

**Naomi Shemer: The First Lady of Israeli Folk Song**

**written by Gabriella Arad**

**Thesis Submitted in Partial Fulfillment of  
Requirements for Master of Sacred Music Degree**

**Hebrew Union College-Institute of Religion  
School of Sacred Music  
New York, New York**

**Advisor: Dr. Martin Cohen**

I would like to thank my esteemed thesis advisor and professor Dr. Martin Cohen. Thank you first and foremost for all the support that you have shown me these past few years. I looked forward to working with you since I entered the school but I never imagined that the process would be this fulfilling. You have taught me to dig deeper into my material and never take any information for granted. You have taught me the art of writing and for this I am ever grateful. Foremost, you have taught me what it is to be a mensch. I thank you for all of your guidance, support, and menschlichkeit ways. You will forever be my teacher and friend.

## Introduction

About a year and a half ago I spoke with one of my professors about potential thesis topics. We explored my interests and I decided that I would want to choose a topic that related to who I was as a person and future Cantor. Since I am an Israeli, I wanted to delve into the possibilities within the Israeli music scene. However, I also wanted to research a subject that I could relay to the Jewish American public. When my professor suggested I write about Naomi Shemer I was amazed that no one had ever written about her. With excitement and passion, I began researching the complex yet thrilling life of Israel's first lady of song, Naomi Shemer.

In Israel, the name Naomi Shemer is as common as the word *felafl*. She has become an icon of what it means to be an Israeli. When one mentions the name Naomi Shemer to a native, he or she shyly smiles and tells a story of how Shemer's music has touched his or her life. My father remembers singing her famous song *Yerushalayim Shel Zahav* as he went into battle during the six-day war. My aunt remembers when she sang Shemer's songs in the army. "They are what kept us all in high spirits," she says about Shemer's songs. "Shemer brought Israeli society together for four decades," says an Israeli friend. It is as though Shemer reached deep down into Israel's soul and from it drew songs of love, war, nature, and hope. Therefore, I structured my thesis in a very special way. I categorized Shemer's life into key time periods. However, before I wrote about Shemer's personal journey, I delved into the development of Israel as a country. I aimed to demonstrate Shemer's ability to draw upon the present moment and create beautiful music from it.

Israelis will know Naomi Shemer's name and songs for decades more to come.

For them, she has become a symbol of the struggle and survival of the Jewish homeland. The purpose of my thesis is to bring the gifts of Naomi Shemer to American soil. I would like people outside of Israel to know Shemer beyond *Yerushalayim Shel Zahav*. Though the song solidified Shemer's place in the history of Israeli music, she is much more than a simple song. She is the voice of the Israel and in many ways, the voice of the Jewish people. I only hope that what I have written in these pages will exemplify her legendary life.

## Table of Contents

I. Palestine 1882 - 1948	Pages 1 - 15
II. The Land of Israel and Naomi Shemer	Pages 16 - 20
III. A State Is Born and Shemer's Life	Pages 20 - 29
IV. Establishment Among Its Neighbors and Naomi Shemer Established Herself	Pages 30 - 37
V. A State of War and A Star Is Born	Pages 38 - 45
VI. Israel 1973 - 1980 and Shemer Turns To Politics	Pages 46 - 50
VII. Israel 1980 - Present and Naomi Shemer 1980 - Present	Pages 51 - 59
VIII. Naomi Shemer's Musical Output	Pages 60 - 68

The year 1882 witnessed the start of a massive immigration from Jews to Eretz Yisrael, then called Palestine. Events in Russia, the Ukraine, Poland, Germany, Austria and other Eastern European countries such as pogroms and the Holocaust served as catalysts for these "Aliyot," or immigration movements. Specifically, Eretz Yisrael experienced five of these Aliyot (each named for its number in the chronology of the five Aliyot) before attaining its statehood in 1948.

The First Aliyah, from 1882 to 1903, brought over 25,000 Jews into Palestine. Most of these Jews came from Eastern Europe. They had fled all kinds of restrictions, most recently the May Laws of 1882 and other prohibitions. For example, a range of laws prohibited their further residence in villages and their property transactions outside of their prescribed residences. Other laws removed them from jobs in the civil service and forbade them to trade on Sundays and civil holidays. Most recently, a wave of pogroms victimized countless of their numbers. This combined with a lost hope of the equality they had once thought so near, forced many to flee.

A combination of individuals and Zionist groups brought vast numbers to Palestine. Some of these groups included the BILU, an organization founded in Russia. The founders of BILU believed that the time had come for Jews to live in Israel and to make their living there as well. Hovevei Tzion, another group started in Russia, promoted the colonization of Eretz Yisrael through the establishment of new colonies or the assistance of those already in existence. Both organizations believed that only a return to Eretz Yisrael assured their survival. Eventually Jews from North Africa, South America, and North America augmented the numbers of the Eastern European *halutzim* (pioneers) and the immigrants from the former Soviet Union.

Inspired by the strength of their increasing numbers, the halutzim of the first Aliyah devoted themselves enthusiastically to the process of survival through their own creativity. In this process they brought considerable innovation to Palestine. The first Aliyah witnessed the creation of many *moshavot*, or agricultural settlements. In fact these pioneers acquired 90,000 acres of land and created 28 new moshavot. The great French philanthropist, Baron Edmund de Rothschild, provided most of the funds for this project. These immigrants brought another gift to Israel as well – the creation of Hebrew as a spoken language. The young Lithuanian, Eliezer Ben-Yehuda, arrived in Palestine in 1881 with plans to revive the Hebrew language. Ben Yehuda had witnessed the spread of nationalism in Europe. He conceived the utility of the application of the European concept of national fulfillment to the Jewish people. To his way of thinking, this entailed a return by Jews to their own land, the development of their own country, and the utilization of their own language. Eliezer Ben Yehuda successfully, but not without difficulty, founded a revival of the Hebrew language.

Despite Ben Yehuda and the successes of these early pioneers, their innovations eventually stagnated. Palestine laid dormant until 1904, when the Second Aliyah began. Labor Zionism, an approach developed by thinkers such as A.D. Gordon and Ber Borochov, formed the backbone of the Second Aliyah (1904-1914). Born in Russia, A.D. Gordon participated in the Hovevei Tsion but never expected to emigrate to Eretz-Yisrael. His ideas soon emerged as the "religion of labor." He felt that Jewish people needed to develop a new tie to their land. His motto was: "It is the labor that binds people to its land." Ber Borochov, born in the Ukraine, had an interest in the revolutionary socialist trends of the time. In 1901, his interests in Jewish problems led

him to establish the Zionist Socialist Workers Union. Active in Jewish self-defense, the organization's opposition included both the Russian Social Democrats and some of the Zionist leaders who disapproved of the combination of Zionism and socialism. Borochoy regarded the Jews' unhealthy economic structure as the basis of their problems. Borochoy believed in the increased involvement of Jews in occupations essential to their society. He believed that such involvement made Jews indispensable and therefore led to the diminution of their problems.

Both Gordon and Borochoy felt that only in Eretz Yisrael could Jews flourish. So their young followers - approximately 40,000 of them - in what is known as the Second Aliyah, joined in the foundation of a workers' commonwealth in Eretz Yisrael. Many of the young pioneers of the Second Aliyah worked mostly as hired laborers in the Moshavot or the cities. Their efforts established the first Jewish labor parties such as Poalei Zion and Ha'Poel HaZair - both under the influence of the teachings of Gordon and Borochoy. Their initiative also led to the establishment of the first Kevutzah, later called a Kibbutz. The kibbutzim became self-sufficient communities run entirely by their inhabitants. In addition, these pioneers laid the foundation for the first all Jewish city - Tel Aviv. They founded the Jewish self-defense movement and established the Hashomer Watchmen's Association. In accordance with the position of the First Aliyah, Hebrew was introduced into all spheres of life as the main spoken language. This laid the foundation for a new Hebrew press and literature.

World War I interrupted the Second Aliyah. Once World War I ended in 1919, the Second Aliyah continued. Eventually, due to its renewed impetus of building Eretz Yisrael and the mass numbers entering the land, this movement became known as the



Third Aliyah. Events such as the Russian Revolution, the post-war pogroms in the Ukraine, and the influence of European national struggles at the time left Jews little choice but to leave Europe. Since the doors to the United States remained open (which was not the case in later years), and the promise of "streets paved with gold" sounded tempting to say the least, those who chose to flee to the Land of Israel did so out of Zionist convictions. Among these Zionists were the parents of Naomi Shemer, Rivka and Meir Sapir. They, like many, traveled from Vilna to Eretz Yisrael in order to escape the harsh difficulties of Eastern Europe. Also inspired by the Balfour Declaration, the immigrants of the Third Aliyah eventually numbered 35,000. They came to Palestine from Russia, Poland, Lithuania, Rumania, Eastern European countries, and Western and central Europe.

The Balfour Declaration, a letter written by Arthur James Lord Balfour to Lord Rothschild, represented the first political recognition of Zionist aims by a great power - Great Britain. This letter was supremely important for the morale of these immigrants. Joined by members of the Second Aliyah, the members of the Third Aliyah founded the Histadrut, the comprehensive countrywide labor organization of Palestine. In addition, they played a leading role in the creation of the Haganah, the Jewish defense militia. They also provided workers for industrial construction projects, and strengthened the foundation of Jewish agriculture. The Third Aliyah lasted until 1923.

Economic crisis and anti-Jewish policies in Poland resulted in the Fourth Aliyah, as well as the beginning of strict immigration quotas in the United States in 1924. Pioneers from Russia halted in their migration, mainly because of restrictions placed on their departure from Soviet Russia. With the Fourth Aliyah, Palestine saw an influx of

middle-class people – mostly shopkeepers and artisans. Over 67,000 immigrants arrived during the Fourth Aliyah. Most settled in towns and investing their small capital in workshops, factories, small hotels, restaurants, shops, and most of all construction. New villages, built on citrus orchards, arose and rural development in the Coastal Plain increased. However, a severe economic crisis confronted them when they entered Eretz Yisrael, as a result of which many departed. Thus the Great Depression halted the Fourth Aliyah

Following the year 1929, hopes for an economic recovery of the Fifth Aliyah began. The most powerful catalyst of the Fifth Aliyah proved to be the Nazi accession to power in 1933. The Aliyah began with a small trickle in 1929 and eventually rose to a flood of 250,000 Jews. Between 1933 and 1936 over 164,000 Jews entered Palestine legally, while thousands of others came illegally in order to escape persecution in Germany and Austria (these two countries alone accounted for one fourth of the immigrants). Many of these immigrants from Germany and Austria arrived with professional skills (among them were physicians and academicians and other specialists). Their group contributed to the establishment of new moshavot. The majority of these immigrants settled in cities and towns. Their skills and experience raised business standards and improved urban amenities. In Haifa, the construction of the country's first modern port reached its completion in 1933. While in Jerusalem, the Jewish neighborhoods expanded greatly. Towns flourished as new industrial enterprises were founded. In addition, this group of settlers provided the majority of the musicians in the new Philharmonic Orchestra.

During the Fifth Aliyah (in 1929 and again from 1936-1939) violent Arab attacks on the Jewish population of Palestine took place. Disturbed by these attacks, the British government imposed restrictions on immigration. As a result, there arose the so-called Aliyah Bet – that is, illegal immigration. We do not have accurate numbers of just how many Jews entered Eretz Yisrael illegally, but suffice it to say that many existed.

Every Aliyah had problems of adjustment between the older and more recent immigrants. Older immigrants established a certain way of life, leaving little room in their lives for change. Each Aliyah arrived with open eyes, hoping to establish something innovative unlike the Aliyot before it. This caused an inevitable clash, on many levels, between the old and the new in Palestine.

When the members of the First Aliyah arrived, it quickly dawned on those who resided in Palestine prior to 1880 that these immigrants would not follow in their footsteps. Rather, they would plant new seeds. This frightened many of the traditionalist inhabitants of the land. Pioneers of the First Aliyah came to create new Moshavot, unlike those of their predecessors. Thus the terms Old Yishuv (settlement) and New Yishuv appeared, to distinguish between the pre-1881 moshavot and the post-1881 moshavot. While some immigrants moved directly to the traditional holy cities and attempted to live the same lifestyle as their predecessors, with a focus on prayer and study, others came to create anew. We see this in the creation of the twenty eight newly created Moshavot and purchase of 90,000 acres of land.

Rooted in a structured religious life, the Old Yishuv saw dangers in the new group of settlers. Already fragile and small in size, the Old Yishuv recognized the threat posed on them by the New Yishuv. Not only did the Old Yishuv contain its own internal

struggles, such as the cultural split between the Ashkenazic Jews and the Sephardim, but now they also faced a new enemy, namely secular culture. Old Yishuv members banded together against modernization, the revival of Hebrew, and especially amateur theatre, which at the turn of the century became their principal target. Based on the idea of the necessity of a revival of Jewish national spirit in Eretz Yisrael, members of the New Yishuv rooted themselves in a secular lifestyle as well as the prominent religious lifestyle existent in the Old Yishuv. In order to engender this spirit, certain factors had to coalesce. As mentioned earlier, Eliezer Ben-Yehudah, one of the biggest advocates for secular nationalism, called for Hebrew to serve as the national tongue. In addition, the New Yishuv advocated an educational system which embraced technology, languages, science, music, and Jewish studies. Nationality and cultural unification were also key. All of these goals and aspirations informed the New Yishuv.

