



**THE ZAMIR CHORALE OF BOSTON**

Joshua Jacobson, Music Director

presents

**ISRAEL: THE COMPOSERS AND  
SONGWRITERS**

under the patronage of the Honorable  
Itzhak Oren

Consul General of the State of Israel

featuring

**THE FINEST CHORAL COMPOSITIONS  
AND SONGS FROM THE PAST 40 YEARS**



Sunday, December 13, 1987

7:30 pm



Jordan Hall at the  
New England Conservatory

# Program

## **Paul Ben-Haim**

### **Roni Akarah**

1. Roni Akarah
2. Harchivi Mekom Oholech
3. Ki Yamin Usmol
4. Ki Vo'alayich Osayich

soloists: Margot Fein, Andy Langowitz, Jules Rosenberg, Hal Katzman, Jeff Freilich

## **Aharon Charlap**

### **Pirkey Kohelet\***

1. Lech Echol BeSimchah
2. Tov Ka'as MiSechok
3. S'mach Bachur

Rebecca Gorlin, soprano solo

### **Bat Yiftach\*\***

Ellen Martins, French horn  
Jules Rosenberg, baritone solo  
Rebecca Gorlin, soprano solo

## **Mordecai Seter**

### **Arbaah Shirey Mo'ed\*\***

1. Ana Bekoreynu
2. Ayumah
3. Eshet Chayil
4. Adir Kevodo

soloists: Susan Carp, Bonnie Gibson, Chaim Parchi,  
Andy Langowitz, Steven Ebstein

## **Naomi Shemer**

### **Acharey Hash'kiyah BaSadeh**

### **Lu Yehi**

Susan Bamel, guitar  
Rachel Reef, alto solo



**i n t e r m i s s i o n**

**Tsvi Avni**

*Ha'Ir Mesacheket Machavo'im\**

**Yehezkel Braun**

*Shnei Shirey Chayim N. Biyalik\**

1. BaNechar
2. Shabbat HaMalkah

Sharon Brown, soprano solo

**Vayimalet Kayyin\*\***

Gary Buchwald, tenor solo

**Shir HaShirim**

1. Al Mishkavi BaLelot
2. Metsa'uni HaShomerim
3. Hishbati Et'chem
4. Mi Zot Olah Min Hamidbar
5. Apiryon Asah Lo
6. Tsena Ur'ena

soloists: Bonnie Gibson, Susan Carp, Larry Sandberg,  
Andy Langowitz

**Marc Lavri**

*Hora Nirkodah*

*Shir Ha'Emek*

\* American premiere

\*\* Boston premiere

Unauthorized taping of this performance is strictly prohibited.

Please do not take pictures during the concert.

Flashbulbs, in particular, distract the musicians and other members of the audience.

Please be sure the electronic signal on your watch or pager is switched off during the concert.

Please be considerate. The noise of coughing and candy wrappers is extremely disturbing to the musicians and other concert-goers.

The Zamir Chorale of Boston is the choir in residence at the  
Leventhal-Sidman Jewish Community Center.



# The Zamir Chorale of Boston

Zamir means "nightingale" in Hebrew, an appropriate name for a choral ensemble specializing in the music of Israel and the various Jewish traditions. Since its formation by Music Director Joshua Jacobson in 1969, the Zamir Chorale has remained committed to perpetuating Jewish culture through song and to sharing music of the highest quality with its audiences.

The Chorale's repertoire is as varied as the periods and countries in which Jews have lived, spanning centuries and including works from both the Ashkenazic and Sephardic traditions.

The Zamir Chorale's credits are numerous. The Chorale has performed throughout New England and New York, toured Israel and Great Britain, and appeared with the Jerusalem Symphony and Israel Philharmonic orchestras under the batons of Zubin Mehta and Daniel Barenboim. Locally, the chorus has appeared with the New England Conservatory Orchestra and has performed for the International Society for Contemporary Music, the American Choral Directors Association Eastern Division Convention and Boston's First Night celebrations.

Zamir has received consistent praise in both local and national media: writing in the *The Boston Globe*, Richard Dyer dubbed Zamir "a virtuoso outfit." In 1978 Zamir received the Silver Medallion award for performing excellence from Boston's Association for the Performing Arts.

