

MAKOM: Sephardic sounds of home spring concert event

featuring

Adam Davis
Trio Barrio Andalusi
and the Temple Beth Torah choir

Saturday, March 17, 2018

presented by



of Chantilly, VA



בִּינֵידו בָּוִינוּ. Baruh habá. ברוך הבא. Vinido bueno.

Though it is not my own personal heritage, I've long been enchanted by the music of Jews whose ancestors hailed from Sepharad (Spain).

The Sephardim lived in Spain from Roman times up through the so-called *Convivencia*, when the three Abrahamic faiths contributed to a “Golden age.” The more complex truth of that idealised period is reflected in its music; an admixture of cultures with centuries of significant influences on one another.

Following their expulsion from Spain and Portugal, Sephardim resettled in communities dotting the Mediterranean basin and Europe. Their musical traditions evolved in parallel, each adding elements from new surrounding host cultures. Best known were the Ladino-speaking communities of Southern Europe, who mixed Andalusian sounds with local Turkish, Greek and Balkan musical traditions. Sephardim from Portugal were influenced musically by their neighbors in France, Holland and England. Adding to this profusion were North African Sephardim, who adopted music of Arabs and Berbers, as well as that of highly-localized, Jewish traditions predating their own arrival. Hence, a singular “Sephardic sound” doesn’t really exist. It is instead a set of distinct yet related local musical traditions with elements also common to their neighbor’.

Successive waves of displacement and acculturation produced a multi-layered cultural identity that balanced preservation with hybridization. Alongside cuisine, literature and language, music helped mitigate these transfers. Its performance emerged as an important part of what has and continues to define Sephardic identity even today. It reflects Sephardic Jews’ old home, their new home and the one they carry in their hearts. The Hebrew word for place is *Makom*. It refers to physical places as well as musical and emotional spaces. It is also one of the many names for God. Essentially, it means *home*.

We cannot even try to capture all of Sephardic music in one evening; tonight is to whet the appetite. What at first sounds foreign may on consideration be more familiar than we first realized. Sephardic music is a mirror of sorts, into which we can gaze and see - or hear- a version of ourselves. We can borrow from it and use its ideas to renew ourselves. We can all be a bit *Sephardi* in our hearts.

Tonight is also culminates 4 years of intensive study and work toward my Cantorial Certification from Hebrew Union College-Jewish Institute of Religion’s Debbie Friedman School of Sacred Music. Thank you for celebrating this moment, and Sephardic culture, with me.

Adam Davis

Order of program

Welcome

Hinei Mah Tov

Sufi melody, arr. Davis

Section I: Home & Family Mishpaha

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Yedid Nefesh

Havdalah

Hamavdil

Morocco & Algeria

D. Friedman (1951-2011)

Jerusalem

Ladino Medley

Quando El Rey

Los Bilbilicos

A la Una

Ladino folk song

Ladino folk song

Ladino folk song

Section II: Faith / Fey / Emunah

Piyutim (Liturgical Poems)

Lecha Dodi

Adon Olam

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Yigdal

Aaron Bensoussan (b. 1954)

Amsterdam

Western Sephardic

Istanbul

Tehillim (Psalms)

Psalm 150 Hal'luyah

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Morocco

El Norah Alilah

Traditional Sephardic

Section III: Makom - Place

Shabechi Yerushalayim

Avihu Medina (b. 1948)

Arvoles Lloran

Ladino Folk

Fiestremus (Hatikva en Ladino)

Sam Cohen / Naftali Imber

Yom Zeh L'Yisrael / Yismach Moshe

Jo Amar (1930-2009)

Hiney Mah Tov - inspired by a Sufi melody, text from Psalm 133:1

In cosmopolitan Ottoman cities, Sephardim and their music intermingled with neighboring cultures. Like siblings, Hebrew and Sufi Islamic songs were sometimes performed alongside of, and borrowed from, each other.

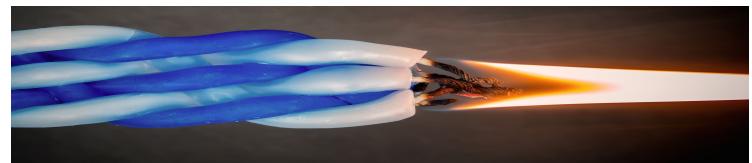
הַבָּה מֵה טוֹב וְמֵה נָעִים שֶׁבֶת אֲחִים גַּם יִחְדָּה

Hinei ma tov u'ma-nayin Shevet ach-im gam ya-chad

How good and pleasant it is for brothers and sisters to dwell in unity!

