

Mizmor Monthly 2022: Rosh Hodesh Heshvan

1. Yom Shabbaton

Text: Yehuda Halevi

Music: Musikalisher Pinkes, Vilna 1927

יום שַׁבְּתוֹן אֵין לְשִׁכּוּחַ, זְכָרוֹ כְּרֵיחַ הַנִּיחּוֹחַ,
יוֹנָה מְצָאָה בּוֹ מְנוּחַ, וְשֵׁם יְנוּחוֹ יְגִיעֵי כֹחַ
יוֹנָה מְצָאָה בּוֹ מְנוּחַ, וְשֵׁם יְנוּחוֹ יְגִיעֵי כֹחַ

Yom Shabbaton ein lishko'ah, zikhro k'rei'ah hanihoah
Yona mats'a vo mano'ah, v'sham yanuhu y'gi'ei kho'ah
Yona mats'a vo mano'ah, v'sham yanuhu y'gi'ei kho'ah

One cannot forget the Sabbath day. Its name is as sweet as the sacrificial incense. The dove found a resting place on this day. And it will offer rest for those of spent strength.

הַיּוֹם נִכְבֵּד לְבָנֵי אֱמוּנִים, זְהִירִים לְשִׁמְרוֹ אָבוֹת וּבָנִים,
חֲקוּק בְּשָׁנֵי לְחוֹת אֲבָנִים, מֵרַב אוֹנִים וְאַמִּיץ כֹּחַ.
יוֹנָה מְצָאָה בּוֹ מְנוּחַ, וְשֵׁם יְנוּחוֹ יְגִיעֵי כֹחַ

Hayom nikhbad livneh emunim, z'hirim l'shomro avot uvanim
Hakuk bishnei luhot avanim, meirov onim v'amitz koah
Yona mats'a vo mano'ah, v'sham yanuhu y'gi'ei kho'ah

The day is honoured by the faithful. Parents and children guard it with care. It was carved on two tablets of stone by the mighty, powerful One. The dove found a resting place on this day. And it will offer rest for those of spent strength.

Yom Shabbaton was written by 12th century Spanish poet Yehudah HaLevi, whose name is spelled in the acrostic of its five stanzas. It describes Shabbat as a sign of the eternal covenant formed at Sinai between God and Israel, based on Exodus 31:17. The Sinai covenant is framed in stanzas 1 and 5 and the chorus by the first Biblical covenant, with Noah after the flood. Line 2 compares remembering Shabbat to the sweet odour of the sacrifice given by Noah when he emerged from the ark. The chorus pictures Israel as Noah's dove who finally found resting place after years of wandering. The flood began on the 17th of Heshvan, and the waters receded by the following year on the 27th of Heshvan, allowing Noah and the other inhabitants of the ark to disembark. The original Hebrew name for the month was *Bul*, which denotes the idea of "drying up," as the leaves begin to decay with the approach of Autumn. Interestingly, one explanation of the name *Bul* is that it stems from this month as the beginning of the rainy season in Israel; it is thus connected to the word *mabul*, flood – an overabundance of rain.

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2. Shir Haḥasidah

Lyrics: Haim Idisis

Music: Shlomo Gronich

Afah ḥasidah l'ereẓ Yisrael
K'nafayim m'nifah mei'al hanilus
el eretz r'hokah
mei'ever l'harim sham beit Yisrael
yoshvim um'tzapim

**Ḥasidah ḥasidah tz'horat tzavar
mah ra'u einayikh
shiri li sipur**

Shoteket ḥasidah einah potzah makor
nish'enet al raglah v'od m'at taḥzor
tanif k'naf g'dolah
baderakh el hakor baderekh ta'atzor
b'tziyon ir ha'or

**Ḥasidah ḥasidah adumat makor
ha'im Yerushalayim
otanu od yizkor**

**Ḥasidah ḥasidah livnat kanaf
basri bishlom ha'ir
bishlom Yerushalayim**

עֲפָה חֲסִידָה לְאֶרֶץ יִשְׂרָאֵל
כְּנַפִּים מְנִיפָה מֵעַל הַנִּילוּס
אֶל אֶרֶץ רְחוֹקָה
מֵעֵבֶר לְהָרִים שָׁם בֵּית יִשְׂרָאֵל
יוֹשְׁבִים וּמְצַפִּים

