrow bridge, and the main thing is not to fear at all."

The human condition is defined by its uncertain ending. Both Rebbe Nachman and King David are telling us that there is naught to fear in life or death precisely because of the uncertainty that pervades human existence.

This uncertainty provides the specific meaning of our lives. It will give us a specific beginning, middle, and eventual end; filling human life with the potential for meaning and learning.

The composition continues almost whimsically from here; the intense and powerful first part of verse four is answered by a light and somewhat playful texture that reminds us that even though we do endure great tragedies, our spirits are not diminished for having crossed the bridge.

We emerge from our journey not triumphant, but rather as beings who can still enjoy, as beings who can still love, and most importantly as beings who have an indomitable spirit of endurance, and in this way our traversal of the narrow bridge enhances our being just ever so slightly.

On the occasion of this concert, nothing could be more relevant. The psalm and the composition continue, but tonight's excerpt will conclude here.

I am honored and thankful to have had this opportunity to write a musical commentary on Psalm 23. Every musical aspect, from the harmonic ideas to the orchestration of each part, represent my understanding of King David's Psalm.

I invite you to close your eyes, and imagine sitting in the presence of King David, the musician king.

Pirke Sarah – Sarah’s Blooms Charles Osborne

The commission of *Pirke Sarah - Sarah’s Blooms* has been sponsored by the Altos of the Zamir Chorale of Boston, Sarah’s own beloved Alto section, in memory of Sarah Jane Boling z”l (1962-2022).



Pirke Sarah - Sarah’s Blooms is a large collection of songs, each about one of Sarah’s distinctive qualities. Together they comprise a portrait of an *Eishet Chayil* (an ideal Jewish woman).

As per Sarah’s preferences, the alto section is prominent throughout and enjoys a lot of what Sarah called “juicy low alto notes.”

Pirke Sarah is Hebrew for “Sarah’s Chapters.” The title mimics *Pirke Avot* (Chapters of the Fathers), an ancient inspirational work. *Pirke Sarah* is a woman’s alternative to the fathers.

But the name of this work is also a bilingual pun. In Hebrew, the similar-sounding *Pirche Sarah* means “Sarah’s Blooms.” Sarah was an expert and gifted cultivator of everything that grows in soil. But in a greater sense, all the songs in the collection, and indeed this whole concert itself, as well as the funds raised to fight glioblastoma, are metaphorically Sarah’s Blooms.

We hope to present the entire collection in a future concert. Five of the songs from *Pirke Sarah - Sarah’s Blooms* are included in today’s performance.



Sarah and Jordan cherished singing the world premieres of Charles Osborne’s oratorios *Souls on Fire*, *Kings and Fishermen*, and *Like Wildflowers, Suddenly*. His unique combination of wit and emotion made him our choice for this project.

Min HaMeitzar Robbie Solomon

The commission of *Min HaMeitzar* has been sponsored by the Members of the Zamir Chorale of Boston in memory of Sarah Jane Boling z”l (1962-2022).



Min Hameitzar is a musical rendering of a single verse from Psalm 118, one of the more well-known of the Psalms of Praise, sung during every Hallel service. But it had special significance for Sarah:

“Sarah and I married, both for the first time, in our forties. We immediately began a six-year medical struggle to have children. Only after the emotional roller-coasters of an operation, many IUI cycles, and many IVF cycles, were we blessed with children. At school meetings or in the park, we were always the oldest parents in the room, frequently mistaken for grandparents.”

Thus this passage had special meaning for Sarah, and she asked that it be set to music in her memory: “From out of a narrow place I called to You, and with expansiveness You answered me.”

The composer writes: “Knowing that each of us has access to a vast network that connects all things, gives us the strength to overcome the restricted feeling that results from grief or any kind of loss. The concepts of narrowness and expanse are portrayed in the music by some close harmony and expansive choral *Ahs*, respectively.”



Sarah and Jordan enjoyed singing Robbie’s choral works *Pitchu Li* and *Yah Ribon* and also singing on the CD of his musical “*Esther – The Orphan Queen*.” So Robbie was a natural choice for this commission.

Concert Program

Koleinu, Boston's Jewish Community Chorus

Carol Marton, Artistic Director Terry Halco, Piano

In Memory of Steven Adler-Golden

We Remember Them **Robert Applebaum**

Robert Penny, Cello

But Not For Me **George Gershwin, arr. Philip Kern**

Betsy Cohen, solo Bruce Creditor, clarinet
Norman Rosenfeld, bass Taki Masuko, percussion

Welcome Message **Rachel Adler-Golden**

Min Hameitzar world premiere **Robbie Solomon**

Krista Buckland Reisner, violin

Wondrous world premiere **Nick Page**

Memorial Medley

all world premieres

Enosh **Jordan Lee Wagner**

Jordan Lee Wagner, baritone and guitar

For As The Soil (Excerpt from *Pirke Sarah*) **Charles David Osborne**

Louise Treitman, Soprano Ed Swanborn, piano

Where is Sarah? **Lucy Helen Boling**

Anne Levy, Soprano Johanna Ehrmann, Alto
Steve Ebstein, Tenor Elijah Botkin, Bass

The Musical Friends of Sarah Boling

Elijah Botkin, Artistic Director Lois Shapiro, piano

all world premieres

Three Possessions (Excerpt from *Pirke Sarah*) **Charles David Osborne**

Gail Terman, solo

The Narrow Bridge (Excerpt) **Daniel Gil**

Krista Buckland Reisner, violin

Sarai **Robbie Solomon**

Steve Ebstein, solo Bruce Creditor, clarinet Krista Buckland Reisner, violin
Norman Rosenfeld, guitar Richard Yospin, bass Taki Masuko, percussion

Intermission

Message

Sarah Eldredge

The Zamir Chorale of Boston

Joshua Jacobson, Artistic Director
Edwin Swanborn, piano

Enosh

Louis Lewandowski

Krista Buckland Reisner, violin

Kaddish

Salamone Rossi

Psalm 117

Wolfgang Amadeus Mozart

Betty Bauman, solo

Excerpts from *Pirke Sarah - Sarah's Blooms*
all world premieres

Kol Asher Tamar Eilecha Sarah

Charles David Osborne

Kol Dichfin

Charles David Osborne

Sharon Shore, solo

Who Sings

Charles David Osborne

Anne Levy, solo

All Performers Together

Joshua Jacobson, Artistic Director Edwin Swanborn, piano
Bruce Creditor, clarinet Krista Buckland Reisner, violin
Norman Rosenfeld, bass Taki Masuko, percussion

Ain't Necessarily So

George Gershwin

Jordan Lee Wagner, solo

Abi Gezint

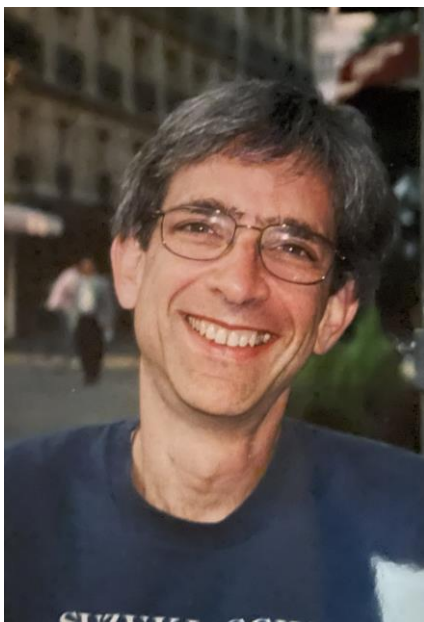
Abraham Ellstein and Molly Picon

Sharon Goldstein, solo

Texts, Translations, and Commentary



Koleinu dedicates today's selections to our dear friend, Steve Adler-Golden, who passed away at the age of 69 on April 21, 2022 from glioblastoma. Steve was a dedicated member of Koleinu, who along with his wife Rachel, was a fixture of the chorus since 2011. He served as section leader and was able to sing both bass and tenor — an important trait as he was persuaded to leave the more numerous bass section to shore up the tenors.



Steve was born and raised in Brooklyn, and later attended Yale, Cornell and MIT. As a scientist, he had a successful forty year career at Spectral Sciences Inc, in Burlington MA. His colleagues remember him as a consummate innovator, who developed vital tools of geospatial remote sensing used by technologists worldwide.

We Remember Them Robert Applebaum

We remember them.
At the rising sun, and at its going down;
At the blowing of the wind and in the chill of winter;
At the opening of the buds;
 at the opening in the rebirth of spring;
We remember them.

At the blueness of the sky in the summer sun;
At the rustling of the leaves in the beauty of the autumn;
As the year begins and as it ends;

They are now a part of us
 when we are weary and in need of strength;

When we are lost and sick at heart;
When we have joy we crave to share;
When our achievements are based on theirs;
We remember them.

They are now a part of us as we remember them.

Based on the poem by
Rabbi Jack Riemer and Rabbi Sylvan Kamens



Steve and Rachel knew each other as children through their fathers, who were army buddies during World War II. They married in 1980 and raised their two children, Lisa and Daniel, in Newton.



But Not For Me George Gershwin

They're writing songs of love,
but not for me.
A lucky star's above,
but not for me.

With love to lead the way
I've found more clouds of gray
than any Russian play could guarantee.

I was a fool to fall and get that way.
Hi ho, alas, and also lackaday.
Although I can't dismiss
The memory of his kiss,
I guess he's not for me.

Ira Gershwin



Throughout his life, Steve created art in various forms, including painting, printmaking, collage, and mixed media.

Steve was diagnosed with Glioblastoma in September 2021. At that time, a group of dear friends came together to help Steve mount his first-ever solo art show, which took place at Gorse Mills Studio in Needham.

The love and support of this offer, plus so many other acts of kindness, helped to sustain Steve's entire family during this time.