Section I: Family and the Home -

הַבְּדָלָה - Havdalah Suite



Yedid Nefesh - Moroccan setting, text attributed to Elazar ben Moshe Azikri

Hebrew and Arabic poetry were both at their pinnacle during the golden age of Spain. Its meter intended it to be sung in *Makam*, whose micro-tones, heard in the *oud* this evening, are absent from Western music. Sung at the final Shabbat meal this *piyyut* (*liturgical poem*) is in *makam Zurqa* (*scatter*).

Beloved of my soul, merciful Father,
bring your servant close to Your will.
Your servant will run like a gazelle,
to bow before Your glory.
For Your companionship
is purer than any fine taste or flavor.
Perfect, pleasing, radiance of the world,
my soul desires Your love.
Please, God, heal her now, as You show
her the pleasantness of Your light.
Now, strengthen and heal her, and she will
be for You an eternal servant.

יְדִיד נֶפֶשׁ, אָב הַרְחָמָן
מְשֻׁךְ עֲבֹדָךְ אֶל רְצׁוֹנֶךְ
יְרוֹאֵץ עֲבֹדָךְ כְּמוֹ אֵיל
יְשַׁתְּחֹווֹת מִלְּוָאָדָר
כִּי יְעַרְבֵּל לוֹ קִידּוֹתָךְ
מְנֻפְּתָח צָוֵף וְכָל טָעֵם
הַדּוֹר, נָאָה, זַיְהַעוֹלָם
נְפִשְׁיָ חֹולָת אַהֲבָתָךְ
אָנָּא אֶל נָאָ, רְפָא נָא לָה
בְּהָרָאוֹת לָהּ נָעֵם זִין
אָז תַּחַזֵּק וְתַחֲרֵפָא
וְהִיְתָה לְךָ שְׁפָחת עַולָּם

Birchat Havdala

composed by Debbie Friedman (1951-2011), text from liturgy

Havdala marks the separation of Shabbat from the week about to begin. Its symbols- a candle, wine and fragrant herbs, attune our senses to this transition and help us carry part of the soulful spirit of Shabbat into the week ahead.

Blessed are You, Lord, our God, Ruler of the universe, Creator of fruit of the vine. בָּרוּךְ אַתָּה יְיָ אֱלֹהֵינוּ מֶלֶךְ הָעוֹלָם, בָּרוּךְ פָּרִי הַגֶּפֶן.

Blessed are You, Lord, our God, Ruler of the universe, Creator of the varied spices. בָּרוּךְ אַתָּה יְיָ אֱלֹהֵינוּ מֶלֶךְ הָעוֹלָם, בָּרוּךְ מִינִי בִּשְׁמִים

Blessed are You, Lord, our God, Ruler of the universe, Creator of the fire's lights. בָּרוּךְ אַתָּה יְיָ אֱלֹהֵינוּ מֶלֶךְ הָעוֹלָם, בָּרוּךְ מָאֹרֵי הַאֲשָׁר.

Blessed are You, God, who separates between holy and mundane. בָּרוּךְ אַתָּה יְיָ אֱלֹהֵינוּ מֶלֶךְ הָעוֹלָם, הַמְבָדֵיל בֵּין קָדְשׁוֹ לְחַול.

Hamavdil

Jerusalem setting, text attributed to Yitshak ibn Ghayyat (1038-1089)

This song of separation, heard among the Sephardim of Jerusalem, is sung in Hebrew and Ladino in the home. The refrain calls on Elijah the Prophet to announce messianic age as Shabbat ends, before the work week can start.

Chorus: Lich'vod chemdat levavi, Eliyahi Hanavi

May the one who separates
between holy and every-day
May he nullify our sins.
May he multiply our offspring
and our wealth (our peace) like the sand
and like the stars in the night.

**Chorus: To honor the beloved
of my heart, Elijah the Prophet (2x)**

To the left Michael
and to the right Gabriel
and above the Almighty's head
every day and every night.