חֲסִידָה חֲסִידָה צְחוֹרַת צָוָאר
מָה רָאוּ עֵינַיִךְ
שִׁירִי לִי סִפּוּר

שׁוֹתֶקֶת חֲסִידָה אֵינָה פּוֹצָה מִקּוֹר
נִשְׁעֶנֶת עַל רַגְלָהּ וְעוֹד מְעֵט תַּחְזוֹר
תְּנִיף כָּנָף גְּדוֹלָה
בְּדֶרֶךְ אֶל הַקּוֹר בְּדֶרֶךְ תַּעֲצוֹר
בְּצִיּוֹן עִיר הָאוֹר

חֲסִידָה חֲסִידָה אֲדַמַּת מִקּוֹר
הָאֵם יְרוּשָׁלַיִם
אוֹתָנוּ עוֹד תִּזְכּוֹר

חֲסִידָה חֲסִידָה לְבִנַּת כָּנָף
בְּשָׂרֵי בְשָׁלוֹם הָעִיר
בְּשָׁלוֹם יְרוּשָׁלַיִם

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Shir Haḥasidah translation:

A stork flew to the land of Israel
Wings fluttering above the Nile
to a distant land
Beyond the mountains there are the Beta Yisrael
They sit and watch

Stork, stork, with a white neck
What did your eyes see?
Sing me a story

A stork is silent, she doesn't open her beak
She leans on her leg and will return in a little while
Spread your great wings
on the way to the cold, on the way you will stop
in Zion the city of light

Stork, stork, with a red beak
Is it Jerusalem?
You will remember us again

Stork, stork, with a white wing
my flesh is at peace in the city
Peace be upon Jerusalem

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Shir Hahasidah, or *Song of the Stork*, was written in 1999 by Haim Idisis, an Ethiopian Israeli writer and actor, known for his roles in *To Be A Star* (2003), *Inyan Shel Zman* (1992) and *Kryat Kivun* (1990). The music is by Shlomo Gronich, an Israeli composer, singer, songwriter, arranger, and choir conductor. Gronich contributed greatly to the development of an authentic Israeli musical style, which combines Eastern and Western traditions. The song was performed by Gronich and the Sheba choir. The song was written after the story of the difficult and arduous journey of the Ethiopian Jews through the African deserts, and the death of many of them on the way to Israel.

The song describes the flight of the stork from Ethiopia to Israel, passing the Nile river. The Beit Yisrael in the song are the Beta Yisrael, the Ethiopian Jews, the ir ha'or is Jerusalem, the final stop on the journey. The ending of the song envisions the settling down in a peaceful Jerusalem. The stork symbolizes for the Ethiopian Jews their longing for Jerusalem and the land of Israel. This is because the stork, during its migrations, passes through Ethiopia and continues from there to Israel, and in fact - carries out the journey that Ethiopian Jews only dreamed of until they were finally allowed to immigrate to the State of Israel.

This song joins the genre of poems dealing with longing for the Land of Israel by describing the migrating birds, which during their migrations pass over the Land of Israel. The speakers of these songs envy the birds' gift of freedom and their ability to fly compared to the plight of the Jews imprisoned in exile, and immigration to Israel is denied to them. In the *Song of the Stork*, the suffering of Beta Yisrael and all the yearnings are concentrated on Jerusalem as a concept that holds the essence of the entire Land of Israel. The song expresses the frustration of the members of the community, who are distant and cut off from the land, and their thirst to know more about the land and Jerusalem. The stork, therefore, serves as a kind of representative or emissary of the Ethiopian Jews to the Land of Israel. An important contrast of the *Song of the Stork* to the "bird songs" genre is the point of view of a southern exile to the Land of Israel and it expresses the yearning of the community members for the north. This, in contrast to the poems of written by Eastern European Jews such as Bialik, 1891 and Almagor, 1971, in which the birds fly from the cold to the warm south.

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3. Kiddus (Traditional Ethiopian song for Sigd)

Performed by Shai Ferdo

Kiddus, kiddus. Kiddus, kiddus, Yerusalem.

Kiddus, kiddus. Kiddus, kiddus, Yerusalem.

Jerusalem, holy, holy. Jerusalem, holy, holy

Sigd is a special festival which comes from the Hebrew word for bowing, prostration. It is referenced in the books of Ezra and Nehemiah as Hag Hakisufim – the holiday of longing. Ezra and Nehemiah climbed a tall mountain and prayed for the return to Zion. It is celebrated 50 days after Yom kippur, analogous to counting 50 days between Passover and Shavuot. The holiday is celebrated now primarily to give thanks to God for the realization of the dream to make it to Israel. The main celebration is in Jerusalem. Since 2008 it is a recognized holiday in Israel. Shai Ferdo is an Ethiopian Israeli activist and actor. He founded Sigdyada which celebrates Ethiopian jewish heritage. Shai immigrated with his family in 1984 during operation Moses. They walked 800 miles by foot and waited almost a year in refugee camps in Sudan. Sigdyada takes place once a year at the National Theatre of Israel, Habimah in Tel Aviv. People of all backgrounds come for three days of food, music, poetry, presentations, and prayer.