## **Zamir Chorale of Boston Board of Directors**

**Dr. Jules Rosenberg, Chairman**

Donna Alon • Fran Barg • Joyce Bohnen • Hadassah Blocker • Phyllis Brick • Gary Buchwald • Peter Finn • The Hon. Judge John J. Fox • Lou Garber • Stanley Hatoff • Rabbi Richard Israel • Joshua R. Jacobson • Ronda Jacobson • Mitchell Kur • Prof. Hillel Levine • Jeffrey Levine • Judith Levy • Barbara Palant • Cantor Gregor Shelkan • Carol Tannenbaum • Joseph Tischler • Moshe Waldoks • Bernard Wax

## **Joshua Jacobson, Conductor**

Joshua Jacobson, founder and director of The Zamir Chorale of Boston, holds a Bachelors degree in Music from Harvard College, a Masters in Choral Conducting from the New England Conservatory, and a Doctor of Musical Arts in Choral Conducting from the University of Cincinnati. In addition to his responsibilities with the Chorale, Professor Jacobson is Chairman of the Department of Music at Northeastern University, and Director of the University's choral program. He has written textbooks on music theory and appreciation, articles on various aspects of choral music, and compositions and arrangements which have been performed throughout the United States, as well as in Canada, Israel and Europe.

## **Cathy Rand, Piano**

Cathy Rand earned her Bachelor of Music from the Baldwin Wallace Conservatory of Music where she received the Monk Award for outstanding scholarship, and a Master of Music from the University of Maine at Orono as a graduate scholarship recipient. Ms. Rand performs extensively throughout New England and New York both as a solo and ensemble player. In addition, she coaches vocalists, directs opera workshops and music theatre productions, and teaches piano and theory. Ms. Rand has also served as the Assistant Director of the University of Maine's summer chamber music school.

If you would like to order a tape of tonight's performance, order forms will be available in the lobby at intermission and after the performance.



# *The Zamir Chorale of Boston*

Joshua Jacobson, Music Director

Cathy Rand, Accompanist

Margot Emery, Manager

Margot Fein, Soprano Section Leader

Johanna Ehrmann, Alto Section Leader

Leila Rosenthal, Tenor Section Leader

Andy Langowitz, Bass Section Leader

## **Chorus Officers**

Gary Buchwald, President

Donna Alon, Vice President

Fran Barg, Secretary

Dan Friedman, Treasurer

Rachel Reef, Librarian

## **Sopranos**

Sharon Brown • Joanne Camann • Bonnie Gibson

• Rebecca Gorlin • Donna Levy-Alon • Lydia Bielski

• Margot Fein • Judy Israel • Sharon Offenberg • Rachel

Seliber • Shira Shapiro • Tova Shapiro • Esther Shorr

## **Altos**

Susan Bamel • Susan Carp • Elaine Finkelstein • Sharon

Eisner Gillett • Faye Kalmbach • Lisa Newfield • Iris Schiff

• Faith Joy Smith • Heather Zacker • Johanna Ehrmann

• Rena Finkelstein • Lisa Goldberg • Rachael Reef • Nancy

Sargon-Zarsky

## **Tenors**

Fran Barg • Steve Ebstein • Leila Joy Rosenthal • Larry

Sandberg • Gary Buchwald • Chester Edelman • Danny

Fath • Dan Friedman • Andy Friedman • David Seidenberg

## **Basses**

Larry Constantine • David Dantowitz • Gennady Konnikov

• Andy Langowitz • Chiam Parchi • Peter Bronk • Fred

Calm • Robert Follansbee • Arnold Harris • Valery

Steinbok • Mark Stepner



## Program Notes

During the past four decades composers in Israel have been producing a new and unique body of choral music. What distinguishes their style is the assimilation of certain Near-Eastern folk elements into the framework of Western polyphony. The late Israeli composer Paul Ben-Haim explained the phenomenon in these words:

I am of the West by birth and education, but I stem from the East and live in the East. I regard this as a great blessing indeed and it makes me feel grateful. The problem of synthesis of East and West occupies musicians all over the world. If we—thanks to our living in a country that forms a bridge between East and West—can provide a modest contribution to such a synthesis in music, we shall be happy.



The roots of modern Israeli nationalism lie in Russia at the close of the nineteenth century. Many Jews, having recently left the confines of the ghetto, were seeking contemporary ways in which to express their ethnic identification. Thousands of Russian Jews emigrated to Palestine with the goal of rebuilding the ancient Jewish homeland. In their determination to leave behind the oppressive ways of diaspora life, these pioneer settlers sought to create an entirely new existence for themselves. They traded their given European names for those of the ancient Hebrew Bible. They ceased speaking Russian, German and Yiddish and created a new language out of the ancient Hebrew tongue. They left behind their former occupations to work the land as farmers. They shed their European garb and adopted the native Arab form of dress. They replaced monarchies and capitalistic systems with idealistic communal societies. All in an effort to reestablish the Jewish people as a distinct and self-sufficient nation.