With the arrival of the Second Aliyah came a new determination to create a society based on a collective effort, which we know as the Kibbutz. Second Aliyah immigrants who chose to live in newly purchased or developed farm settlements had more of an inclination to work the land themselves than the immigrants of the First Aliyah. With their socialist ideas, they established labor parties, a novel concept for prior immigrants. This became a trend. As each new Aliyah arrived, they introduced new concepts which the older settlers were not always willing to accept.

With the Third Aliyah, defense and labor organizations came into creation. This Aliyah also brought a new creative light to the Moshavot and Kibbutzim. These changes drew an even bigger gap between pre-1881 inhabitants and later immigrants, changing the face of Jewish society in Palestine.

The Fourth Aliyah, with its shopkeepers and artisans, saw a clash between those who wanted to create anew (First – Third Aliyah) and those who wanted to continue the lives they had lived before immigrating to Israel. Having no desire to change their lives, most immigrants of the Fourth Aliyah settled in towns and did not contribute to the agricultural welfare of Palestine. Subsequently the Fifth Aliyah brought in even more transformation with the introduction of German culture and academics to an already diverse society in Palestine.

As Palestine's development increased daily and its Zionist settlers sought purpose, many saw the importance of a need for unification of the old and new settlements. Organizations such as the Haganah and Histadrut aimed for unification, especially during Arab riots. They realized that they had to attain unity in order for a Jewish state to eventually exist. This achievement occurred through various endeavors. One of the catalysts of unification, Palestine's culture, depended greatly on music. From the early music brought over to Palestine from Europe to the eventual development of an Israeli folk idiom, the people of the Land of Israel worked hard to expand and enrich their musical culture.

A man by the name of Abraham Zvi Idelsohn played an integral role in the development of music in Palestine. Born in Lithuania, Idelsohn attained the title of "the father of Jewish music research." Throughout his younger years he attended various yeshivas, sang in synagogue choirs, studied cantorial music and continued his general music education in Berlin and Leipzig. This divergence of Eastern cantorial tradition and Western music proved helpful later in his studies as an ethnomusicologist. Idelsohn married young and found himself serving as a Cantor in several places. He devoted his

time to the study of Jewish folk songs and moved from South Africa, his final location as a cantor, to Jerusalem where he began to research and compile Jewish music. He considered this move to be the major turning point in his life, recalling it in the following statement:

...the idea dawned upon me to devote my strength to the research of the Jewish song. This idea ruled my life to such an extent, that I could find no rest. I therefore gave up my position and traveled to Jerusalem, without knowing what was in store for me. In Jerusalem, I found about 300 synagogues and some young men eager to study Chazanuth [Cantorial music]. The various synagogues were conducted according to the customs of the respective countries, and their traditional song varied greatly from one another. I started collecting their traditional songs. (Hirshberg, *Music In The Jewish Community Of Palestine 1880-1948*)

Many, including Eliezer Ben-Yehuda, believed that Idelsohn would do for Eretz Yisrael's nationalistic music what Ben Yehuda had done for its language. In fact, Eliezer Ben Yehuda wished Idelsohn much success in his endeavor "to revive the Jewish singing in the spirit of the ancient Hebrew song which flourished in the land of Israel." Idelsohn observed the settlers of Palestine for a while, studying the various cultures and their music, until he decided that all of these separate cultures and their music needed to come together. He did not take extreme measures as Eliezer Ben Yehuda did, for Ben Yehuda wanted an immediate change. Idelsohn understood that the creation of a new musical core of Eretz Yisrael would take time. In the following excerpt from an appeal to all Jewish musicians in Jerusalem in 1910, Idelsohn explains his vision:

A. *To collect all folk songs and tunes which have been practiced in all ethnic groups of Israel, ...and to gather all the singers and cantors of those groups who are now active in Jerusalem...The singers of each thnic group will constitute a separate choir which will perform its own songs only...In this way we will collect all songs and singers into one center, and the specific spirit of each ethnic group will become known. This should enable us to compare them and to determine to what extent they stem from a common source...In that way we would reach our second and cardinal goal:*

B. *To turn singing of Israel into the stage of a living tradition. If the Jewish singers persist in living together and in singing in one center, the various groups would inevitable influence one another...and the people of Israel would have a common song, a new-old song, and there will be no more Ashkenazi, Yemenite, Sephardi, Halebi song, but the song of Israel emanating from Jerusalem...This is the scholarly part of the Institute...But there is also a practical goal, which is the training of singers and musicians entitled to be called 'Hebrew'...The Institue will present plays with music based on the history of the people of Israel.*

While Idelsohn's idea to unify the music of Palestine did not come into existence immediately, his vision led to the eventual development of an Israeli folk tradition.

During the years of the Second Aliyah, Israel saw the first signs of what would become the new Israeli folk song. With the determination to create a new society on the basis of a collective effort (Kibbutz), the new settlers found themselves making a collective effort in their singing as well. Group singing raised the spirits of the new pioneers. In a sense, the songs invigorated them. As it grew in numbers and strength, the

New Yishuv, heterogeneous in ethnicity and secular for the most part, was in need of unifying symbols. In music, the task naturally fell on the shoulders of the composer.

Definitions for two realms of music arose during this time of unification: *Folk songs and Art music*. The community and artists had high expectations in both realms and wanted to be au courant with their European counterparts. Art music, ideally, would establish new musical symbols - heralds of Israel's capacity for musical creativity. The folk song, however, served a somewhat more complex purpose. In addition to depicting the pioneer settler and his land, composers found meaning in the revival of the Hebrew language. They reflected the importance of the Hebrew language in their musical compositions that combined biblical texts and new Hebrew lyrics. Most beneficial to the growing community of Palestine, the unification of the people through communal singing proved to be the purpose of their folk song.

Following the Second Aliyah, compositions of folk and art songs increased dramatically. The display of all musical performances ranged from instrumental music and folk to opera. This era witnessed the creation of some of the richest and most beloved music in Palestine. The contributors of the core folk music of this time included Mordechai Zeira, Daniel Sambursky, and Ephraim Ben Haim. Zeira, a man who had very little musical training, worked as a construction worker during his composition years. Sambursky, on the other hand worked as a music teacher and received a classical music education. He wrote ideological songs that advocated immigration to Palestine. Ephraim Ben Haim turned to composition at an older age. He composed song tunes and dances, later broadcasted on PBS. Zeira, Sambursky, and Ben-Haim all belonged to a core group of folk song composers. All of them defined the beginning of a folk idiom. The struggle



for a Jewish homeland resulted in a concrete connection between the music and the land. In the case of this newly forming folk song of Palestine, the struggle for a homeland inspired a creation of new music.

The following definition of folk song is found in the Columbia Precise Encyclopedia:

*"music of anonymous composition, transmitted orally. The theory that folk songs were originally group compositions has been modified in recent studies. These assume that the germ folk melody is produced by an individual and altered in transmission into a group-fashioned expression. National and ethnic individuality can be seen in folk music...There is scarcely and people whose folk song is wholly indigenous..."*

The first innovators of the Hebrew folk song defined it as an "invented tradition," which appears to be old but actually originates in recent times. Yet, others defined it as "inevitably performed music." This sparked quite a few questions within the music world. What criteria define the term folk music? Who is performing the music and who is the audience? Will the composers of the folk song share it with the community? Interestingly enough, the folk song that originated on the New Yishuv, could not ideologically be a folk song, unless all people in the community could sing it.

Nathan Shahar, a modern author of Hebrew literature and composer of musical settings to Hebrew children's poems, attempted to define the Hebrew folk song and its central composers based on the music that was printed. He classified four thousand songs composed by one hundred and eighty nine composers into three categories. Some of these songs passed through many hands. Musicians played and distributed them all over

the country. Others, termed "interim songs," went through the press no more than four times and attained popularity for only a brief time. And yet other compositions only traveled to the hands of the composer's close circle.

There have been many attempts to classify the term folk song; (especially what would soon become known as the Israeli folksong). Moshe Shokeid's article, *Children of Circumstance*, classifies Israeli folk song into five categories. Shokeid, currently a professor in the Department of Sociology and Anthropology at Tel Aviv University, has studied the effects and processes of immigration, cultural displacement, and ethnicity, particularly within Israel. His studies have carried him from Nicaragua to North Africa to New York City. His five categories help us to understand the transition from what the term Jewish folk music in Eretz Yisrael to Israeli folk music of modern Israel. With the establishment of a state, we see a development of the nation's own folk idiom.

The first category in Shokeid's classification refers to *the songs associated with the pre-state Yishuv society*. In this category we find many foreign folk songs, mostly from Russia, since most of the settlers of the first aliyah emigrated from there. Also in this block of time, we find poetry of Rahel and others set to music. Songs of longing, the beauty of the land, and the dream of a homeland all belong to this category. In the later part of this era, before World War II, many escaped from Hitler's rule to refuge in Palestine. Following WWII, even more arrived. These refugees in the main were Holocaust survivors. Their musical contributions consisted of songs of the ghettos and camps. Those already in the land, however, composed Zionist songs on the strength and aims of the military. *Lo Ira* (I will not fear), is a prime example of this era, as categorized

by Shokeid. Taken from the Bible, the text reads "I shall have no fear, even though I am surrounded by those who seek to annihilate me." (Shokeid, *The People of the Song*)

Shokeid's second category, *Songs of the War of 1948*, is a collection that depicts the beginning of a new era of song, reflecting the dawn of an independent Jewish state. Many songs originated in the war were sung throughout Israel. These included "Shir Hafinjan," "Shir Hapalmach," "Lech Lemidbar," and "Haamini Yom Yavo." This category portrayed the theme of war as well as the strength of the Israelis. The Palmach and the military became a strong force in Israeli nationalism. As a result, musicians sang and composed numerous songs for the army.

*Army Troupe Songs*, fittingly became the name for Shokeid's third category of Israeli folksong. Many of Israel's top artists also graduate from the music troupes of the army. These troupes have contributed many songs to Israeli folk idiom, with themes of love and war, commitment to Israel, the travails of war, and the combination of army service with Kibbutz life. Songs contributed by this specific category include "Mool Har Sinai," "Ma Avarech," "Be-eretz Haavti," and the most popular army song, "Shir Lashalom." Many Israelis, veterans of the army, can relate to these songs. This is why these songs have become so popular.

In the years following 1948, there arose a state finally independent of other countries. Over sixty countries sent their citizens and musical traditions to the state of Israel. It gave way to a new folk song that arose from the new generation of young Israelis, exposed to radio, recorded music, and television. Israeli life now took precedence over the life the settlers had experienced in their lands of origin. And as a

result, more and more composers and performers wrote about every day Israeli life. The music reflected the Israeli environment and how Israelis lived their daily lives.

Shokeid's fourth category, *Professional Performers' Songs*, displays just this. Now, entertainers, musicals, movies, and musical groups bring a variety of music into the folk song, bringing unique themes of Israeli life as well as humor. Songs of this category include "Simona from Dimona," "Bashana Haba'ah," Erev Shel Shoshanim," as well as parodies on Israeli food and living.

In his categorization of Israeli music, Shokeid's first four categories would seem sufficient. Yet, he found it necessary to include one additional category devoted to one specific composer. Termed the first woman of Israeli folksong, this woman has also been credited with forming the new Israeli folk idiom, still popular today. Her music is said by many to be the unifying power of Israeli folk music. After years of struggling for a homogenous culture of music, many felt that her music achieved the goal. Moshe Shokeid terms his final category, *Songs by Naomi Shemer*, a woman who for more than twenty years earned a reputation as the most prolific and popular songwriter of the state of Israel.

In this section I will study the major periods of Naomi Shemer's life. I have organized her life into periods that I have seen most transformative. I will place these stages against the backdrop of the developments within the State of Israel. In addition, since Shemer spent much time living or writing about Kibbutz life, I will include the development of the Kibbutz in this study. This proves to be the best approach to characterize Shemer's life because the broader context of Israeli life (including Kibbutz life) greatly influenced the pattern of her thinking and her music. Shemer contributed greatly to the creation of the Hebrew Song after the establishment of the state of Israel. Many of her songs turned into Israeli classics overnight.

#### The Land of Israel (Palestine) 1931-1945

In the period between 1931 and 1945, Palestine and its inhabitants experienced much development, creation, and hardship. With thousands of immigrants already in Palestine due to the Fifth Aliyah, thoughts of the creation of a Jewish State existed within many groups.