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4. Hamasah L'Eretz Yisrael

Lyrics: Haim Idisis

Music: Shlomo Gronich

Hayareah, mashgiaḥ mei'al
Al gabi, sak ha'okhel hadal
Hamidbar mitaḥtai, ein sofo l'fanim
V'imi mavtiḥa le'ahai haktanim

Od m'at, od k'tzat
L'harim raglayim
Ma'amatz aḥaron
Lifnei Yerushalayim

Or yareah heḥazek ma'amad
Sak ha'okhel shelanu avad
Hamidbar lo nigmar, y'lallot shel tanim
V'imi margi'a et aḥai haktanim

Od mei'at, od k'tzat
B'karov niga'el
Lo nafsik lalekhet l'eretẓ Yisrael

הַיָּרֵחַ מִשְׁגִּיחַ מֵעַל,
עַל גְּבִי שֶׁק הָאֶכֶל הַדָּל,
הַמְדַבֵּר מִתַּחְתִּי, אֵין סוּפוֹ לְפָנַיִם
וְאִמִּי מִבְּטִיחָה לְאֶחִי הַקְּטָנִים:

עוֹד מְעַט, עוֹד קְצַת,
לְהָרִים רַגְלַיִם,
מֵאַמֶּץ אַחֲרוֹן לְפָנַי יְרוּשָׁלַיִם.

אוֹר יָרֵחַ, הַחֲזֵק מֵעַמָּד,
שֶׁק הָאֶכֶל שְׁלָנוּ אָבָד,
הַמְדַבֵּר לֹא נִגְמַר, יְלָלוֹת שֶׁל תַּנִּיִּם
וְאִמִּי מִרְגִיעָה אֶת אֶחִי הַקְּטָנִים:

עוֹד מְעַט, עוֹד קְצַת,
בְּקָרוֹב נִגְאֵל,
לֹא נִפְסִיק לְלַכֵּת לְאַרְץ יִשְׂרָאֵל.

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U'balaila, takfu shod'dim
B'sakeen gam b'herev khada
Bamidbar dam imi, hayareyah eidi
Va'ami mavtiyah l'akhai haktanim

**Od mei'at, od k'tzat
yitgashem ha'halom
od m'at nagia l'erezt Yisrael**

Ba'yareah, d'mutah shel imi,
Mabita bi, ima, al tei'almi
Lu hayta l'tzidi, hi hayta yekhola
Leshakhnei'a otam she ani yehudi

**Od m'at, od k'tzat
b'karov niga'el
lo nafsik lalekhet l'erezt Yisrael**

**Od m'at, od k'tzat
Leharim einayim
Ma'amatz a'aron
Lifnei Yerushalayim**

וּבַלֵּיִלָּה תִּקְפוּ שׁוֹדְדִים
בְּסַכִּין, גַּם בְּחָרֵב חֲדָה,
בְּמִדְבָּר דָּם אָמִי, הַיֵּרֶחַ עֵדִי
וְאֲנִי מִבְּטִיחָה לְאַחֵי הַקְּטָנִים:

עוֹד מְעַט, עוֹד קְצַת,
יִתְגַּשֵּׁם הַחֲלוֹם,
עוֹד מְעַט נִגִּיעַ לְאַרְץ יִשְׂרָאֵל.

בְּיֶרֶחַ דְּמוּתָהּ שֶׁל אָמִי
מִבִּיטָה בִּי; אָמָא, אַל תִּעֲלָמִי;
לוֹ הֵיטָה לְצִדִּי, הִיא הֵיטָה יְכוּלָּה
לְשַׁכְּנֵעַ אוֹתָם שְׁאֲנִי יְהוּדִי.

עוֹד מְעַט, עוֹד קְצַת,
בְּקָרוֹב נִגְאֵל,
לֹא נִפְסִיק לְלַכֵּת לְאַרְץ יִשְׂרָאֵל.

עוֹד מְעַט, עוֹד קְצַת,
לְהָרִים עֵינַיִם,
מֵאַמָּץ אַחֲרוֹן לְפָנַי יְרוּשָׁלַיִם.