In the 1930s the political upheavals in Europe effected a change in the pattern of immigration. Many Jewish refugees saw in Palestine not merely an experiment in nationalism but virtually their only chance for survival. These new immigrants were not interested in an idealistic return to the land, they merely wanted to be able to carry on with their lives as they had before the Nazis came to power. To that end, these men and women from Central Europe settled in the cities of Tel Aviv and Haifa, building them into thriving metropolitan areas, active both commercially and culturally.

Politically nationalism stimulated a cultural self-awareness as well. Each stage of this modern Jewish revival evoked a particular musical expression. As in the political arena, the first musical efforts were centered around Russo-Jewish roots. But when the political focus of Jewish nationalism shifted to Palestine, its music also began to assume a new character. Composers in the new land by and large rejected the folksongs of the diaspora that had been the inspiration of the Russian-Jewish nationalists.

During the first decades of the Zionist settlement very little art music was created. In a society totally occupied with the task of building a country there was no place for serious composers and no leisure time for formal concerts. Furthermore, the pioneer ideals demanded folk music for communal singing; sophisticated concert-going in the European sense was considered a step backwards. Although sporadic attempts at serious music making appeared in the growing towns of Tel Aviv, Haifa and Jerusalem during the second and third decades of this century, it was not until the arrival of the more sophisticated urban immigrants from Central Europe in the 1930s that a solid base for musical culture was established in the Middle East.

With the establishment of competent professional performing ensembles, there was now an opportunity for serious composition in the Jewish settlement. Many of the composers tried to turn their backs (at least in part) on the musical developments in Europe. Instead they sought their inspiration in the melodies of the Middle East, ancient and modern. Furthermore, so as not to depart too radically from the pioneer ideals, they eschewed the avant garde and endeavored to make their compositions readily accessible to singers and audience alike.

Understandably, composers in Israel were attracted to the choral medium. There was a plethora of choruses throughout the country, ranging in competence from the rank amateur to the fully professional. Singers and composers alike were eager to express through music the nationalistic sentiments of the Zionist ideology.

Most popular among these choral societies were (and still are) arrangements of the popular songs. But composers were also writing original choral works, many of which were conceived in the new "Mediterranean" style.

These works have a number of features in common. First of all they are simple. This reflects not only the composer's desire to emulate primitive folk styles but also the practical consideration of the performing forces at hand. Secondly, these composers utilize the modes of Semitic-Oriental folk music, largely avoiding that mainstay of Western tonal music, the major scale. Thirdly, while the music is by no means atonal, we note a certain bipolarity or ambiguity of tonal centers. Fourth, in their approach to rhythm, these composers frequently attempt to imitate either the free flow of recitative or the jaunty asymmetrical meters of Mideastern folkdances and Biblical poetry. Fifth, in an attempt to emulate exotic textures, some composers have adopted the primitive polyphonic devices of folk musicians: embellished heterophony, parallel part-singing, drones and canons. Finally we note the quotation of folk sources, most especially motifs from cantillation and prayer modes.

These styles are, in a sense, a musical metaphor for the modern state of Israel: a people striving to catch up with the present and move into the future while retaining and revitalizing the roots of the past; a people enjoying the technology and culture of the West, but at the same time, trying to re-enter the world of the East; linguists and artists, politicians and philosophers struggling to bridge East and West, past and present.

**Paul Ben-Haim** (1897-1984) has been acknowledged for nearly half a century to be the composer most perfectly reflecting the spirit of Israel. In the words of Israeli musicologist, Peter Grandewitz,

His music breathes the pastoral atmosphere of Israel's countryside as well as the youthful spirit permeating life in the new land. It reflects seriousness of meditation and depth of feeling. It links past and present, tradition and progress, and in its characteristic style and ways of expression, both belongs to our own time and seems timeless, forms part of the composer's country and is universal at the same time.

Ben-Haim (né Frankenberger), was born in Munich, Germany in 1897. He studied piano, conducting and composition at the Munich Academy of Arts and for several years served as assistant conductor to Bruno Walter. In 1933, after the Nazi regime forced him to leave Germany, he settled in Tel Aviv, changing his surname to Ben-Haim.

He was quick to adapt to the new environment. Fascinated with Oriental Jewish folksong, Ben-Haim began to work closely with Beracha Zefira, a folksinger of Yemenite descent. Soon Near-Eastern modes and rhythms began to color most of Ben-Haim's compositions. When in the 1940s composers and writers began speaking of an "Eastern Mediterranean" school of music, it was clear that Ben-Haim was the earliest and most prominent creator of this style.

