

# Notes from the Artistic Director

Yehezkel Braun was born in Breslau, Germany in 1922, and was brought to the land of Israel with his parents when he was two years old. Braun recalled that his earliest musical memories were on the one hand the recordings of Italian opera that his father would often play, notably *Madame Butterfly* and *La Bohème*, and on the other hand the indigenous singing of Yemenite women who would pass by his home on their way to work. Braun studied composition with Alexander Boscovic, who believed that composers should strive to cultivate an “Israeli” style by consciously incorporating rhythms and melodic motifs borrowed from traditional Jewish chant. Braun was certainly attracted to traditional Jewish melodies; he collected them and used many of them in his compositions. But he also was attracted to Gregorian Chant, in which he immersed himself with several sojourns to the Solemnes Monastery. He studied music at the Tel Aviv Academy, from which he graduated in 1953, and then returned to academia two decades later to study for a bachelor’s degree in Classics at Tel Aviv University.

One can hear all these influences in Braun’s music. Braun’s love of vocal melodies is certainly appreciated by anyone who sings his music. Many years ago Braun told me that he doesn’t compose harmonically, rather he composes “horizontally,” conceiving of each voice part as its own melody. And as Jehoash Hirshberg pointed out in a recent article, Braun never thought about composing while he was composing. Braun wrote, “I gave up on two things: on thinking about music and on thinking what to think and how to think, to compose while thinking. It used to cause me torment and terrible emotional pain. One day I said to myself: the hell with all that, I will write what I hear. ... Music is something that either happens or does not.”

And for Yehezkel Braun, music certainly did happen. In his 92 years he produced an enormous output of works for orchestra, chamber ensembles, solo piano, chorus and solo voice. In his vocal works, the music flows from the text, expressing it but never overpowering it. His adherence to principles of classical form makes his music readily understood and appreciated by all audiences. And his use of melodies and styles extracted from folklore give much of his music a sense of groundedness. But above all else, Yehezkel Braun’s music reflects the personality of generous and loving. May his memory—and his music—be Yehezkel Braun, noble yet humble, gentle but principled, a blessing.

In 1982 Yehezkel Braun was a visiting faculty at Brandeis University. On March 28 of that year the Zamir Chorale of Boston participated in a concert of Braun’s music at Brandeis’s Slosberg Recital Hall. Tonight Zamir returns to Brandeis to perform a tribute concert in memory of this great composer. The program reprises three works that were presented at the 1982 concert, *Song of Songs Chapter Three*, *Songs of the Dove and the Lily*, and *Festive Horns*. In addition, we are performing the American premiere of *Hem Ameru* (from *Mishnah Pirkey Avot*, composed for Zamir’s 36<sup>th</sup> anniversary), *Halleluyah* (from the *Hallel Service*), *Vayimalet Kayin* (originally composed for the popular Yarkon Bridge Trio), and Braun’s arrangement of four popular Israeli songs, *Shibboleth Ba-Sadeh*, *Uri Tsafon*, *Ronu Na*, and *Yerushalayim Shel Zahav*.

We reproduce below the notes that Braun wrote for the 1982 program:

***Shir Hashirim III (Cantici Canticorum Caput III)*** This work is a setting, for mixed choir *a cappella*, of the third chapter of Song of Songs. The melodic idiom is inspired by, but not based upon, biblical cantillation. I envisaged a sort of musical texture and style that would bring out the words as clearly as possible, as they would be pronounced in spirited, rhythmical, speech. Moreover, I had in mind the double nature of this unique poetry: as a collection of charmingly innocent love and wedding songs of an ancient people and as the greatest and most profound expression of the special bond between the people of Israel and the Holy Presence.

***Songs of the Dove and the Lily*** This is a setting for voice and piano of a cycle of four poems by Leah Goldberg. The poems are about tender love, cruelly frustrated. The dramatic climax is reached in the third song. The last song is an echo of the first, but, emerging from the depths of despair, the dove, symbol of hope, reappears.

***Festive Horns*** This work for choir and brass octet is a setting of six passages from the Mishnaic tractate “Rosh Hashanah”, dealing with rules and customs of blowing the shofars and trumpets on the High Holidays and on other occasions. The choir presents the Mishnaic text while the brass instruments, evoking in a stylized manner the memory of the ancient ritual horns and trumpets, weave a musical commentary around the text chanted by the choir, much in the manner of later Rabbinical commentaries that used to be set around the Mishnaic text. —Y. B.

## Introductions by Joshua Jacobson, Artistic Director

Good evening and welcome to this unusual concert. Zamir doesn't often focus on one composer for an entire program. But then Yehezkel Braun was not the usual composer. In fact, I can't think of a season in which we haven't performed at least one of his compositions.

In 2005, in celebration of Zamir's 36<sup>th</sup> anniversary, we commissioned Yehezkel to compose a new work for us.

That evening Joyce Bohnen led a few singers in an excerpt from the new work.

And tonight, 11 years later, we will finally perform the American premiere of ***Hem Ameru***. As with all of Yehezkel's settings, the text is paramount, and the music illuminates the lyrics for us.