You can see more examples of Steve's art at sadlergolden.wixsite.com/artwork

Min Hameitzar Robbie Solomon

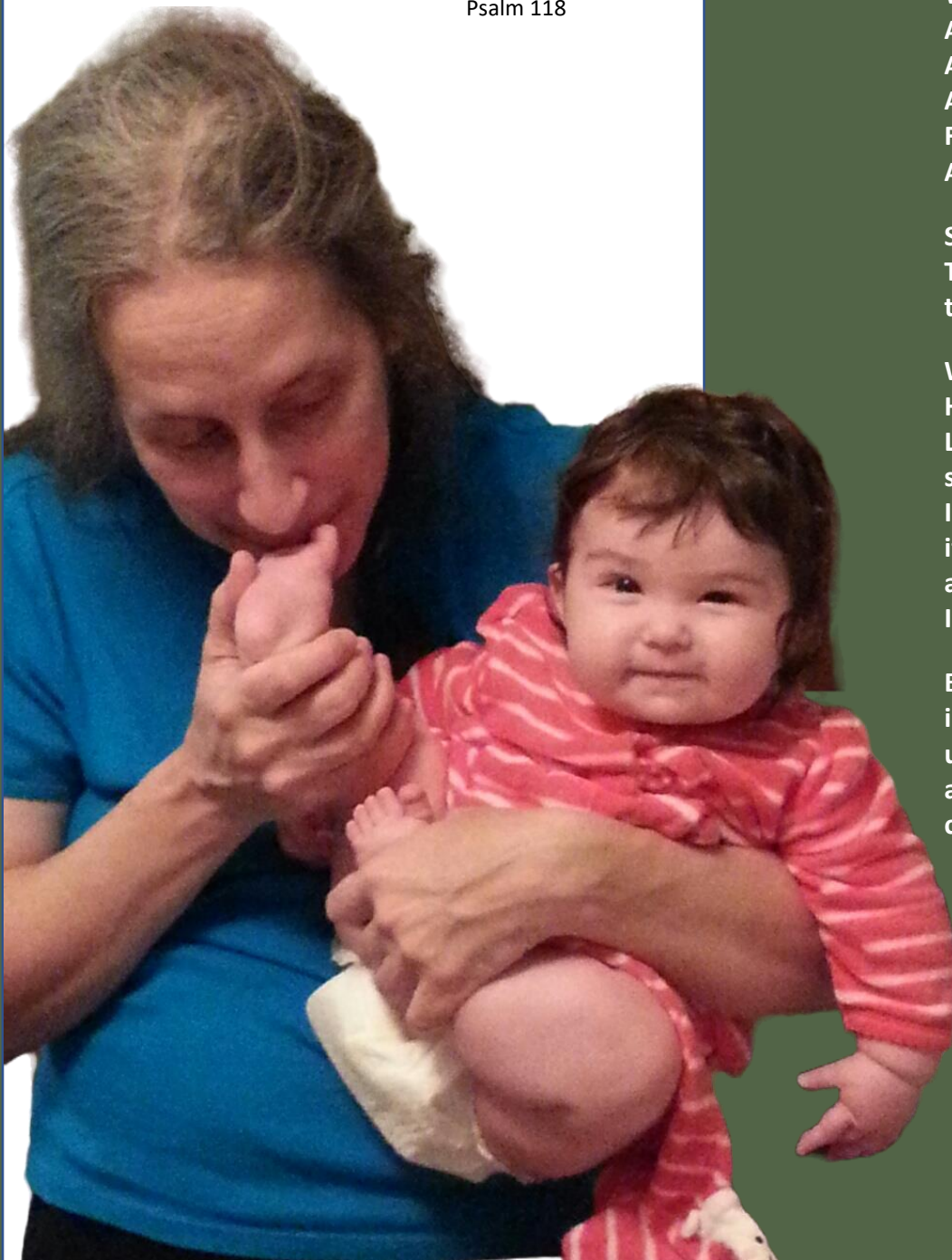
From out of the straits
I called to You
and with expansiveness
you answered me

Psalm 118

Wondrous Nick Page

A stone was cast away by a builder.
It became the cornerstone.
This is from Hashem.
It is wondrous in our eyes.

Psalm 118



Enosh Jordan Lee Wagner

The loving-kindness of God
is forever and ever.

What is a man?
His days are like grass.
Like a sprout of the field,
so he sprouts.
If a wind passes over it,
it is gone.

A broken shard.
A shadow that has passed.
Withering grass.
A dissipating cloud.
A blowing wind.
A fading flower.
Flying dust.
A fleeting dream.

So teach us to treasure our days.
Teach us all to treasure our days
that we may gain a wise heart.

What is a man?
His days are like grass.
Like a sprout of the field,
so he sprouts.
If a wind passes over it,
it is gone
and its site recognizes it no more.
Its site no longer knows it.

But the loving-kindness of God
is forever and ever
upon those who revere Him,
and His righteousness upon
children's children.

Psalm 130:15-17,
Psalm 90:12;
Unetaneh Tokef

For As The Soil Charles David Osborne

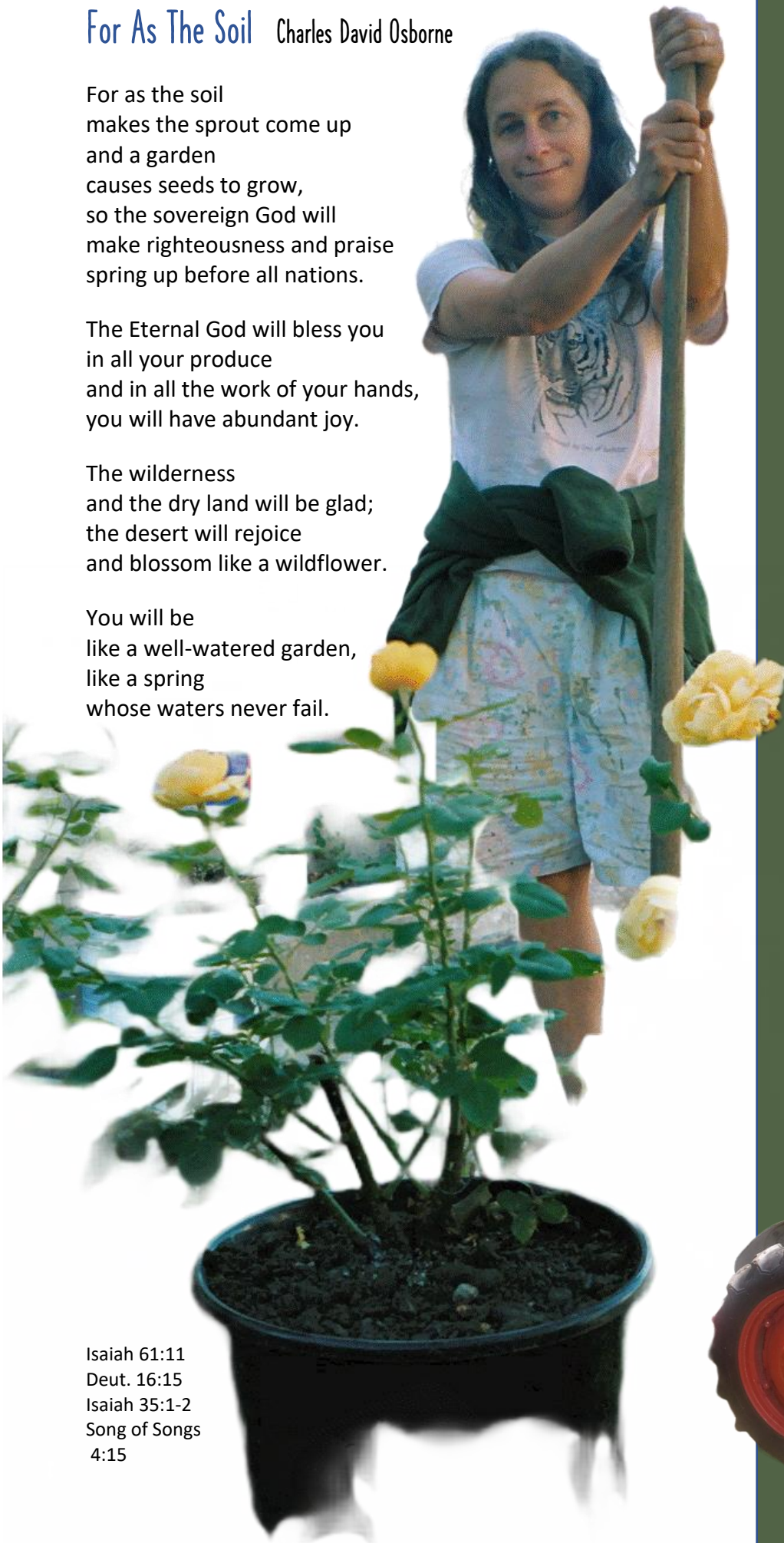
For as the soil
makes the sprout come up
and a garden
causes seeds to grow,
so the sovereign God will
make righteousness and praise
spring up before all nations.

The Eternal God will bless you
in all your produce
and in all the work of your hands,
you will have abundant joy.

The wilderness
and the dry land will be glad;
the desert will rejoice
and blossom like a wildflower.

You will be
like a well-watered garden,
like a spring
whose waters never fail.

Isaiah 61:11
Deut. 16:15
Isaiah 35:1-2
Song of Songs
4:15



Where is Sarah? Lucy Helen Boling

The trees are in shy leaf,
bright movement fills the air,
there is no pause for grief—
Sarah is there.

Her secret leading glance
the branch that slips aside,
all beauty found by chance
her quiet guide.

Come to the heart of summer
wondering all the while,
how long will it remember
her sudden smile?

Her garden grows beyond;
wonder but never fear—
the world is old and fond
and she is here.

Lucy Helen Boling





Three Possessions Charles Osborne

Three possessions should you prize:
a field, a friend, and a book.

If you drop gold and books,
pick up the books first, then the gold.

Make books your companions;
let your bookshelves be your gardens;
bask in their beauty, gather their fruit,
pluck their roses, take their spices and their myrrh.
And when your soul be weary,
change from garden to garden
and from prospect to prospect.

My pen is my harp and lyre;
My library is my garden and my orchard.

Hai Gaon (c. 998 C.E.)