**Roni Akarah**, a four-movement "motet" for chorus a cappella, was composed in Tel Aviv between November of 1956 and January of 1957. The text, taken from the 54th chapter of Isaiah, was chosen for its prophecy of the rebirth of modern Israel.

#### 1. *Roni Akarah*

Sing, O barren, you that did not bear,  
Break forth into singing and cry aloud, you that did not  
travail with child,  
For more are the children of the desolate than the children  
of the married wife, says the Lord.

#### 2. *Harchivi Mekom Oholech*

Enlarge the place of your tent,  
And let them stretch forth the curtains of your habitations,  
Spare not, lengthen your cords and strengthen your stakes.

#### 3. *Ki Yamin Usmol*

For you shall break forth on the right and on the left,  
And your seed shall inherit the nations,  
And make the desolate cities to be inhabited.  
Fear not, for you shall not be ashamed,  
Neither be you confounded, for you shall not be put to  
shame,  
For you shall forget the shame of your youth,  
And shall not remember the reproach of your widowhood  
any more.

#### 4. *Ki Vo'alayich Osayich*

For the Creator is your husband,  
The Lord of Hosts is His name,  
And your Redeemer is the Holy one of Israel,  
The God of the whole earth shall He be called.  
Sing, O barren . . .

—Isaiah 54:1-5

**Aharon Charlap** (né Charloff) was born in Ontario, Canada in 1941 and emigrated to Israel in 1964. After studying conducting and composition in London, Vienna and Tel Aviv, in 1977 he was appointed conductor of the Israel Philharmonic Choir. Charlap is a versatile musician with many works for chorus and orchestra to his credit. In 1978 he was awarded a prize at the International Composers' Composition for his oratorio, *The Fire and the Mountains*. At present he serves on the faculty of the Rubin Academy of Music in Jerusalem, where he teaches composition and directs the Chamber Chorus. He is also the conductor of the Kibbutsim Youth Symphony Orchestra and the Kibbutz Artzi Choir.

#### *Pirkey Kohelet* (1986)

##### 1. *Lech Echol BeSimcha Lachmecha*

Go your way, eat your bread in gladness  
and drink your wine with a merry heart;  
for your action was long ago approved by God.

Whatever it is your power to do,  
do it with all your might;  
for there is no action, no reasoning,  
no learning, no wisdom  
in the grave  
where you are going.

Go your way, eat your bread in gladness . . .

—Ecclesiastices 9:7, 10



## 2. *Tov Ka'as MiSechok*

Vexation is better than revelry;  
for though the face be sad,  
the heart may be glad.

Wise men are drawn to a house of mourning,  
and fools to a house of merrymaking.  
Vexation is better than revelry . . .

—*Ecclesiastices* 7:3, 4

## 3. *Smach Bachur BeYaldutecha*

O youth, enjoy yourself while you are young!  
and let your heart lead you to enjoyment  
in the days of your youth.

Follow the desires of your heart  
and the sight of your eyes.

But know that for all these things  
God will call you to account.

Therefore, banish care from your mind,  
and put away sorrow from your flesh;  
for childhood and youth are fleeting.

O youth, enjoy yourself while you are young . . . .

—*Ecclesiastices* 11:9, 10

## *Bat Yiftach* (1980)

Then the spirit of the Lord came upon Jephthah, and he marched through Gilead and Menasheh, passing the look-out of Gilead, and from there to the land of Ammon. And Jephthah vowed to the Lord saying, "If You will give me a certain victory over the Ammonites, then whatever comes out of my house to greet me when I return safely from the Ammonites shall be sacrifice to the Lord."

So Jephthah went to wage war on the Ammonites, and the Lord delivered them into his hands. He utterly routed them from Aroer as far as Minnit, twenty towns, through the plain of the vineyards; it was a terrible slaughter. Thus were the Ammonites subdued by the Israelites.

When Jephthah arrived at his home in Mitzpah, there was his daughter coming out to meet him, dancing with tambourines. She was an only child; he had no other children. When he saw her he ripped his clothing in anguish and cried, "Oh my daughter! You have crushed me, you of all people! For I have made a vow to the Lord and I cannot take it back!"

Then she said to him, "Father, if you have made a vow to the Lord, do with me as you vowed, since the Lord did indeed give you vengeance over your enemies the Ammonites." And then she added, "Please, one thing I ask; for two months let me go alone into the hills to lament my lost youth."

And he said, "You may go." So he sent her away for two months. She and her companions went to the hills to lament her lost youth. And at the end of two months she returned to her father. And he fulfilled his vow before she had ever known a man.

—*Judges* 11:29-39.