You'll hear that in the opening words — where the transmission of the Torah is heard as a transmission of melody from one voice to another.

You'll hear it —more subtly— where the rabbis write about “three things,” and the music switches to triple meter.

You'll hear it in the ominous minor key that illustrates the warnings against greed and envy and the vain pursuit of honor.

And so much more.

---

How many times have you heard that song, ***Yerushalayim Shel Zahav***?! I must confess — after a while I had heard it quite enough. That is -- Until I heard Yehezkel Braun's arrangement. Yehezkel took this song into a new dimension. And he did it by focusing — on the lyrics. In listening to Braun's arrangement we feel the mystical qualities of Jerusalem. It is music not of triumph but of yearning. It reminds us that Jerusalem is unfinished, the holy city of peace is still a work in progress.

Now — Hear the pealing of the bells.

---

Yehezkel Brauns's catalogue is dominated by works that he composed for people he knew: specific individuals and ensembles. Including six pieces that were written for, or dedicated, to the Zamir Chorale of Boston. Yehezkel knew the performers for whom he was writing. While most of those were classical musicians, there are several notable exceptions, including the Israeli popular trio Gesher Ha-Yarkon, for whom he composed ***Vayyimalet Kayyin***. But despite its popular origins, *Vayyimalet Kayyin* is an intense composition. The lyrics of Shabtai's poem capture the angst, desolation and rejection of the first man to bear the mark of Cain.

---

When Yehezkel was composer in residence at Brandeis University in 1982 we participated in a concert of his music – in this very room. And tonight we are delighted to reprise several of the works heard on that program 36 years ago, including this beautiful song cycle, ***Shirey Ha-Yonah Ve-Ha-Shoshan***, a setting of 4 poems by Leah Goldberg. Notice how the piano is not just an accompaniment, but a full partner with the voice in this musical exploration of sublime romantic poetry.

---

I think the first piece of Yehezkel's that we ever performed was his setting of the third chapter of the **Song of Songs**. We performed it in a choral festival when we were on tour in Israel in 1973, and then in many concerts thereafter.

We love how the composer captures the dreamscape, the nocturnal yearning of the young Shulamite woman, her confusion as she dashes about, seeking her beloved throughout the city, her rapture as she finally finds him, never again to let him go. Then the vision of King Solomon and his retinue approaching from a distance through the desert, the opulence of his throne and the joy of his coronation.

---

You are about to hear a work (Hilkhot Tekiyat Ha-shofar - Festive Horns) that was the highlight of our 1982 concert. The music had been just written in 1980, so our performance two years later was the US premiere.

Normally composers of vocal music search out texts that are dramatic, expressive, romantic. Perhaps even liturgical texts, which are likely to be performed by synagogue choirs or church choirs. But not Yehezkel. Not in this case. He chose a legalistic text from the Mishnah, dealing with the question of which kinds of horns are kosher. And yet, this genius of a man made it work, with the singers and instrumentalists complementing each other and making the text come alive. As the composer wrote, the instruments “weave a musical commentary around the choir’s text, much in the manner of Rabbinical commentaries that were set around the Mishnah’s text.”

---

Zamir had the great pleasure of singing the premiere of Yehezkel’s *a cappella* work, “Three Hallel Psalms” at the Zimriyah Choral Festival in Israel in 1979, and then recording it a few years later. In 1984 Yehezkel composed a full choral/orchestral Hallel, which included Psalm 113 from the earlier work. We’ve adapted the orchestration to suit our brass octet, and now conclude our tribute to Yehezkel Braun with this joyous Halleluyah.

## PROGRAM

### I. Popular Songs

*Shibbolet Ba-Sadeh* (Grain in the Field) **1962** Lyrics and Music by Matityahu Shelem; Arr. Yehezkel Braun

*Uri Tsafon* (Awake, O North Wind) **1975**

Lyrics from the Song of Songs 4:16; Music by Dov Carmel; Arr. Yehezkel Braun

*Ronu Na* (Rejoice) **1956**

Lyrics by Gershon Plotkin; Music by Alexander (Sasha) Argov; Arr. Yehezkel Braun

### II. Wisdom

*Hem Ameru* (From the Sayings of Our Forefathers) **2005**

Lyrics from Mishnah Pirkey Avot; Music by Yehezkel Braun; Soloists: Anne Levy, Sharon Goldstein, Naomi Gurt Lind, Steven Ebstein, Hal Katzman, Devin Lawrence

1. *Moshe Kibel Torah Mi-Sinai* (The Transmission of the Torah)
2. *Al Shelosha Devarim* (What Keeps the World Going)
3. *Aseh Lekha Rav* (Have a Master and a Friend)
4. *Hevey Marbeh Lakhkor* (Cross-examine the Witnesses)
5. *Ehov Et Ha-melakha* (Love Your work)
6. *Im Eyn Torah* (Torah and Common Decency)
7. *Eyze Hu Khakham* (Who Is Truly Wise?)
8. *Ha-kin'ah* (Envy, Greed and Honor)
9. *Ha-Lomed Yeled* (Learning in One's Youth)
10. *Al Tistakeil Ba-kankan* (Do not judge a bottle by its form)
11. *Ha-kin'ah* (Envy, Greed and Honor)
12. *Hafokh Bah* (Delve Deeply)
13. *Lefum Tsa'ara Agra* (No Pain, No Gain)
14. *Moshe Kibel Torah Mi-Sinai* (The Transmission of the Torah)