Anonymous

Ibn Tibbon (c. 1120-1190?)

Judah HaLevy-

Sarah was a voracious reader, seldom seen without a book; an expert cataloging and technical librarian and a past president of the American Association of Law Librarians. There was not a room in her house with fewer than a thousand books. Sarah knew Greek, Latin, French, German, Spanish, and Italian; and she was adding Russian and Hebrew. It would be hard to find any novel of significance that Sarah hadn't read, in its original language, and had a thoughtful opinion about. This movement from *Pirke Sarah*, memorializes this quality.



The Narrow Bridge

Daniel Gil

The whole world entire is but a very narrow bridge,
and the main thing is to have no fear at all.

The music of David:

The name of God is my guiding shepherd.
I lack nothing.

He allows me to break down in green pastures;
He guides me with the waters that flow and console;

My soul is unruly;
and yet He graces me in the
ever-returning ways of righteousness
because I stand for His name.

In addition to the tragedies, I am mortal
and I must walk through the valley
of the shadow of death;
however I don't fear negativity,
for You stand with me;
Your tribe and Your support –
they give comfort and consolation.

You spread a table for me
despite the hatred of my enemies;
You anoint my mind with the rich oil of wisdom;
my cup is overflowing.

No matter what, goodness and steadfast love
will continue to pursue me all the days of my life,
and I will return to Him
within the house of God's name,
for the truly long days of my spirit.

The whole world is but a very narrow bridge,
and the main thing is not to fear at all.

Psalm 23 and
Rabbi Nachman of Breslov

Sarai

Robbie Solomon

Wasn't that a moment in time on the desert sand
Wasn't that a moment divine, we've come to understand

Through the summer heat searing
Three travelers appearing
Sarai, Sarai, she will be Sarah

Wasn't that a moment in time under the terebinth tree
Wasn't that a moment divine, you stopped to wash their feet

In the misty light glimmering, see the future there shimmering
Sarai, Sarai, lovely Sarah

Tonight, there is a light like the beginning. Sarah
Aflame, I call your name, my heart is beating. Sarah

And now unto the thousandth generation
this will be the start of a nation.

Wasn't that a moment in time in the desert sun
Wasn't that a moment divine, when we were young and strong

Mother and her child glowing. with a promise all knowing
Sarai, Sarai, lovely Sarah
You have become Sarah.

Robbie Solomon



Intermission

Silent Auction Tables

Check out the latest prizes
and place your bids
at our Silent Auction table
in the lobby.

Or view the latest prizes
and place your bids at:

<https://jimmy.fund/concert/auction>



Winning bidders
may pick up their prizes
at the end of the concert,
or we can arrange delivery.

Memory Tables

Check out the videos about Sarah and Steve in the lobby.

Jimmy Fund Table

Q & A with a representative of the Jimmy Fund; and an opportunity to purchase Jimmy Fund goodies.

Musicians' Tables

Some of our wonderful performers are selling their recent recordings and publicizing their current projects.



How You Help the Jimmy Fund Defy Cancer

- \$25** New toys for pediatric patients in Dana-Farber's Jimmy Fund Clinic
- \$50** Personalized consultation to help a patient look and feel their best during treatment
- \$75** Support for a program to help pediatric patients transition back to school
- \$100** Screenings for skin, breast, and prostate cancers
- \$150** Support groups for adult and pediatric patients
- \$250** Genetic screening for one patient as part of Dana-Farber's Profile project
- \$500** Support for a breakthrough clinical trial

Your donation adds up.

You are an important partner in the effort to prevent, treat, and defy glioblastoma brain tumors. All the funds raised by this concert go into the Glioblastoma Brain Tumor Research Fund at the Dana Farber Cancer Institute.

When you contribute to this concert's campaign, you are supporting adults and children with glioblastoma cancer, and funding the brightest minds and committed caregivers and researchers. Each donation, no matter its size, adds up to provide compassionate, personalized care, and keeps Dana Farber at the forefront of cancer medicine and glioblastoma research.

As a community, we have the power to create a more hopeful, cancer-free future – in Boston and around the world. Together, we're all Jimmy, and we can defy cancer at every turn.



Enosh Louis Lewandowsky

What is man?
His days are like grass.
Like a sprout of the field,
so he sprouts.
If a wind passes over it,
it is gone.
And its site
recognizes it no more.



But the loving-kindness of God
is forever and ever
upon those in awe of Him,
and His righteousness
upon children's
children.

Psalm 130:15-17

Lewandowsky's *Enosh* is a touching setting of text from the Yizkor memorial service.

Rossi's *Kaddish* is a 400-year-old choral setting of the Jewish doxology, a text now associated with mourning but not yet so in Rossi's time. He sets it as a *balletto*, a dance then popular.

Mozart set to music a Latin translation of Psalm 117, calling it *Laudate Dominum*. Today we will sing Mozart's music with the original Hebrew text of Psalm 117.



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Kaddish Salamone Rossi

Glorified and sanctified be God's great name
throughout the world which He has created
according to His will.

May He establish His kingdom in your lifetime
and during your days, and within the life of the
entire House of Israel, speedily and soon; and
say, Amen.

May His great name be blessed
forever and to all eternity.

Blessed and praised, glorified and exalted,
extolled and honored, adored and lauded be
the name of the Holy One, blessed be He,
beyond all the blessings and hymns, praises and
consolations that are ever spoken in the world;
and say, Amen.

May there be abundant peace from heaven,
and life, for us and for all Israel; and say, Amen.

He who creates peace in His celestial heights,
may He create peace for us and for all Israel;
and say, Amen.

Kaddish

Psalm 117 Wolfgang Amadeus Mozart

Praise the LORD,
all ye nations;
Laud Him, all ye peoples.

For His mercy
is great toward us;
And the truth of the LORD
is forever.

Praise the LORD.

Psalm 117

Excerpts from Pirke Sarah – Sarah's Blooms

Charles David Osborne

Kol Asher Tamar Eilecha Sarah

All that Sarah says to you,
listen to her voice.

A woman of valor,
who can find?
Her worth
is more precious than rubies.

Genesis 21:12;
Proverbs 31:10.



Sarah had a very clever sense of humor. Very dry, very understated. It came out when least expected, went by quickly, and would surprise and delight quick-witted people.

She saw very clearly the world's imperfections, and the foibles of people, yet she never let the observations get her down. And always remained kind. Her husband stated, "She made a better man of me."

"When we got married, Sarah gave me a laminated card to carry with me. On one side was a photograph of the two of us on the beach outside her place in Lynn,

and on the other side was a passage from Genesis. It's an instruction that God gives to Abraham: 'All that Sarah says to you, listen to her voice.' "

This is the story behind the first movement of Charles Osborne's *Pirke Sarah*.

כָּל אֲשֶׁר תֹּאמַר אֵלַיךְ שָׂרָה
שָׁמַע בְּקוֹלָהּ



A photograph of a house at night. The house has light-colored horizontal siding. A window on the left is brightly lit from within, showing some interior details. To the right, there is a small porch with a white door and a black metal railing. The porch is also lit, and a light fixture is visible on the wall. The overall scene is dark, with the interior lights providing the main illumination.

Kol Dichfin Yeitei

All who are hungry,
let them come and eat.

Let your home be wide open,
and the needy be members
of your household.

Hospitality to strangers
shows reverence for
the Name of the Eternal.

Passover Haggadah;
Pirke Avot 1:5;
Talmud, Shabbat 127a.

Sarah was famous for hospitality. Her house was always open, unlocked. People knew they could just walk in anytime. All sorts of people. Everyone ate at her table.

Anna Steingart, a neighbor, remembers:

“No guest was too weird for them. They had seekers, they had strangers, they had Jews and non-Jews, from diverse origins and political extremes, young and old, and sometimes I thought, ‘Oh wow, that’s very impressive, they’re not even afraid to have this person be in their house, even stay over.’

“People from all walks of life came, and found a warm hospitable home, they found love and a beautiful, delicious meal. They were safe. It was just a safe haven for all kinds of people, and I just have so much admiration for that level of hospitality and kindness.”

Composer Charles Osborne commemorates this attribute in *Kol Dichfin Yeitei*.

Sarah’s husband remembers:

“About a month before her funeral, Sarah was doing research for that event, investigating traditions, and deciding what she wanted. In particular, she was researching what the books say about who should speak at her funeral. And she told me she had discovered that one of the people who should be speaking at a Jewish woman’s funeral is a woman who has eaten at her table. And Sarah and I looked at each other and started cracking up because...that doesn’t narrow it down at all!”

“That is not an accident. Hospitality was actually written into our marriage contract. Besides the ancient statutory Aramaic text of our contract, about my duties to clothe Sarah and feed Sarah... and redeem her from pirates, we had an English additional contract at the bottom, which said, “We shall strive to build a home full of generosity, reverence for learning, and a home open to our family and friends, and joined closely to our entire community.”

Who Sings

Who sings in this world
will sing also in the next.

Music is what takes you
from where you are
to where you want to be.

In the world to come
the main delight
will be derived from melody.

One of the main expressions of fervent love is that
the lover sings songs of love; so should we sing
before God.

All melodies come from the source of sanctity.

Joshua ben Levi, *Sanhedrin* 91b;
Israel Baal Shem Tov;
R. Nachman of Bratzlav, cited by N. Levin in
Z'mirot Anthology, p. 132, note 4;
Sefer Haredim, Chapter 34;
R. Nachman of Bratzlav, *Likkute Moharin* 54a.



Sarah's mother was a fine pianist, and her father had a lovely lyric tenor voice. They met in medical school when he needed a practice accompanist. Sarah and all her sisters learned to sight-sing and play piano.

Beginning with the Gilbert & Sullivan Society at Yale, and ending with the Zamir Chorale of Boston, Sarah performed music her whole life. "Even in her last months, struggling with mobility issues and swollen with steroids, Sarah made it to rehearsals," noted Johanna Ehrmann, Zamir's former alto section leader.

This aspect of Sarah's life is celebrated by composer Charles Osborne in *Who Sings*.

