

# 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

**Welcome. Baruh habá. ברוך הבא. Vinido bueno. בינידו בונו.**

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

#### *Havdalah Ceremony*

**Yedid Nefesh** Morocco & Algeria  
**Havdalah** D. Friedman (1951-2011)  
**Hamavdil** Jerusalem

#### *Ladino Medley*

**Quando El Rey** Ladino folk song  
**Los Bilbilicos** Ladino folk song  
**A la Una** Ladino folk song

### Section II: Faith / Fey / Emunah

#### *Piyutim (Liturgical Poems)*

**Lecha Dodi** Aaron Bensoussan (b. 1954)  
**Adon Olam** Amsterdam  
**Non Komo Meustro Dyo (En Kelohenu)** Western Sephardic  
**Yigdal** Istanbul

#### *Tehillim (Psalms)*

**Psalm 150 Hal'luyah** Yemen

#### *Chagim u'Zmanim Medley (Festival Piyutim)*

**Adon Haselichot** 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.

הִנֵּה מָה טוֹב וַיְמָה נְעִימִים שְׁבֵת אָחִים גַּם יַחַד

*Hinei ma tov u'ma-nayim 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 -**

#### ***Havdalah Suite - הַבְּדִלָּה***



### **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 הַרְחֵמֵן  
מְשִׁיךְ עֲבֹדְךָ אֶל רְצוֹנְךָ  
יְרוּץ עֲבֹדְךָ כְּמוֹ אֵיל  
יִשְׁתַּחֲוֶה מוֹל הַדָּרֶךְ  
כִּי יַעֲרֵב לוֹ יְדִידוֹתְךָ  
מִנְפֶת צִוּף וְכָל טַעֵם  
הַדּוֹר, נֶאֱדָה, זִיו הָעוֹלָם  
נֶפְשִׁי חוֹלֵת אֶהְבֶּתְךָ  
אֲנֵא אֵל נָא, רַפָּא נָא לָהּ  
בְּהִרְאוֹת לָהּ נֵעַם זִיּוֹךְ  
אִז תַּתְחַזֵּק וְתִתְרַפָּא  
וְהִיְתָה לְךָ שְׂפַחַת עוֹלָם

## Birchot 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. בְּרוּךְ אַתָּה יי, אֱלֹהֵינוּ מֶלֶךְ הָעוֹלָם, בּוֹרֵא פְרֵי הַגֶּפֶן.

Blessed are You, Lord, our God, Ruler of the universe, Creator of the varied spices. בְּרוּךְ אַתָּה יי, אֱלֹהֵינוּ מֶלֶךְ הָעוֹלָם, בּוֹרֵא מִיַּי בְּשָׂמִים  
Blessed are You, Lord, our God, Ruler of the universe, Creator of the fire's lights. בְּרוּךְ אַתָּה יי, אֱלֹהֵינוּ מֶלֶךְ הָעוֹלָם, בּוֹרֵא מְאוּרֵי הָאֵשׁ.

Blessed are You, God, who separates between holy and mundane. בְּרוּךְ אַתָּה יי, אֱלֹהֵינוּ מֶלֶךְ הָעוֹלָם, הַמְבַדֵּל בֵּין קֹדֶשׁ לְחֹל.

## 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.

A la derecha Michael  
y a la izquierda Gabriel  
y sobre la kabeza Shejinat  
Elyon kada día 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 Castillian. 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 suspiros  
de amor; Mi neshama, mi ventura  
Esta en tu poder. // La roza  
enflorese en el mes de mai, Mi  
neshama s'escurese sufriendo 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 kuarto 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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## Section II: Faith - Emunah - Fey - אמונה

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.

לְכֵה דוּדֵי לְקִרְאֵת כְּלָה.  
פְּנֵי שַׁבַּת נִקְבְּלָה:

"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.

שְׁמוֹר וּזְכוֹר בְּדַבּוּר אֶחָד,  
הַשְּׁמִיעֵנוּ אֶל הַמְּנַחֵד.  
ה' אֶחָד וְשְׁמוֹ אֶחָד.  
לְשֵׁם וּלְתִפְאֵרֶת וּלְתִהְלָה:

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.

לְקִרְאֵת שַׁבַּת לָכוּ וּנְלַכֵּה.  
כִּי הִיא מְקוֹר הַבְּרָכָה.  
מֵרֵאשִׁית מְקֻדָּם נִסְוְכָה. סוּף מַעֲשֵׂה  
בְּמַחְשְׁבֵהוּ תִחְלָה:

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.

בּוֹאִי בְשָׁלוֹם עֲטֹרַת בַּעֲלֵךְ.  
גַּם בְּשִׂמְחָה וּבְצִהָה.  
תּוֹךְ אֲמוּנֵי עַם סִגְלָה.  
בּוֹאִי כְלָה, בּוֹאִי כְלָה:

**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)

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.