הַמְבָדֵיל בֵּין קָדְשׁוֹ לְחַול.
חַטָּאתֵינוּ הוּא יְמִיחֹל. זָרְעָנוּ
וְכַסְפֵּנוּ וַיְשִׁלוֹמְנוּ יְרַבָּה כְּחֹל.
וְכַפּוֹכְבִּים בְּלִילָה.
לְכֹבֵד חַמְדָת לְבָבִי:
אֱלֹיהֵה הַנְּבִיא:

A la derecha Michael
y a la izquierda Gabriel
y sobre la cabeza Shejinat
Elyon kada dia y kada noche

Ladino Medley

Like most American Jews, Sephardim only used Hebrew in synagogue. At home, they spoke Djudeo-Espanyol, also called Djudezmo or Ladino, a sister language to Castilian. A rich body of Ladino songs, including narrative ballads known as *Romanzas* and shorter *Cantigas*, have survived for centuries.

Quando el Rey Nimrod - Ladino folk melody c. 1890 , text source unknown

Despite sounding like old Spain, this song actually is just 115 years old. It is based on an earlier Ladino poem about Abraham written in *Makam Hijaz*. This version, which emerged from 1890's Tangiers, spread quickly to far-flung Ladino-speakers thanks to new publishing and recording technology of the era.

When King Nimrod
went into the fields, he looked at the
heavens and all the stars.
He saw a holy light
above the Jewish quarter,
a sign Abraham was about to be born-
Abraham our father, dear father,
blessed father, light of Israel!.

Quando el Rey Nimrod
al kampo salia mirava en el
cielo y en la estreyeria
vido una luz santa
en la Djuerderia, a que havi a
de nacer - Avraham Avinu,
Padre Querido, Padre
Bendicho, Luz de Yisrael!

Los Bilbilicos - Ladino folk melody, text source unknown

Nightingales sing with sighs of love;
my soul, my fate is in your power.
The rose blooms in the month of May
My neshama, my fate suffers from
love.

Los bilbilicos cantan con sospiros
de amor; Mi neshama, mi ventura
Esta en tu poder. // La roza
enflorese en el mes de mai, Mi
neshama s'escurese suriendo del
amor.

A la Una - Ladino folk melody, text source unknown

Originally known as *Las horas de la vida*, this song may have began as a latter-year Spanish folk song. When and how this serial-song entered Sephardic repertoire has been greatly debated. It runs through the 12 hours of a man's life, filled with machismo and bravado in his *vida y corazon*- his life and heart.

I was born at one, At two I grew
At three I took a lover, At four I wed.
My soul, life and heart!
Tell me girl, where do you come
from? I want to know you,
Tell me if you have a lover,
If not, I will love you.

A la una yo nasi, A las dos
m'engrandesi, A las tres tomi un
amante, A las cuatro me kazi
Alma y vida y corazon!
Dime ninya d'onde vienes?
Ke te kero konoser - Dime si tu
tienes amante- Si no yo te amare.

Sephardi Quarter Note - by Alden Solovy

If you listen
To the space between
The notes and the half notes,
The space between heartbeats,
You'll hear quarter notes of love and yearning,
Ancient music of hope and sorrow, Infinite in variation,
The echo of generations.
Notes that bend toward G-d.
Notes that linger with longing.
Notes that plead for redemption.
The voice of sorrow
And the voice of laughter.
Notes of surrender.
Notes that refuse to surrender.
Notes that cry out to Zion and Israel.
If you listen
To the space between
The notes and the half notes,
The rises and the falls,
The trills and trumpets,
You will hear a rhythm and a pulse calling out:
"Adon Olam, Yedid Nefesh, Shachar Avakeshcha, Yodukha Rayonai.
Master of the Universe, Beloved of my Heart,
At Dawn I Seek You, My Thoughts will Praise You."
In the space between the notes,
Dreams of G-d touch the core of being
To become music.



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אמונה - אמונָה - Fey - אַמּוֹנָה

The Sephardic sounds of faith are many, as each community adds to the rich and varied body of song. Tonight, we'll but a few, both old and new.