Where kibbutz life was concerned, the kibbutzim transformed from that of a society of singles to one oriented towards families. The settlers established school's and children's houses. In addition, as an extension of the agricultural way of life, small industries emerged. These industries proved profitable for the settlers and as a result, kibbutzim aimed to become more self sufficient. They did so by combining agriculture with industry.

In the 1930's, the Land of Israel also witnessed the rise of religious kibbutzim. In contrast to the secular kibbutzim, these kibbutzim perceived building the land as a realization of the Jewish way of life.

During this same period, the settlers of the Land of Israel created the Palmach (the Jewish defense force) as well as the Irgun Zva'i Leumi (A Jewish underground organization). Both organizations emerged from the already existent underground military organization of the yishuv called the Haganah. These organizations found it impossible to depend on British authorities and called for an independent defense force, free of all foreign authority.

The Haganah developed from a militia into a military body during the years of the Arab Revolt (1936-1939). They did not have the official support of the British authorities but they did have their cooperation. In fact, the British helped them by establishing civilian militia. During these years, the Haganah used its power for the protection of fifty fledgling settlements.

In 1939, The British government issued the MacDonald White Paper which proposed the creation of a unitary Palestinian state within ten years. It also limited immigration and prohibited Jews from purchasing Arab land. The Zionist movement saw the White Paper as "an act of betrayal," believing that it would condemn the Jewish population to a minority status in the country as well as end any hopes of creating a Jewish State. As a result, the Haganah supported illegal immigration and demonstrated against what they saw as British anti-Zionist policy.

With the outbreak of World War II in 1939, and the declaration by Britain and France of war against Germany, the Haganah faced new problems. They provided

volunteers and formed Jewish units in order to accompany Britain in war. These Jews formed the Jewish Brigade group (the only Jewish military unit to serve in the British Army in WWII). The Haganah also cooperated with British intelligence units and sent its personnel out on various commando missions in the Middle East. While doing this, the Haganah continued to strengthen as an independent group during the war. At the end of WWII, it saw that the British government did not intend on changing its anti-Zionist policy. As a result, the Haganah began an open resistance against the British Mandatory rule. They became a unified Jewish Resistance Movement. The Haganah had tremendous success and eventually developed into the Israel Defense Force of the State of Israel.

#### Naomi Shemer's Life 1931-1945

Though Naomi Shemer did not produce any music during her first fourteen years, her early years on a Kibbutz with Zionist parents played an integral role in her personal and musical formation. Her parents, Rivka and Meir Sapir, founded Kvutzat Kinneret (a Kibbutz at the south of Lake Kinneret) soon after they migrated to Palestine. They traveled from Vilna with the Third Aliyah. This Aliyah revived collective farming, established Kvutzot (a term used for moshavot as they developed into more collective communities) and provided it with an idealized image as the emergent trend of Jewish agriculture in Palestine. Though some of these collective farming communities allowed outside employment, others still insisted on the communal, family style of living. Eventually, settlers renamed these Kvutzot, Kibbutzim. By 1939, 250,000 people lived on Kibbutzim. Due to the demands of Jewish farming, settlers saw communal life as the

most effective way of accomplishing their goals. Those who chose to live on Kibbutzim, benefited emotionally, economically, and socially. Rivka and Meir Sapir, from Vilna, expressed their commitment as they moved to Israel and created anew. Hence, Kvutzat Kinneret, the home of Naomi Shemer was established.

Naomi Shemer's talents attracted recognition at a fairly young age. However, they also recognized her limitations. Her Kibbutznic skills lacked and she did not live up to par. As a result, members of the Kibbutz, including her parents, encouraged her musical talents and allowed her to take piano lessons. This, of course, contradicted the ideal communal lifestyle of the Kibbutz that called for complete equality. This especially held true for children, but the members decided that for Naomi Shemer, rules would have to be bent. They bought a piano for Shemer to play and in return, she would have to accompany the members of the Kibbutz in their communal singing.

In the pre-state days, when kibbutzim were smaller, social and cultural life was characterized by togetherness and being "one big family." This found expression in the high involvement of members in planning, organizing and carrying out activities, which ranged from campfires and nature walks to choirs and folk dancing. Each kibbutz appointed a cultural director to plan and coordinate events. The secular kibbutzim adapted the ceremonies for Jewish holidays to suit their beliefs, especially those with an agricultural aspect, e.g. Passover, Shavuot and Sukkot.

Consequently, kibbutz members valued communal singing as it reflected their communal lives. As the accompanist of these communal gatherings, Shemer surely received much gratitude. Furthermore, Shemer received valuable training as she learned to compose songs made for sing-a-longs. This trait found its way into her music later on



in her career as she termed it Shirat Rabim (Music for the masses). She utilized Shirat Rabim throughout her entire career.

Shemer learned a great deal through the community-wide sing-a-longs. She learned the importance of communal singing as well as the value of improvisation. Most of the songs that she improvised were new to Shemer and so her composition skills began at a fairly young age. In addition, by walking long distances to her music lessons, she realized that talent also required hard work. Most importantly, she learned the value of religiosity in an otherwise non-religious society. The secular members of the Kibbutz studied Bible, poetry, and the history of the land of Israel. They also sang a variety of styles of music, including hassidic, Bedouin, and German songs. The gathering of friends and family to share in song brought a spirit to the community (one very similar to those praying together in a synagogue). All the values Shemer learned in her early years shone through the music she produced later on.

## A State Is Born – Israel 1945-1955

*"The war years had knit the community into a powerful, self-conscious organism – and the great war effort, out of all proportion to the numerical strength of the Yishuv, had given the Jews of Palestine heightened self-reliance, a justified sense of merit and achievement, a renewed claim on the democratic world, and a high degree of technical development...The National Home was in fact here-unrecognized, and by that lack of recognition frustrated in the fulfillment of its task."*

*(Chaim Weizmann)*

By 1944, the Jewish population of Palestine had grown to 560,000. The economy had strengthened with the war, mainly due to the farming communities of the land. These farms provided over half of the supplies needed by the residents. The industry rose dramatically in Palestine and outsiders were amazed at its growth. But the Jewish population experienced just as much difficulty as success. Along with the rest of the world, they faced many unanswered questions. How did we let this Holocaust happen? Why were so many killed? What do we do with the survivors? Where do we go from here as Jews?

Much of the world sympathized with the Jews in Europe and Palestine but the leaders of the British mandate found themselves caught between Arab and Jewish demands. They realized that their support should lie with the Jews after such a horrific event, but they faced opposition from neighboring Arab countries. The Arab League, formed on December 2, 1945, felt threatened by Israel's economic growth and

international support. It therefore adopted a policy designed to isolate the Jews in Palestine from the rest of the world. It denied the Jews any trade that might be used to further enhance its military or economic strength. Thus, the Arab League formally declared an Arab boycott against the Jews of Palestine. Any "Jewish" or "Zionist" products, by their terms, were to be boycotted.

In retaliation to the boycott, numerous attacks occurred on Israeli soil. The Irgun Zvi Leumi (National Military Organization), an offshoot from the Haganah, refused to bow to political pressures as it secured a state for the Jewish people. In opposition to the Haganah, which preferred to use political powers to forward the goal of reclaiming the land, the Irgun played a more active role in fighting Arab hostility. It carried out armed reprisals against the Arabs. Although these reprisals provided relief for the settlers, they caused political embarrassment for the Haganah. In May of 1946, shortly after the onset of the Arab boycott, the Irgun blew up a wing of the King David hotel in Jerusalem. In this wing resided the British Palestine Command.

Unable to resolve the Jewish-Arab conflict, Great Britain's government, headed by Prime Minister Clement Attlee, declared its mandate in Palestine "unworkable." In February of 1947, it referred the Palestine issue to the United Nations. The U.N. in turn formed what is known as the UN Special Committee on Palestine (UNSCOP) to study the issues and report its recommendations. Within this committee, the UN concluded that the pledge by the League of Nations of a Jewish national home had never been fulfilled, as Jewish immigration and land purchases had been artificially restricted by the British Mandate authorities. And in this spirit, on November 29, 1947, the U.N. General

Assembly, by a two-thirds vote (33 to 13 with Britain and nine others abstaining) passed Resolution 181 partitioning Palestine into two states, one Jewish and one Arab.

On February 16, 1948 UNSCOP reported:

*"Organized efforts are being made by strong Arab elements inside and outside Palestine to prevent the implementation of the Assembly's plan of partition and to thwart its objectives by threats and acts of violence, including armed incursions into Palestinian territory ... This Commission now finds itself confronted with an attempt to defeat its purposes, and to nullify the resolution of the General Assembly."*

The UN scheduled the transition from Britain's rule into Israel's independence for May 15, 1948. Consequently, a coalition of Arab neighbors planned to invade Palestine immediately following the British evacuation on May 14, 1948. The invasion, immediately upon the declaration of the State of Israel on May 15, 1948, precipitated Israel's War of Independence.

The fledgling State of Israel fought its War of Independence against overwhelming numbers – and won. Following the war, more than 600,000 Jews were forced out of their homes in the neighboring Arab countries and settled in Israel – about the same as the number of Palestinian refugees who had fled the hostilities. In 1949, after a year of fighting, Israel began to create relationships with some of the Arab states. Victorious in its struggle for independence, Israel increased in size by signing armistice agreements with Egypt, Syria, Jordan, and Lebanon. Within the same year, Israel held its first election. On January 25<sup>th</sup>, 1949, two of the people who had led Israel to statehood became the country's leaders: David Ben-Gurion, head of the Jewish Agency, was chosen as the first prime minister, and Chaim Weizmann, head of the World Zionist

Organization, was elected by the Knesset as the first president. On May 11, 1949, Israel took its seat as the fifty-ninth member of the United Nations.

With regard to the kibbutzim, by 1948 they had not only succeeded in creating a unique society; they had also been instrumental in many aspects of the struggle for the creation of the State and its early development: They had assumed key functions in immigrant absorption. These included defense and agricultural development. In addition they had settled on the outlying areas of Israel - the country's future borders. The first years following the establishment of the state showed an accelerated growth of kibbutzim, both economically and demographically. Third and fourth generation kibbutzniks (the term used for Kibbutz members) contributed to the creation of large family groupings.

Cultural and artistic activity flourished. It blended Middle Eastern, North African and Western elements, as Jews from all parts of the world brought with them the unique traditions of their own communities as well as aspects of the culture of the countries of their origin. This surely played a role in the output of Israeli musicians.

#### Shemer's Life 1945-1955 (The beginning of a music career)

Shemer lived through one of the most critical times in Israel's history - the establishment of a Jewish state and homeland. She experienced first hand what it meant to become an Israeli citizen. Therefore, it is no surprise that Shemer knew the many facets of Israeli life. She portrayed her experience through her music. Here she displays the commitment, emotion, and love for the land - attributes she certainly gained as she grew up on Kvutzat Kinneret.

When Shemer was fourteen years old, her parents decided that she needed piano lessons to hone her talent. They arranged for her to travel to Haifa nearly every day to study with the esteemed Professor Hans Neumann. Here, Shemer attained a classical, academic style o that later shone through the folk façade of her music. She enjoyed studying piano with Neumann until, to her dismay, he left Israel in 1947. The difficult times in Israel had an adverse affect on Neumann and he felt that he had no choice but to leave.

Neumann's departure did not discourage Shemer. She continued her musical studies and moved to Jerusalem to study at the Rubin Music Academy. One of Israel's top music academies to this day, the Rubin Academy specializes in many facets of music. The students and faculty have earned an international reputation for musical performance, conducting, composition and music theory, and have set new standards of excellence in Israel and abroad. They have recorded impressive achievements in performances, festivals and international competitions. Shemer, no exception to the excellence that graduated from the academy, gained significant knowledge of composition, theory, and performance. All these attributes would help her career as one of Israel's top composers.

At the conclusion of her studies, Shemer returned to her home on Kvutzat Kinneret. Once again, the kibbutz members assigned Shemer a role that only she could fulfill – that of teacher of Rhythmica. This art form, taught only in Israel, combines music with movement and is introduced to children at a fairly young age. As she taught the children of the Kibbutz, Shemer noticed the lack of music geared to their age group. Hence, Shemer began her career as a composer. She specialized in compositions that met other people's needs rather than her own. Shemer did not search for music to teach the

children of the Kibbutz. Instead, she composed the music herself. What easier way would there be to find songs that relate wholly to the youth than to write them herself? Later in her career, Shemer characterized her work as applied art. She explained that every song she wrote had been commissioned by a soloist, a theater, army troupes, singing groups, radio or television. Her first eight songs, written for the children of Kvutzat Kinneret, drew upon their experience of kibbutz life. Shemer demonstrated her ability to portray the experiences of others through her music. Her early songs ranged from *HaDoar BaHayom (The Mail Comes Today)*, which depicts the excitement of waiting for the postman, to *Shneym Asar Yerachim (Twelve Months)*, a song about the 12 months of the year. Also within these eight songs are *Achinu HaKatan (Our Little Brother)*, *HaTiyul HaKatan (The Little Trip)*, *Chalil Mikhna-sof (My Flute)*, and *Shir Eresh Letsvaim (A Lullaby For Colors)*. This did not end her output of children's songs. She composed many more between the 1960's and the 1980's.