**Mordecai Seter** (né Starominsky was born in Russia in 1916 and came to Israel at the age of 10. In 1932 he went to Paris where he studied composition with Nadia Boulanger and Igor Stravinsky. Soon after his return to Israel in 1937, Seter came under the sway of Oriental-Jewish folklore. When his teacher Joachim Stutchewsky introduced him to A. Z. Idelsohn's monumental collection of Jewish liturgical melodies, Seter immediately fell in love with this exotic material. From that time on, his compositions have been saturated with the influence of folklore. That is to say, the folkloristic material is not simply presented with a harmonic underpinning, but rather the very framework of Seter's compositional style is based on the primitive elements of the folklore. Seter's works include orchestral, vocal and chamber music and a large number of ballets. Currently he is professor of composition at the Rubin Academy of Tel Aviv University.

## *Arbaah Shirey Mo'ed* (1949)

### 1. *Ana Bekoreynu*

O Lord, when we call You,  
listen, please, to the voice of our supplication.

O Lord, have mercy,  
forgive us, please, for the sin of greed.

Listen, O Lord, I have learned my lesson,  
Forgive, O Lord, I have been burnt by my sins!

O Lord, when we call You . . .

Listen, O Lord, from Your holy dwelling place,  
Forgive, O Lord, Your nation's sins.

O Lord, when we call You . . .

Hear, O Lord, the voice of the remnant of Your people,  
Forgive, O Lord, every repentant heart.

O Lord, when we call You . . .

—*Yom Kippur Liturgy*





## 2. *Ayumah*

Awesome one, show me your face,  
and let me hear your sweet voice.

You are my life!

with your eyes you have ravished me.

Open up to me, my sister, my bride.

Awesome one, to me you are like a date palm,  
and your mouth is like fine wine,  
whose taste and bouquet are pure.

My sister, my bride, you are a locked garden.

Awesome one, how beautiful are your footsteps,  
and your kisses are sweeter than wine.

Let me hear your singing,

the fruit of your lips, my bride.

—anonymous poem (in celebration of the birth of a daughter)

## 3. *Eshet Chayil*

What a rare find is a capable wife!

Her worth is far beyond that of rubies.

Her husband puts his confidence in her,  
and he lacks no good thing.

She is good to him, never bad,  
all the days of her life.

She is clothed with strength and splendor;  
she looks cheerfully to the future.

Her speech is wise  
and kind.

She oversees her household,  
and would never taste idleness.

—Proverbs 31:10-12, 25-27

## 4. *Adir Kevodo*

He gave the Torah. Mighty is His glory!  
He gave the Torah. Blessed is His glory!

He gave me the Torah in the desert  
when my heart was parched.

And we heard voices calling to one another:

Rejoicing in the Torah; yes, yes!

Rejoicing and joyful song; yes, yes!

He gave the Torah. Great is His glory!

He gave the Torah. Outstanding is His glory!

He gave me the Torah in the desert . . . .

He gave the Torah. Adorned is His glory!

He gave the Torah. Distinguished is His glory!

He gave me the Torah in the desert . . . .

He gave the Torah. Worthy is His glory!

He gave the Torah. Righteous is His glory!

He gave me the Torah in the desert . . . .

—Simchat Torah liturgy

**Naomi Shemer** was born in 1933 in Kevutsat Kinneret in Palestine. After studies at the Israel Academy of Music in Jerusalem, she was active primarily as a poetess, providing lyrics to popular song composers. In 1957 she joined the Batzal Yarok ensemble as singer and guitarist. During this period she began composing her own settings of her poems, and her reputation grew as a successful singer/songwriter. A 1967 commission from the Israel Broadcasting Authority resulted in a composition that has become the most popular of all Israeli songs, *Yerushalayim Shel Zahav*.

## *Acharei HaShkiyah BaSadeh* (1966)

Between the cornfield and the wheatfield  
in the fields at sunset

a girl went for a walk alone  
in the fields at sunset.

The sun disappeared behind the hilltop,  
but she kept following the path  
in the fields at sunset,  
fields at sunset.

From the battlefield, from their manouvers,  
in the fields at sunset,  
an armored column returned noisily  
in the fields at sunset.

“Get up on the tank, come for a ride with us!  
The tank is yours, and you are ours!”  
In the fields at sunset,  
fields at sunset.

Homeward, beneath the clouds  
in the fields at sunset  
a girl is leading an armoured column  
in the fields at sunset.

And a song rises from the turret,  
“With you, we can reach the ends of the world!”  
in the fields at sunset,  
fields at sunset.

—Naomi Shemer



**Lu Yehi (1973)**

On the horizon  
a white sail  
remains silhouetted  
against a dark, heavy cloud.

