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Yehuda Halevi in Song:
An Analysis of Medieval
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Yehuda Halevi in Song:
An Analysis of
Medieval Poetry
And
Musical Settings

By
Jason Rosenman

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

Hebrew Union College-Jewish Institute of Religion
School of Sacred Music
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Advisor: Dr. Stanley Nash

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Music and poetry, as artistic forms of expression, can unite Jews across many lands and also many centuries. Selecting and analyzing the works of a single Jewish poet, and selecting and analyzing the works of many Jewish composers who have set that poet's works to music can illustrate this point. One such poet who can be used as a focal point for such a discussion is the medieval Spanish Hebrew *paytan*, Judah Halevi.

Part I deals with the biography of Judah Halevi and the historic background of his poetry. Part II deals with many of the poems themselves, along with translations and commentary. In Part III, sections of Halevi's major philosophical work, *The Kuzari* is discussed with particular attention to passages that possibly reveal some of Halevi's attitudes toward poetry and music. Part IV deals with issues of how the emotions and ideas of poetry are interpreted through music. The parallel issues that arise when translating a poem from one language to another, are also discussed in Part IV. An example is given of Yiddish verses by Chaim Nachman Bialik which Bialik attributes as a translation from the Sea Songs of Judah Halevi, but which can also be regarded as an original work by Bialik. Part V is the music analysis section, in which the renditions and interpretations by many different Jewish Composers of Halevi's poems will be examined.

Part I

Biography of Judah Halevi

Judah Halevi lived between around 1075 and 1141, while Christians and Moslems fought each other over Spain and Palestine. His life straddled the end of the Golden Age and the beginning of the Crusades. For the first half of his life, Judah enjoyed the life of a court Jew, but became wary of Diaspora living at the age of fifty, and decided to embrace religion and messianic hopes in, what many scholars believe to be, a refutation of his former lifestyle in the community of al-Andalus. According to Henry Slonimsky, "In the drama of his personal life, he enacted, on a kind of ideal stage, the deepest drama of Israel."[1]

It is widely believed that he was born either in Tudela or Toledo, Spain. Some scholars say that he was definitely born in Tudela while others claim that he was definitely born in Toledo. His family was wealthy and well educated under a peaceful Islamic rule and he learned to speak both Hebrew and Arabic. He studied at the Rabbinic academy of Lucena and Rabbi Isaac Alfasi was one of his teachers. Besides Talmud and other Jewish studies, Judah Halevi also studied medicine, Greek Arabic philosophy, and poetry. He traveled to Cordoba, Andalusia, and Granada when he was still very young and started writing love poems, wine poems, poetic letters to friends and even some eulogies. At the age

[1] Halevi, Judah. *Book of Kuzari: An Argument for the Faith of Israel.* Introduction by Henry Slonimsky. New York: Schocken Books, 1964.

of thirteen or fourteen, he became friends with Moses Ibn Ezra. Upon his arrival in al-Andalus, Judah allegedly made a splash, winning a competition to imitate a new Hebrew adaptation of the prosodic pattern of an Arabic strophic poem. He wrote secular *diwans* filled with celebrations of nature, feminine beauty, love of women and wine, wittiness, and praise for friends. He developed a knack for writing Hebrew poems in Arabic style verse. This intellectual pursuit constituted a fusion of cultures and a genre of writing expressing a hedonistic lifestyle and, as some scholars point out, Judah later became conflicted about it (see Part III).

Around 1090, life in Andalusian Spain became less comfortable. The Almoravides came up from Africa and conquered the land. Judah Halevi traveled on to different communities throughout Christian Spain, practicing medicine and philosophy along the way. Around 1109, while in Toledo, he became wary of the political climate around him and its impact on the safety and well being of the Jewish community, and continued traveling.

Some of Halevi's wedding poems already ended with Zionist sentiments. At the age of fifty, Judah's ambitions took on a Zionist fervor and he longed to emigrate to Eretz Yisrael, despite the comforts of Spain where he enjoyed a privileged life of ease, and despite the many attempts of people close to him to talk him out of making the journey. Scholarly opinion holds that he traveled only as far as Egypt and either died there or returned to Spain, this despite the famous legend that he indeed reached Jerusalem, and was trampled by an Arab horseman while kissing Jerusalem's stones and reciting his poem, "*Tzion ha-lo Tishali.*"

Other scholars, who believe that he arrived in Jerusalem, posit that he became disillusioned by the sadness and degradation that he saw, and returned home to Spain. In any case, many of Halevi's Zionist poems reveal that he expected to see sadness and degradation when he arrived in Jerusalem.