אָדוֹן עוֹלָם אֲשֶׁר מֶלֶךְ, בְּטָרֵם כָּל יִצִיר נִבְרָא. לְעֵת נַעֲשֶׂה בְּחַפְצוֹ כָּל, אֲזִי מֶלֶךְ שָׁמוּ נִקְרָא.  
 וְאַחֲרֵי כָּלֹת הַפֶּל, לְבַדּוֹ יִמְלוֹךְ נוֹרָא. וְהוּא הֵיךְ, וְהוּא הוּהוּ, וְהוּא יְהִיךְ, בְּתַפְאָרְהוּ.  
 וְהוּא אֶחָד וְאֵין שְׁנַי, לְהַמְשִׁיל לּוֹ לְהַחְבִּירָהוּ. בְּלִי רֵאשִׁית בְּלִי תְּכָלִית, וְלוֹ הָעוֹז וְהַמְשַׁרָה.  
 וְהוּא אֱלֹי וְחֵי גֵאֲלִי, וְצוֹר חֲבָלֵי בַעַת צָרָה. וְהוּא נָסִי וּמְגוֹס לִי, מִנֵּת כּוֹסֵי בַיּוֹם אֶקְרָא.  
 בְּיָדוֹ אֶפְקִיד רוּחִי, בַּעַת אֵישׁוֹן וְאַעִירָהוּ. וְעַם רוּחִי גּוֹיָתִי, יֵי לִי וְלֹא אֵירָא.  
 בְּמַקְדָּשׁוֹ תִּגַּל נַפְשִׁי, מְשִׁיחֵנוּ יִשְׁלַח מְהֵרָה וְאֵז נְשִׁיר בְּבֵית קִדְשֵׁנוּ, אָמֵן אָמֵן שֵׁם הַנוֹרָא

**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.

יִגְדַּל אֱלֹהִים חַי וְיִשְׁתַּבַּח, נִמְצָא,  
 וְאֵין עֵת אֶל מְצִיאֹתוֹ:  
 אֶחָד וְאֵין יַחֲדִיד כְּיַחֲדוֹ, נְעֻלָּם,  
 וְגַם אֵין סוּף לְאַחֲדוֹתוֹ:  
 אֵין לוֹ דְמוּת הַגּוּף וְאֵינוֹ גּוּף,  
 לֹא נַעֲרוֹךְ אֱלֹהֵי קִדְשָׁתוֹ:  
 קִדְמוֹן לְכָל דְבָר אֲשֶׁר נִבְרָא  
 רֵאשׁוֹן, וְאֵין רֵאשִׁית לְרֵאשִׁיתוֹ:  
 הֵנוּ אָדוֹן עוֹלָם, לְכָל נוֹצֵר.  
 יוֹרָה גְּדֻלָּתוֹ וּמַלְכוּתוֹ:  
 שָׁפַע נְבוֹאָתוֹ נִתְּנוּ, אֶל אֲנָשִׁי  
 סְגוּלָּתוֹ וְתַפְאָרְתוֹ:  
 לֹא יַחְלִיף הָאֵל וְלֹא יִמִּיר דָּתוֹ.  
 לְעוֹלָמִים, לְזוּלָּתוֹ:  
 יִשְׁלַח לְקִץ יָמֵינוּ מְשִׁיחֵנוּ,  
 לְפָדוֹת מִחַפְּי קִץ יְשׁוּעָתוֹ:  
 מִתִּים יִחְיֶה אֵל בְּרוּב חֲסִדוֹ, בְּרוּךְ  
 עַדִּי עַד שֵׁם תְּהִלָּתוֹ:

אלה שלוש עשרה לעקרים הן הם יסוד דת אל ואמונתו. תורת משה אמת ונבואתו, ברוך עדי עד שם תהלתו.

**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. Non komo nuestro Dio/señor/reyl salvador

Who is like our God, who is like our lord,  
 who is like our ruler, who is like our saviour? Quen komo nuestro Dio/señor/reyl salvador?

Let us thank our God, let us thank our lord,  
 Let us thank our ruler, Let us thank our saviour. Loaremos a nuestro Dio/señor/reyl salvador?

Blessed be our God, blessed be our Lord,  
 blessed be our ruler, blessed be our savior. Bendicho nuestro Dio/señor/reyl salvador?

You are our God, You are our Lord,  
 You are our ruler, You are our savior. Tu sos nuestro Dio/señor/reyl salvador?



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

**Hall'luyah - 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 יְהוָה  
הַלְלוּ-אֱלֹהֵי בְּקִדְשׁוֹ  
הַלְלוּהוּ בְּרָקִיעַ עֵזוֹ  
הַלְלוּהוּ בְּגִבּוֹרֹתָיו  
הַלְלוּהוּ כְּרַב גְּדֻלוֹ:  
הַלְלוּהוּ בְּתִקְעַ שׁוֹפָר  
הַלְלוּהוּ בְּנִבְלָ וְכַנּוֹר:  
הַלְלוּהוּ בְּתֵף וּמְחֹל  
הַלְלוּהוּ בְּמִנִּים וְעוּגָב:  
הַלְלוּהוּ בְּצִלְצְלֵי-שִׁמְעַ  
הַלְלוּהוּ בְּצִלְצְלֵי תְרוּעָה:  
כָּל הַנְּשָׁמָה תְהִלֵּל יְהוָה הַלְלוּ-יְהוָה:

אָדוֹן הַסְּלִיחוֹת. בּוֹתֵן לְכָבוֹת.  
גּוֹלָה עֲמוּקוֹת. דּוֹבֵר צְדָקוֹת.  
חַטָּאנוּ לְפָנֶיךָ רַחֵם עָלֵינוּ:  
הַדּוֹר בְּנִפְלְאוֹת. וְתִיק בְּנִחְמוֹת.  
זוֹכֵר בְּרִית אָבוֹת. חוֹקֵר פְּלִיּוֹת:  
מְלֵא זְכִיּוֹת. נוֹרָא תְהִלּוֹת.  
סוֹלֵחַ עֲוֹנוֹת. עוֹנֶה בְּעֵת צָרוֹת:

**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.

אֵל נוֹרָא עֲלִילָה,  
הַמְצִיא לָנוּ מַחִילָה,  
בְּשַׁעַת הַנְּעִילָה.  
מִתֵּי מִסְפָּר קְרוֹאִים,  
לֶךְ עֵינַי נוֹשְׂאִים, וּמְסֻלָּדִים בְּחִילָה,  
בְּשַׁעַת הַנְּעִילָה.  
שׁוֹפְכִים לֶךְ נִפְשָׁם, מִחַה פְּשָׁעִם  
וְכַחֲשָׁם, וְהַמְצִיאֵם מַחִילָה,  
בְּשַׁעַת הַנְּעִילָה  
תִּזְכּוּ לְשָׁנִים רַבּוֹת, הַבָּנִים  
וְהָאֲבוֹת, בְּדִיצָה וּבְצִהָה,  
בְּשַׁעַת הַנְּעִילָה.



LaGrande Synagogue on Paris Boulevard, Tunis, Tunisia

### Section III: Place - Makom - מקום

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



Jerusalem, City of Gold, has been in the hearts of the Jewish people since King David's time. A place worthy of praise. **Halleli!** The composer, born in Tel Aviv to Moroccan parents, is one of Israel most beloved songwriters. It is an example of how the Sephardic style is alive and well.

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.

שִׁבְּחֵי יְרוּשָׁלַיִם אֶת־יְהוָה,  
הַלְלֵי אֱלֹהֶיךָ צִיּוֹן.  
כִּי־חַזַק בְּרִיחֵי שְׁעָרֶיךָ,  
בְּרַךְ בְּנֶיךָ בְּקִרְבְּךָ.

#### 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*.

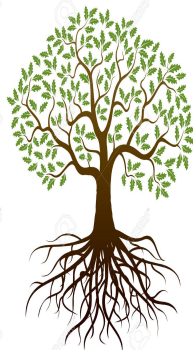
- music and text Ladino Folk

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.

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

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

**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

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

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

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

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.

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

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

Alsaremos la bandera  
por amor de muestra tieria  
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.

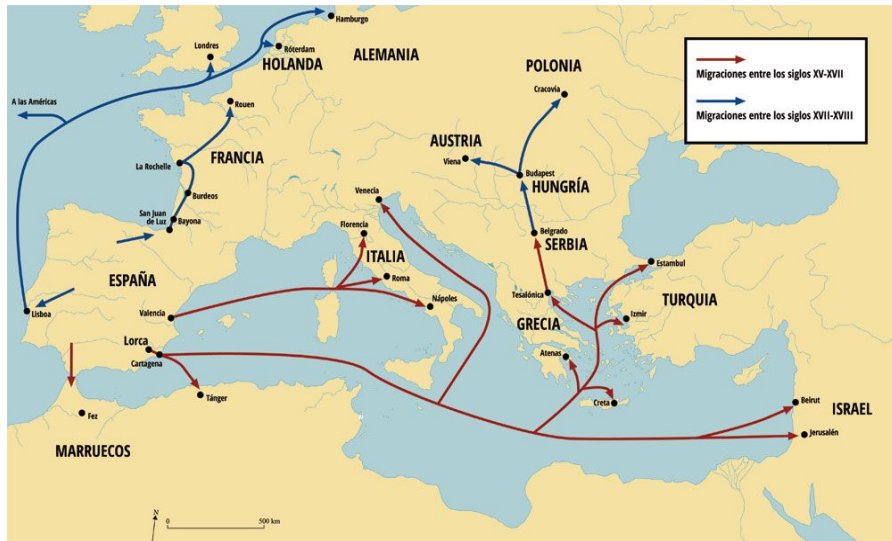
ישמח משה במתנת חלקו  
ומה נתת-לו

כתר בראשו נתת-לו  
ישמח משה במתנת חלקו

ומה קראת-לו  
עבד נאמן קראת-לו

ישמח משה במתנת חלקו  
ומה הוריד בידו

שני לוחות הברית  
הוריד 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

**Temple Beth Torah Leadership:**

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Maxine Lievois, Vice President  
Debra Kabalkin, Rec. Secretary  
Lori Kravchick, Caring Chair & Choir Director  
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Lori Kravchick	Jennifer Stawasz	Joanne Wertz