The Yale University Gilbert & Sullivan Society's November 1981 performance of *The Pirates of Penzance*; with Sarah Jane Boling (2nd row, 4th from left) as one of Major-General Stanley's pretty wards. Costumes sewn by Sarah Jane Boling.





"I was Sarah's section leader in Zamir for many years. Her dry wit, confident sight-reading skills, no-nonsense manner, and rich, deep voice made her a welcome and valuable member of the alto section."

"I sang with Sarah in Zamir for about eight years. My favorite memory of Sarah is my very first concert. When you start in Zamir there's a lot of repertoire from years past, and you try to learn it as you go along. I was so thankful my first concert to be standing next to Sarah, because she was note-perfect on every single alto part. It was such a relief."

"She was quiet, and during rehearsal breaks you would see her knitting or calling home to check up on her girls."

"Sarah often sat next to me in rehearsal, and she always seemed to know the music perfectly, even if she hadn't sung it before."

"I do not ever recall seeing Sarah *z'l* at rehearsal without her being involved with creating some type of hand work - her fingers flying while singing...never wasting even a precious moment."

"There was a day there was a song we sight-read in a concert. We had never rehearsed it, and I was so glad that she was next to me, standing in the back row with me."

"The last time I saw Sarah, I had been thinking of her with regard to a scene in a book published more than forty years earlier. Without my describing it, she identified the scene: A young female musician, newly arrived at a music school, sits down for an audition and plays the fingers off the three gifted male musicians who complete the quartet. I have treasured this last moment of mental synchronicity with such a unique, dear woman."

"Throughout my time with Zamir she was such a constant presence. She sight-read like she had seen the music and rehearsed it five or six times, even though we both got handed it the same three seconds before. So I always loved sitting next to Sarah when we were sight-reading."



It Ain't Necessarily So

George Gershwin

It ain't necessarily so
The things that you're li'ble
To read in the Bible
It ain't necessarily so.

Li'l David was small, but oh my!
He fought Big Goliath
Who lay down an' dieth !
Li'l David was small, but oh my!

Wadoo, zim bam boodle-oo
Hoodle ah da wa da
Scatty wah! Oh yeah!

Oh Jonah, he lived in a whale
For he made his home in
That fish's abdomen
Oh Jonah, he lived in a whale.

Li'l Moses was found in a stream
He floated on water
Till Ol' Pharaoh's daughter
She fished him, she said,
from that stream.

Wadoo, zim bam boodle-oo
Hoodle ah da wa da
Scatty wah! Oh yeah!

Well, it ain't necessarily so
They tells all you children
De devil's a vill'n
But it ain't necessarily so!

To get into Heaven
Don' snap for a seven !
Live clean! Don't have no fault!
Oh, I takes the gospel
Whenever it's pos'ble
But with a grain of salt

Methus'lah lived nine hundred years
But who calls that livin'
When no gal will give in
to no man what's 900 years?

I'm preachin' this sermon to show
It ain't necessarily so!

Ira Gershwin

Abi Gezint

Abe Ellstein

A little bit of sun,
A little bit of rain,
A peaceful place to lay your head,
As long as you're healthy,
you can be happy.

A shoe, a sock,
a dress without patches,
In your pocket, three or four zlotys,
As long as you're healthy,
you can be happy.

The air is free for all alike,
The sun shines for everyone,
rich or poor.

A little bit of joy,
A little bit of laughter,
Once in a while with friends
drink a little bit of schnapps,
As long as you're healthy,
you can be happy.

Some seek wealth,
Some seek power
to conquer the whole world.
Some think that all happiness
depends only on money.

Let them all search,
Let them all scrounge.
But I think for myself that
I have no use for this because
happiness stands at my door.

A little bit of sun,
A little bit of rain,
A peaceful place to lay your head,
As long as you're healthy,
you can be happy.

Molly Picon





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About the Performers

The Zamir Chorale of Boston

Zamir performs music spanning hundreds of years, four continents, and nearly every musical style. This fifty-member chorus has a far-reaching fan base through its twenty-five recordings and its tours throughout the USA, Europe, and Israel.

Now in its fifty-fourth year under the artistic direction of its founder Joshua Jacobson, Zamir maintains a busy schedule of diverse concerts and educational presentations.

Zamir's documentary film, *Jewish Voices Return to Poland*, has been shown on public television stations across the US; and Zamir was honored to perform at the UN General Assembly for its first International Day to Commemorate Victims of the Holocaust.

Zamir has commissioned and premiered many works, including Robbie Solomon's *Mi Ma'amakim* (1986), Charles Osborne's oratorios *Souls on Fire* (1998), *Kings and Fishermen* (2002), and *Like Wildflowers, Suddenly* (2008); and Nick Page's *Anu Sharim* (2022).

Sopranos: Alli Aaron • Betty Bauman • Nicole Callum • Carolina Cooper • Sharon Goldstein • Elisheva Grzegorzewski • Naomi Gurt Lind • Anne Levy • Liana Perlman • Corey Shore • Sharon Shore • Julie Kopp Smily • Miriam Smirnov • Louise Treitman • Deborah Wollner

Altos: Anna Adler • Johanna Ehrmann • Sarah Immerman • Deborah Melkin • Rachel Miller • Rachel Murray • Judy Pike • Jill Sandberg • Nancy Sargon-Zarsky • Rachel Seliber • Lois Shapiro • Gail Terman • Sally Weiner • Phyllis Werlin • Phyllis Sogg Wilner

Tenors: David Burns • Steven Ebstein • DJ Fortine • Hal Katzman • Kevin Martin • Andrew Mattfeld • Leila Joy Rosenthal • Lawrence E. Sandberg • Dan Seltzer • Yishai Sered • Andrew Stitche

Basses: Peter Bronk • Abba Caspi • Michael Krause-Grosman • Amir Karger • Michael Kronenberg • Richard Lustig • Michael Miller • Martin Oppenheimer • James Rosenzweig • Peter Squires • Mark Stepner • Michael Victor • Jordan Lee Wagner • Robert Wright • Richard Yospin



Koleinu, Boston's Jewish Community Chorus

Koleinu offers the joy of learning, singing and performing Jewish choral music to all interested Boston-area singers. Now in its twenty-first year, this community ensemble shares the rich heritage of Jewish music with diverse audiences through concerts, festivals, and participation in interfaith and multicultural programs

Koleinu has been praised for its expressiveness and repertoire, and for the high musical standards it maintains as a non-audition chorus. The chorus performs a wide range of Jewish choral music, including liturgical, secular, contemporary, and traditional styles.

Koleinu has collaborated with many local cantors and other musicians, appeared at the New England Holocaust Memorial and at the North American Jewish Choral Festival.

Sopranos: Betsy Cohen • Lily Dayan Cimadoro • Suzanne Hanser • Janet Kolodner • Joyce Lazarus • Ruthie Liberman • Grace Offen • Debbie Perry • Gayle Pinshaw • Susan Schoenberg • Sara Jane Smith • Joanne Stein • Judy Tracy • Sara Zaidspiner

Tenors: David Carlen • Joan Friedman • Zelda Gamson • Alan Weisner • Alan Weiss • Jim Winston

Koleinu has performed several times at the North American Jewish Choral Festival in New York, including a 2012 performance of a commissioned work, *Sound the Great Shofar*, by Osnat Netzer. To mark its 20th anniversary, Koleinu once again commissioned Netzer, and in spring of 2022, accompanied by *Ezekiel's Wheels Klezmer Band* and Hankus Netsky, gave the world premiere of *A Funkl Gleybik (A Spark of Belief)*.

The chorus has collaborated with many groups, including the Zamir Chorale of Boston, Boston City Singers, Boston Community Chorus, and the Cambridge Symphony Orchestra. In addition to its annual winter and spring concerts, the chorus has sung annually at local senior facilities.

They are now the Artists-in-Residence at Temple Shalom in Newton MA.

Altos: Rachel Adler-Golden • Louise Gessel • Elizabeth Lieberman • Alla Mostovaya • Penny Roberts • Ilana Shotkin • Candy Sidner • Audrey Steinberg • Ronnie Sugarman • Faith Szydlo

Basses: David Fillingham • Jules Fried • Larry Kozinn • Alan Shotkin • Alan Teperow • Howard Worona • Michael Zimmer

Photo © Alan Novick, NovickPhoto.com



About the Directors

Elijah Botkin



Elijah Botkin is a Boston-based conductor, arranger, choral educator, and performer. He

is the Music Director for *Revels*, and the Interim Artistic Director for the *Reading Community Singers*.

Elijah graduated from Northeastern University in 2015 with degrees in Music History & Analysis and in Mathematics.

At Northeastern, Elijah served as President and Assistant Conductor of the NU Choral Society; founded and directed the Northeastern Madrigal Singers, which he continues to direct; and sang with and arranged for the award-winning *a cappella* group Distilled Harmony.

Elijah has won a CARA (Contemporary A Cappella Recording Award) for Best Mixed Collegiate Song, and an Outstanding Arrangement designation at The International Championship of Collegiate A Cappella.

In 2014, Elijah was granted the Gideon Klein Award to write his composition *The Closed Town*, which was premiered by the Northeastern University Chamber Choir in April 2015. More recently, his arrangements and compositions for *Midwinter Revels: A Celebration of the Solstice* were hailed by the Boston Globe as "uncannily idiomatic."

Joshua Jacobson



Josh's passion is music, the varied ways in which Jews express themselves musically, the traditional cantillation of the

Hebrew Bible, and choral music.

His research has led him to explore music in the Holocaust, the Early Baroque Italian Jewish composer Salamone Rossi, the history of Jewish choirs, and popular music in Israel.

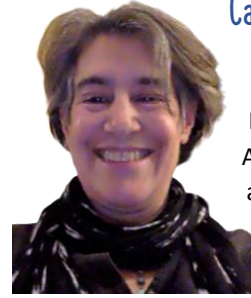
For 45 years he served as Professor of Music at Northeastern University, where he directed the choral program. He still teaches in the cantorial training program at Hebrew College, and he still directs the Zamir Chorale of Boston, which he founded in 1969.