Lecha Dodi

music: Aaron Bensoussan (b. 1952), text: Shlomo Alkabetz (1492-1532)

Each corner of the diaspora had its own melody for this famed piyut, and new ones in the Sephardic style are still written, like this one from 1990's America!

Lecha, dodi, likrat kallah- pnei Shabbat n'kab'la

Come, my Beloved, to meet the bride;
let us greet the presence of Shabbat.

"Observe" and "Remember" Shabbat-
the only One made us hear as one word:
the Lord is One, and his name is One
to his renown and his glory and his praise.

Come, let us go to meet the Sabbath,
for it is a well-spring of blessing;
from the beginning,
from of old it was ordained,
—last in creation, first in thought.

Come in peace, crown of thy husband, with
rejoicing and with cheer,
amidst of the faithful of treasured people:
come, O bride; come, O bride.

Adon Olam - Dutch setting, text ascribed to Solomon ibn Gabirol (1021-1058ce) This stately, uplifting western Sephardic melody is likely a borrowed melody (*contrafacta*). The ascending melody line elevates heavenward, toward the "Master of the Universe," and like its theme, seems to repeat into eternity.

Lord of the world, who reigned / before any creature came to be
By Whose will all things were made, / and then was called our Sovereign
And even after all has ceased to exist, / Alone, revered, will reign
God has been, and God is, / and in God's majesty, God will be
God is One- there is no second to God's grandeur/
without start, without end / strength and dominion belong to God
The Lord is my God, my Redeemer lives, / God is a Rock in my hour of despair
(continued on next page)

לְכָה דּוֹדִי לְקַרְאַת כֶּלֶה.
פָּנֵי שְׁבָת נְקַבְּלָה:

שְׁמֹור וְזַכַּר בְּדָבָר אֶחָד,
הַשְׁמִיעָנוּ אֱלֹהִים אֶחָד.
ה' אֶחָד וְשְׁמוֹ אֶחָד.
לִשְׁמָן וְלִתְפָּאָרָת וְלִתְהָלָה:

לְקַרְאַת שְׁבָת לְכָה וּנְלִיכָה.
כִּי הִיא מַקְדֵם הַבְּרָכָה.
מַרְאָשׁ מַקְדָם נְסִיכָה. סֻמְךָ מַעֲשָׂה
בְּמַחְשָׁבָה תְּחִילָה:

בּוֹאִי בְּשַׁלּוֹם עַטְרָת בְּעַלְהָה.
גַם בְּשִׁמְמָה וּבְצִהָלה.
תוֹךְ אָמֹנָה עַם סְגִילָה:
בּוֹאִי כֶּלֶה, בּוֹאִי כֶּלֶה:

God is my banner, God is my refuge, / God is my sustenance when I call
 And in God's hand I place my soul / when I sleep and when I wake
 as my spirit dwells in my body, / God is with me-I will not fear
Sephardim add: In God's abode my soul will rejoice/ for our redeemer is on
 his way / And in the Temple on that day /we'll sing the awesome Name.

אדון עולם אשר מלך, בטרם כל יציר נברא. לעת געשה בחפכו כל, איזי מלך שמו נקרה.
 ואחרי ככלות הפל, לבדו ימלוך נורא. והוא הוה, והוא הוה, והוא יהה, בתפארה.
 והוא אחד ואין שני, להמשיל לו להחכירה. בcli נאשית בcli תכליות, וללו העז והמשרה.
 והוא אלוי גאל, וצורך חכלי בעת צרה. והוא נסיך גוית, כי לי ולא אירה.
 בידך אפקיד רוחך, בעת אישן ואעריה. עם רוחך גויתך, כי לי ולא אירה.
 במקדשו תגלו נפשי, משיחינו ישלה מהרעה ואנו נשיר בביית קדשי, אמן אמן שם הנורא.

Yigdal - Turkish setting, text attributed to Daniel Ben Yehuda (c. 1400)

Based on Maimonides' 13 Principles of Faith, this hymn is traditionally sung in unison. This beautiful melody (an excerpt) in *makam Hijaz* originated in the Sephardic stronghold of Istanbul (was Constantinople) is very popular in Israel.

Magnified and praised be the living God:
 he is, and his being is beyond time.

He is One, and no unity is like his unity;
 concealed and unending is his unity.