Throughout her career as a songwriter, Shemer met many talented musicians. Yaffa Yarkoni, dubbed the "singer of wars" was just one of them. Yarkoni began her career in a coffee house and soon after met Naomi Shemer. She later served in the army's choral troupe and became a renowned singer of Israeli song. Shemer and Yarkoni created a longstanding relationship of composer and writer. Shemer wrote songs specifically for Yaffa Yarkoni's voice. As colleagues and friends, they contributed to each other's successes. Shemer's array of children's songs appeared on Yaffa Yarkoni's album in 1958.

In 1951, The Israel Defense Force (IDF) conscripted Naomi Shemer. Her commanding officers soon realized that as bad a kibbutz worker as Shemer was, her

capabilities as a soldier were even less. Fortunately, the entertainment corps of the IDF existed for musicians such as Shemer. She found more success holding an instrument than a gun. The IDF assigned Shemer to the Nahal battalion. Nahal, an acronym for "Noar Halutzi Lohem"- Fighting Pioneer Youth- is a military cadre unique to Israel. Its framework combines military service in combat unit, with civilian service in kibbutzim or moshavim. Their entertainment troupe to this day, holds the highest rank in the army. The Nahal troupe drew upon their combined experiences as kibbutzniks and soldiers. Within the entertainment troupe of the Nahal battalion, Shemer flourished as both soldier and musician.

During Shemer's term in Nahal, her troupe attempted a new form of entertainment. Up until this point, they had performed a variety of unrelated songs and comedy sketches. This time, they decided to perform an entire musical. Influenced by the American film *Seven Brides for Seven Brothers*, they created a musical called *Hufsha Bakfar* (*The Village Holiday*). Naomi Shemer, then still an unknown kibbutz girl, wrote many of the lyrics as well as some of the tunes. Yohanan Zarai, also a member of the Nahal troupe, directed the show. Zarai and Shemer fell in love. They eventually married, although the exact date of the marriage is unknown.

*Hufsha Bakfar* portrayed a platoon of heroic soldiers posted near a village famous for its beautiful young women. The soldiers and the women fall in love, resulting in havoc among the parents of the young women. They would rather have their daughters marry farmers who will help build up the kibbutz. The writers of the musical drew upon the famous line from *Oklahoma* "the farmer and the cowboy can't be friends." In *Hufsha Bakfar*, the farmer and the soldier cannot be friends. Though the musical did not succeed



immensely, Shemer's contributions helped to shape her songwriting into a genre of her own.

During her service in the Nahal troupe, Shemer made many personal connections with other performers. Among them, great entertainers such as Yossi Banai and Haim Topol – both important to Israeli society as well as Shemer's career. Yossi Banai came from a family of actors and singers. He established a strong relationship with Shemer and performed many of her songs in his career. He won the Israel prize of 1998. The most highly regarded award in Israel, the Israel prize was also awarded to Naomi Shemer later in 1983.

Haim Topol began his acting career while in the army. Once he completed his service, he returned to his kibbutz. There he founded a satirical theatre – The Green Onion Group –, which became quite popular in later years. In 1960 Topol founded the Haifa Municipal Theatre where he played many top roles including Petruccio in *Taming of the Shrew*. Topol continued to gain fame throughout his career, though his most famous role was that of Tevye in *Fiddler on the Roof*. To Shemer's good fortune, Topol remembered her from their years in the army and sought her help in many of his endeavors.

Shemer's experience in the Israel Defense Force greatly influenced her song writing. Much of the musical output during her career included stories of army life. As well, she wrote many songs for and about soldiers. Shemer received a strong education up to this point. After accompanying sing-a-longs on her kibbutz, studying with Professor Hans Neumann, attending the Rubin Academy of music, teaching Rhythmica to

the children of her kibbutz, and serving in the entertainment troupe of Nahal, Naomi Shemer felt ready to move outside of her Kibbutz and begin her career as a songwriter.

### Establishment Amongst Its Neighbors – Israel 1955-1967

Between the years 1955 and 1967, two major events molded Israel's development as a nation. First, in 1955, an Egyptian-Soviet arms deal, the first of its kind, took place disguised as an Egyptian-Czech transaction. This eventually led to the Sinai Campaign of 1956. Second, and most consequential, the Arab League in 1964 established a political body called the Palestine Liberation Organization (PLO). Both events tested the strength of Israel's young army as well as the spirit of its citizens.

In 1949, the United States served as the central force behind the US-British-French Tripartite Agreement. It formally placed an embargo on weapons delivered to the countries involved in the Arab-Israeli conflict. This agreement helped monitor and control Western arms sales to the Middle East. However, this agreement did not prevent the Arab states from obtaining weapons through their alliance with suppliers. Israel did not benefit from this exception to the rule. The United States did not provide much aid to Israel, and Israeli military officials found it difficult to purchase weapons and ammunition in the United States. This Tripartite Agreement collapsed when the Egyptian president, Gamal Abdel Nasser, purchased two hundred tanks and other weapons from the Czechs.

The Egyptian-Czech arms deal of 1955 signaled the gradual unraveling of the whole Soviet arsenal first to Egypt and then to Syria and Iraq. Immediately following the arms deal, Israel appealed to the United States — not for a gift of arms, but for the right to purchase them. The U.S. realized that an arms balance had to be maintained. However, they referred Israel to France and other European suppliers. In fact, the United

States did not sell Israel any arms until 1962, when Israel was allowed to purchase its first significant American system, the HAWK anti-aircraft missile.

Nasser's importation of arms from the Soviet bloc had much to do with Israel. He planned to build an arsenal for the confrontation with Israel. As well, he employed a new tactic to prosecute Egypt's war against her. On August 31, 1955, Nasser announced:

*Egypt has decided to dispatch her heroes, the disciples of pharaoh and the sons of Islam and they will cleanse the Land of Israel.... There will be no peace on Israel's border because we demand vengeance, and vengeance is Israel's death.*

The escalation continued with the Egyptian blockade of the Straits of Tiran, and Nasser's nationalization of the Suez Canal in July 1956. On October 14, 1956 Nasser made his intentions clear:

*I am not solely fighting against Israel itself. My task is to deliver the Arab world from destruction through Israel's intrigue, which has its roots abroad. Our hatred is very strong. There is no sense in talking about peace with Israel. There is not even the smallest place for negotiations.*

Finally, a few weeks later, Nasser violated international agreements when he sealed off the Israeli port of Eilat. He blocked the Straits of Tiran and effectively stopped Israel's sea trade with much of Africa and the Far East. His continued blockade of the Suez Canal prompted Israel, with the support of Britain and France, to attack Egypt on October 29, 1956. The Israel Defense Forces named their attack Operation Kadesh. With the attack, the Sinai Campaign of 1956 began.

Operation Kadesh took one hundred hours to complete. Under the leadership of the Chief of the General Staff, Moshe Dayan, and at a cost of two hundred and thirty-one soldiers, Israel won the entire Sinai Peninsula, from the Gaza strip to Sharm El-Sheich along the Red Sea. Alas, after a satisfying win, the United States condemned Israel and ordered her to return to her previous borders. Israel eventually complied on condition that the United Nations Emergency Force (UNEF) supply protection for her. UNEF had to place troops along Sharm El-Sheich, in order to guarantee Israel free passage through the Gulf of Aqaba. UNEF promised to uphold these requests.

In 1964, the disorganized league of Arab nations met for its first summit. Thirteen Arab nations sent their leaders to Cairo for the sole purpose of "liberating Palestine." All thirteen nations pledged to take a more active role in this process. In order to formulate their group, they identified themselves as the Palestinian Liberation Organization. They elected Ahmed Shukairy, an Egyptian, as their first leader. They intended to destroy Israel for the sake of Palestine. Their charter, the Palestinian National Covenant, called for the destruction of the Zionist state and for the establishment of a "Palestinian entity." Furthermore, the PLO served as an umbrella organization for at least six other factions; all of who at one time or another lead attacks on Israel. These included Fatah (the military arm of the PLO), the Popular Front for the Liberation of Palestine, the Popular Democratic Front for the Liberation of Palestine (a break-off group from the PFLP), and Al Saiqa, and the Arab Liberation Front, a minor player in the terrorism against Israel. True to the Covenant since its founding, the organization has sponsored innumerable guerrilla raids on Israeli civilian and military targets.

Both the Sinai Campaign and the newly formed PLO foreshadowed a long road ahead for the young state of Israel. Israel has had to fight its neighbors persistently for the right to exist. A small nation among many larger than herself, Israel's strength grew because of the battles she had to face. Her citizens joined together in the struggle to survive; and whereas war tore many people apart, it encouraged Israelis to unify. Their unification contributed to the creation of one of the strongest military nations to this day.

### Kibbutz life

The kibbutzim in Israel continued to develop during this period. By the mid 1960's, two hundred and twenty-nine existed with a population of over 80,000. Their sources of income included both agriculture and industry. The kibbutzim provided a complete spectrum of services to their members, ranging from toothpaste to housing as well as financial aid for dependents living outside. In return, new members were expected to transfer all their assets, other than personal effects, to their kibbutz. The kibbutzim based themselves on the socialist philosophy "from each according to his ability, to each according to his needs." Members received a monthly allowance (depending on family size), no matter what work they did. In addition, each kibbutz formed its own committee of self-management. This committee decided on major issues in which all members had an equal say. Music remained an integral part of the kibbutz. Members continued to assemble for social gatherings and community sing-a-longs. In fact, individual kibbutzim began to appoint cultural directors to plan and coordinate these events.

### Naomi Shemer Establishes Herself 1955-1967

As mentioned earlier, Shemer refers to her career as an applied art. Her songs have mainly been composed for other artists. Between 1955 and 1967, she produced a copious amount of music and established herself as a respected composer.

With the conclusion of her service in the army, Shemer settled in Tel Aviv, Israel's greatest center for the arts. She decided that she would achieve more composing in Tel Aviv than she would if she taught Rythmica on the kibbutz. In Tel Aviv, Shemer joined with other artists, composed music for them, and thereby attained considerable success.

In her first project, Shemer composed songs for a brand new musical named *Chamesh Chamesh*. Yohanan Zarai, Shemer's husband at the time, worked with her on this play. *Chamesh Chamesh* premiered in 1955 in the Israeli army. The entertainment troupe of the central command performed it with so much success that *Chamesh Chamesh* appeared in a civilian theater only one year later. Among the hit songs from the musical, a few stood out on their own.

Rika Zarai, one of Israel's top performers of the time, respected Shemer's work greatly. She included two of Shemer's songs from *Chamesh, Chamesh* on her CD in the late 1950's. These two songs were called *Rav HaOr V'Hatchelet (A Multitude of Light and Blue)* and *Shir HaBar (Song of the Desert)*. Ran and Nama, a singing duo, appreciated Shemer's music as well. They performed her song *Smoch Al HaTarnegol (Depend on the Rooster)*, also from *Chamesh Chamesh*, in 1959.

Within the same year (1959), Haim Topol contacted Shemer in the hope that she would collaborate with him on a project. Consequently, he commissioned Shemer to write for the first program of his satirical theater, the Green Onion group. For this program, she composed what some call her first hit, *Mishirei Zamar Noded*, (*The Song of the Wandering Jew*). As well, she wrote "Noa" which only became famous years after its production. Shemer's success with Haim Topol's project spurred others to contract Shemer to write for them. Thus began a long road of commissions.

In 1963, Shemer contributed to two special events in Israeli life. First, she wrote the music to the army's first production, *Shemesh BaMidbar* (*Sun in the Desert*). Many of the songs turned into top Israeli hits overnight. Songs such as *Machar* (*Tomorrow*), *Mitriya Mishnayim* (*An Umbrella for Two*), *Od Lo Achalnu* (*We Haven't Eaten Yet*), *Hapes Oti* (*Look for Me*), and *HaTiyul HaGadol* (*The Big Trip*), were just a few. All of these reflected Israeli life at the time. As well, Shemer integrated her own experiences into her writing. Secondly, and probably more important to her, Shemer contributed a song to a production *Ketsat Shovrim Hamsin* (*How Do You Break the Desert Wind*). This production honored Kvutzat Kinneret's tenth anniversary. In celebration and reflection, Shemer wrote *Churshat HaEcyliptus* (*On the Jordan*), now most commonly used for wedding ceremonies.