### III. Popular Songs

*Yerushalayim Shel Zahav* (Jerusalem of Gold) **1989**

Lyrics and Music by Naomi Shemer; Arr. Yehezkel Braun; Soloist: Maayan Harel

*Vayyimalet Kayyin* (Cain Fled) **1973**

Lyrics by Yaacov Shabtai; Music by Yehezkel Braun; Soloist: Hal Katzman

### IV. Song Cycle

*Shirey Ha-Yonah Ve-Ha-Shoshan* (Songs of the Lily and the Dove) **1956**

Lyrics by Leah Goldberg; Music by Yehezkel Braun, Cantor Louise Treitman, soprano

1. *Beruakh Arbayim* (The Cool of the Evening)
2. *Yayin Atik* (Mellow Wine)
3. *Le'an Halakh Dodekh* (Where Has Your Beloved Gone?)
4. *Ba'ani Ha-Laila* (The Night Has Enclosed Me)

### V. Love

*Shir Ha-shirim III* **1973**

Lyrics from Song of Songs chapter 3; Music by Yehezkel Braun; Soloists: Elana Rome, Gail Terman, Lawrence E. Sandberg, Peter Bronk, Naomi Gurt Lind

1. *Al Mishkavi Ba-leylot* (Night after Night in Bed)
2. *Metsa'uni Ha-shomerim* (The Night Watchmen Found Me)
3. *Hishbati Etkhem* (Swear to Me)
4. *Mi Zot Olah Min Ha-midbar?* (Who Emerges from the Wilderness?)
5. *Apiryon* (King Solomon's Palanquin)
6. *Tsena Ur'ena* (Come Out and See)

### VI. Shofar

*Hilkhot Tekiyat Shofar* (Festive Horns) **1980**

Lyrics from Mishnah Rosh Hashanah; Music by Yehezkel Braun Soloists: Anne Levy, Steven Ebstein

1. *Kol Ha-shofarot Kesherot* (Shofars That Are Proper for Use)
2. *Shofar She-le-Rosh Hashanah* (The Shofar for New Years)
3. *Ba-ta'aniyot* (On Fast Days)
4. *Shaveh Ha-yovel* (The Jubilee Shofar)
5. *Shofar She-nisdak* (A Damaged Shofar)
6. *Ha-tokeya Letokh Ha-bor* (The Echo of a Shofar in a Cistern)

### VI. Hallel

*Halleluyah* (from *Hallel*) **1979**, revised **1984**

Lyrics from Psalm 113; Music by Yehezkel Braun

# TRANSLATIONS

## Popular Songs

***Shibbolet BaSadeh*** (Grain in the Field) 1962

Lyrics & Music by Matityahu Shelem

Arranged by Yehezkel Braun

Shibbolet basadeh  
Kora baruach  
Meiomes gar'inim ki rav.  
Uvemerkhav harim  
Yom kvar yafuakh  
Hashemesh ketem vezahav.

Uru, hoy uru,  
Shuru benei kfarim  
Kamah hein bashla kvar  
Al p'nei hakarim,  
Kitseru shilkhu magal  
Eit reishit hakatsir.

Sdei seorim tama  
Zeir khag oteret  
Shefa yevul uvrakha,  
Likrat bo hakotsrim  
Bezohar mazheret  
Kheresh laomer mekhaka.

Havu hanifu  
Niru lakhem nir  
Khag lakama,  
Eit reishit hakatsir.  
Kitseru shilkhu magal  
Eit reishit hatsir. (x2)

***Uri Tsafon*** (Awake, O North Wind) 1975?

Lyrics from Song of Songs 4:16

Music by Dov Carmel

Arranged by Yehezkel Braun

Uri tsafon uvoi teiman,  
  
Hafichi gani yizlu vesamav,  
Yavo dodi yavo legano,  
Yavo yochal pri megadav.

A stalk of grain in the field  
bows in in the wind  
from the burden of its many seeds,  
And across the hills  
the day is breathing its last—  
the sun is orange and gold.

Rise up,  
villagers, look:  
the grain is already ripened  
in the pastures.  
Harvest, wield the sickle!  
It's time for the first harvest.

The barley field is complete  
decorated with a festive garland,  
abundance of produce and blessing.  
Greeting the arrival of the harvesters  
The plow glows with radiance,  
silently awaiting the sheaf.

Come, lift,  
break ground!  
It's a festival of grain,  
time for the first harvest,  
Harvest, wield the sickle,  
it's time for the first harvest.

Awake, O north wind; and come, O south  
wind!  
Blow upon my garden, let its spices flow out.  
Let my beloved come into his garden,  
and eat its pleasant fruits.