Through the window  
a candle flickers  
in the evening light.

In the doorway  
stands a messenger.  
Put only good news  
in his mouth!

Out of the darkness,  
starlight suddenly shines  
on our heads.

Grant peace  
but also strength  
to all those we love.

In a shady lane  
in a quiet neighborhood  
stands a small house  
with a red roof.

The summer is over,  
it is the end of the road;  
let them come home!

Please  
all that we ask—  
let it be.

—Naomi Shemer

**Tzvi Avni** was born in Germany in 1927 and came to Israel with his parents in 1935. He studied composition in Israel with Paul Ben-Haim and Mordecai Seter and in the United States with Aaron Copland, Lukas Foss and Vladimir Ussachevsky.

His early works betray the influence of Ben-Haim and Seter in their absorption of Middle-Eastern folk elements. Beginning in the late 1960s certain new features came to be evident in his work: serialism, limited aleatoricism, clusters and noise effects. In the early 1970s Avni began to incorporate electronic sounds in a number of his compositions. Since 1971 he has been teaching at the Rubin Academy of Music in Jerusalem, where he currently serves as head of both the Department of Theory and Composition and the Electronic Music Laboratory.

**HaIr Mesacheket Machavo'im (1986)**

Note: Many nations over the years have claimed Jerusalem as their own. In this poem, the city seems to be struggling with her identity, as expressed in the various appellations she has been given: "Yerushalayim" by the Jews, "El Kuds" by the Moslems, "Jerusalem" by the Christians, "Yevus" by the ancient Canaanites, and "Aelia Capitolina" by the Romans after they razed the city nearly 2000 years ago.

The city is playing hide-and-seek with her names:  
Yerushalayim, El Kuds, Shalem, Jeru-, Yeru-  
She whispers: Yevus, Yevus, Yevus in the darkness.  
She cries longingly: Aelia Capitolina, Aelia, Aelia.  
She comes to everyone who calls her  
in the night alone. But we know  
who comes to whom.

—Yehudah Amichai

**Yehezkel Braun** was born in Germany in 1922 and emigrated to Israel with his parents in 1924. In 1953 Braun was graduated from the Tel Aviv Academy of Music where he studied composition with Alexander Boscovich. Two decades later he returned to the classroom and in 1972 received a bachelors degree in Classics from Tel Aviv University. Furthermore, his interest in the traditions of cantillation has taken him several times to study Gregorian chant at the Solemnes monastery.

A prolific composer, he has written both serious and popular music for voices and instruments, for the theatre, ballet, concert stage and cinema. His attraction to the traditional music of Jews and Arabs is evident in his hundreds of folksong arrangements and in the folkloristic coloring of many of his compositions. Braun currently serves on the faculty of the Rubin Academy of Music at Tel Aviv University.

Regarding his musical style, Braun has said,

The love of melody, pure unaccompanied melody, is the primary influence in my composition. The second most important influence on my work is the attraction that I feel to the written word, especially to poetry. My identification with poetry is really what shapes my music. Behind every piece of music that I have written, instrumental or vocal, there is a poetic idea that can't always be expressed in words, but it most definitely exists.

**Shnei Shirey Chayim N. Biyalik (1984)**

**1. BaNechar (In a Foreign Land)**

The moonlight sprinkles through the branches  
and a quiet darkness fills the sukkah.

In a silver cradle on a thin bed  
the etrog sleeps the sleep of sweet babes.

And like a watchman, tied with myrtle branches  
and willow branches, the lulav leans  
wearily on the wall—surrounded by silence!  
And suddenly he too droops and falls asleep.

The two of them sleep, but their hearts are awake,  
each dreams his own dream.

Ah, who can know the stranger's heart  
and who can tell the secret of his dream?

Are they dreaming of glorious gardens,  
of heavenly homes, creations of their hearts?  
Have their hearts wearied of wandering,  
have their eyes dimmed, their youth spent?

Or is the dream sealed for the holiday has ended,  
for only for a brief while did their fates join together,  
the knot has loosened, the aroma disappeared,  
their appearance is mottled, their beauty spoiled.

No one has an explanation—through the branches  
silently steals the faint pale light,  
and in a silver box on a thin bed  
the etrog sleeps, and beside him the lulav.

—Chaim N. Biyalik

**2. Shabbat HaMalkah (The Shabbat Queen)**

The sun is disappearing in the treetops;  
come, let us go out to greet the Shabbat queen.  
Behold, she descends: the holy one, the blessed one,  
and with her are angels, a host of peace and tranquility.  
Come, come, O queen. Come, come, O queen.  
Greetings (Peace be unto you), O angels of peace.