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Hamasah L'Eretz Yisrael - Translation

The moon watches over,
on my back a meager food sack
the desert below me, no end to its expanses
and my mother promises my younger brothers:

Very soon, just a little more, raise your feet
a last effort, before we go up to Jerusalem

The strong moon light lights the way
our sack of food has been lost
the desert doesn't end, the wailing of the jackals
and my mother soothes my small brothers

Very soon, just a little more, we'll soon be redeemed
we won't stop walking, to the Land of Israel

And at the night the robbers attacked
with knives and also with sharp swords
the blood of my mother in the desert, the moon as my witness
and I promise to my small brothers

Very soon, just a little more, our dream will be realized
we'll soon arrive, to the Land of Israel

In the moon, the image of my mother looks at me
mother, don't disappear
if only she was at my side, she would be able
to convince them that I'm a Jew

Very soon, just a little more, we'll soon be redeemed
we won't stop walking, to the Land of Israel

Very soon, just a little more, raising our eyes
the last effort, before we go up to Jerusalem

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Hamasah L'Eretz Yisrael or *The Journey to the Land of Israel* is a song written by Ethiopian Israeli writer and actor Haim Idisis, composed by Shlomo Groenich and performed by the children of the "Sheba" choir in 1991. This song was commemorated in an album called "Shloma Gronich and the Sheba Choir", released in 1993. Gronich founded the Sheba choir as one of the first attempts to blend the unique Ethiopian style with conventional Western practices. His evocation of their dangerous journey, with poignant lyrics by native Ethiopian writer Haim Idisis, captured the multiple facets of their experience as travelers and as immigrants. The song tells the story of the arduous journey of the Ethiopian Jews on their way to the Land of Israel and their problems upon arriving in the land. The song was written following the emigration of the Beta Israel community in the 1980s during "Operation Moses", during which 16 thousand Jews immigrated to Israel from Ethiopia. Many of the immigrants died on the long journey.

The song describes the difficulties of the journey: the physical difficulties of the endless walking in the desert, the dangers that lurked on the way, and after they arrived in Israel, the difficulties of acclimatization common to all immigrants after their arrival in Israel. One other hardship that immigrants from Ethiopia had to deal with was the rabbinical establishment that did not recognize their Judaism.

5. Kol B'rama (V'shavu Banim)

Text: Jeremiah 31:15, 17

Music: Rabbi Shlomo Carlebach

kol b'ramah nishmah

Rahel m'vakah al baneha

v'shavu vanim ligvulam

קוֹל בְּרָמָה נִשְׁמָע

רַחֵל מְבַכָּה עַל-בְּנֵיהָ

וְשָׁבוּ בְנֵים לְגִבּוּלָם.

A voice is heard on high, a crying voice heard on high. Rachel mother Rachel, she weeps for the sake of her children. And the children, the children, they will return to their land. The children, the children they shall return to their own land.

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Kol B'rama (V'Shavu Vanim) The text is from Jeremiah 31: 15, 17 part of the haftarah for the second day of Rosh Hashanah. The melody is by Rabbi Shlomo Carlebach, known as Reb Shlomo to his followers. He was a rabbi, religious teacher, spiritual leader, composer, and singer dubbed "the singing rabbi" during his lifetime. His Yahrzeit is on the 16th of Heshvan. Carlebach's songs were characterized by relatively short melodies and traditional lyrics. His new tunes were easy to learn and became part of the prayer services in many synagogues around the world. In the years since his death, Carlebach's music has been embraced by many faiths as spiritual music. His music can be heard today in synagogues, Carlebach minyanim, churches, gospel choirs and temples worldwide. Many musical groups state that they draw inspiration from Carlebach and his music. Various community leaders and rabbis were also influenced by him.

The 11 of Heshvan is the death of Jacob's wife Rachel, as well as the birth of Benjamin. It was precisely the same day as Methusaleh's death, the very day that the flood had originally been slated to begin. As there are no coincidences in the Torah, we must ask: What is the connection between these two events, and what do they reveal about the essence of the month of Heshvan? In thinking about what the matriarch Rachel and her son Benjamin stand for, respectively, we can see that Rachel represents the Jewish people in exile, and Benjamin represents the completed state of the Jewish people in the Land of Israel. Rachel spent her entire life outside of Israel, and passed away just as Jacob and his family entered the holy land. As our Sages tell us, her spirit accompanied the Jewish people as they went into Babylonian exile, and it is she who cries for her children in exile until the final redemption comes. It is for the above reasons that the song Kol B'rama is fitting for our Heshvan program.

6. Am Yisrael Chai

Words and Music by Rabbi Shlomo Carlebach

Am Yisrael chai, od avinu chai!

עַם יִשְׂרָאֵל חַי עוֹד אָבִינוּ חַי

The People of Israel live, our Father yet lives!