***Ronu Na*** (Rejoice) 1956

Lyrics by Gershon Plokin

Music by Alexander (Sasha) Argov

Arranged by Yehezkel Braun

Korei hazemer lerikudeinu,  
Zemer shir, ketsev lamakhol shiru na,

Shir ronu na, zamru  
Ronu na, verikdu na.

Hava neitsei bamakhol  
V'yanus azai kol tsa'ar

Rikudeinu kol yakhol  
Chol'lu zakein vana'ar.

The song calls us to our dance,  
Song, music, the rhythm of our dance!

Sing, rejoice and make music  
Come sing and dance joyfully!

Let's go out and dance  
And banish all sorrow.

Our dance is all-powerful.  
Dance, young and old!

## II. Wisdom

### *Hem Ameru*

(From the Sayings of our Forefathers) 2005

Lyrics from the Mishnah Pirkey Avot

Music by Yehezkel Braun

Soloists: Anne Levy, Sharon Goldstein,

Naomi Gurt Lind

#### 1. *Moshe Kibel Torah Mi-Sinai*

(The Transmission of Torah)

Moshe kibbel torah misinai  
Umesara lihoshua  
Vihoshua lizekenim  
Uzekenim linevi'im  
Unevi'im mesaruha  
Le-anshei kneset hagedola.  
Hem ameru shelosha devarim:  
Havu metunim baddin  
Veha'amidu talmidim harbe  
Ve'asu siag latorah.

Moses received the Torah from Sinai  
and transmitted it to Joshua.  
Joshua transmitted it to the Elders,  
the Elders to the Prophets,  
and the Prophets transmitted it  
to the Great Assembly.  
They used to say these three things:  
Be deliberate in judgement.  
Cultivate many pupils.  
And make a protective boundary around the  
Torah. (1:1)

Shim'on hatzadik  
Haya mishiyarei kneset hagedola  
Hu haya omer:  
Al shelosha devarim ha'olam omed  
Al hatorah ve'al ha'avodah  
Ve'al gemilut chasdim.

Shimon the Righteous was among the last  
surviving members of the Great Assembly.  
He used to say:  
The existence of the world depends on three  
things: Torah, the service of G-d,  
and deeds of kindness. (1:2)

#### 2. *Al Shelosha Devarim*

(What Keeps the World Going)

Rabban Shim'on ben Gamliel omer:  
Al shelosha devarim ha-olam omed  
Al haddin ve'al ha-emeth ve'al hashalom.

Rabbi Shimon the son of Gamliel used to say:  
The existence of the world depends on three  
things: justice, truth and peace. (1:18)

#### 3. *Ase Lecha Rav* (Have a Master and a Friend)

Yehoshua ben Perachia omer:  
Ase lecha rav  
uk'ne lecha chaver  
Vehevei dan ey kol ha-adam lechaf zechut.

Joshua the son of Perachia would say:  
Find yourself a teacher,  
get yourself a friend,  
and judge every person favorably. (1:6)



4. *Hevey Marbeh Lakhkor*  
(Cross-Examine the Witnesses)

Shim'on ben Shatach omer:  
Hevey marbe lachkor et ha-edim  
vehevei zahir bidvareicha  
shemma mittocham yilmedu leshakker.

Shimon of Shatach used to say:  
Cross-examine the witnesses with care.  
And be careful with your words,  
lest people learn to lie.

5. *Ehov Et Ha-melakha* (Love your work)

Shmaiya omer:  
Ehov et hammelacha usna et harabbanut,  
ve-al titvada larashut.

Shma'ayah used to say:  
Love work, loathe mastery over others,  
and don't get in too close with the  
government. (1:10)

6. *Im Eyn Torah*  
(Torah and Common Decency)

Rabbi El'azar ben Azariah omer:  
Im ein torah ein derekh erets,  
im ein derekh erets ein torah.  
Im ein chochma ein yir'ah,  
im ein yir'ah ein chochmah.  
Im ein kemach ein torah,  
im ein torah ein kemach.  
Im ein bina ein da'at,  
im ein da'at ein bina.

Rabbi El'azar the son of Azariah used to say:  
Without Torah, there is no common decency;  
Without common decency, there is no Torah.  
Without wisdom, there is no awe;  
Without awe, there is no wisdom.  
Without bread, there is no learning;  
Without learning, there is no bread.  
Without applied knowledge, there is no analytical  
knowledge; without analytical knowledge, there is no  
applied knowledge. (3:17)

7. *Eyze Hu Khakham* (Who Is Truly Wise?)

Ben Zoma omer:  
Eyze hu chacham?  
Halomed mikol adam.  
Eyze hu gibor?  
Hakovesh et yitsro.  
Eyze hu ashir?  
Hasame'ach bechelko.  
Eyze hu mechubad?  
Hamechabed et haberiyot.  
Ben Zoma omer.