Part II
The Poetry of Judah Halevi

In the Encyclopaedia Judaica, it is stated that about eight hundred of Judah Halevi's poems are known: about eighty love poems, one-hundred eighty poems of eulogy and lament, three hundred fifty religious *piyyutim,* and thirty five *"Shirei Tzion" ("Poems of Zion")*[2]

An example of Judah Halevi's love poetry is " *Bein atzei Eiden.*" In many of Judah Halevi's love poems, lovers are compared to doves, gazelles, and deer. In this poem, lovers are compared to myrtle blossoms, shining constellations, and doves. Like other Spanish medieval Hebrew poets, Halevi makes use of the *shva na* as a metric hemistich causing one syllable to jump rhythmically to the next. In these transliterations, a *shva na* hemistich will be represented by an apostrophe. A metric pause in the middle of a word will be represented by a dash. A *mapik he* will be represented by "AH."

"At bein a'tzei Eiden ha'das poreach	You among the trees of Eden are a blossoming myrtle,
Uvchoch 'vei shachak k'sil zoreach	A shining constellation among the cloud covered stars
Shalach l'cha haEil tz'ror mimar d'ror	G-d has sent you a bundle from the myrrh of liberty.
Mimaa'sav lo maa'sei rokeach	Which He made, not the perfumer.
Yonah asher yom kin'nah bein hahadas	The dove, from whose fragrance the myrtle
Ganav hadas reichah v'natan reiach.	stole in order to give off its own,

[2] Schweid Eliezer. "Judah Halevi" *Encyclopaedia Judaica.* Vol. 10. Jerusalem: Keter Publishing House, Ltd., 1971. Pages 355-366.

	on the day that she nested among the myrtles.
Al tisha 'lah imAH a 'lot shemesh k'mo	When with her, don't ask for the sun to rise.
Lo shaa 'lah imach a 'lot yareach."[3]	Just as with you, she doesn't ask for the moon to rise.

Other examples of the poet comparing people who are objects of his affection to fawns or gazelles can be found in the poems, "Tsviyat Chen" and "Ofrah." In both of these descriptive love poems, Halevi expresses almost slavish devotion to the person he is describing:

Tzviyat Chen

"Tz 'viyat chein sh 'vitini b 'tzivyeich	Graceful gazelle, you captivated me by your charms,
U'ferech he-e 'vadtini b 'shivyeich	And enslaved me in your captivity,
U'miyom ha-n 'dod ba vein sh 'neinu	And from the day that wandering came between us,
D 'mut lo em-tz 'ah nimshal l 'yofyeich	I have not found any image resembling your beauty.
V 'esaeid b 'tapuach a 'damdam	I have gained sustenance on a reddish apple,
A 'sher reicho ch 'mor apeich v 'edyeich	Whose fragrance is like the myrrh of your face and your adornment,
V 'tavnito ch 'shadayich v 'eino	And whose form is like your breasts, and whose reflection,
K 'ein odem asher nirah v 'lechyeich "[4]	Is like the reflection of redness that appears on your cheeks.

3. Brody, Dr. H. *Diwan des Abu-l-Hasan Jehuda ha-Levi.* Berlin: Dr. H. Brody Estate, 1930, p. 37.

[4] Brody, Dr. H. *Diwan des Abu-l-Hasan Jehuda ha-Levi.* Berlin: Dr. H. Brody Estate, 1930, p. 19.

Ofrah

"Ofrah t'cha-beis et b'ga-deha b'mei	A fawn washes her clothes "in the waters of
Dimi v'tish-tacheim l'she-mesh zoha'rAH	My tears"[5] and spreads them out in the sunlight of her own brilliance.
Lo shaa'la mei haa'ya-not im sh'tei	She doesn't need the waters of wells with my two
Einai v'lo shemesh l'yo-fi toa'rAH"[6]	Eyes, nor (does she need) the sun with the beauty of her form.

Raymond P. Scheindlin offers a plausible explanation from a historic standpoint regarding the animal representation of people as opposed to referring to them by name. He suggests that this was possibly done "to protect the beloved from exposure."[7] In the case of "*Ofrah*," Scheindlin interprets this particular fawn to represent a callous woman, whose warmth is only "a utilitarian warmth, suitable for drying laundry."[8] Even if Scheindlin is being unfair to her, the implication of the poem is that the poet's affection is unrequited.