He has guest conducted and guest lectured throughout North America, Europe, Israel, and Australia. Over 100 of his works have been published and performed by choirs around the world. He has also authored more than fifty articles, and a couple of big books.

JewishChoralMusic.com is his latest project, a searchable website with tons of information and recommendations for conductors of all choruses.

Josh is also passionate about his wife, Ronda, their son Ben, and three grandchildren in Israel, Ziv, Ani, and Razi.

Carol Marton



Carol Marton, Koleinu's founding Artistic Director, is a singer and choral conductor. In addition to her work with

Koleinu, she directed several area synagogue choirs including the Temple Sinai Choir in Sharon for over twenty-five years.

Marton was the founding director of Pandora's Vox, a contemporary music ensemble for women's voices, from 2001–2011, and was more recently a guest conductor for Cantilena, A Women's Chorale.

As a singer, Carol Marton has appeared with *Coro Allegro*, Boston's LGBTQ+ classical chorus; Triad: Boston's Choral Collective; The John Oliver Chorale; Schola Cantorum of Boston; and The Zamir Chorale of Boston, where she was also the assistant director.

Carol Marton has been on the faculty of the School of Jewish Music at Hebrew College, and in other Boston locations, teaching conducting, vocal technique, voice and piano.

Carol is also the longtime business manager for GLBTQ Legal Advocates & Defenders (GLAD) in Boston, and recently renewed an old acquaintance with the French horn.

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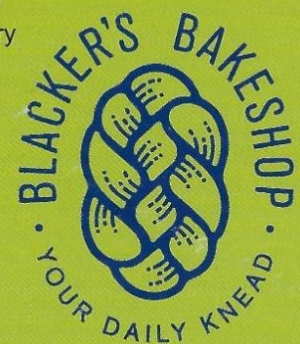
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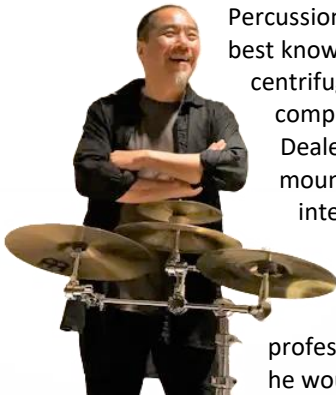
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Meet the Players

Taki Masuko percussion

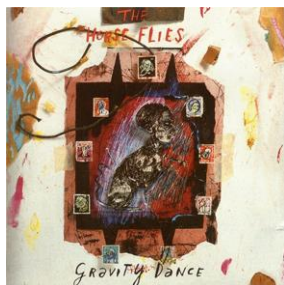


Percussionist and improviser Taki Masuko is best known as the source of the "astonishing centrifugal force" and "breathtakingly complex rhythms" (The Cleveland Plain Dealer) that made Ithaca, NY's alt-rock mountain-music unit *The Horse Flies* an internationally beloved cult band.

Born in 1952, Taki soon disappointed his mother, a professional organist, who had fantasized he would become the bowing-half of a violin-piano duo with his sister. Though he dabbled in violin and danced to opera and ballet scores in the living room throughout childhood, then routinely snuck out of his boarding school dorm to drink coffee and smoke cigarettes in Tokyo jazz clubs, Masuko didn't consider making music professionally until Ginger Baker's sound on Cream's "Sunshine of Your Love" led him to take up drumming at 19.

He graduated from the Osaka University of the Arts, receiving its Distinguished Performer award, in 1978. While finishing university, Masuko freelanced with the Osaka Philharmonic Orchestra, and with the Kyoto and the Nagoya Philharmonic Orchestras. Masuko began mixing the vocabulary of contemporary orchestral percussion with what he was learning of Noh drumming from Master Takayoshi Hoshi.

He came to Boston from Japan in 1979 to explore improvisation using orchestral and world percussion at The New England Conservatory of Music. There he studied jazz legends, as well as countless unnamed musicians on recordings of music from the AfroCuban, klezmer, Balkan, Brazilian, Venezuelan, Columbian, Irish, and Turkish traditions. Fascinated with hand drums, Masuko studied West African dance and drumming with ethnomusicologist David Locke, and Arabic music and percussion with Karim Mohammed.



In 1986, he met the foursome who would be his primary musical collaborators for over thirty years: The Horse Flies. After recording 1989's *Gravity Dance* (MCA), a top-40 record on the Gavin and CMJ charts that was also nominated for a New York Award, Rolling Stone

hailed The Horse Flies as "a band that's earned a buzz" for their "swirling, addictive songs." The Chicago Tribune called their distinctive sound "a melange of rock, folk, and minimalism" and The Village Voice deemed it "demented, post-modern mountain music."



In 1989, Taki accepted an invitation to teach at The New England Conservatory. For twenty-six years, Masuko taught drums, percussion, and ensembles at the Longy School of Music and at other colleges and community music schools in the greater Boston area. Taki routinely offers frame drum clinics and movement-and-music workshops with music educators in Japan.

Masuko is an unconventional and versatile drummer with a passion for twisting time, banging on metal objects to hear their colors, and blending the old and borrowed with the bold and new. His drive to discover what things, images, and feelings sound like has infused his musical voice with unique flavor.



Masuko toured and performed with The Horse Flies throughout the US, Canada, and Europe. The Horse Flies also appeared on television and radio

programs, such as MTV News, MTV's Week in Rock, NPR's Prairie Home Companion, E-Town, and Mountain Stage.

To date, The Flies have recorded three other commercially released albums with Masuko: the critically acclaimed *Until the Ocean* (2008, Pest Control), *In the Dance Tent* (2006, Live and Kicking), and *Two Traditions* (1999, Callin' the Kettle Black).

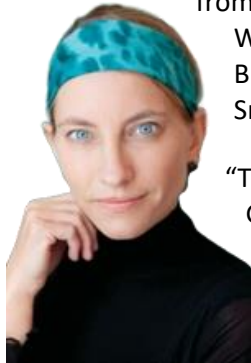
Masuko's facile groove and responsiveness to dancers have also made him a much sought-after dance accompanist at colleges, such as Boston Conservatory, Boston University, Emerson College, and Harvard University, and for studio classes at The Boston Ballet, The Dance Complex, and Green Street Studios, among others.

Under the moniker *The Second Hand Band*, Masuko, along with cello-innovator Hank Roberts and fellow Flies Richie Stearns and Peter Dodge, improvised music for the Second Hand Dance Company's performances at NYC's New Victory Theatre.

Taki's 40-plus year career crosses genres, and encompasses solo work and numerous collaborations, recordings, and live performances across five continents with artists ranging from David Byrne and Les Miserable Brass Band, Satoko Fujii and Natusuki Tamura, Claire Ritter, Tapestry, Richie Stearns, the Zamir Chorale of Boston, Sabana Banca, and Telltale Crossing, among many others.

Krista Buckland Reisner violin

Over the past 25 years, Krista Buckland Reisner has performed with well-known and diverse musicians from Leonard Bernstein to John Williams, Placido Domingo to Brian Wilson, Anton Kuerti to Smokey Robinson, and Diana Krall.



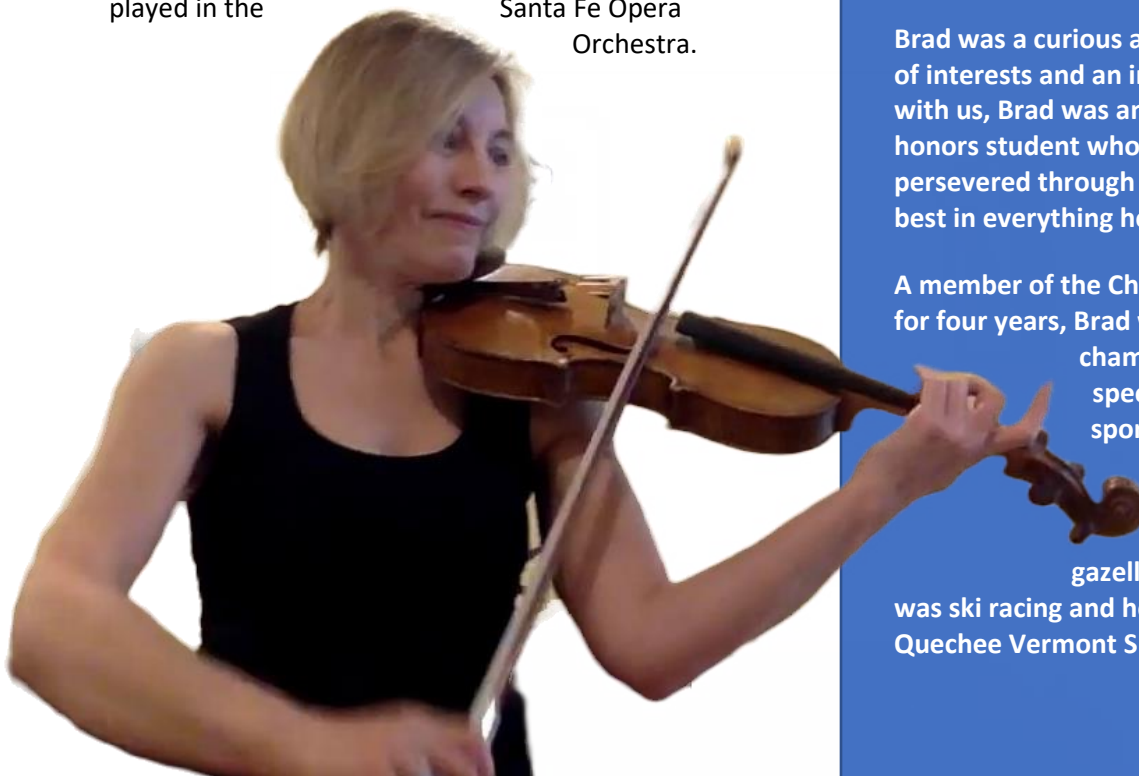
“Things done right..”(Boston Globe), “...Excellent left hand..”(Toronto Star), and “...lovely tonal bloom...”(LeDROIT), describe her performances.