Shemer reflected quite a bit on her childhood memories and studies. Though others commissioned her to compose for them, she made sure that each piece contained a piece of her. Shemer enjoyed poetry as a child and enjoyed setting poems to music. She felt a connection to the poems that spoke of the same experiences that she had as a child;



the surroundings of the Kinneret, the evening sky, and young love. In 1964, Shemer set the poem *Kinneret*, by the poetess Rahel, to a beautiful melody. Other poems set by Shemer include *Begani Natatich (I Planted You in My Garden)* and *Zemer (Melody)*.

As a continuation of her trend (writing for musical groups), Shemer wrote many hit songs for the Yarkon trio (The Yarkon trio, consisting of Benny Amdurski, Yehoram Gaon, and Arik Einstein, was one of the top Israeli pop groups in the sixties). This proved to be a wise decision, as it led to an expansion of her repertoire. They appeared in the American movie *Dalia and the Sailors* in 1964, as they performed some of Shemer's pieces. They attributed much of their success to Naomi Shemer. The array of songs she wrote for them included *Ayelet Ahavim (Star of the Lovers)*, *Laila Bechof Achziv (Night on the Achziv Beach)*, *Ahavat Poalei HaBinyan (The Love of the Construction Workers)*, and *Serenada Lach (A Serenade for You)*.

Many of Shemer's songs are translated from other languages, most commonly French. While she wrote for the Yarkon Trio, Shemer gained an interest for translations. In the mid-1960's, Shemer vacationed in Paris. During that time, she was in the midst of writing for the Yarkon Trio's second program. French hits inspired Shemer to translate them into Hebrew. She transformed *A Beautiful Girl* by Alen Barrier, *Lichvodeich (In Your Honor)*, and *Ha-Ir HaAfor (The Grey City)* into Israeli hits for the Yarkon Trio. Her love for translation spurred Shemer to continue in this trend. She found special interest in songs by the French composers George Brassens and Jacques Brel. Some of these pieces, such as *Akava Bat Eshrim (Twenty Year Old Love)* and *Shiram Shel Ahuvim HaSkenim (The Songs of the Old Lovers)*, became popular Israeli songs performed by Yosi Banai – a famous Israeli singer and actor.

Shemer studied French extensively. She strived to know the language fluently in order to translate French songs accurately. She appreciated the language and respected the art. Consequently, Shemer felt the same way about Hebrew. She felt that people from other countries should study Hebrew if they wanted to know the proper meaning of her words. She did not translate her own songs into English for that sole purpose. She expressed in an interview that she wanted people to work in order to understand her original text in Hebrew. Toward that end, she provides English titles and transliteration to allow for others to sing her music, but she does not provide translations.

Regardless of what went on in Israel during these years, Israeli society held on to its musical culture. In return, artists made sure to express certain aspects of Israeli life. Shemer especially contributed to this trend. She and others did not want Israelis to lose the sense of what Israel was built upon; hope, unity, and love. As a result, Shemer produced songs of every day life (love, army, nature) with an undercurrent of the struggles around. Her music portrayed a hope for the days to come. She provided Israelis with strength through her words. Therefore, it is no surprise that she gained much respect from Israeli society.

### A State of War – Israel 1967 – 1973

In a brief seven years, Israel faced three major wars. They were a continuation of the ongoing struggle with Nasser and other Arab leaders. In fact some may say that they are all a part of the same war – beginning with the War of Independence. The Six Day War, the War of Attrition, and the Yom Kippur War symbolized Israel's constant struggle to prove herself to her surrounding nations. While many of the Arab leaders refused to recognize Israel as a nation, the leaders of this small, yet strong country maintained their will to survive.

#### The Six-Day War (June 1967)

In what Israel thought to be a quiet year resulted in war mid-way. Nasser did not learn his lesson in the Sinai Campaign and once again confronted Israel. It all began with an air clash between Israel and Syria. Thirteen planes went down on Syria's side and Russia, Syria's closest ally intervened. Russia urged the quiet Nasser to serve as their front man. He did so and sent 10,000 troops to Sinai. He then demanded that UNEF withdraw from Sinai and to everyone's surprise, including his own, UNEF departed. Next, Nasser closed off the Straits of Tiran to Israeli shipping and in the process, taunted Yitzhak Rabin, Israel's Chief of Staff. As a result, King Hussein of Syria signed an agreement that placed his forces under overall Egyptian command.

Unlike during the Sinai Campaign, Israel stood alone against the forces of Egypt and Syria. Israel waited for three weeks in hopes that the UN would help. Unfortunately for them, the Straits of Tiran remained closed. Israel decided to fight this battle alone. In a brief span of six days and brilliant tactic, the IDF (Israel's Defense Force) defeated the

Arab coalition. They overtook the entire Sinai Peninsula, up to the Suez Canal; took the entire West Bank of the River Jordan; and in the last days, captured a great part of the Golan Heights, including the dominant Mount Hermon. The Hermon served as the eyes and ears of Israel from that point on. However, the culminating event was the capture of the Old City of Jerusalem and the re-encounter with the Western Wall (the most revered place by Jews).

Seven hundred and seventy-six soldiers lost their lives during the six-day war. Israel, at this point, called for a resolution by the Security Council to bring an end to the conflict in the Middle East. As a result, the Security Council passed Resolution 242. It called for peace and recognition of the "right of every nation to live free from threat within secure and recognized boundaries." In return Israel withdrew from certain territories. However, the Arab League, in its session in the Sudan (1967) adopted a different resolution. They called it the "Three No's" of Khartoum: No peace, No negotiations, No recognition of Israel.

#### The War of Attrition (1968-1970)

In November of 1968, the IDF's Chief of Staff Haim Bar Lev proposed a special plan to defend the Sinai Peninsula. It required the creation of a line along the Suez Canal. Small outposts every six kilometers would ensure a separation. While some opposition did exist, his plan received approval. The General Staff voted and called it the Bar-Lev Line. Soon after, Nasser once again embarked on a lengthy and inconclusive war. This particular war contained a static exchange of artillery fire along the entire Bar Lev line on the Suez Canal. The IDF fought Nasser vigorously and the more the war escalated, the

more Nasser began to worry. In desperation, Nasser turned to the Soviet Union to provide Egypt not only with Russian equipment - but also with Russian air and ground troops. Russia reluctantly agreed. The United States feared that the war would escalate into nuclear confrontation. As a result, they urged Russia to put an end to the war. In the "cease-fire stand-still" agreement of the Security Council (July 1970), the War of Attrition came to an end. Israel lost 1,424 soldiers between June 15, 1967 and August 8, 1970.

#### The Yom Kippur War (October 1973)

Unlike the Six-Day war and the War of Attrition, the Yom Kippur war came as a complete surprise to Israel. President Nasser died in 1970 at age 52. Anwar Sadat succeeded him and offered Israel a peace proposal on his terms in 1971. The agreement required full withdrawal. Israel declined and its failure to cooperate led to Sadat's surprise attack on Yom Kippur, Israel's holiest day. As a result, the IDF found itself in a rush to get its troupes together. Egypt and Syria gained extra time because of Israel's late notice. Egypt crossed the Suez Canal and established itself along the entire length of the East bank. Syria overran the Golan Heights and came within sight of the Sea of Galilee. However, within a few short days, the IDF gained power and placed itself on the west bank of the Suez Canal - only one hundred kilometers from Cairo and within artillery range of the airfields around Damascus.

Syria and Egypt realized that the IDF would only continue to gain momentum. With that, both countries accepted a cease-fire. Yet the Yom Kippur War qualified as a failure for Israel. 2,688 soldiers fell in the surprise attack. As well, the IDF intelligence

received blame and Chief of Staff, David (Dado) Elazar resigned. The IDF deterrent capacity had been weakened as a result of the war.

### A Star is Born – Shemer's Life 1967 – 1973

During the years between 1967 and 1973, Shemer became a symbol of the Israeli struggle. Three wars took place on Israeli soil and for each one Shemer found a way to express Israeli sentiments. In one of those songs, *Yerushalayim Shel Zahav*, Shemer wrote the words directly before the Six-Day War. Yet, the words served as a battle cry during the war for soldiers and civilians alike. During the War of Attrition Shemer expressed popular support of the Bar-Lev line through her song *Praise for the Outpost*. Lastly, when the Yom Kippur broke out, Shemer depicted Israeli sentiment by its citizens through her song *Lu Yehi (Let it Be)*.

*Yerushalayim Shel Zahav* is seen by many as a prophetic statement by Shemer. As mentioned earlier, Shemer composed the song before the war, yet the words related directly to it. No other song in Israeli history has earned as much honor as this song did. In fact, people in other countries who do not recognize the name Naomi Shemer, have all heard of her famous song. Thousands of singers have performed it since its creation and it has appeared on more recordings than *Hatikvah*, Israel's national anthem. *Yerushalayim Shel Zahav* has functioned as a second national anthem for Israel and it made Shemer a legend.

By 1967, Shemer had already earned great respect by top Israeli officials. In early 1967 Teddy Kolek, the Mayor of Jerusalem, approached Shemer in hope that she would enter the Israel Song Festival, the most esteemed music festival of its kind. Kolek termed

*Jerusalem* as that year's theme for the Festival, and announced that on Israel Independence Day (May 15<sup>th</sup>) the songs would be performed. Up to this point, composers did not write about Jerusalem or the fact that it was divided. In fact, no more than a dozen compositions about the topic existed.

Gil Aldema, a top Israeli musician and arranger, produced the song festival that year. He knew Shemer fairly well. The other composers invited to enter the festival felt intimidated by the theme of Jerusalem. Yet, Aldema recognized Shemer's attachment to Jerusalem and knew that she would enter. She did just that. Shemer had studied in Jerusalem and often traveled there for inspiration. The night that she made a conscious decision to enter the contest she wrote *Yerushalayim Shel Zahav* (*Jerusalem of Gold*).

Shemer received her inspiration from a famous Talmudic story. In it, Rabbi Akiva promised his wife that if he had the means, he would grant her a "Jerusalem of Gold." This term was unusual due to the fact that Jerusalem was grey, and not gold. Other poets have written about this special phrase but Shemer brought it into the minds and hearts of all Israelis. Her original version included three verses. The translation, provided by the Israel Ministry of Foreign Affairs, is as follows:

*1) The mountain air is clear as water.*

*The scent of pines around*

*Is carried on the breeze of twilight,*

*And tinkling bells resound.*

*The trees and stones there softly slumber,*

*A dream enfolds them all.*

*So solitary lies the city,  
And at its heart – a wall.*

*Oh, Jerusalem of gold, and of light and of bronze,  
I am the lute for all your songs.*

*2) The wells ran dry of all their water,  
Forlorn the market square,  
The Temple Mount dark and deserted,  
In the Old City there.*

*And in the caverns in the mountain,  
The winds howl to and fro,  
And no-one takes the Dead Sea highway,  
That leads through Jericho.*

*3) But as I sing to you, my city,  
And you with crowns adorn,  
I am the least of all your children,  
Of all the poets born.*

*Your name will scorch my lips for ever,  
Like a seraph's kiss, I'm told,  
If I forget thee, golden city,  
Jerusalem of gold*

There was a soldier in the army named Shuli Natan. She sang folk songs during her army career and was asked to perform live on radio. She appeared on a radio show that showcased young talent. Shemer just happened to listen to the show shortly after she



wrote *Yerushalayim Shel Zahav*. Natan's voice impressed her and Shemer insisted that Natan sing her song in the song festival. Natan and the producers of the show hesitantly agreed. Shemer and Natan became an instant success and the song was heard throughout the land. When the six-day war broke out Shemer and Natan traveled to the troops and performed for them. *Yerushalayim Shel Zahav* gave the soldiers hope and when the radio informed Israelis that the IDF had taken the Old City of Jerusalem, the song was heard all over Israel. Shemer and Natan immediately traveled to perform the song for the soldiers in Jerusalem. On the way, Shemer composed a fourth stanza to celebrate the reunification of Jerusalem.

*The wells are filled again with water,*

*The square with joyous crowd,*

*On the Temple Mount within the City,*

*The shofar rings out loud.*

*Within the caverns in the mountains,*

*A thousand suns will glow,*

*We'll take the Dead Sea road together,*

*That runs through Jericho.*

*Yerushalayim Shel Zahav* turned into a symbol and prayer, and is considered the most beloved Israeli song of all times. Not only did it win the "Song of the Year" award for 1967, but in 1998 it was selected as the "Song of the Jubilee."

Before the War of Attrition, some government officials had opposed the Bar-Lev line proposition. However, the Israeli public supported the idea of a border in order to

defend the Sinai Peninsula. They urged its construction in the expectation that it would help in the struggle against Nasser. Shemer, seen as Israel's national muse, decided to voice public opinion through a song. In doing so, she composed an ode to the Bar-Lev Line. She called it *Be'Hey-ahzut HaNachal BeSinai (Praise to the Outpost)*. As many of her compositions did, it succeeded overnight.