Am Yisrael Chai ("[The] Nation [of] Israel Lives"—composed on behalf of the plight of Soviet Jewry in the mid-1960s),

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7. Yibaneh Hamikdash

Text: from the Sabbath table song *Tzur Mishelo*

Melody: Rabbi Shlomo Carlebach

יְבַנֶּה הַמִּקְדָּשׁ, עִיר צִיּוֹן תִּמְלֵא,
וְשָׁם נִשְׁיֵר שִׁיר חֲדָשׁ וּבִרְנָנָה נַעֲלֶה

Yibaneh hamikdash ir Tzion t'maleh,
v'sham nashir shir hadash uvirnanah na'aleh.

May the Temple be rebuilt, the city of Zion filled up (with justice and righteousness).

There may we sing a new song, going up to it in joy.

7. L'kha Dodi

Liturgical Text: Solomon Halevi Alkabetz

Music: Julius Mombach. From the choir book of Cantor Avraham Dov-Kohn of the Klaus Synagogue, Mannheim Germany

לְכֵה דוּדֵי לְקִרְאֵת כַּלָּה, פְּנֵי שַׁבַּת נִקְבְּלָה.

Lekha dodi likrat kalah, p'nei shabbat n'kabblah

Come, my beloved to greet the bride, let's welcome the sabbath presence

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L'kha Dodi (Mannheim, Germany)

16 Heshvan 1938 is the date of Kristallnacht, night of broken glass. 1400 synagogues and numerous copies of the Tanakh were purposefully and systematically set on fire and allowed to burn in Nazi Germany. Avraham-Dov (Arthur) Kohn was the cantor at the orthodox Klaus Synagogue ("Klaussynagoge") in the city of Mannheim, Germany, and also taught Hebrew there. In the synagogue's male choir song book, Avraham wrote the sheet music for various songs, including L'kha Dodi from the Sabbath Eve prayer service.

On Kristallnacht, the synagogue was set alight and went up in flames. Avraham was on his way to synagogue, but was warned to stay away. A short time later, he was arrested at home with the rest of his family. The family glassware was smashed and their belongings were confiscated. Their bookshelves were hurled into the street, and the whole family was forced to watch the books being burned. They were taken to the Mannheim police station. Avraham was sent to the Dachau camp, and never returned to the demolished synagogue. His wife Martha and their children Shmuel, Yosef and Chana were also arrested, but were released a short time later.

Martha made the applications for emigration from Germany. After ten days in Dachau, Avraham was released. He went straight to Hamburg, where he was reunited with his wife and children. Two days later, the Kohns boarded the Cap Arcona ship and sailed to Uruguay. They arrived in December 1938, and from there, made their way to Buenos Aires.

Shlomo Stein, a member of the Mannheim Jewish community and his brother Yosef, who both knew the Kohn family, salvaged Avraham's song book from the debris of the ruined synagogue. The Stein brothers immigrated to Eretz Israel (Mandatory Palestine) in 1939, and settled in Kibbutz Shluchot. The song book remained with them for some fifty years. In 1988, Shlomo Stein managed to make contact with relatives of Cantor Avraham Kohn who had immigrated to Israel in the 1950s, and the song book of sheet music rescued from the embers of the synagogue in Mannheim was returned to the Kohn family.

Julius (Israel Lazarus) Mombach (1813 – February 1880) was a 19th-century English synagogue composer. He is regarded as one of the most important of the composers of synagogue music in the Anglo-Jewish tradition of the 19th Century. His compositions started from the traditional modes of synagogue music, but extended to include German and English folk song and contemporary classical themes. His style was influenced by Mendelssohn and motifs from Elijah appear in a number of his pieces.

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8. Harei'ut

Lyrics: Haim Guri

Music: Sasha Argov

Al haNegev yored leyl hastav
umatzit kokhavim heresh heresh
eit haruah oveir al hasaf
ananim m'hal'khim al haderekh

k'var shanah. Lo hirgashnu kim'at
eikh avru hazmanim bisdodeinu
k'var shanah, v'notarnu m'at
ma rabim she'einam k'var beineinu

**akh nizkor et kulam
et y'fei hablorit v'hato'ar
ki rei'ut shekazot l'olam
lo titein et liveinu lishkoah
ahavah m'kudeshet b'dam
at tashuvi beineinu lifroah**

harei'ut n'sanukh b'li milim
aforah akshanim v'shoteket
mileilot haeimah hag'dolot
at notart b'hirah v'doleket

harei'ut, kin'arayikh kulam
shuv bishmekh n'hayekh v'neileikha
ki rei'im shenaflu al harbum
et hayayikh hotiru l'zeikher

v'nizkor et kulam...