Ben Zoma would say:  
Who is wise?  
One who learns from every human.  
Who is strong?  
One who controls one's feelings.  
Who is rich?  
One who is satisfied with what one has.  
Who is honorable?  
One who honors others.  
That's what Ben Zoma used to say. (4:1)

8. *Ha-kin'ah* (Envy, Greed and Honor)

Rabbi Eli'ezer hakapar omer:  
Hakin'ah vehata'ava vehakavod  
motzi'in et ha'adam min ha-'olam.

Rabbi Eli'ezer HaKapar used to say:  
Envy, coveting and seeking honor  
Are what drive a person from the world.  
(5:21)

### 9. *Ha-Lomed Yeled* (Learning in One's Youth)

Elisha ben Avuya omer:  
Ha-lomed yeled  
lema hu dome?  
Lidio ketuva 'al niyar chadash  
Veha-lomed zaken  
lema hu dome?  
Lidio ketuva 'al niyar machuk.

Elisha the son of Avuyah used to say:  
One who learns Torah in childhood,  
what is that person like?  
ink written on fresh paper.  
One who learns Torah in old age,  
what is that person like?  
ink written on well-worn paper.

Rabbi Yosei Bar Yehuda  
ish kefar habavli omer:  
Ha-lomed min haketanim  
lema hu dome?  
Le-ochel 'anavim kehot  
Veshote yayin migito.  
Veha-lomed hazekenim  
lema hu dome?  
Le-ochel 'anavim beshulot  
Veshote yayim yashan.

Rabbi Yossei the son of Judah  
of K'far Bavli used to say:  
One who learns Torah from youngsters,  
what is that person like?  
Someone who eats unripe grapes  
and drinks wine before it is ready.  
One who learns Torah from a mature teacher,  
what is that person like?  
Someone who eats ripened grapes  
and drinks well-aged wine.

### 10. *Al tistakel bakankan* (Do not judge a bottle by its form)

Rabbi omer:  
Al tistakel bakankan  
ela bame sheyesh bo.  
Yesh kankan chadash  
male yashan,  
ve-yashan  
she-afilu chadash ein bo.

Rabbi [Meir] used to say:  
Do not judge a bottle by its form,  
Rather by what it contains.  
There are new bottles  
that are filled with old wine,  
and old bottles  
that do not even have one drop of new wine.  
(5:20)

### 11. *Ha-kin'ah* (Envy, Greed and Honor)

Rabbi Eli'ezer hakapar omer:  
Hakin'ah vehata'ava vehakavod  
motzi'in et ha'adam min ha-'olam.

Rabbi Eli'ezer HaKapar used to say:  
Envy, coveting and seeking honor  
Are what drive a person from the world.  
(5:21)

### 12. *Hafokh Bah* (Delve Deeply)

Ben Bag Bag omer:  
Hafokh bah vehapech bah decholah vah.  
Ben Hei Hei omer:  
Lefum tsa'ara agra.

The son of Bag Bag used to say:  
Examine it from all angles, for everything is in it;  
The son of Hei Hei used to say:  
No pain, no gain. (5:21)

13. *Moshe Kibel Torah Mi-Sinai*  
(The Transmission of the Torah)

Moshe kibbel torah misinai  
Umesara lihoshua  
Vihoshua lizekenim  
Uzekenim linevi'im  
Unevi'im mesaruha  
Le-anshei kneset hagedola.  
Hem ameru...

Moses received the Torah from Sinai  
and transmitted it to Joshua.  
Joshua transmitted it to the Elders,  
the Elders to the Prophets,  
and the Prophets  
to the Great Assembly.  
They used to say...

### III. Popular Songs

#### *Yerushalayim Shel Zahav* (Jerusalem of Gold)

1989

Lyrics and Music by Naomi Shemer

Arr:anged by Yehezkel Braun

Soloist: Ma'ayan Harel

Avir harim tsalul ka-yayin  
vere'ach oranim  
nisa beruach ha-arbayim  
im kol pa-amonim.

The mountain air is clear as wine  
and the scent of pines  
is carried on the breeze of twilight  
mingling with the sound of bells.

Uvtardemat ilan va-even  
shvuyah bachalomah  
ha-ir asher badad yoshevet  
uvelibah chomah.

And while tree and stone slumber,  
captive in her dream  
the city dwells alone,  
and in her heart—a wall.

Yerushalayim shel zahav  
veshel nechoshet veshel or  
halo lechol shirayich  
ani kinor.

Jerusalem of gold,  
and of bronze, and of light!  
Behold, I am a harp  
for all your songs.

Echah yavshu borot hamayim  
kikar hashuk rekah  
ve'en poked et har habayit  
ba'ir ha'atikah.

Alas, the wells have all dried up,  
the marketplace is empty.  
And no one watches over the Temple Mount  
in the Old City.

Uvam'arot asher baselah  
meyalelot ruchot  
ve'en yored el yam ha-melach  
bederekh Yerikho.

And in the caves in the rocky hills  
The winds are howling.  
No one can travel to the Dead Sea  
by way of Jericho.

Ach bevoi hayom lashir lach  
velach likshor k'tarim  
katonti mitse'ir banayich  
ume'acharon hameshor'rim.

But today, when I approached to sing  
and weave crowns for you,  
I felt humbler than your smallest children,  
and the least of all the poets.