One night in 1973 Shemer traveled to the Herzeliyah studios, as she did every day, to broadcast her television program *Mifgash Umanim (A Meeting of Artists)*. On the way, Shemer took a famous American song *Let It Be* and turned it into an Israeli sensation. The Beatles, an English rock group, had burst onto the international music scene by 1961. *Let It Be*, one of their most popular songs, symbolized the last days of the group. The words appeal to Mother Mary for answers. Yet, no matter how dark the day is, Let it Be. Shemer used this theme to win the hearts of Israelis during the Yom Kippur War. She translated and created the song *Lu Yehi (Let It Be)*. Israelis disregarded the Beatles and made this song their own hopeful cry. Once again, Shemer succeeded in fulfilling the needs of her listeners.

This time period in Shemer's life (1967-1973) transformed her from a respected songwriter to a legendary composer. Around the world, people sang her songs. Sometimes they did not even know who wrote them. Her words and her music captured the hearts of many. Yet, even though her music was held in the highest esteem, Shemer received a great amount of criticism. Left wing supporters began to see signs of right wing messages in Shemer's music. Shemer did not intend to make political statements through her songs. Nevertheless, she found herself caught up in a political web.

## Israel 1973 - 1980

The Yom Kippur War of 1973 had a profound affect on Israel. The affect lasted throughout the 1970's and led to other confrontations between Israel and the Arab nations. The United Nations, in an attempt to reduce tensions, called for a peace conference in Geneva. Their intentions were noble yet Syria refused to attend and the PLO did not receive an invitation. Since these two groups played significant roles in the peace process the conference ended unresolved and tensions remained at an all time high.

Following the Yom Kippur War, the PLO realized that they could not defeat Israel militarily. They blamed this on the post-1967 boundaries. As a result, they developed a new plan for the destruction of Israel. They called it the "Phased Plan." In the twelfth session of the Palestinian National Council, held in Cairo in June of 1974, members voted to adopt the new plan. It involved three main articles:

- Through the "armed struggle" (i.e., terrorism), to establish an "independent combatant national authority" over any territory that is "liberated" from Israeli rule. (Article 2)
- To continue the struggle against Israel, using the territory of the national authority as a base of operations. (Article 4)
- To provoke an all-out war in which Israel's Arab neighbors destroy it entirely ("liberate all Palestinian territory"). (Article 8)

The Phased plan remains in effect even to this day.

Anti-Israeli sentiments found their way into the UN. In the mid 1970's, the Soviet block joined the Arab block. So did a number of smaller third world countries. Together they formed a PLO lobby within the UN. In addition the UN invited Yasser Arafat, the

leader of the Palestinian people, to speak in front of the plenary session of the General Assembly. Arafat concluded his speech to the boy with a threat to Israel. *"Today I have come bearing an olive branch and a freedom fighter's gun. Do not let the olive branch fall from my hand. I repeat: do not let the olive branch fall from my hand."* The anti-Israel block of the UN General Assembly embraced the Palestinians and their leader. In addition, several UN committees existed to serve the interests of the Arab nations and their creation. These committees were also extremely critical of Israel. Among these are the *Division for Palestinian Rights* in the Secretariat, the *Special Committee to Investigate Israeli Practices in the Occupied Territories*, and the *Committee on the Exercise of the Inalienable Rights of the Palestinian People*. They spent millions of dollars on anti-Israel propaganda. Consequently, on November 10, 1975 the UN General Assembly adopted Resolution 3379, which stated, *"Zionism is a form of racism and racial discrimination."* Despite strong opposition by Israel's supporter, the United States, the Resolution went into effect and lasted until 1991, when the UN finally revoked it. Until that day though, Israel did not place much confidence in the UN. In fact, Israel often felt threatened by a large portion of the assembly.

Finally, on November 19, 1977 Israel received a glimmer of hope for eventual peace in the Middle East. In the first visit by an Arab leader to Israel, Anwar Sadat of Egypt addressed the Israeli Knesset and initiated peace. After a year of negotiations, Sadat and Israeli Prime Minister, Menahem Begin, accepted President Jimmy Carter's invitation to continue negotiations in the United States. In what was called the Camp David Accords, President Carter mediated twelve days of peace talks between Sadat and Begin. This resulted in the Israel-Egypt peace treaty signed in Washington on March 26,

1979. Though Sadat earned praise from many and received the Nobel Peace Prize in 1978, his Arab counterparts denounced him. This led to his assassination in 1981.

During this time period, Israel had to continuously prove itself to other nations. Though the UN as a whole did not favor Israel, the small country had the strong support of the United States. As well, along with the Israel-Egypt peace treaty came a weakened Arab League of Nations. This proved to benefit Israel in later years.

#### Naomi Shemer Turns to Politics 1973-1980

Shemer's musical compositions associated with the wars in Israel drew much political criticism. Evidence of her political positions are evident as early as in *Yerushalayim Shel Zahav*. The line that speaks of the market place being empty has become a point of attack for Shemer's critics. Shemer explained that in writing this stanza she saw before her eyes two thousand years of destruction, and not the nineteen years that had transpired since the establishment of the State of Israel. Her critics viewed this stanza as Shemer's belief that Arabs should not live in Jerusalem. In their eyes, the market place was not empty because Arabs lived there. Shemer explained that a Jerusalem without Jews was mournful and in ruins. The song continues to draw controversy until today. However, it had such an immense impact on the Israeli people, that they overlooked this incident.

In the mid 1970's Shemer began to express herself on political subjects. She stated publicly that she was not affiliated with any political party. She explained that she was rooted in the Labor Zionist Movement. The child of a Zionist family which had founded a kibbutz, Shemer strongly believed that Jewish communities helped to

determine the borders of the country. She identified herself as a party of one. However, her critics rejected her claims and continued to disapprove of her songs.

Shemer's songs, *Paranoid* and *Ish Muzar (Strange Man)*, allowed critics to identify her with the Greater Israel Movement. This group campaigned actively against any territorial compromise. While Shemer never became an official member, left wing supporters nevertheless targeted her. In *Ish Muzar*, the line "As I lay down at night, I hear the sound of a big bell that rings 'The Land of Israel belongs to the people Israel,'" aroused a public dismay with Shemer. At that point Shemer lost much of her public support and her career destabilized. While many ignored her political stand for the sake of her beautiful music, others continued to ostracize her. D.j.'s refused to play her albums. Shemer describes these actions as broadcasters throwing a blanket over her music and smothering it.

In 1977 Yehoram Gaon, one of the members of the Yarkon trio, continued his commitment to Shemer and recorded an album of her songs. By that point, Gaon was an internationally acclaimed singer and actor. Among the songs on the recording were *Od Lo Ahavti Dai (I Have Not Loved Enough Yet)*, *Kumi Tsei (Arise and Come Away)*, and *Lo Tenatshu Oti (You Will Not Defeat Me)*. Along with Gaon, others helped Shemer defeat her critics. Yosi Banai, another artist from Shemer's past, sang a newly composed song on his television program as well as on his one-man show. Shemer wrote *Al Kol Eleh (On All These Things)* in 1979, and, due partly to Banai, it became an overnight success. Shemer had originally written this song for her recently widowed sister. However, the private song, meant to help her sister with the mourning period, turned into a prayer for many Israelis. This song joined the list of Shemer's top and most played hits.

She opened her new album, *Al Hadvash Ve'al HaOketz (On the Honey and the Bee Sting)* with this song. Also included in this successful album were *Anashim Tovim (Good People)* and *Omrin Yeshna Eretz (They Say There is a Land)*. Two things contributed to the Shemer's return into the music scene of Israel. Shemer released two successful albums with her songs during this time. As well, Shemer persistently fought her critics and demanded that they play her music. Shemer felt that the blanket placed on her music by radio djs was finally being lifted.

### Israel 1980 – The Present

Throughout the 1980's there existed an anti-Israel bias within the United Nations. More than one hundred and thirty seven states supported the "question of Palestine" and expressed the importance of the rights of the Palestinian people. In an international conference held in Geneva from August 29 to September 7, 1983, these states adopted a *Declaration on Palestine* that aimed to attain rights for the Palestinians. In addition, the members in attendance, including the PLO, called for an international conference on the Middle East. They also proposed that the UN sponsor the conference. Later that year, the General Assembly of the UN agreed. However, the conference remained only a proposal throughout the 1980's. It finally came into being in 1991 with the Madrid Conference.

Two events led to the success of the Madrid conference in 1991; the breakup of the Soviet Union and the Gulf War. In the early 1990's Soviet President Gorbachev decentralized Communism. In addition leaders in Moscow and other Soviet cities called for an end to Communism. This democratic reform measure came to a climax on July 31, 1991, when President Gorbachev and United States President George Bush signed the Strategic Arms Reduction Treaty in Moscow. The treaty limited strategic warheads. The newly formed alliance between the Soviet Union and the United States had a dramatic effect on Israel's place in world opinion. In fact, the Soviet Union joined the United States in an attempt to achieve a lasting peace in the Middle East. This peace proposal, unlike that of the UN in the 1980's, did not hold a pro-Palestinian bias.



In addition, the Gulf War of 1991 resulted in the willingness of Arab leaders to participate in the peace talks of the Madrid conference. The focus of the Gulf War, as stated by George Bush, involved four specific positions in opposition to Iraqi President Saddam Hussein. They are as follows:

- To effect the immediate, complete and unconditional withdrawal of all Iraqi forces from Kuwait.
- To restore Kuwait's legitimate government.
- To protect the lives of American citizens abroad.
- To promote the security and the stability of the Persian Gulf.

In keeping with these goals, a US led war that included Britain, France, and Egypt, began on January 18, 1991. The U.S.-led coalition began a massive air war to destroy Iraq's forces and military and civil infrastructure. Iraq called for terrorist attacks against the coalition and launched Scud missiles at Israel, in an unsuccessful attempt to widen the war and break up the coalition, and at Saudi Arabia. The main coalition forces invaded Kuwait and Iraq on Feb. 24 and, over the next four days, encircled and defeated the Iraqis and liberated Kuwait. President Bush declared a cease-fire on February 24. By then, most of the Iraqi forces in Kuwait had either fled or surrendered. As an aftermath result of the war, the United States forged closer alliances with those countries that participated in the coalition against Hussein.

The Madrid Conference, co-sponsored by the United States and the Soviet Union, invited diplomats from Israel, Syria, Lebanon, Jordan, and Palestine to attend. The conference, called for October 30, 1991, represented the first time that Israel would enter

direct negotiations with the Arab countries in attendance. The following are excerpts from the invitation to the conference. The invitation was issued by both the United States and Soviet Union:

*After extensive consultations with Arab states, Israel and the Palestinians, the United States and the Soviet Union believe that an historic opportunity exists to advance the prospects for genuine peace throughout the region. The United States and the Soviet Union are prepared to assist the parties to achieve a just, lasting and comprehensive peace settlement, through direct negotiations along two tracks, between Israel and the Arab states, and between Israel and the Palestinians, based on United Nations Security Council Resolutions 242 and 338. The objective of this process is real peace.*

*Toward that end, the president of the U.S. and the president of the USSR invite you to a peace conference, which their countries will co-sponsor, followed immediately by direct negotiations. The conference will be convened in Madrid on October 30, 1991...*

*...Those parties who wish to attend multilateral negotiations will convene two weeks after the opening of the conference to organize those negotiations. The co-sponsors believe that those negotiations should focus on region-wide issues of water, refugee issues, environment, economic development, and other subjects of mutual interest...*

*...With respect to negotiations between Israel and Palestinians who are part of the joint Jordanian- Palestinian delegation, negotiations will be conducted in phases, beginning with talks on interim self-government arrangements. These talks will be conducted with the objective of reaching agreement within one year. Once agreed, the interim self-government arrangements will last for a period of five years; beginning the*

*third year of the period of interim self-government arrangements, negotiations will take place on permanent status. These permanent status negotiations, and the negotiations between Israel and the Arab states, will take place on the basis of Resolutions 242 and 338...*

*...The co-sponsors believe that this process offers the promise of ending decades of confrontation and conflict and the hope of a lasting peace. Thus, the co-sponsors hope that the parties will approach these negotiations in a spirit of good will and mutual respect. In this way, the peace process can begin to break down the mutual suspicions and mistrust that perpetuate the conflict and allow the parties to begin to resolve their differences. Indeed, only through such a process can real peace and reconciliation among the Arab states, Israel and the Palestinians be achieved. And only through this process can the peoples of the Middle East attain the peace and security they richly deserve.*

The Madrid conference opened doors to new peace negotiations. In particular, a series of non-public talks began between Israel and Palestinian Arabs. These talks led to the Oslo Accords process of 1993.