Today’s concert is extra-meaningful for Krista because her thirteen-year-old nephew Brad Liska died of a glioblastoma brain tumor ten years ago.

Krista has performed across North America, Europe, Russia, and New Zealand, including performances at Carnegie Hall, La Scala, and the Boston Esplanade on July 4th with the Boston Pops.

But Krista leads a double life. When not revealing her musical superpowers to the world, she poses as a meek, mild-mannered head of a project management office for a great metropolitan high tech start up.

Passionate about opera, Krista served as Principal Second Violin of the Canadian Opera Company Orchestra, Concertmaster of Opera Boston, performed Wagner’s “Ring Cycle” with the Arizona Opera, and played in the Santa Fe Opera Orchestra.



An early music aficionado, Krista performed with Canada’s Aradia, Boston Baroque, and is currently a tenured member of the Handel and Haydn Society. She is also on the roster of the Boston Pops Esplanade Orchestra.

Krista’s love of chamber music led her to join The Worcester Chamber Music Society 14 years ago, after playing in the QX string quartet for many years. Her commitment to bringing this art form to the Worcester community also included acting as WCMS General Manager, and managing the Summer Festival and Music Camp for six years.

In addition to maintaining her active chamber music and orchestra life, Krista’s musical interests include exploring other musical styles and instruments, including jazz improv, Swedish nyckleharpa, and piano.

Bradford Michael Liska



Krista’s nephew passed away on December 4, 2012 at 5:00pm in the arms of his mother, Kate Liautaud Liska and father Mark Dean Liska, after battling a glioblastoma brain tumor for a year. He had recently celebrated his 13th birthday.

Brad was a curious and gifted child with a wide-range of interests and an infectious spirit. In his short time with us, Brad was an accomplished athlete and high honors student who was disciplined in his work ethic, persevered through all tasks and was eager to do his best in everything he did.

A member of the Chatham Lightfoot Jump Rope Team for four years, Brad was a three year national champion, and was ranked 7th in speed jumping in 2010. His favorite sport was soccer and he was an incredible defensive player on the Crusaders United team and was described as “a gazelle” on the field. His winter sport was ski racing and he was so proud to be on the Quechee Vermont Ski Team.

Bruce Creditor clarinet

Is there anything in the world of music that Bruce Creditor has not done?



As a clarinetist, he has performed with the Boston Symphony Orchestra and the Boston Pops and the Boston Ballet, as well as the New Hampshire and Rhode Island philharmonic orchestras, and many **many** other ensembles.

Bruce has recorded and toured worldwide with the Grammy Award-winning New England Ragtime Ensemble, and was also its assistant conductor.

Bruce was a founding member of the Emanuel Wind Quintet, winner of the prestigious Naumburg Award in Chamber Music. (Alas, despite their name, they are not artists-in-residence here at Temple Emanuel.)

Bruce has premiered dozens of works, including by Schuller, Martino, Wyner, Harbison, Antoniou, Tower, Lerdahl, Starer, and others.

He has recorded for about a dozen labels, including playing with singer/songwriter Natalie Merchant for Nonesuch.



Bruce even conducted an ensemble for Aerosmith's *Just Push Play*. Is there anything in music that Bruce Creditor has not done?

He's been orchestra librarian for the Tanglewood Music Center; orchestra manager of the well-remembered 1988 "Making Music Together" American-Soviet cultural exchange; faculty member of New England Conservatory (NEC); and co-chair of peer review panels of the National Endowment for the Arts. As a music publisher (Margun Music) he twice received the Paul Revere Award for Graphic Excellence from the Music Publishers Association; and he was recordings coordinator for GM Records. He is contributing editor to *The Clarinet* (journal of the International Clarinet Society).

For 33 glorious years as Assistant Personnel Manager of the Boston Symphony Orchestra, he worked with his 101 nearest and dearest colleagues in the orchestra, and enjoyed run-ins with stars like Leonard Bernstein, John Williams, Yitzchak Perlman, Seiji Osawa, and Keith Lockhart.

His 50-year association with The Zamir Chorale of Boston began with schlepping LPs to sell at concerts, then singing on tour in London and Israel, grew to managing its concert orchestras, and eventually serving as ZCB board president.

Bruce is an honors graduate of NEC in both clarinet and musicology. His high school career on saxophone is better left unmentioned.

Bruce lives in Sharon, MA, with his wife Susan, and is most proud of his grandchildren: Benjamin, Hannah, Theo, and Brianna.



He was academically gifted and loved school, where he fell in love with technology, joined a team and took 2nd place in the State at the "Invention Convention" in 2010.

He loved music and played violin with the Harwich Strings and trumpet with the Nauset Regional Middle School Band, and sang in his church's Children's Choir and its "Uncommon Band".

Brad embraced life and touched so many hearts along the way. He was beloved by all of his teachers from his pre-school years at the Learning Garden, through his five years at Chatham Elementary School and most recently at Nauset Regional Middle School. He was kind and compassionate, wiser than his years and made an impression wherever he went.

Your donations in Brad's honor will fund important research into glioblastoma brain tumors and help the families affected by it right now.

Brad's family remembers with thankfulness Boston Children's Hospital and Dr. Susan Chi at the Dana Farber Cancer Institute for the incredible care given to Brad during his ordeal.



Lois Shapiro

piano



Lois Shapiro's mastery of the piano began when she pushed her big brother off the piano bench at age four.

A highly sought-after soloist and collaborative pianist, she has performed throughout the U.S.,

Canada, South America, and Europe; in concerts ranging from 18th-century period-instrument performances to premieres of new pieces, generally without injuring anyone.



Ms. Shapiro was a founding member of the highly-acclaimed piano trio Triple Helix, a group named "Best Chamber Music Ensemble in Boston" for 3 years in a row, and "MUSICIANS OF THE YEAR" in The Boston Globe; and winner of a Chamber Music America Commissioning Grant. This is a photo of Triple Helix--with Rhonda Rider, cellist, and Bayla Keyes, violinist.

Upon the group's retirement, Ms. Shapiro has launched the Eleuthera Piano Trio, with colleagues Francine Trester, violin, and Julie Reimann, cello. The photo on the right is Eleuthera.

Despite the apparent health of all these collaborators, Richard Dyer has called Lois Shapiro "a dangerous person to work with."

A New York Concert Artists Guild Award winner, Ms. Shapiro has recorded for Channel Classics, CRI, Centaur, MLAR, AFKA, and Pierrot. Her 1996 duo recording with cellist Rhonda Rider was cited as "Best of the Year" in The Boston Globe. Shapiro "conjures enchantment" and "produces and inspires musical magic," notes The Boston Globe.

At First Unitarian Society of Newton, Ms. Shapiro established and conducted an intergenerational chamber orchestra, out of her desire to bring opportunities of music-making to amateur musicians of all ages.

Furthermore, she was the winner of a Yale School of Music Alumni Ventures grant, developing a program for inner city minority children to experience the power and emotional relevance of Beethoven in their lives.

Ms. Shapiro holds degrees from the Peabody Institute, Yale University School of Music, and New England Conservatory of Music, all places that discourage pushing people off piano benches.

Formerly an instructor of piano at Smith College, Brandeis University, New England Conservatory, and the Longy School of Music, Ms. Shapiro is currently teaching piano and chamber music on the faculty of Wellesley College, Rivers Conservatory, and New England Conservatory Prep Division.



Richard Dyer has said of her playing, "She is a wonderful artist and a dangerous person to work with...What makes her dangerous is her imagination and her insight; these lead her directly into what is most interesting about the music. And her technical resources are such that she is able to do exactly what her imagination and insight intend...Shapiro has the great gift of making everything she does sound inevitable even when it is surprising."

Norman Rosenfield guitar, bass

A multi-instrumentalist, songwriter, and producer, Norman Rosenfield lives in Providence with his wife and family.

He earned a Bachelor of Music Composition from Berklee College of Music, as well as a master's degree in Music Education and Ethnomusicology from New England Conservatory.

After retiring from teaching music in private and public schools, Norman has focused much of his time writing and producing music in his home studio.



He also plays baritone horn in the Community College of Rhode Island Music Ensemble.

Music journalism is another passion, as featured in his "Fifty Years

Ago in Music This Month" column.

Most recently he released a pandemic project called The Doronic Verses with his wife and two sons: Rather than going on family vacations, for the past few years, he's taken his family into the studio to record an album of original alternative rock songs. Norman plays guitar and keyboard, his wife Janice is on drums, his older son Aryeh on bass, and younger son Yosef sings

lead and plays acoustic guitar. His daughter Chani is their photographer.

(www.thedorons.com)



Richard Yospin bass

Richard Yospin is a singer and multi-instrumentalist.

He plays clarinet in orchestras, wind ensembles, and chamber groups in Massachusetts, and previously in Alaska.



Richard has played guitar and bass in blues bands. He has played mandolin, clarinet, guitar, and bass with klezmer bands, writing original klezmer tunes and arranging repertoire.

For years he directed a small *a cappella* congregational choir for which he wrote or arranged most of the music; and has been a third of the folk trio Thirteen Feet, which specialized in close three-part harmonies of traditional music.

He taught guitar techniques in workshops at the New England Folk Festival: jazz and blues, slide guitar, open tunings, etc. with an emphasis on guitar arrangements of American Songbook tunes.

He is currently performing sets of American Songbook tunes as part of a duo, adding some original settings of texts by W.B. Yeats, Emily Dickinson, and other poets.

For many years, Richard hosted a weekly blues show on a public radio station; in addition to playing recordings and commenting on them, he interviewed (and occasionally jammed on-air with) dozens of touring performers who played for live broadcast from the station's studio.

His teachers include Gordon Bok, Eric Schoenberg, John Cephas, Scott Ainslie, and Del Rey.