In his piyyutim, Judah Halevi is credited with using the language of Scripture in prayer, using liturgy for purposes of philosophical commentary, and

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[5] Salaman, Nina and Dr. H. Brody *Selected Poems of Jehuda Halevi.* Introduction by Nina Salaman. Philadelphia: The Jewish Publication Society of America, 1952, p. 51.
[6] Scheindlin, Raymond P. *Wine, Women and Death: Medieval Hebrew Poems on the Good Life.* Philadelphia, New York, Jerusalem: The Jewish Publication Society, 1986/5747 P. 126.
[7] Scheindlin, Raymond P. *Wine, Women and Death: Medieval Hebrew Poems on the Good Life.* Philadelphia, New York, Jerusalem: The Jewish Publication Society, 1986/5747 P. 81
[8] Scheindlin, Raymond P. *Wine, Women and Death: Medieval Hebrew Poems on the Good Life.* Philadelphia, New York, Jerusalem: The Jewish Publication Society, 1986/5747 P. 127.

with being a champion of Biblical Hebrew. It is because of these talents that he is regarded by some scholars as one of the literary heirs of Sa'adya Ga'on.[9] He adopted the styles of Arabic prosody such as the *qasida*, in which the rhyme is constant and the verses are divided in metrically balanced halves, and the *muwashshah*, in which the rhyme is variable in the strophes and constant in the refrain. Among his piyyutim are *azharot*, or poetic renderings of the mitzvot, which are recited during one of the three festivals, most likely Shavuot. Judah Halevi also wrote an introductory piyyut to the *malchuyot* section of the shofar-blowing liturgy on Rosh Hashanah. This piyyut is defined as a *mukadimah*, or preface, because the verses expand on the idea presented in the quoted scriptural verse, which serves as a refrain. He and his contemporaries are also credited with writing embellishments for the blessings of the Shema and the amidah in Arabic meter. His and his contemporaries' piyyutim make references to philosophy, Rabbinic literature, and Jewish mysticism. Judah is also credited with writing many *zemirot*, life cycle hymns, elegies, *baqqashot* for vigil nights, poems with bold rhyming configurations, embellishments to the Kedusha called *kedushtayot*, lamentations called *kinot*, hymns for sitting upright on vigil nights called *meyushavim*, hymns for special Sabbaths, *selichot*, acrostics, *geulot*, scriptural adornments, *yotzrot* about celestial creatures called *ofanim*, and *reshuyot*, or requests for divine permission to pray on behalf of the congregation.

[9] Weinberger, Leon J. *Jewish Hymnography: A Literary History.* London and Portland, Oregon: The Littman Library of Jewish Civilization, 1998.

One example of a piyyut by Judah Halevi is his *reshut,* "Yah Shimcha", which is recited by many Sephardic synagogues on Yom Kippur just before the Ne'ilah Kaddish, and in which he signs his own name as an acrostic in each line of the first stanza and each letter at the beginning of each of the following stanzas. Each line is divided into fourths with the first and second fourths rhyming with each other, and the fourth fourth of a line rhyming with the fourth fourth of all the other lines in the stanza. The familiar liturgical line of Kaddish, in which G-d is praised, glorified, exalted, and extolled, follows each stanza, and the fifth line of the stanza always rhymes with the word, "*v'yitnasei.*" The first stanza is unique in the sense that it is a microcosm of the entire poem, not only as far as his name in an acrostic is concerned but also in the fact that each line of the stanza rhymes with the Kaddish refrain.

*"**Y**ah shimcha a'romimcha v'tzidkatcha lo a'chaseh.*	The Lord is Your name. I will exalt You and not conceal Your righteousness.
__H__e'ezanti v'he'emanti lo eshal v'lo a'naseh	I heard and believed. I will not question, nor attempt.
__V__'eich yomeir k'li chomeir a'lei yotzro ma ta'aseh.	How can a vessel of clay say, "What are you doing?" to its Maker.
__D__'rashtihu p'gashtihu l'migdal oz v'tzur machseh	I sought Him and met Him as a tower of strength and a rock of refuge.
__H__abahir k'or mazhir b'li masach v'lo michseh	The Radiant One is like a shining light without screen or cover.
Yishtabach v'yitpaar v'yitromeim v'yitnasei	Let Him be praised, glorified, exalted and extolled !
__H__a'dar k'vodcha v'oz yadcha m'saprim ha-shamayim.	The skies, when they rise, turn, and bow their faces, tell of the