Ki sh'mech tsorev et has'fatayim  
keneshikat saraf  
im eshkakhekh Yerushalayim  
asher kulah zahav.

For your name stings my lips  
Like a serpent's bite.  
I will never forget you, O Jerusalem,  
all of gold...

***Vayimaleit Kayyin*** (Cain Fled) 1973

Lyrics by Yaacov Shabtai

Music by Yehezkel Braun

Soloist: Hal Katzman

Vayimaleit kayin,  
Vayimaleit kayin el hasadot,  
Ve'al mitskho ha-ot,  
Ve'al yadav ha-dam,  
Ve-sheim aviv adam,  
Vayomru lo: Lekh!  
Ho, elohim, elohim, le-an?  
Va-ani adam.

Vayimaleit kayin el hakhayot,  
Vayimaleit kayin el hakholot,

Vayimaleit kayin el he-harim,  
Vayimaleit kayin el hayamim,

Vayimaleit kayin la-me-arot,  
Vayimaleit kayin la-ye-arot,  
Vayimaleit kayin ha-beka-ot,

Vayimaleit kayin!

So Cain fled,  
Cain fled to the fields,  
and on his forehead was the sign,  
and on his hands was the blood,  
and his father's name was Adam,  
and they told him: Go!  
Oh, my G-d, my G-d! Where to?  
I am a man.

So Cain fled to the beasts,  
and Cain fled to the sands,

So Cain fled to the hills,  
and Cain fled to the seas,

So Cain fled to the caves,  
and Cain fled to the forests,  
and Cain fled to the valleys,

And Cain fled!

## IV. Song Cycle

### ***Shirey Ha-Yonah Ve-Ha-Shoshan***

(Songs of the Lily and the Dove) 1956

Lyrics by Leah Goldberg

Music by Yehezkel Braun

Cantor Louise Treitman, soprano

#### 1. *Beruakh Arbayim* (The Cool of the Evening)

B'ruakh arbayim adma hakama  
Me'ayin tavoi yona tama  
Miktse hashamayim koleich nishma  
Haor al knafayich yona tama

Hayom et hashemesh bayam rama  
Karov halaila yona tama  
Karov halaila higia hator  
Shimri al knafayich achrit haor

With the evening breeze the fields now turn red.  
Where do you come from, my dove, my sweet?  
Your voice is heard calling from far above,  
Your wings catch the sunlight, my sweet, my dove.

The day has drowned the sun in the sea,  
The night is near, my dove, my sweet.  
The night is near, the time is ripe,  
O let your wings cherish the fading light.

#### 2. *Yayin Atik* (Mellow Wine)

Yayin atik zemer yashan  
Tsamchu bagan shoshana v'shoshan  
Khemda l'ruakh lotefet  
Oya hayad hakotefet.

Yayin atik zemer yashan  
Avoi hatibol shoshana ein shoshan  
Dimat hatal hayoredet  
Khemdat hapricha habogedet.

Az hatirosh zemer khadash  
Nas'a had'vora lakaveret had'vash  
Y'arot gam reiakh nikhoakh  
Et libol v'et lifroakh.

Mellow the wine, well-known refrain,  
There grew two lilies: a he and a she.  
The breeze enjoyed their romancing,  
But beware the hand that would pluck the he.

Mellow the wine, well-known refrain,  
With one lily gone, will the other wither away?  
A dewy tear is falling,  
Unfaithful, the she-lily stopped mourning!

Strong young wine, a new refrain –  
The bee carries nectar to its hive once again,  
Fragrant breeze and green, leafy bower.  
There's a time to wither, and time to flower.

### 3. *Le'an Halakh Dodekh*

(Where Has Your Beloved Gone?)

L'an halakh dodekh hayafa banashim  
Shalama natash ganekh v'ganekh poreakh  
Sha'ali basade et pi hakhorshim  
Sha'ali et pi habanot harauhu boreakh  
Halokh halakh v'loshav haroe bashoshanim  
Oy li ki nafol nafla meroshi ha'ateret  
Ki avad dodai avuri et avi sheva shanim  
Uvashanah ha-sh'minit  
Bagad vayohav akheret.

Where has your lover gone, O fairest of all women?  
And why did he desert you, while your garden is in bloom?

Ask of the men who plough in the fields,  
Ask the maidens who saw him flee.

He who feeds among the lilies went away, he will not return.  
Alas, the crown has fallen, fallen from my head.

My lover had served my father seven long years just for me,  
Yet when the eighth year came, he betrayed  
me, and now loves another.

### 4. *Ba'ani Ha-Laila*

(The Night Has Enclosed Me)

Ba'ani halaila sagar kakhoma  
Kratikh min halaila yona tama  
Avoy l'einay ma'asu hatnuma  
Pirsi et knafayikh yona tama  
Me'ever lalayil hagever kara  
Yikhalti elayikh vathi habsorah  
Yarda min ha-shakhak yonat ha-or  
Ayelet ha-shakhar noset bamakor.