Robert Penny cello



Robert Penny, a longtime friend of Steve and Rachel Adler-Golden, enjoys playing English dances and international folk dances in the Boston area. After earning his master's degree in performance from Indiana University in 1986, he played for the Boston Baroque

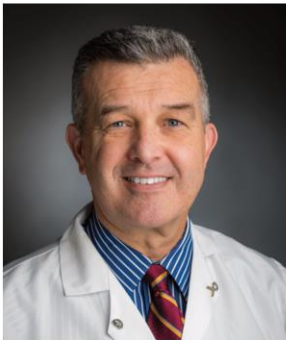
Ensemble and in numerous other freelance gigs. He is also a Software Architect at Rocket Software based in Waltham.

Center for Neuro-Oncology

Pioneering Advances
in Neuro-Oncology
Research and Care



Patrick Wen, MD
Director, Center for Neuro-Oncology
2018 President, Society for Neuro-Oncology



David Reardon, MD
Clinical Director, Center for Neuro-Oncology

The Center for Neuro-Oncology at Dana-Farber Cancer Institute is an international leader in the development of novel treatments for brain and central nervous system tumors, including glioblastoma, grade II and III glial tumors, meningioma, ependymoma, central nervous system lymphoma, and brain metastases. Through basic discovery research and clinical testing, the team pursues the most promising therapeutic approaches against these neurologic malignancies to improve patient survival and quality of life.

ADAPTIVE CLINICAL TRIAL DESIGN

Investigators in the Center for Neuro-Oncology are employing a novel clinical trial design to accelerate the delivery of new treatments to patients with glioblastoma—the most aggressive form of brain cancer. In a large national study spearheaded by Dana-Farber, researchers sequence patient tumors to identify mutations that can be treated with one of several targeted therapies and assign patients to a trial group to receive a specific drug. This trial, which is the first of its kind to enroll glioblastoma patients, uses ongoing analysis to adapt the study to maximize patient benefit. If a particular treatment is successful, new patients with that same genetic mutation are referred to that same investigational drug.

PROGRESS IN IMMUNOTHERAPY

Immunotherapy is one of the most promising novel approaches in neuro-oncology. Investigators are leading glioblastoma research using NeoVax, an investigational personalized vaccine that grew out of research initially conducted at Dana-Farber. NeoVax uses the genetic mutations of a patient's own tumor to stimulate the immune cells' disease-fighting activity and train the immune system to identify and locate tumor cells. A phase I study of the vaccine, used in combination with radiation, provided the first evidence that NeoVax can generate an immune response, cross the blood-brain barrier, and have a targeted effect on glioblastoma. To enhance this

response, center researchers are beginning a phase II study investigating NeoVax in combination with the immune checkpoint inhibitor PD-1, which allows the immune system to identify foreign cells and has shown promise in other cancers.

ACCELERATING DRUG DISCOVERY

Many pharmaceutical companies do not evaluate their compounds for brain tumors due to the difficulties breaching the blood-brain barrier—the physical separation of the brain from the rest of the body. To address this obstacle and help deliver new, much-needed therapies to patients, Dana-Farber has launched the brain tumor therapeutics accelerator program. Supported by Dana-Farber's Living Tissue Bank, which helped create one of the largest collections of brain tumor patient-derived cell lines, investigators have identified several potential targets for therapy, some of which are currently being studied in clinical trials.

TARGETED MOLECULAR THERAPY

It is now possible to determine the major molecular alterations in each patient's brain tumor and identify molecular therapies that specifically target these alterations. Investigators at Dana-Farber have a large number of trials using molecular therapies against various targets in glioblastomas and lower grade gliomas, including IDH inhibitors.

DID YOU KNOW ?

An average of **20-25 clinical trials** are available to neuro-oncology patients at Dana-Farber

Terry Halco piano



Terry Halco was born and raised in northern Ohio. He received his musical training at Baldwin Wallace University in Ohio, and at The New England Conservatory in Boston, and at Westminster Choir College in Princeton, New Jersey.

Mr. Halco is an active accompanist, organist and singer in the Boston area.

He is the accompanist for Chorus pro Musica (Boston), the chamber chorus Musica Sacra (Cambridge), the Westford Chorus (Westford), and the choruses of the University of Massachusetts Boston.

He is also the Music Director at Harvard-Epworth Methodist Church in Cambridge, where plays organ and leads a volunteer choir.

He has served as the accompanist for the Polymnia Choral Society, the Emerson College Chorale and the Simmons College Chorale, with which he toured England and Puerto Rico.

As a singer, he has performed with the Tanglewood Festival Chorus and the vocal ensemble Capella Alamire.



Edwin Swanborn piano



Born in Boston, Edwin Swanborn studied with Dr. Anthony Newman at the Juilliard School of Music in New York, and has participated in master classes with Dutch harpsichordist Gustav Leonhardt at Dartmouth and Austrian organist Anton Heiller at Harvard.

In the very historic town of Duxbury, Massachusetts, Mr. Swanborn is the Music Director of the even more historic First Parish Church, which was founded in 1632.

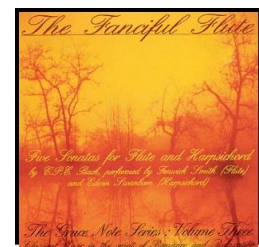
Considerably more recently, he was for twelve seasons the Artistic Director of the Candlelight Concert Series of Duxbury, a nationally recognized chamber music festival.

Ed is also Founder and Director of the Boston Baroque Chamber Players, and past harpsichordist of the Atlanta Virtuosi.

Highly regarded for his “elegance and authority” (The Boston Globe) in the performance of early music on both the organ and the harpsichord, his solo and chamber engagements have taken him to all corners of the United States as well as to Mexico, Canada, and Europe. Ed has performed in numerous radio and television broadcasts here and abroad.

He has also edited and produced performing editions of major choral works by notable composers of the 19th and 20th centuries. Of the 18th century, he has produced continuo realizations for works published by IMC (International Music Co.) in New York City and E. F. Kalmus publications.

Ed Swanborn has recorded over thirty CDs on the Northeastern, VAI, Revere, Bogner’s Café, HaZamir, and Boston record labels, receiving enthusiastic praise in the press.



Mr. Swanborn recently retired after more than fifty years on the music staff of Northeastern University in Boston.

He is the accompanist of The Zamir Chorale of Boston, with which he has toured Eastern and Western Europe, and Israel. Ed Swanborn has been called “the finest collaborative pianist one could ever imagine” by Zamir’s founder and artistic director Dr. Joshua Jacobson.

About the Composers



Robert Applebaum (1941-) has written show music for professional productions of *Six Ages of Man* and *Hands Around in Love*, revues that played nightly in Chicago for more than a year. During the 1970's and 80's, he composed songs and incidental music for theatrical productions at Loyola University and the Piven Theatre Workshop in Evanston, IL.

In 1980, Applebaum began to write Jewish liturgical music. Besides creating new settings of prayers, psalms, and other Jewish texts, he has written choral arrangements of many non-liturgical Hebrew and Yiddish songs.

Applebaum's secular and non-secular choral music has received frequent performance in concert settings throughout the country, by a variety of vocal ensembles including the Halevi Chorale Society, the Chicago Children's Choir (who sang Applebaum's setting of *V'ahavta* at the 2000 White House holiday concerts), the Chicago Institute of Music Chorale, SHE (New York City), and the Pacific Edge Voices (Berkeley, CA). His pieces have been featured many times at the Zamir North American Summer Choral Festival (New York).

Chicago a cappella included two of his Chanukah pieces on their 2002 CD *Holidays Live!*, three of his settings of Shakespeare texts on their highly acclaimed 2005 *Çedille* release, *Shall I Compare Thee?*, and his setting of *Im ein ani li, mi li* on their 2011 release *Days of Awe and Rejoicing*.

As a jazz pianist/composer he has three albums to his credit: *Hora and Blue* (with the Modern Klezmer Quartet, on the Global Village label, 1993), *The Apple Doesn't Fall Far from the Tree* (jazz piano duos with his son Mark Applebaum, on the Innova label, 2002), and *Friday Night Jazz Service* (2007).



Lucy Helen Boling is a poet, and Sarah's sister.

While music in many forms has always been an essential part of her life, "Where Is Sarah?" is her first written musical composition.



Abraham "Abe" Ellstein (1907-1963) was one of the "big four" composers of his era (along with Shalom Secunda, Joseph Rumshinsky, and Alexander Olshanetsky) in New York's Yiddish

Theater District scene. His musical *Yidl Mitn Fidl* became one of the greatest hits of Yiddish-language cinema.

He was born on the Lower East Side, Manhattan, at that time an Eastern European Jewish immigrant area. His musical education began at the Third Street Music School Settlement. From the age of nine to thirteen, he studied piano with Frederick Jacobi.

At only thirteen years old, he was the conductor of the boy's choir of the Broadway production *Richard III*. He went on to study at the Graduate School of Juilliard, training as a conductor, with a major in composition.

Ellstein's only opera, *The Golem*, had its world premiere at the New York City Opera under the baton of music director Julius Rudel on March 23, 1962. The libretto was created by the composer and his wife, Sylvia Regan.



George Gershwin (1898-1937) was an American composer and pianist whose compositions spanned popular, jazz, and classical genres.

George Gershwin died at age 38 from Glioblastoma, the same malady as Sarah.

Among his best-known works are the orchestral compositions *Rhapsody in Blue* (1924) and *An American in Paris* (1928), the songs "Swanee" (1919) and "Fascinating Rhythm" (1924), the jazz standards "Embraceable You" (1928) and "I Got Rhythm" (1930), and the opera *Porgy and Bess* (1935), which included the hit "Summertime".



Daniel Gil is a composer, ethnomusicologist, orchestrator, producer, and performer. He is a graduate of Berklee College of Music, and holds an MFA in composition from Vermont College of Fine Arts.

In January 2023, his first string quartet, *Peacemaking In Three Movements*, was published by the Grammy award winning classical label, Navona Records. His other works include a long form symphony, two string quartets, saxophone quartet, trio for baroque instruments, a suite for chamber orchestra, and more.

Daniel has released six original studio albums, and has many publications in multiple genres: rock, folk, world, and classical concert music.