עַל הַנֶּגֶב יוֹרֵד לַיֵּל הַסְּתָו
וּמִצִּית כּוֹכָבִים חָרַשׁ חָרַשׁ
עֵת הַרוּחַ עוֹבֵר עַל הַסֶּף
עֲנָנִים מְהַלְכִים עַל הַדֶּרֶךְ.

כָּבֵר שָׁנָה. לֹא הִרְגַּשְׁנוּ כְּמַעַט
אִיךָ עָבְרוּ הַזְמַנִּים בְּשִׁדוּתֵינוּ.
כָּבֵר שָׁנָה, וְנוֹתַרְנוּ מְעַט
מֵהָ רַבִּים שְׂאִינָם כָּבֵר בֵּינֵינוּ.

אִךְ נִזְכֵּר אֶת כָּלָם:
אֶת יְפֵי הַבְּלוּרִית וְהַתְּאֵר
כִּי יַרְעוֹת שְׂפֹזָאֵת לְעוֹלָם
לֹא תִתֵּן אֶת לִבְנוֹ לְשֹׁכֵחַ.
אֲהַבָּה מְקֻדְשֵׁת בְּדָם
אֶת תְּשׁוּבֵי בֵּינֵינוּ לְפָרֹחַ.

הַרְעוֹת נִשְׂאָנוֹךְ בְּלִי מְלִים
אֶפְרָה עֶקֶשׁ שְׁנִית וְשׁוֹתֶקֶת
מְלִילוֹת הָאִימָה הַגְּדוּלִים
אֶת נוֹתַרְתָּ בְּהִירָה וְדוֹלֶקֶת.

הַרְעוֹת, כְּנַעַרִיךָ כָּלָם
שׁוּב בְּשִׁמְךָ נְחִיךָ וְנִלְכָה
כִּי יַרְעִים שְׂנַפְלוּ עַל חֶרֶבָם
אֶת חֲיִיךָ הוֹתִירוּ לְזִכְרֵךְ. וְנִזְכֵּר אֶת כָּלָם...

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Harei'ut - Translation

An autumn night descends on the Negev
And gently, gently lights up the stars
While the wind blows on the threshold
Clouds go on their way.
Already a year, and we almost didn't notice
How the time has passed in our fields
Already a year, and few of us remain
So many are no longer among us.
But we'll remember them all
The elegant, the handsome
Because friendship like this will never
Permit our hearts to forget
Love sanctified with blood
will once more bloom among us
Friendship, we bear you with no words
Gray, stubborn and silent
Of the nights of great terror
You remained bright and lit
Friendship, as did all your youths
Again in your name we will smile and go forward
Because friends that have fallen on their swords
Left your life as a monument
And we'll remember them all...

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Harei'ut (*friendship, fellowship, comradeship* in English, here esp. *brotherhood in arms*) is a Hebrew poem written by Haim Gouri and set to music by Sasha Argov. The song was written a year after the outbreak of the 1948 Arab-Israeli war and commemorates those who fell in the war. The song is often performed at memorial ceremonies. The song represents the social ideals of the period of the 1947-1949 Palestine war including one's sacrifice for the homeland, the individual's concern for all, and the sanctity of the memory of the fallen. In the 1990s the song also became identified with the assassination of Yitzhak Rabin. Rabin admitted that this was one of his favourite songs, and it was performed by Shoshana Damari at the Peace Rally at which he was later assassinated. It is regularly performed at ceremonies commemorating the memory of Yitzhak Rabin.

Haim Gouri (October 9, 1923 – January 31, 2018) was an Israeli poet, novelist, journalist, and documentary filmmaker. Widely regarded as one of the country's greatest poets, he was awarded the Israel Prize for poetry in 1988, as well as being the recipient of several other prizes of national distinction.

Alexander "Sasha" Argov (born Alexander Abramovich, Moscow October 26, 1914 – Tel Aviv, September 27, 1995) was a prominent Israeli composer. Argov composed many popular songs, producing approximately 1,200 works. Among them were Harei'ut and songs for the Israel Defense Forces, film, and theater. In 1948 he published *Ha'Chizbatron*, a collection of his songs written for the entertainment of Israeli troupes. He also composed several film scores and musicals for the stage; of which the most successful was *Shlomo hamelech ve'Shalmai hansandlar* ('King Solomon and the Cobbler') which premiered in 1964.^[6] In 1988, he was awarded the Israel Prize in Hebrew song.