He has neither bodily form nor substance:
 None can compare unto him in his holiness.

He was before anything that was created-
 even the first: is beginning had no
 beginning.

Behold he is the Lord of the universe:
 to every creature he teacheth his greatness
 and his sovereignty.

These thirteen fundamental things are the
 foundation to knowledge of God and His
 faithful. The Torah and prophesy of Moses
 are true, blessed for eternity is His name.

אללה שלוש עשרה לעקרים הם יסוד דת אל ואמונהתו. תורה משה אמת ונבואהתו, ברור
 עד יעד שם תהלהתו.

Non Komo Muestro Dio (En Kelohenu)

Sephardic folk setting, Ladino / Hebrew text authorship unknown

Hebrew prayer in Reform congregations often contain English. Sephardim likewise wove everyday Ladino into Hebrew in a rhythm like normal speech.

None are like our God, none are like our lord,
 none are like our ruler, none are like our saviour.

Who is like our God, who is like our lord,
 who is like our ruler, who is like our saviour?

Let us thank our God, let us thank our lord,
 Let us thank our ruler, Let us thank our saviour.

Blessed be our God, blessed be our Lord,
 blessed be our ruler, blessed be our savior.

You are our God, You are our Lord,
 You are our ruler, You are our savior.

Non komo muestro
 Dio/señor/rey/ salvador

Quen como muestro
 Dio/señor/rey/ salvador?

Loaremos a muestro
 Dio/señor/rey/ salvador?

Bendicho muestro
 Dio/señor/rey/ salvador?

Tu sos muestro
 Dio/señor/rey/ salvador?



Sephardic Torah scrolls are encased in a decorative case called a Tiq

Hall'uyah - setting based on Yemenite folk melody, text from Psalm 150

Yemenite Jews were profoundly influenced by contact with Sephardic communities of the Ottoman Empire. They shared certain musical practices typical to Sephardic prayer. Antiphonal “call and response” verses heard in this setting are an example. They are belted together by a contrasting melodic line for all to sing in unison. We can all offer praise with our entire metaphorical symphony, playing “*hallelu-Yah!*”

Hallelujah.

Praise God in His sanctuary;
praise Him in the sky, His stronghold.
Praise Him for His mighty acts;
praise Him for His exceeding greatness.
Praise Him with blasts of the horn;
praise Him with harp and lyre.
Praise Him with timbrel and dance;
praise Him with lute and pipe.
Praise Him with resounding cymbals;
praise Him with loud-clashing cymbals.
Let all that breathes praise the LORD.

Hallelujah.

Adon Haselichot - Moroccan setting, text found in Cairo Geniza (c. 1000 ce)

Before Rosh Hashana, in the month of Elul, tens of thousands of Sephardim gather at the Western Wall in Jerusalem, site of two former ancient Temples, to recite Selichot, prayers of repentance. All gathered there, and around the world, sings this powerful communal confession. Composed a thousand years ago, it was rediscovered in the 19th century in the “sacred trash” *Geniza* of a Cairo synagogue where damaged holy books and texts are respectfully buried.

“Hatanu Lefaneha, Raheim Aleinu.” We sinned before you, have mercy on us.

Master of Forgivings, examiner of hearts
the revealer of depths, speaker of justice
chorus: We have sinned before You,
have mercy upon us. (x2)

Glorious in wonders, great in consolations
remembering the covenant of the ancestors.
investigating annihilation everywhere.

הַלְלוּ יְהָה
הַלְלוּ אֱלֹהֵינוּ בְּקֶדֶשׁוּ
הַלְלוּ הָרָקִיעַ עֹזׁ
הַלְלוּ הָרָקִיעַ בְּגָבוֹרְתִּינוּ
הַלְלוּ הָרָקִיעַ גָּדוֹלָה
הַלְלוּ הָרָקִיעַ שׁוֹפֵר
הַלְלוּ הָרָקִיעַ נְגַבֵּל וְכָבֹורָה
הַלְלוּ הָרָקִיעַ מְחוֹל
הַלְלוּ הָרָקִיעַ בְּמַגִּים וּמַגְּוָבִים
הַלְלוּ הָרָקִיעַ בְּאַלְצָלִילִישָׁמָע
הַלְלוּ הָרָקִיעַ בְּאַלְצָלִילִי תְּרוּעָה:
כָּל הַגְּשֻׁמָּה תְּהִלֵּל יְהָה הַלְלוּ יְהָה:

אָדוֹן הַסְּלִיחָה. בּוֹחֵן לְכָבוֹת.
גּוֹלָה עַמּוֹקָות. דּוֹבֵר צְקָקוֹת.
חַטָּאנוּ לְפָנֵיךְ רָחֵם עֲלֵינוּ:
הַדּוֹר בְּנָפְלָאוֹת. וְתִיקְּבַּנְחָמוֹת.
זָכֵר בְּרִיתָא אֲבוֹת. חֹוקְרָכְלוֹוֹת:
מְלָא זְכִיּוֹת. נֹרָא תְּהִלָּות.
סְולָה עֲנוֹנוֹת. עֲנוֹה בְּעֵת צְרוֹת:

El Norah Alilah -North African setting, text by Moshe ibn Ezra (1055-1138ce)
This piyut is sung at the end of the Yom Kippur (Day of Atonement) to begin the final Neilah service. Fasting congregants have spent an entire day on their feet. The prayer’s cadence and repetitive chorus gives them strength to march toward gates of forgiveness: “As Thy gates are closed this night.”

“El Norah Alilah (2x), Hamtzi Lanu Mehila, b’Sha’at haNeilah”

God of awe, God of might (2x)
Grant us pardon in this hour,
As Thy gates are closed this night

We who few have been from yore,
Raise our eyes to heaven's height,
Trembling, fearful in our prayer,
As Thy gates are closed this night.

Pouring out our soul we pray
That the sentence Thou will write
Shall be one of pardoned sin,
As Thy gates are closed this night.

May we all, both old and young,
Look for gladness and delight
In the many years to come,
As Thy gates are closed this night.

אל נורא עלילה,
המציא לנו מיחילה,
בשעת הנעללה.

מתי מספר קראוים,
לך עין נושאים, ומסלדים בחילה,
בשעת הנעללה.

שופכים לך נפשם, מחה פשעם
וכחשם, והמצאים מיחילה,
בשעת הנעללה.

תָּזַפּוּ לְשָׁנִים רַבּוֹת, הַבְּנִים
וְהָאָבוֹת, בְּדִיטָה וּבְצָהָלה,
בְּשָׁעַת הַנְּעִילָה.



LaGrande Synagogue on Paris Boulevard, Tunis, Tunisia

Section III: Place - Makom - מָקוֹם

Home is more than a building, it is a sense of place. Our ancient spiritual in Israel is centered on the city of Jerusalem. Sephardim long for Spain. In songs we hear sonic slices of home in longings for places we once lived and no longer do, those where we live once more, and those we carry in our hearts.

Shabechi Yerushalayim - by Avihu Medina (1948 -), text from Psalm 147



O Jerusalem, laud the LORD; praise your God, O Zion. For [God] has strengthened the bars of your gates, and blessed your children in your midst.

Arvoles Lloran por Lluvia

“Trees cry for rain,” was originally a love song, though over time the metaphor of longing extended to an idealised Spanish homeland of centuries earlier. Its lyrics took on tragic irony when Greek Jews deported to Auschwitz foretold their own fate, singing, “*What will become of me? In foreign soil I will die.*” Appropriately, this melody is used sometimes by Sephardim for *Kaddish*.

Trees cry for rain
and mountains for air
so my eyes weep
For you, dear my beloved.
So my heart weeps
for you my dear lady.

**chorus: I weep and ask
what will become of me?
In foreign soil**

Arvoles lloran por lluvia
y montañas por aire
Ansí lloran los mis ojos
.por ti querida amante
Ansi llora el a mi corazon
.por ti mi querida dama

**Torno y digo
qué va a ser de mí
En tierras ajenas**



I shall die...

me vo morir

Fiestaremus - adapted by Samuel Cohen, Ladino text - unknown

The song which became Israel's national anthem began as a Czech folk melody. It is best known as a setting for Naftali Herz Imber's Hebrew poem *Tikvateinu* (Our Hope). This interpretation *en Ladino*, is a celebration of a people's renewed hope as they live freely once more.