We have welcomed the Shabbat with joy and with prayer;  
we shall return home, our hearts full of joy.

There the table is set, the candles will give their light;  
every corner of the house will shine and gleam.

A peaceful and blessed Shabbat. A peaceful and blessed  
Shabbat.

We welcome your arrival, O angels of peace.

Come join us, O pure one, and we will bask in your  
radiance,  
tonight and tomorrow, and then you will go on your way.

We will honor you with our finest clothing,  
with songs and prayers and with three festive meals,  
and with a perfect rest, and with a pleasant rest.  
Bless us with peace, O angels of peace.

The sun is disappearing in the treetops;  
come, let us go out to escort the Shabbat queen.  
Farewell, O holy one, O pure one.

Know that for six days we shall await your return  
Until next Shabbat! Until next Shabbat!

Farewell (Go in peace), O angels of peace.

—Chaim N. Biyalik

**VaYimalet Kayin (1965)**

So Cain fled to the fields,  
and on his forehead: the stigma,  
and on his hands: the blood,  
and his father's name was Man.  
And he was told by everyone: Go away!

O my God, my God!  
Where to?  
Am I not a man?

So Cain fled to the beasts,  
and Cain fled to the desert,  
and Cain fled to the fields,  
and on his forehead: the stigma,  
and on his hands: the blood,  
and his father's name was Man.  
And he was told by everyone: Go away!

O my God, my God!  
Where to?  
Am I not a man?

So Cain fled to the hills,  
and Cain fled to the sea,  
and Cain fled to the beasts,  
and Cain fled to the desert,  
and Cain fled to the fields,  
and on his forehead: the stigma,  
and on his hands: the blood,  
and his father's name was Man.  
And he was told by everyone: Go away!

O my God, my God!  
Where to?  
Am I not a man?

So Cain fled to the caves,  
and Cain fled to the forest,  
and Cain fled to the valleys,  
and Cain fled to the hills,  
and Cain fled to the sea,  
and Cain fled to the beasts,  
and Cain fled to the fields,  
and on his forehead: the stigma,  
and on his hands: the blood,  
and his father's name was Man.  
And he was told by everyone: Go away!

O my God, my God!  
Where to?  
Am I not a man?  
—Yaacov Shabtai

**Shir HaShirim (1973)**

**1. Al Mishkavi BaLelot**

Upon my bed at night  
I sought my beloved;  
I sought him, but found him not.

I shall rise up  
and wander about the city  
in the lanes and in the streets.  
I sought him, but found him not.

*Shnei Shirey Chayim N. Biyalik* (1984)

1. BaNechar (*In a Foreign Land*)

The moonlight sprinkles through the branches  
and a quiet darkness fills the sukkah.

In a silver cradle on a thin bed  
the etrog sleeps the sleep of sweet babes.

And like a watchman, tied with myrtle branches  
and willow branches, the lulav leans  
wearily on the wall—surrounded by silence!  
And suddenly he too droops and falls asleep.

The two of them sleep, but their hearts are awake,  
each dreams his own dream.

Ah, who can know the stranger's heart  
and who can tell the secret of his dream?

Are they dreaming of glorious gardens,  
of heavenly homes, creations of their hearts?  
Have their hearts wearied of wandering,  
have their eyes dimmed, their youth spent?

Or is the dream sealed for the holiday has ended,  
for only for a brief while did their fates join together,  
the knot has loosened, the aroma disappeared,  
their appearance is mottled, their beauty spoiled.

No one has an explanation—through the branches  
silently steals the faint pale light,  
and in a silver box on a thin bed  
the etrog sleeps, and beside him the lulav.

—Chaim N. Biyalik

2. Shabbat HaMalkah (*The Shabbat Queen*)

The sun is disappearing in the treetops;  
come, let us go out to greet the Shabbat queen.  
Behold, she descends: the holy one, the blessed one,  
and with her are angels, a host of peace and tranquility.  
Come, come, O queen. Come, come, O queen.  
Greetings (Peace be unto you), O angels of peace.

We have welcomed the Shabbat with joy and with prayer;  
we shall return home, our hearts full of joy.

There the table is set, the candles will give their light;  
every corner of the house will shine and gleam.

A peaceful and blessed Shabbat. A peaceful and blessed  
Shabbat.

We welcome your arrival, O angels of peace.

Come join us, O pure one, and we will bask in your  
radiance,  
tonight and tomorrow, and then you will go on your way.

We will honor you with our finest clothing,  
with songs and prayers and with three festive meals,  
and with a perfect rest, and with a pleasant rest.  
Bless us with peace, O angels of peace.