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9. Lay Down Your Arms

Lyrics: Lisa Catherine Cohen

Music: Doron Levinson

Hebrew Text: Isaiah 2:4

Dear God please hear us; listen to our prayer,
and help us do Thy will upon this Earth.
Let the children suffer war no more,
and let a peaceful world be given birth.
Every hand that holds a sword can hold a baby.
Every heart can learn to love.
Lay down your arms, begin the journey home,
and join the human family.
The road is long and steep.
What we sow, we reap.
Children need you: let us lead you.
Promises we make we all must keep.

וְכַתְּתוּ חַרְבוֹתֵיכֶם לְאֵתִים וְחַנִּיתוֹתֵיכֶם לְמַזְמְרוֹת לֹא-יִשָּׂא גּוֹי אֶל-גּוֹי חֶרֶב
וְלֹא-יִלְמְדוּ עוֹד מִלְחָמָה:

V'khit'tu ḥarvotam l'ittim vaḥanitoteihem l'mazmeirot. Lo yisa goy el
goy ḥerev v'lo yilm'du od milḥamah.

Somewhere deep inside a soldier there's a dreamer,
dreaming of a world of peace.
Lay down your arms, let time heal every wound
and love will someday set us free.

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"Lay Down Your Arms" is a peace song originally in Hebrew as T'filah L'Shalom (i.e. "Prayer for Peace") composed by the Israeli Doron B. Levinson in 1973 in the aftermath of the Yom Kippur War when Levinson was temporarily blind at the time, having been injured during the war. The Hebrew lyrics are by Hamutal Ben Zeev-Efron. The song is a tribute to a fallen Israeli soldier. The lyrics written by Hamutal Ben Zeev-Efron are inspired by Isaiah (2:4) that says "And they shall beat their swords into ploughshares and their spears into pruning hooks; nation shall not lift up sword against nation, neither shall they teach their children war anymore". At a later stage, the English lyrics were added, which are not direct translations, but whole new lyrics. They are written by Lisa-Catherine Cohen for the main text and by Harry Lewis, the latter contributing the bridge.

"Lay Down Your Arms" has been performed by many children's and adult choirs, and audiences throughout Canada, the United States and Israel. It has been sung by congregations in synagogues and churches, as well as schools, camps and many social occasions. The song has been used in a number of films and features and has been broadcast on radio and television in Canada and the United States, and is a regular feature on Israel television's Yom Hazikaron broadcasts.

Composition

Doron Levinson was commanding a tank battalion in the Israeli Army (IDF) when one of his men confided in him his belief that this would be his last battle. Doron calmed the nervous soldier down, assuring him they would return from this encounter unscathed. But, Doron was wrong, and his soldier's premonition was accurate. In a fierce tank battle, his gunner was killed and Doron himself was temporarily blinded. During his convalescence at an Israeli hospital, Doron, unable to see, found himself with time on his hands. On one of the hospital pianos, he found his fingers tracing out a melody expressing his anguish over his fallen comrade, and over other close friends he had lost in previous battles. Levinson, a former soldier, graduated with a Ph.D from the University of Toronto becoming an instructor of Hebrew and Jewish Studies at Toronto's Temple Sinai Hebrew School. A multi-talented individual, musician and composer, a storyteller, he was convinced of the critical role music plays in the life of people, particularly children.

When he learned about the March of the Living, an international campaign to organize trips for Jewish children from around the world to visit Poland, and the former Nazi concentration camps there, and then to Israel, Doron met with Canadian March of the Living director, Eli Rubenstein. He asked him to consider including, in his March of the Living programming, the song Levinson had written, as a testament to all those dying in wars, and as a plea for peace and end to military conflict. In 1990, Toronto's Habonim Youth Choir, founded by Esther Ghan Firestone and Eli Rubenstein, recorded the song in Hebrew with Firestone conducting the choir. Since many of the students did not understand the lyrics an English adaptation was deemed necessary. Rubenstein approached two songwriters, Lisa-Catherine Cohen and Harry Lewis to write an English adaptation, with Cohen writing the body of the lyrics, and Lewis contributing the bridge. The song was retitled "Lay Down Your Arms".

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10. Shir Lashalom

Lyrics: Yaakov Rotblit

Music: Yair Rosenblum

T'nu lashemesh la'alot
laboker le'ha'ir
Hazaka shebatfilot
otanu lo tahzir

Mi asher kava nero
u've'Afar nitman
Bekhi mar lo ya'iro
lo yahziro le'khan

Ish otanu lo yashiv
mibor tahtit afel -
kan lo yo'ilu -
lo simhat hanitzahon
V'lo shirei hallel

**Lakhen rak shiru shir lashalom
al tilhashu tfila
lakhen rak shiru shir lashalom
bitze'akah g'dolah**

תנו לשמש לעלות
לבוקר להאיר,
הזכה שבתפילות
אותנו לא תחזיר.