Night has come for me and enfolded like a wall.  
I call you from the darkness, my sweet, my dove!  
Alas, my eyes are grown tired of sleeping,  
O spread out your wings, my sweet, my dove!  
Beyond in the darkness the cock crows.

I yearn for you and for good news.  
From the heavens descends the dove of light,  
In its beak the promise of dawn.

## V. Love

### *Shir Ha-shirim III* 1973

Lyrics for Song of Songs chapter 3

Music by Yehezkel Braun

Soloists: Elana Rome, Gail Terman,  
Naomi Gurt Lind

#### 1. *Al Mishkavi Ba-leylot* (Night after Night in Bed)

Al mishkavi baleilot bikashti  
eit she-ahavah nafshi,  
bikashtiv v'lo m'tsativ.

Akumah nah, va'asov'vah va-ir,  
bash'vakim uvar'chovot,  
avakshah eit she-ahavah nafshi.  
bikashtiv v'lo m'tsativ.

#### 2. *Metsa'uni Ha-shomerim* (The Night Watchman Found Me)

M'tsa-uni ha-shom'rim ha-sov'vim ba-ir,  
Eit she-ahavah nafshi r'-item,  
Kim'at she-avar-ti meihem,  
ad shematsati eit she-ahavah nafshi.

Achaztiv v'lo arpenu  
Ad shehaveitiv el beit imi,  
V'el cheder horati.

Night after night in bed, I sought him,  
My lover, my soul-mate,  
I sought him, but found him not.

I will rise now, and go about the city,  
in the streets and in the squares,  
I will seek my lover, my soul-mate.  
I sought him, but found him not.

The city watchmen found me.  
"Have you seen my lover, my soul-mate?"  
Scarcely had I passed them  
when I found my lover, my soul-mate!

I held him, and would not let him go,  
until I had brought him into my mother's house,  
and into her bedroom.



### 3. *Hishbati Etkhem* (Swear to Me)

Hishbati etkhem b'not Y'rushalayim  
bitsva'ot o b'ailot hasadeh,  
Im ta-iru v'im t'or'ru et ha-ahavah  
ad she-techpats.

Swear to me, O daughters of Jerusalem,  
by the gazelles, and by the deer in the field,  
that you will never awaken and stir up love  
until it is ripe.

### 4. *Mi Zot Olah Min Ha-midbar?* (Who Emerges from the Wilderness?)

Mi zot olah min ha-midbar  
k'tim'rot ashan  
M'kuteret mor ul'vonah  
mikol av'kat rokheil,

Who is that rising from the desert  
like a pillar of smoke—  
fragrant with myrrh and frankincense  
more than all the spices of the merchant?

Hineih mitato she-lishlomo  
shishim giborim saviv lah  
migiborei Yisra'el,  
Kulam achuzei cherev  
m'lum'dei milchamah.  
Ish kharbo al y'reikho  
mipachad baleilot.

Behold, it is the bed of Solomon,  
Sixty warriors surround it,  
The bravest of Israel.  
They all handle their swords,  
They are all skilled in battle  
Each with his sword upon his thigh,  
Against the fear of the night.

### 5. *Apiryon* (King Solomon's Palanquin)

Apiryon asah lo hamelekh Sh'lomo  
mei'atsei l'vanon,  
Amudav asah khesef  
r'fidato zahav  
merkavo argaman  
tokho ratsuf ahavah  
mib'not Yerushalayim.

King Solomon built a pavilion  
From the cedars of Lebanon,  
Its pillars were silver,  
With cushions of gold,  
and couches of purple linen.  
The daughters of Jerusalem  
paved it with love.

### 6. *Tsena Ur'ena* (Come Out and See)

Ts'ena ur'ena b'not tsiyon  
bamelekh Sh'lomo,  
ba-atarah she-itrah lo  
imo b'yom chatunato  
Uv'yom simkhat libo.

Come out, O daughters of Zion,  
and gaze on King Solomon!  
See the crown his mother set on his head  
on his wedding day,  
the day of his heart's great joy!

## VI. Shofar

### *Hilkhot Tekiyat Shofar* (Festive Horns) 1980

Lyrics from Mishnah Rosh Hashanah

Music by Yehezkel Braun

Soloists: Anne Levy,

#### 1. *Kol Ha-shofarot Kesherot* (Shofars That Are Proper for Use)

Kol ha-shofarot kesherim  
khuts mishelapara  
mipnei shehu keren.

Amar Rabi Yosei,  
Vehalo kol ha-shofarot  
nikre'u keren, shene'emar:  
bimshokh bekeren hayoveil,  
beshomakhem et kol ha-shofar.

#### 2. *Shofar She-le-Rosh Hashanah* (The Shofar for New Years)

Shofar she-le-rosh ha-shana she-laya'el,  
pashut. ufiv metsupe zahav,  
ushteikhatsotsrot min hatsedadim.  
Shofar ma-arikh,  
vakhatsotsrot mekatsrot.  
Shemitsvat hayom bashofar.