B'eit a'lotam v'eit p'notam v'eit sh'chotam apayim.	beauty of Your glory and the strength of Your hand.
U'malachim ne'helachim b'toch avnei eish u'mayim	Angels walking among fiery and watery stones
Y'iducha v'yoducha borei niv s'fatayim.	Bear witness and thank You who creates the ability to express with ones lips.
Ki tisbol v'lo tibol b'li z'roa v'yadayim	Without arms or hands You support
Tachtiyot v'iliyot v'hachayot v'hakisei.	"The depths, the heights, the angelic beasts, and the throne,"[10] without weakening.
Yishtabach v'yitpaar v'yitromeim v'yitnasei	Let Him be praised, glorified, exalted and extolled!
***U'**mi y'maleil k'vod m'choleil sh'chakim ba-a'mirato?*	"And who can utter the glory"[11] of the Craftsman who forms clouds by His speech?
Chei olam a'sher nelam b'govhei rom m'onato.	The Life of the universe who is hidden in the "highest height"11 of His habitation.
U'virtzoto b'ven beito b'oha'lo shat sh'chinato.	And in His favor, He has placed his Divine Presence upon the member of His family in His sanctuary,
V'sam marot lanvuot l'habit el t'munato	And placed visions with prophecies to gaze upon His image.
V'ein tavnit v'ein tochnit v'ein keitz lit-vunato	There is no pattern, measurement, or end to the understanding of Him.
Rak marav b'ein n'viav k'melech ram u'mitnasei	"Only the sight of Him in the eyes of His prophets, is like a high and exalted King."11
Yishtabach v'yitpaar v'yitromeim v'yitnasei	Let Him be praised, glorified, exalted and extolled!
***D**'var g'vurot b'li s'forot u'mi y'sapeir t'hilotav?*	The tale of His mighty acts is beyond number. Who will relate His praises?
Ashrei ish a'sher yachish l'hakir oz g'dulotav.	"Happy is the one who quickly recognizes the strength of His

[10] Salaman, Nina and Dr. H. Brody *Selected Poems of Jehuda Halevi.* Introduction by Nina Salaman. Philadelphia: The Jewish Publication Society of America, 1952, p. 127

[11] Salaman, Nina and Dr. H. Brody *Selected Poems of Jehuda Halevi.* Introduction by Nina Salaman. Philadelphia: The Jewish Publication Society of America, 1952, p. 128.

	deeds,"[11]
V'yisameich b'Eil tomeych olam al z'ro_otav.	And relies on G-d who supports the universe on His arms,
V'yaritzu shov v'ratzo v'yatzdik din a'lilotav	And runs and returns, proclaiming His acts and holding them just,
V'yodeh al a'sher paal ki l'mano f'ulotav.	And gives thanks for what He has done because His deeds are for his sake,
V'chi yesh yom l'Eil ayom v'din al kol ha'maaseh.	And that there is a terrible day of G-d when judgment will be on all Creation.
Yishtabach v'yitpaar v'yitromeim v'yitnasei	Let Him be praised, glorified, exalted and extolled!
***H**ishtonein v'hikonein v'hitbonein b'sodecha*	"Consider deeply, prepare yourself,"[12] and reflect on your secrets,
V'hibata mah atah u'meiayin y'sodecha	"And examine what you are"[12] and from where your foundations come,
U'mi h'chincha u'mi h'vincha v'choach mi y'nidecha	And who prepared you, understood you and "Whose power moves you."[12]
V'habeit el g'vurot Eil v'haira k'vodecha	"Look upon the mighty acts of G-d"[12] and awaken your glory.
Ch'kor palav rak eilav al tishlach yadecha	Search His deeds, only don't stretch out your hand against Him
Ki tidrosh b'sof uvrosh bamuflei u'vamkhusei	When you speculate about the end and the beginning, about that which is too wondrous, which is hidden..
Yishtabach v'yitpaar v'yitromeim v'yitnasei" [13]	Let Him be praised, glorified, exalted and extolled!

This *reshut* is very appropriate for Yom Kippur Ne'ilah because it highlights the feeling of awe that we should feel as the gates, figuratively

[12] Salaman, Nina and Dr. H. Brody *Selected Poems of Jehuda Halevi.* Introduction by Nina Salaman. Philadelphia: The Jewish Publication Society of America, 1952

[13] Brody, Dr. Heinrich and Nina Salaman. *Selected Poems of Jehuda Halevi.* Philadelphia: The Jewish Publication Society of America, 1924, P. 127

speaking, are closing, and the calls for self-reflection, particularly in the last stanza.