The sun is disappearing in the treetops;  
come, let us go out to escort the Shabbat queen.  
Farewell, O holy one, O pure one.

Know that for six days we shall await your return  
Until next Shabbat! Until next Shabbat!  
Farewell (Go in peace), O angels of peace.

—Chaim N. Biyalik

*VaYimalet Kayin* (1965)

So Cain fled to the fields,  
and on his forehead: the stigma,  
and on his hands: the blood,  
and his father's name was Man.  
And he was told by everyone: Go away!

O my God, my God!

Where to?

Am I not a man?

So Cain fled to the beasts,  
and Cain fled to the desert,  
and Cain fled to the fields,  
and on his forehead: the stigma,  
and on his hands: the blood,  
and his father's name was Man.  
And he was told by everyone: Go away!

O my God, my God!

Where to?

Am I not a man?

So Cain fled to the hills,  
and Cain fled to the sea,  
and Cain fled to the beasts,  
and Cain fled to the desert,  
and Cain fled to the fields,  
and on his forehead: the stigma,  
and on his hands: the blood,  
and his father's name was Man.  
And he was told by everyone: Go away!

O my God, my God!

Where to?

Am I not a man?

So Cain fled to the caves,  
and Cain fled to the forest,  
and Cain fled to the valleys,  
and Cain fled to the hills,  
and Cain fled to the sea,  
and Cain fled to the beasts,  
and Cain fled to the fields,  
and on his forehead: the stigma,  
and on his hands: the blood,  
and his father's name was Man.  
And he was told by everyone: Go away!

O my God, my God!

Where to?

Am I not a man?

—Yaacov Shabtai

*Shir HaShirim* (1973)

1. *Al Mishkavi BaLelot*

Upon my bed at night  
I sought my beloved;  
I sought him, but found him not.

I shall rise up  
and wander about the city  
in the lanes and in the streets.  
I sought him, but found him not.

## 2. *Metsa'uni HaShomerim*

The watchmen on their rounds found me.  
"Have you seen my beloved?"  
Scarcely had I left them  
when I found my beloved.

I held on to him,  
I would not let him go  
until I brought him to my house,  
to my parents' home.

## 3. *Hishbati Et'chem*

Swear to me,  
girls of Jerusalem,  
by the gazelles  
or by the hinds of the field,  
that you won't be aroused  
nor stir up love  
until it is ripened.

## 4. *Mi Zot Olah Min Hamidbar*

Who is this coming up  
out of the desert  
like a column of smoke,  
in clouds of myrrh and frankincense,  
and all the powders of the merchant?

Look! It is King Solomon's couch,  
encircled by sixty of the bravest  
heroes of Israel,  
each one of them trained in warfare,  
skilled in battle;  
each one of them with his sword  
buckled to his thigh,  
because of terror in the night.

## 5. *Apiryon Asah Lo*

King Solomon had a palanquin  
constructed for him  
of Lebanese wood.  
Its columns were of silver,  
its back of gold,  
its seat of purple wool,  
and the interior  
decked with love  
by the girls of Jerusalem.

## 6. *Tsena Ur'ena*

Go forth, girls of Zion,  
and look at King Solomon,  
wearing the crown  
that his mother gave him  
on his wedding day,  
on his day of bliss.

—*Song of Songs 3*

**Marc Lavry** (1903-1967) was born in Riga. After several years of study at the conservatories and conducting in the ballets and theatres of Riga and Berlin, he settled in Tel Aviv in 1935. The new surroundings, the pioneering spirit of the settlers and the contact with oriental folk music profoundly influenced him. In 1937 he wrote one of his most successful pieces, the symphonic poem, *Emek* (based on the composer's own setting of the poem by Raphael Eliaz), which in song-like melody and dance rhythm expressed the joy of return to the homeland. It was also a work that achieved Lavry's life-long goal: writing popular symphonic music for the people.

## *Hora Nirkoda* (1946)

Come, let us dance the Hora!

## *Emek* (1936)

The sky is blue as steel,  
my heart is a red furnace.  
My soul delights in these sights,  
even as my body aches from the work of the field.

Hands thresh,  
blood boils,  
fires rise  
rainbow-colored.  
Light, light, light, light!  
The Valley of Jezreel is drunk with light!  
Mount Gilboa is embracing Mount Tabor.  
Hands thresh,  
hearts are in the harvest.  
The bow of the scythe is unstoppable!

Like the earth, you are darkened with pain,  
but on your face shines the light,  
the light of hope that sheds tears  
into the fury of the storm.

Hands thresh . . .

—*Raphael Eliaz*

**Program notes by Joshua R. Jacobson**