On September 13, 1993, Palestinian leader Yasser Arafat and Israeli Prime Minister Yitzchak Rabin met in Washington DC. In a ceremony hosted by U.S. President Bill Clinton, both parties signed the document known as the Oslo Accords. The agreement contained general principles regarding a five year interim period of Palestinian self-rule. This was intended to lead to an agreement that would take place at the end of the interim period. The agreement meant to end decades of sworn hate between the two

parties. Upon the Accords, Israel agreed to transfer powers to the Palestinians. As well, Israel was still responsible for security along the international borders. In a letter to Rabin, Arafat wrote the following words:

*The PLO recognizes the right of the State of Israel to exist in peace and security.*

*The PLO commits itself to the Middle East peace process... all outstanding issues ... will be resolved through negotiations.*

*The PLO renounces the use of terrorism and other acts of violence and will assume responsibility over all PLO elements and personnel in order to assure their compliance, prevent violations and discipline violators.*

In Return, Rabin wrote the following to Arafat:

*... Israel has decided to recognize the PLO as the representative of the Palestinian people and commence negotiations with the PLO within the Middle East peace process."*

As a result of their efforts to create peace in the Middle East, both Arafat and Rabin received the Nobel Peace Prize in 1994.

Most of the Israeli public supported the peace process led by Rabin. They felt that the time was right for Israel to negotiate with the Palestinians. However, those on the right felt that to negotiate with the Palestinians would mean to put Israel in the hands of destroyers. Extremist Israeli groups called Rabin a traitor and threatened to violently resist further concession to Arafat. Consequently, one of these extremist individuals carried out the threat and assassinated Rabin.

On November 4, 1995, Prime Minister Rabin attended a peace rally in Tel-Aviv. During the rally Yigal Amir, a law student claiming that the Prime Minister wanted to

give our land to the Arabs, assassinated Rabin. However, even Rabin's toughest critics rejected Amir's views. They expressed their grief and shock. One after another stated that a great man had been murdered. A big part of the peace process died with Rabin. Although more international diplomats than ever before attended his funeral, the years to come would prove that no other leader to this day achieved as much in the peace process as Rabin did.

On July 5, 2000 U.S. President Bill Clinton invited Israeli Prime Minister Ehud Barak and Yasser Arafat to continue peace discussions. They both accepted and arrived to Camp David six days later. The Camp David Summit, which lasted from July 11 through July 25, ended without an agreement. In fall of the same year, the Al-Aqsa intifada began. Since September 29, 2000, Israel and the Palestinian Authority have engaged in violent confrontation. Each side defines the struggle in their own way.

The State of Israel describes the situation as a limited confrontation that threatens to escalate into a limited or regional war. The Palestinian Authority defines the situation as a popular uprising— "The al-Aqsa Intifada" or the "Intifada for Independence." The Palestinian Authority's goal is to further establish the Palestinian state.

The Intifada remains unresolved to this day. While Israel has stood her ground and fought for her existence, it has not been an easy road. Many lives have been lost and the Israeli economy has suffered as well. However, the Israeli government and the public remain strong in their pursuit of peace. In his speech to the Weizmann Institute, Israeli Prime Minister Ariel Sharon concluded with these words:

*In the existence of any nation, there are times of difficulty and trial. This is true in Israel's case as well. I am proud of the Israeli people's strength and of their tenacity in withstanding prolonged, difficult conditions. The State of Israel has become stronger and more powerful despite all the obstacles, wars and challenges.*

#### Naomi Shemer – 1980 – The Present

Naomi Shemer's musical output has gradually decreased in the past twenty-three years. She recorded her last successful album in 1981. She continued to write single compositions in the early 80's but none reached the same level of success as her earlier works. In 1987, Shemer decided to take a different approach in her compositions. She aimed to break through the box of her songs in Kibbutz style and compose music that related to the changing contexts of the times. She collaborated with Moshe Becker, a singer of Mizrahi music. This style of music had emerged in Israel in the late 1970's. It grew out of the low-income working class from the Middle East and North Africa known as Mizrahi Jews. Mizrahi music was innovative and somewhat unexplored in Israeli culture at that time. Shemer's involvement with Becker and his style of music proved her willingness to keep up with the times. Together, Becker and Shemer created a ten song CD that they called *Khafatzim Ishi'im (Personal Effects)*. To Shemer's dismay, the album failed to achieve the success that she had hoped. Shemer blamed the radio djs for ignoring her once again.

In the 1990's Shemer composed very little. She wrote songs only when circumstances called for them. In an interview in July 2000, Shemer expressed that she did not have the energy she once did. She claimed, "The tempo of my life is now very

easy and comfortable." She composed a few songs for important events. In 1996, when Yitzhak Rabin was assassinated, Shemer composed a song in memory of him. She set to music a poem by Walt Whitman, *Captain My Captain*, and called it *HoRav Hoveil*. Two years later, Shemer wrote the song *Yoveil (Jubilee)* for the fiftieth anniversary of the State of Israel. She composed two more songs in the year 2000. These compositions, written for her new show, were her last. The show, called *Elf Shirim Vashir (One Thousand Songs)*, spanned the collection of Shemer's songs throughout her career. For this show, she wrote *Actualia* and *HaMeil (The Coat)*. *Actualia* is a parody about life in Israel and how it has changed over time. *HaMeil*, a description of a colorful coat that flies over the ground alludes to the Israeli army.

When asked what lies ahead for her, Shemer responded, "I am puzzled by the direction or lack of direction in which our lives are moving. I am full of hopes and fears." Shemer spends her time in various ways. She attends university courses, spends time with her grandchildren and serves on the board of ACUM (the Israel Organization of Composers and Writers). She was also asked to become a member of the Academy of Hebrew Language, which was a great honor for her. Most recently, Shemer announced her support for a new document of Israeli principles called the *Kinneret Covenant*. The document was prepared by an organization known as the Forum for National Responsibility, under the auspices of the Yitzhak Rabin Center for Israel Studies and with the participation of the Avi Chai Fund. Its goal is to find a renewed common identity for Israelis. It aims to close social gaps and repair the failures of Israeli society. All those involved, including Shemer, have a desire to build a common future.

Throughout her life, Shemer has grasped the pulse of the Israeli people and culture. She has lived through Israel's most critical years and because of that has been able to write about them. She has combined nature, love, struggle, hope, and countless other themes to create hundreds of treasures. She remains modest to this day and denies the claim that she is the nation's songwriter. Her music has touched the lives of millions. Her name has become a legend. She is the first lady of Israeli folksong.



## Naomi Shemer's Musical Output

There are four books that contain Shemer's compositions. Her first book, titled *All My Songs*, contains forty-two of her early songs composed prior to 1967. In her second book, which she plainly titled *The Second Book*, Shemer places thirty-four songs into three categories: *Land of Lahadam*, *Funny Faces*, and *For Children*. The third book received the name of *No.3* and contains fifty-four of Shemer's songs. Here, she included many of her translated songs. And her final book, titled *Book Four*, contains fifty-four pieces. Many of them were dedicated to other musicians such as Yehoram Gaon, Moshe Becker, and Matti Caspi.

The following are the titles as printed in Shemer's four books:

### *All My Songs*

TOMORROW	מחר	1	15 ON THE JORDAN	חורשת האקליפטוס	15
A CHARIOT OF FIRE	רכב אש	2	16 LIGHTS OUT	כבוי אורות	16
MY SOLDIER IS BACK	החייל שלי חזר	3	17 FIELDS AT SUNSET	אזורי השקיעה בשדה	17
FOUR BROTHERS	ארבעה אחים	4	18 SOLDIERS EN ROUTE	חיילים יצאו לדרך	18
THE LONG HIKE	הטיול הגדול	5	19 THE BUILDERS' LOVE	אהבת פועלי הבנין	19
LOOK FOR ME	חפש אותי	6	20 MEN AT WORK!	זהירות, בונים!	20
WE ARE STARVING!	עוד לא אכלנו	7	21 IN SUCH A NIGHT	בלילה שכזה	21
AN UMBRELLA FOR TWO	מטריה בשנים	8	22 THE CLOWN	הליצן	22
MY DREAM HOUSE	בית חלומותי	9	23 OPHELIA	לא כדאי, אופליה	23
ANNIVERSARY SONG	שיר לחג עשור	10	24 THE SPY-GIRL	מדם בלוחזק המרגלת	24
MY FLUTE	חליל מקנה-סוף	11	25 A SERENADE	סרנדה	25
TWELVE MONTHS	שנים-עשר ירחי	12	26 FLOWER, HERBS ETC.	ולס להגנת הצומח	26
A SHORT WALK	הטיול הקטן	13	27 THE MARKET SONG	שיר השוק	27
MY FATHER'S SONG	שירו של אבא	14	28 NIGHT ON THE PARK	הלילה הולך בשדרות	28

29 THE WHITE TOWN	העיר הלבנה 29
30 BLACK COFFEE	קפה שחור 30
31 GREEN MEADOWS	בשדה תלתן 31
32 A SONG FOR GIDEON	זמר לגדעון 32
33 YESTERNIGHT	ליל אמש 33
34 THE TWO OF US	אנחנו מאותו הכפר 34
35 A LAMENT	אל תשאלו אותי 35
36 JUST FOR YOU	לכבודך 36
37 NIGHT ON THE SHORE	לילה בחוף אכזיב 37
38 ANSWERS	מה אמרו הצפרים 38
39 A CITY IN GREY	העיר באפור 39
40 JERUSALEM OF GOLD	ירושלים של זהב 40
41 ON SILVERY WINGS	על כנפי הכסף 41
42 LULLABY FOR COLORS	שיר ערש לצבעים 42

### *The Second Book*

LAND OF LAHADAM	ארץ להדאם
1. Land of Lahadam	1. בארץ להדאם
2. Nachal in Sinai	2. בהאחזות הנחל בסיני
3. Maoz Tsur	3. שבחי מעוז
4. The Sacrifice of Isaac	4. עקדת יצחק
5. Giora	5. בכל שנה בסתיו גיורא
6. All We Pray For	6. לו יהי
7. A Song Is Born	7. שיר נולד
8. Things We Have	8. אין ויש
9. Bethlehem	9. בשדות בית לחם
10. Why Did Michal Laugh	10. למח צחקת מיכל
11. Ruchama	11. אחותי רוחמה
12. Yesh Li Chag	12. יש לי חג
13. It's Late	13. כבר מאוחר יונתן ומיכלי
14. Shalom Kita Aleph	14. שלום כיתה אלף
15. To Sing Like a Jordan	15. לשיר זה כמו להיות ירדן

# FUNNY FACES

# פרצופים

- |                              |                            |
|------------------------------|----------------------------|
| 16. Beautiful People         | 16. אנשים יפים             |
| 17. Sixteen                  | 17. שש עשרה                |
| 18. Mr. Narcissus            | 18. מר נרקיס               |
| 19. The Witches              | 19. המכשפות                |
| 20. A Special Lullaby        | 20. שיר ערש למקרים מיוחדים |
| 21. Shem, Cham & Yefet       | 21. שם, חם ויפת            |
| 22. The Shark                | 22. הכריש                  |
| 23. Paranoid                 | 23. פרנואיד                |
| 24. Two Street-Photographers | 24. שני צלמירחוב           |

# FOR CHILDREN

# כיצד שוברים חמסין

- |                            |                           |
|----------------------------|---------------------------|
| 25. Rosh-Hashana           | 25. בראש-השנה             |
| 26. Shlomit                | 26. שלומית בונה סוכת שלום |
| 27. Aleph-Beit             | 27. אלף-בית               |
| 28. When Adar Comes        | 28. כשנכנס אדר            |
| 29. Let's Say              | 29. נגיד                  |
| 30. I Have a Friend        | 30. יש לי חבר             |
| 31. On the Move            | 31. לנוע ולנדוד           |
| 32. Summer Holiday         | 32. החופש הגדול           |
| 33. Tall Stories           | 33. שיר הכזבים            |
| 34. How to Break a Chamsin | 34. כיצד שוברים חמסין     |

## No.3

## SONGS

## שיריזמר

- |                       |                     |
|-----------------------|---------------------|
| 1. Al Kol Eleh        | 1. על כל אלה        |
| 2. Good People        | 2. אנשים טובים      |
| 3. Shirat Ha'Asavim   | 3. שירת העשבים      |
| 4. Chevley Mashiaf    | 4. חבלי משיח        |
| 5. Tapua Bidvash      | 5. תפוח בדבש        |
| 6. New Babylon        | 6. על נהרות בבל     |
| 7. Yifat              | 7. יפעת             |
| 8. Tammuz             | 8. אמצע התמוז       |
| 9. Spring Parade      | 9. מצעד האביב       |
| 10. The Eighth Day    | 10. יום ח' בשבוע    |
| 11. Summer            | 11. בקיץ            |
| 12. Noa               | 12. נועה            |
| 13. Zamar Noded       | 13. זמר נודד        |
| 14. Landmarks         | 14. סימנידרך        |
| 15. My Town in Snow   | 15. שלג על עירי     |
| 16. Lots of Love      | 16. עוד לא אהבתי די |
| 17. The Party is Over | 17. החגיגה נגמרת    |
| 18. Ein Davar         | 18. אין דבר         |
| 19. El Borot Ha'Mayim | 19. אל בורות המים   |