We celebrate together, glorious
the day today with joy.
The happiness is named,
with pleasure of Jews it is planted

This day of our joy
It records our gratification
that, seeing the Jews suffered,
in the end they had salvation.

Two thousand years of misfortune
without being able to rest
and without sleep, dragging
a thousand and one places
without building a home to rest.

We will raise the flag
for the love of our land
with sweat of Jews afflicted
with roses and flowers assembled.

Fiestaremos djuntos gloriosos
el diya de oy kon gozo
di alegre es nombrado
kon plaser de djudios es membrado

Este diya de nuestra alegría
Nos rekorda la manzia
Ke ver los djudios sufriyeron
a la fin salvacion ya tuvieron

Dos mil anyos de tan desgrasia
sin poder reposar
i sin esfuenyo
arrastando mil i un lugar
sin tender un hogar para reposar

Alsaremos la bandiera
por amor de muestra tiera
kon sudor de djudios arufiada
kon rozas i flores asembrada.



Yom Zeh L'Yisrael / Yismach Moshe Music by Jo Amar (1930-2009)

text by R. Israel Najara (1555-1625) and inspired by Shabbat liturgy

These songs were composed by Moroccan-born Cantor Jo Amar, who helped popularize Sephardic music into the mainstream in Israel in the 1960's. They speak of Torah and Israel, but sound as though they are from Spain. In spirit, however, their intention is something different altogether. Israel is a place, but it is also a people. There is a special day for this people, a place in time. Each week, we can visit this shining palace, filled with *orah v'simha* - light and joy.

This day is for Israel-

light and joy- Shabbat rest.

Moses rejoiced in the gift of his portion.

And what did You give him?

A crown of glory on his head You placed .

Moses rejoiced in the gift of his portion.

And what did You call him?

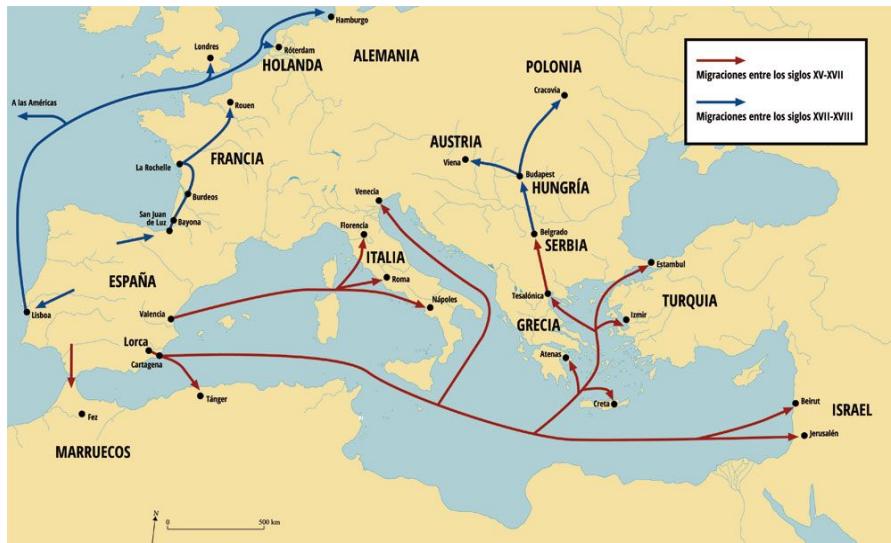
A faithful servant, You called him.

Moses rejoiced in the gift of his portion.

And what did he carry in his hands?

He brought down two stone tablets of the covenant in his hands.

יום זה לישראל אורה ושמחה
שבת מנוחה.
ישמה משחה בmutation חלקו
ומה נתת-לו
כתר בראשו נתת-לו
ישמה משחה בmutation חלקו
ומה קראת-לו
עבד נאמן קראת-לו
ישמה משחה בmutation חלקו
ומה הוריד בידו
שני לוחות הברית
ההוריד בידו



Primary routes of Sephardic migration from Spain and Portugal

B'Toda / With gratitude / Kon Gracias:

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Thank you! Adam

Trio Barrio Andalusi: Guillermo-Juan Christie - Oud, Flamenco Guitar

Jon Seligman - Darbouka, Riqq, Tof

Andrea Vercoe - Violin

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