#### 3. *Ba-ta'anivot* (On Fast Days)

Bata'anivot beshelazekharim kefufin  
ufihen metsupe khesef  
ushteikhatsotsrot ba-emtsa.  
Shofar mekatseir  
vakhatsotsrot ma'arikhot  
Shemitsvat hayom bakhatsotsrot.

#### 4. *Shaveh Ha-yovel* (The Jubilee Shofar)

Shaveh hayoveil le-rosh ha-shana,  
shaveh hayoveil latekiya velaberakhot.  
Rabi Yehuda omeir:  
Be-rosh ha-shana token beshelazekharim,  
Token uvayovlot beshelaye-eilim.

All kinds of shofar are valid,  
except one made from a cow,  
because that's a "horn."

But Rabbi Yosei says,  
"Aren't all shofarot  
called 'horns'? As it is written [Joshua 6:5] :  
'When a long blast sounds with the Jubilee *horn*,  
and you hear the *shofar*.'"

The Rosh HaShanah shofar was made from a wild goat,  
it was straight, and its mouthpiece was overlaid with gold,  
and there were two trumpets on either side.  
A long note was sounded on the shofar,  
and short notes sounded on the trumpets,  
for the commandment of the day was [to blow]  
the shofar.

On a fast day [they blew] curved rams' horns,  
and their mouthpieces were overlaid with silver,  
and there were two trumpets in the middle.  
A short note was sounded on the shofar,  
but long notes sounded on the trumpets,  
for the commandment of the day was [to blow]  
the trumpets.

The Jubilee Year was just like Rosh Hashanah,  
Regarding the blowing [of the shofar] and its blessings,  
But Rabbi Yehudah said,  
"On Rosh Ha-shanah we blow rams' horns,  
while on the Jubilee [we blow horns] of wild  
goats.

### 5. *Shofar She-nisdak* (A Damaged Shofar)

Shofar shenisdak vedibeko,  
pasul,  
Dibeik shivrei shofarot,  
pasul,  
Nikav usetamo,  
im me-akeiv et ha-teki'a, pasul,  
ve'im lav, kasher.

A shofar that cracked and was repaired with glue  
is unfit.  
A shofar made of broken pieces glued together  
is unfit.  
if there was a hole [in the shofar] and someone filled it,  
if the hole hinders the blowing, it is unfit,  
but if not, it is valid.

### 6. *Ha-tokeya Letokh Ha-bor* (The Echo of a Shofar in a Cistern)

Ha-tokei'a letokh habor  
o letokh hadut o letokh hapitas:  
Im kol shofar shama,  
yatsa,  
Ve'im kolk havara shama,  
lo yatsa.

If someone blows [a shofar] into a well  
or into a cistern or into a barrel,  
if you hear the sound of the shofar itself,  
you have fulfilled your obligation,  
but if all you hear is the echo,  
then you have not fulfilled your obligation.

Vekhen mi shehaya oveir  
Akhorei veit ha-kneset,  
O shehaya veito samukh le-veit ha-kneset,  
Veshama kolk shofar  
o kol megila,  
Im kivein libo,  
yatsa,  
ve-im lav,  
lo yatsa.  
Af al pi sheze shama  
veze shama,  
Ze ki vein libo,  
veze lo ki vein libo.

Likewise, if you are walking  
behind a synagogue,  
or if your house is near a synagogue,  
and you hear the sound of the shofar,  
or, for that matter, the chanting of Megillah,  
if your intention was to fulfill your obligation,  
then you have fulfilled it,  
but if not,  
then you have not fulfilled your obligation.  
Despite the fact that in both cases each person  
heard the same thing,  
one had the intention,  
and the other did not.

## VI. Hallel

***Halleluyah*** (from *Hallel*) 1979, rev. 1984

Lyrics from Psalm 113

Music by Yehezkel Braun

Hal'luyah!

Hal'lu avdei Adonai.

Hal'lu et sheim Adonai.

Hal'luyah!

Y'hi sheim Adonai m'vorach

mei-atah v'ad olam.

Mimizrakh shemesh ad m'vo-o

M'hulal sheim Adonai.

Ram al kol goyim Adonai,

Al hashamayim k'vodo,

Mi kadonai eloheinu,

Hamagbihi lashavet,

Hamashpili lir'ot

bashamayim uva'arets,

Mikimi meiafar dal,

Meiashpot yarim evyon,

Lehoshivi im n'divim,

Im n'divei amo.

Moshivi akeret habayit,

Eim habanim s'meichah,

Hal'luyah!

Halleluyah!

Praise Adoshem, you servants of Adoshem!

Praise Adoshem, sing praise to Adoshem's name!

Halleluyah!

Blessed be the name of Adoshem,

from this time on and forevermore.

From the rising of the sun until its setting,

The name of Adoshem is praised.

Adoshem is high above all nations,

Adoshem's glory is above the heavens,

Who is like Adoshem, our G-d?

Who is enthroned on high,

Who looks down

On the heavens and the earth.

Adoshem raises up the poor out from the dust,

And lifts up the needy out of the trash,

to seat them with princes,

the princes of Adoshem's people.

Adoshem gives the barren woman a home,

Granting her the joys of children.

Halleluyah!