## POEMS

## שירייספר

- |                           |                        |
|---------------------------|------------------------|
| 20. Omrin Yeshna Erets    | 20. אומרים ישנה ארץ    |
| 21. Hoi Artsi Moladeti    | 21. הוי ארצי מולדתי    |
| 22. Come & Sing           | 22. קומי צאי           |
| 23. Kinneret              | 23. כנרת               |
| 24. Begani                | 24. בגני               |
| 25. Zemer                 | 25. זמר                |
| 26. Metai                 | 26. מתי                |
| 27. Ra'el                 | 27. האיר השחר          |
| 28. Ki Sa'art Alai        | 28. פגישת לאין קץ      |
| 29. The Third Mother      | 29. האם השלישית        |
| 30. Your Lily-White Feet  | 30. שיר כפות רגליך     |
| 31. A Lament              | 31. כי לא יהיה להם יום |
| 32. My Sudden Death       | 32. מותי בא לי פתע     |
| 33. Let's Go to the Field | 33. נצא השדה           |

# IMPORTED WINE

# תרגומים ושאלות

אויפן וועג שטייט א בויס	34. על הדרך עץ עומד
Si Tous les Oiseaux	35. אילו צפורים
Le Testament	36. הצוואה
La Non-Demande en Mariage	37. לא אבקש את ידך
Il n'y a pas D'amour Heureux	38. אין אהבות שמחות
Un Amour de Vingt Ans	39. אהבה בת עשרים
Les Souliers	40. שלגיה
O Imitor	41. איילת אהבים
Sur le Chemin de Retour	42. באותו מקום
Barbara	43. בדברה
Dedication	44. שיר סיום

# CHILDREN EVERYWHERE אצלנו בחצר

45. Children Everywhere	45. אצלנו בחצר
46. Grapefruit	46. אשכולית
47. Autumn	47. שיר סתו
48. Our Benjamin	48. אחינו הקטן
49. The Piano	49. הפסנתר

# COLUMNS FROM "DAVAR" שבשבת

50. Shalom, Ida Nudel	50. שלום, אידה נודל
51. Pardes-Hanna	51. פרדס-חנה בשבת
52. It's Raining	52. גשם
53. Yehuda	53. יהודה
54. Vintage Days	54. ימי הענבים

## Book Four

## סדר השירים

1 LIGHT	1. אור
2 THE GUEST	2. האורח
3 WE AREN'T THERE YET	3. סימן שעוד לא הגענו
4 IR VA'EM	4. עיר ואם
5 MY MOTHER'S PORTRAIT	5. דיוקן אמי
6 NOGA	6. נומי נגה
7 THE BREAD OF LOVE	7. לחם האוהבים
8 AFTER THE HARVEST	8. אחר קציר
9 SUMMER WHITE	9. תלבשי לבן
10 THE FLOUR JAR	10. כד הקמח
11 PARDES-CANA II	11. פרדס-חנה בשבת II
12 I'M A GUITAR	12. אני גיטרה
13 TO LIGHT A CANDLE	13. מי ידליק
14 YOUR SONS FROM AFAR	14. בנייד מרחוק
15 HAL' AH	15. הלאה
16 SAFED	16. הכליזמרים בצפת
17 ON THE BOARDWALK	17. לאורך הטיילת
18 SHANA TOVA	18. שנה טובה
19 IT'S ALL OPEN	19. הכל פתוח
20 CAFÉ TIFERET	20. קפה תפארת
21 MY YOUNG DISASTER	21. אסוני הצעיר
22 DANCING	22. רוקדת

## 6 SONGS FOR YEHO RAM GAON

- 23 KEMO CATSAV
- 24 YOU CAN'T BEAT ME
- 25 YOU'RE THE BEST
- 26 GOOD MORNING
- 27 LIBAVTINI
- 28 BLACK PRINCESS

## ששה שירים ליהורם גאון

- 23. כמו חצב
- 24. לא תנצחו אותי
- 25. את הכי הכי
- 26. איש בבקר קם
- 27. לבבתיני
- 28. נסיכה שחורה

## 11 PERSONAL BELONGINGS FOR MOSHE BEKER

- 29 PERSONAL BELONGINGS
- 30 SWAN GIRL
- 31 OLD FLAME
- 32 FLOWER
- 33 PRELUDE
- 34 SISTER
- 35 ROOF
- 36 GAI
- 37 STRAWBERRY
- 38 TIME
- 39 SEPTEMBER 1st

## אחד-עשר חפצים אישיים למשה בקר

- 29. חפצים אישיים
- 30. ילדה ברבור
- 31. אהבת אשתקד
- 32. פרח
- 33. פרלוד
- 34. מה שלומך אחות
- 35. גג
- 36. גיא
- 37. תות
- 38. זמן
- 39. בראשון לספטמבר

## 5 SONGS FOR RIVKA MICHAELI

- 40 STREET MUSICIANS
- 41 GLOBAL PATROL
- 42 NOT BIALIK
- 43 NEVER A DULL MOMENT
- 44 UPSIDE DOWN

## חמישה שירים לרבקה'לה

- 40. מנגנות ויזאלדי
- 41. סיירת עולם
- 42. לא ביאליק
- 43. אין לי רגע דל
- 44. עולם הפוך

## HEBREW VERSIONS

- 45 MUSICA
- 46 WILLOW SONG
- 47 NE ME QUITTE PAS

## תרגומים

- 45. מוזיקה
- 46. שירה של דסדמונה
- 47. אל תלכי מכאן

#### 4 CHILDREN SONGS

- 48 CANUKA
- 49 TU BISHVAT
- 50 PESACH
- 51 ONE LITTLE KID

#### LYRICS FOR MATTI CASPI'S MUSIC

- 52 SHULAMIT
- 53 SIMCHATI
- 54 FAREWELL

#### ארבעה שירי-תג לילדים

- 48. נג ראשון של חנוכה
- 49. ט"ו בשבט שלי
- 50. פסח כאן
- 51. גדי אחד

#### שני שירים ללחנים של מתי כספי

- 52. שובי השולמית
- 53. על ראש שמחתי
- 54. פרידה

Shemer concludes her fourth book with a farewell poem. It is translated as

follows:

*Betrayal of the body, loyalty of the spirit  
Remnants of the splendor of youth  
Here and there, you can still hear a forgotten melody  
And those are the things that remain*

*There is a hose and a sprinkler in the garden  
As well, a fig, a carob, and grass all around  
The sounds of the house are like the order of the Mishna  
Like one who pleads for attention*

*Pain and suffering cannot overcome love  
Rivers will not extinguish her  
When the stream of memories is at its best  
They run into the ocean*

*So will the sorrow of farewell  
Not erase the mystery of youth  
It shines upon us from a distance  
And is one of the things that will remain forever*

## Shemer's Music for the Cantor

The following are categories that can be utilized by the Cantor throughout the year.

### **Music for a Children's Choir or Hebrew School Music Curriculum**

- |                        |            |
|------------------------|------------|
| 1) My Flute            | Book 1, 11 |
| 2) Twelve Months       | Book 1, 12 |
| 3) Lullaby for Colors  | Book 1, 42 |
| 4) Shalom Kitah Aleph  | Book 2, 14 |
| 5) Aleph Beit          | Book 2, 27 |
| 6) Children Everywhere | Book 3, 45 |

### **For The Holidays**

- |                       |            |
|-----------------------|------------|
| 1) Rosh Hashana       | Book 2, 25 |
| 2) Succa For Shlomit  | Book 2, 26 |
| 3) When Adar Come     | Book 2, 28 |
| 4) Chanuka            | Book 4, 48 |
| 5) Tu Bishevat        | Book 4, 49 |
| 6) Pesach             | Book 4, 50 |
| 7) One Little Kid     | Book 4, 51 |
| 8) Four Brothers      | Book 1, 4  |
| 9) Maoz Tzur          | Book 2, 3  |
| 10) I Have a Holiday  | Book 2, 12 |
| 11) Apples in Honey   | Book 3, 5  |
| 12) To Light a Candle | Book 4, 13 |
| 13) Shana Tova        | Book 4, 18 |
| 14) New Babylon       | Book 3, 6  |

### **Songs of War and Peace**

- |                        |            |
|------------------------|------------|
| 1) Tomorrow            | Book 1, 1  |
| 2) Jerusalem of Gold   | Book 1, 40 |
| 3) All We Pray For     | Book 2, 6  |
| 4) On All These Things | Book 3, 1  |

### **Songs With Biblical Themes (Possible Sermon Anthems)**

- |                           |            |
|---------------------------|------------|
| 1) My Father's Song       | Book 1, 14 |
| 2) On Silvery Wings       | Book 1, 41 |
| 3) The Sacrifice of Isaac | Book 2, 4  |

- |                      |            |
|----------------------|------------|
| 4) New Babylon       | Book 3, 6  |
| 5) Kumi Tsei         | Book 3, 22 |
| 6) A Song for Gideon | Book 1, 32 |

#### **Songs for a Wedding – Songs of Love**

- |                         |            |
|-------------------------|------------|
| 1) On Such a Night      | Book 1, 21 |
| 2) Black Coffee         | Book 1, 30 |
| 3) Green Meadows        | Book 1, 31 |
| 4) A Song for Gideon    | Book 1, 32 |
| 5) Yester night         | Book 1, 33 |
| 6) Just For You         | Book 1, 36 |
| 7) Night on the Shore   | Book 1, 37 |
| 8) Churshat HaEcalyptus | Book 1, 15 |
| 9) The Bread of Love    | Book 4, 7  |
| 10) My Joy              | Book 4, 53 |

#### **Songs of Mourning**

- |                    |            |
|--------------------|------------|
| 1) The Two of Us   | Book 1, 34 |
| 2) Giora           | Book 2, 5  |
| 3) Tammuz          | Book 3, 8  |
| 4) A Lament        | Book 3, 31 |
| 5) My Sudden Death | Book 3, 32 |

#### **Nationalistic Songs (Mainly for Israel)**

- |                      |            |
|----------------------|------------|
| 1) Tomorrow          | Book 1, 1  |
| 2) Anniversary Song  | Book 1, 10 |
| 3) Jerusalem of Gold | Book 1, 40 |
| 4) Zamar Noded       | Book 3, 13 |
| 5) Od Lo Ahavti Dai  | Book 3, 16 |
| 6) Kinneret          | Book 3, 23 |
| 7) All is Open       | Book 4, 19 |

Shemer's Songbooks can be purchased through [JewishMusic.com](http://JewishMusic.com).

Naomi Shemer's music can be found on an array of CDs. Some of those include, *Rarities Songs of Naomi Shemer*, *Songs of Naomi Shemer*, *The Best of Naomi Shemer* (Two Volumes), *The Very Best of Israel – Memaitav*, *The Songs of Israel-Zamir Chorale*, and *Israel Pops Opening Night*. All of these CDs can be purchased through [JewishMusic.com](http://JewishMusic.com). Also available are *The Beautiful Songs of Naomi Shemer* and *The*



*Children's Songs of Naomi Shemer.* Both of these CDs can be purchased at [Israel-music.com](http://Israel-music.com).

### Bibliography

- Bar-Yaacov, Helen. *Naomi Shemer: Giving The People Voice*.  
New York: Hebrew Union College, 2002
- Bohlman, Philip V. *The World Centre For Jewish Music In Palestine 1936-1940*.  
Oxford: Clarendon Press, 1992.
- Hirshberg, Jehoash. *Music In The Jewish Community Of Palestine 1880-1948*.  
Oxford: Clarendon Press, 1995.
- Hershenson, Sarah. "Jerusalem of Gold' Writer Reflects on Music."  
*Jewish Bulletin Entertainment of Northern California*.  
San Francisco, 2002.
- Heskes, Irene. "Song and the Modern Return to Zion."  
*Passport to Jewish Music*.  
Greenwood Press, 1994.
- Levine, Yael. 2001. *Jerusalem Of Gold* [online]. Israel:  
Society of Authors, Composers, and Music Publishers in Israel (ACUM).  
Available from World Wide Web: (<http://www.jerusalemofgold.co.il>.)
- Sachar, Howard M. *A History Of Israel From The Rise of Zionism To Our Time, second ed*.  
New York: Alfred A. Knopf, 1996
- Shemer, Naomi. *All My Songs*.  
Tel-Aviv: Yediot Achronot, 1967.
- Shemer, Naomi. *The Second Book*.  
Tel-Aviv: Yediot Achronot, 1975.
- Shemer, Naomi. *No.3*.  
Tel-Aviv: Yediot Achronot, 1982.
- Shemer, Naomi. *Book 4*.  
Tel-Aviv: Lulav Publication, 1995.
- Shokeid, Moshe. "The People of the Song."  
*Children of Circumstance*.  
Cornell University Press, 1988.
- The Department For Jewish Zionist Education. The Pedagogic Center. *Shemer, Naomi*.  
Jerusalem, 1996.

The Israel Music Institute. *Naomi Shemer*.  
Tel Aviv, 2001