מי אשר כבה נרו
ובעפר נטמן,
בכי מר לא יעירו
לא יחזירו לכאן.

איש אותנו לא ישיב
מבור תחתית אפל,
כאן לא יועילו
לא שמחת הניצחון
ולא שירי הלל.

לכן, רק שירו שיר לשלום
אל תלחשו תפילה
מוטב תשירו שיר לשלום
בצעקה גדולה.

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T'nu lashemesh lahador
miba'ad laprahim
al tabitu le'ahor
hanihu la'holkhim

S'u einayim betikvah
lo derekh kavanot
shiru shir la'ahava
velo lamilhamot

Al tagidu yom yavo
havi'u et hayom
ki lo halom hu
uve'chol hakikarot
hari'u rak shalom

**Lakhen rak shiru shir lashalom
al tilhashu tfila
lakhen rak shiru shir lashalom
bitze'akah gdolah**

תנו לשמש לחדור
מבעד לפרחים.
אל תביטו לאחור,
הניחו להולכים.

שאו עיניים בתקווה,
לא דרך כוונות
שירו שיר לאהבה
ולא למלחמות.

אל תגידו יום יבוא –
הביאו את היום!
כי לא חלום הוא
ובכל הכיכרות
הריעו רק שלום!

לכן, רק שירו שיר לשלום
אל תלחשו תפילה
מוטב תשירו שיר לשלום
בצעקה גדולה.

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Shir Lashalom - Translation

Let the sun rise
light up the morning
The purest of prayers
will not bring us back

He whose candle was snuffed out
and was buried in the dust
bitter crying won't wake him up
and won't bring him back

Nobody will bring us back
from a dead and darkened pit
here,
neither the victory cheer
nor songs of praise will help

So just sing a song for peace
don't whisper a prayer
Just sing a song for peace
in a loud shout

Allow the sun to penetrate
through the flowers
don't look back
let go of those departed

Lift your eyes with hope
not through the rifles' sights
sing a song for love
and not for wars

Don't say the day will come
bring on that day -
because it is not a dream -
and in all the city squares
cheer only for peace!

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Shir LaShalom was written by Yaakov Rotblit and set to music by Yair Rosenblum. It was first performed in 1969 by the Infantry Ensemble of the Israel Defense Forces (IDF) as part of its Sinai Infantry Outpost program, during the War of Attrition between Israel and Egypt. It featured the soloist Miri Aloni, who later became a celebrated folk singer and actor. Many of the other members of the ensemble who took part in the recording of the song went on to become well-known figures in the Israeli entertainment scene. Among them was Danny Sanderson, whose electric guitar solo opened the recording.

Rosenblum originally intended the song for the Israeli Navy Ensemble. He sent it to them from his home in London, with the stipulation that he arrange it himself. When the musical director of the Navy Ensemble, Benny Nagari, rejected that condition, Rosenblum passed the song on to the Nahal Infantry Ensemble, with which he had worked some time previously.

At the close of a peace rally on November 4, 1995, those on the podium—Miri Aloni, the groups Gevatron and Irusim, and the statesmen Shimon Peres and Yitzhak Rabin—led the crowd in singing Shir LaShalom. Just after the rally ended, Yitzhak Rabin was assassinated. In his shirt pocket was found a page with the song's lyrics, stained with his blood.

Shir haShalom featured on the Rabin memorial album *O Captain* released in 2000, and is regularly sung at ceremonies commemorating Rabin's death. Over the years, the song became a kind of unofficial political anthem for the Israeli peace movement, particularly for Peace Now. It is sung at their meetings and public demonstrations, occasionally in an Arabic version as well.

Yaakov "Yankele" Rotblit (born in 1945) is an Israeli songwriter, singer, composer, and journalist best known for writing the lyrics for Shir LaShalom.

Yair Rosenblum (January 6, 1944 – August 27, 1996) was an Israeli composer and arranger. Rosenblum was born in Tel Aviv. He was musical director of the Israel Defense Forces chorus in the 1960s and 1970s. He directed Israel's annual music festivals. He conducted and composed songs for the Israel Defense Forces army and navy ensembles. He is best known for such songs, including Shir Lashalom (1970). He composed songs for films and television, and worked with a number of bands and choral groups. He wrote more than 1,000 songs, including "Ammunition Hill" (1967), "In a Red Dress," "The Beautiful Life," "Tranquility," "Hallelujah," and "With What Will I Bless Him."