In addition to composing, Daniel is doing primary ethnomusicological research into the Kisselhof archive. As a direct result, Daniel is credited with finding the earliest known version of the iconic Jewish song Hava Nagila. He has performed and lectured on the history and nature of Jewish music at New England Conservatory, Dartmouth College, Tufts University, and in speaking engagements around the world. He is a recipient of grants from the MERU Foundation, and the Boston Combined Jewish Philanthropies.

Daniel's music has been described as "poignant and majestic" (Boston Globe), "beautiful and original" (Jerusalem Post); and when singing and playing guitar in the electro-progressive band Raibard, "sounds like Greg Lake and Pete Townshend" (The Big Takeover).



Wolfgang Amadeus Mozart (1756-1791) was one of the most influential, popular, and prolific composers of the classical period.

Mozart's setting of Psalm 117 originally used a Latin translation. In our performance, the original Hebrew text has been restored.

Mozart composed over six-hundred works, including some of the most famous and loved pieces of symphonic, chamber, operatic, and choral music.

Louis Lewandowski (1821-1894) was the first Jew to be permitted to attend the famed school of composition at the Berlin Academy. It was due to a letter on his behalf sent by Felix Mendelssohn.

After graduating with high honors, he was appointed in 1840 choirmaster of the Berlin synagogue. In that capacity he developed an extensive body of music for the synagogue; and his melodies form a substantial part of synagogue services around the world today.

Lewandowski was also the principal founder of the Institute for Aged and Indigent Musicians, an institution that prospered under his management.



He and his wife Helene share a gravestone inscribed: "Love makes the melody immortal!" Their daughter, Martha (1860–1942), died in Terezin, the Nazi concentration

camp. Here is Louis Lewandowski on a modern German postage stamp.



Charles Osborne (b. 1949) studied composition with Miriam Gideon and Hugo Weisgall. He has composed four oratorios; a symphony; concertos for flute, guitar, viola and harp; and more than two

hundred choral works.

He has made numerous recital, concert, and opera appearances throughout the world and has taught at Hartt College of Music, Northeastern University, Hebrew College, and the Jewish Theological Seminary.

The Zamir Chorale of Boston has premiered many of his works, including “A Sephardic Havdalah,” “Psalm 20” and the oratorios *Souls on Fire*, *Kings and Fishermen*, and *Like Wildflowers Suddenly*.



Nick Page (b. 1952) is a Boston-based composer, conductor, author, and song leader. He has had over one hundred choral works published with Boosey & Hawkes, Hal Leonard, Transcontinental Music, and World Music Press.

He is the author of *Music as a Way of Knowing* (Stenhouse Publishers), *Sing and Shine On! An Innovative Guide to Leading Multicultural Song* (World Music Press), and *The Nick Page Sing with Us Songbook* (Hal Leonard).

In the 1980s, he was a conductor with the Emmy Award-winning Chicago Children’s Choir. Beginning in 1990, he led Boston’s Mystic Chorale and has guest conducted around the world, including at three of the four Carnegie Halls (Pittsburgh, New York, and Scotland).

His choral works have been premiered everywhere from Lincoln Center to humble school cafeterias. From within the Zamir Chorale of Boston, Sarah and I were privileged to sing the premiere of his “*Anu Shirim (We Sing)*”.



Salamone Rossi Hebrao

(c. 1570–c. 1630) was employed at the Gonzaga court in Mantua as violinist and composer, where his fashionable music for banquets, wedding feasts, dances, and theatre productions introduced many of the innovations now associated with the early Baroque period.

Rossi was so well-thought of at this court that he was excused from wearing the yellow badge that was required of other Jews in Mantua.

In 1623 he published a path-breaking collection of Hebrew motets for the synagogue, the only notable choral music for the synagogue to appear before the nineteenth century.

Rossi probably died either in the invasion of Austrian troops, who defeated the Gonzagas and destroyed the Jewish ghetto in Mantua, or in the subsequent plague which ravaged the area.



Robbie Solomon (b. xxxx) is internationally known as a composer of choral works and synagogue repertoire, with many published and recorded works. He received conservatory training at the Rubin Academy in Jerusalem, Berklee College of Music, and New England Conservatory.

He is also well known as a performer and songwriter with the popular Jewish music group SAFAM. His stirring anthem *Leaving Mother Russia*, written in 1979, became the rallying cry of the Soviet Jewry movement and established him as a musical interpreter of Jewish conscience.

In addition to over ten original CD’s with SAFAM, his choral works have been performed and recorded by numerous choirs and cantors throughout the world. They include *Zimrat Shalom*, a Friday night service written for Congregation Neveh Shalom, Portland, OR in 1989; a Havdalah service, for Temple Emanuel, Worcester, MA in 1993; a Torah Service, for Temple Beth-El, Northbrook, IL; and a Choral Series published by Transcontinental Music Publications. In 1999, a CD of his full-length musical, *The Orphan Queen*, was released..



Jordan Lee Wagner

(b. 1956) is Sarah's husband.

"When my youngest brother Danny was dying from cancer in 2018, he asked me to write a song for his funeral. *Enosh* is the result. Part of it is based on an ancient Chinese gong tune. I sang it at Danny's funeral, and today is its first public performance. It is somber, with minimal accompaniment."

Jordan has been playing guitar since fifth grade and writing songs since high school.

In college, he sang with the Columbia University Men's Glee Club, with which he toured Germany, Belgium, Luxembourg, the Netherlands, and Puerto Rico; and in its jazz triple-quartet The Notes & Keys, and in its barbershop quartet The Blue Notes. He also served as concert manager for its Alice Tully Hall concert.

As a physics graduate student, Jordan had only enough time to cross-register for music courses that added up to the equivalent of one semester of undergraduate music history, ear training, music theory, and voice lessons. He began writing choral music at that time.

Wagner sang bass in The New York Choral Society under Robert Decormier, and in a variety of pick-up ensembles including performances under Eve Queler and Sergiu Comissiona at Carnegie Hall.

In the Boston area since 1981, Wagner has taught music and directed boys choirs at Maimonides School, Torah Academy, and Lexington Chabad. He sang and arranged and wrote music for Kol Tefilah, which is where he first met Daniel Gil; studied voice with Pat Stedry, and Mark Alipoulios; participated in the Summer Kodaly Institute for music educators at New England Conservatory; produced a summer sing of new Jewish music at the JCC of Greater Boston; wrote articles for Soundwaves Magazine; and he has sung in the Zamir Chorale of Boston since 1994, which is where he and Sarah met.

Wagner's songs and works for male chorus have been performed by his students in school musicals, by Kol Tefilah, and by himself at IBM branch meetings and during services and events in Newton's historic Adams Street Shul, where Wagner serves as high holiday cantor.

Thank you to the wonderful people who made this event possible:

Sound Reinforcement and Recording	Larry Sandberg
Video Recording and Live-Streaming	Andrew Hanold
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	Gabriel Bronk Joel Davidson
	Jon Ehrmann Debbie Ehrmann
	Linda Kasten Rosalind Martin
	Jeremy Martin Benjamin Martin
Marketing Mind	Beri Gilfix

Of course, all the singers and instrumentalists. They are professionals and donated so much of their time to rehearse and present this program.

All the many volunteers who solicited donations and publicized the concert.

And especially to Joshua Jacobson, Carol Marton, Elijah Botkin, Barbara Gaffen, and Larry Sandberg, who patiently shared their wealth of experience and sound judgement with a novice producer.

And the Facilities and Events staff of Temple Emanuel for their ongoing help and support, both at the weekly rehearsals and on the event day.

Apologies to anyone omitted here due to mind-slip amidst deadlines.

Thank you to all who enabled or attended this event. You helped bring new music into the world, fought against Glioblastoma, and gave Sarah's *neshama* an *aliyah*.

Jordan Lee Wagner

Thank you to all who generously contributed to the success of the 2023 Jimmy Fund Benefit Concert in memory of Sarah Jane Boling.

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Steven Schwartzapfel
The Village Bank
Jordan Lee Wagner

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MA.
Peter and Susan Axe Bronk
Paula Schwartzapfel Henkin
in memory of Sarah.
Mahesh Mantha
The Adams Street Shul,
Nonantum MA
Benchmark Senior Living,
Cabot Park Village

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We regret any errors or
omissions.

Please notify us so that we
can correct our database
and website and honor
your contribution.

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in memory of
Steven Adler-Golden.
Sharon Brown Goldstein
Joshua Jacobson
Lauri Kline, in memory and honor
of my mother Linda Pruskin,
cousin Lewis Greenberg,
our friend Steven Adler-Golden,
and Sarah Boling, whose
beautiful lives were cut short
by cancer last spring.
You are our guiding light
and inspiration.
Michael Kronenberg
Shari Lecker
Rivky Lindauer
Lalitha Mantha
Kevin Martin
Deborah Melkin
Shireen Muehlberger,
in memory of Sarah Jane
and our cousin, Michael Murphy.
Marilyn Newman,
in memory of
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Dr. Paul Plasky
Gleeson Rebello
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Frey and Steven Adler-Golden.

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(\$18+)

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James Barker

Betty Bauman

Rabbi Yaakov Beker

Dean Bottino

Ellen Brandt

In memory of
our father Irwin Burns
and his brother Jay Burns,
both taken by glioblastoma.
From David and Kenneth Burns

Kassandra Conley

Abba and Dvora Caspi

Allen Cohen

Michael and Yonina Cramer

Johanna Ehrmann

Susan Flashner-Fineman,
in memory of my wonderful dad,
Harold Flashner, who passed away
from a glioblastoma in 1991.

Rabbi and Dr.

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Joan Harris

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in memory of Michael Ochs.

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and honor of Rachel Adler-Golden

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Deb Wollner

Ross Zilber

Back Cover

Top:

Of all the wonderful Zamir performances that you can watch on YouTube, Sarah's youngest daughter Bassie's favorite is this performance of *Solidaritatsleid*, because Bassie knows she is in it. See if you can find her in the picture.

Bottom:

Sarah on Bremen Long Island in Maine, clearing land for her much beloved garden.