The use of *dodim nedodim* ("separated lovers")[14] as a symbolic representation of the Jewish people in exile is one that seems to be predominant in Judah Halevi's love poetry. This can be seen in an examination of excerpts from three poems, two of which are sorrowful expressions of exile and one of which is a joyful expression of redemption and devotion. Oftentimes, an animal such as a dove or a gazelle will represent a lover in Halevi's poetry. An example of this is "Yonat R'chokim."

YONAT R'CHOKIM

1. Yonat r'cho-kim nad'dah yoa'rah	A dove of great distances wandered into a forest.
Koshla v'lo yochla l'hit-naa'rah	She stumbled and wasn't able to shake herself off.
2. Hitof'fah hitnof'fah chof'fah	SCHEINDLIN: She "flitted, flailed, and flustered."[15]
Saviv l'do-dAH socha'rah soa'rah	Around her lover, she circled and stormed.
3. Vatacha'shov elef l'keytz moa'dAH	She thought a thousand years would
Ach chof'rah mikol a'sher shoa'rah	be the end of her season, but all her guessing came to her being disgraced.
4. DodAH a'sher inAH b'o-rech n'dod	(Of its lover who afflicted her with length of distance

[14] Scheindlin, Raymond P. *The Gazelle: Medieval Hebrew Poems on God, Israel, and the Soul.* NY, Oxford: Oxford University Press C. 1991. p. 73

[15] Scheindlin, Raymond P. *The Gazelle: Medieval Hebrew Poems on God, Israel, and the Soul.* NY, Oxford: Oxford University Press C. 1991 p. 71

Shanim, v'naf-shah el Sh'ol hee'rah[16]	and years, her soul, which she poured out to Sheol,
5. Hein am'rah, "Lo ezk'rah od sh'mo!"	Said, "I will no longer remember His name!") OR (Her soul, which she poured out to Sheol, said, regarding her lover who afflicted her with length of distance and years, "I will no longer remember His name!")
Vayhi v'toch libAH k'eish boa'rah	Yet it burned within her heart like fire.
6. Lama ch'o-yeiv tih'yeh lAH? V'hi	Why must You be to her like an enemy when she
Piha l'mal-kosh yesha'cha poa'rah.	Opens her mouth wide for the spring rain (or slightest drop) of Your salvation?
7. Vataa'min nafshAH v'lo noa'shah Im kov'dah vishmo v'im tzoa'rah.	Her soul believed and didn't despair, regardless of whether she was glorified or grieved in His name.
8. "Yavo E'lo-heinu v'al yeche'rash Al kol s'vi-vav eish m'od nisa'rah."[17]	Let our G-d come and not be silent, with a tempestuous fire raging all around him.

It seems obvious that the dove , like the bride in "Kalah L'cha Chaltah," (SEE PAGE 15) is Israel and her lover is G-d. The dove of great distances seems to be an allusion to the wandering Jew. Scheindlin expresses the belief that the forest represents "the forest of nations."[18] In his translation of the poem, Scheindlin purposely imitates the alliteration effect that Halevi uses in line 2, and in his commentary draws a comparison between the dove thrashing about in the forest and the Jewish people struggling to survive in the Diaspora. However, in

[16] Similarity to Isaiah 53:12..... "asher hee'rah lamavet nafsho."
[17] Psalms 50:3
[18] Scheindlin, Raymond P. *The Gazelle: Medieval Hebrew Poems on God, Israel, and the Soul.* NY, Oxford: Oxford University Press C. 1991 p. 74

the latter half of line 2, we see her circling and storming around her lover, thus creating a big paradox with lines 4 and 5, in which her lover has afflicted her with great distance. She is both near to and far away from her lover, in a sentiment parallel to the first two lines of "Yah Ana Emtsa'acha," another poem of Halevi's:

Lord, where shall I find You? Your abode is hidden and exalted.

And where shall I not find You? Your glory fills the universe.

When she thinks in line 3, that her lover will come after a thousand years, she is *chof'rah* ("ashamed" or "disgraced") when it doesn't happen. This can be an allusion to all of the false messiahs that try to lead Israel astray throughout the course of history. The Jewish people are always waiting and cannot guess when redemption will occur. They keep coming close to losing hope as the dove comes close to giving up on her lover in lines 4 and 5. However, she never does give up on him.

In Isaiah 53:12, the suffering servant, referred to in the masculine, pours out his soul to death. Halevi takes this quote, changes it to the feminine and substitutes the generic word for death, *mavet,* with *Sheol*, the more powerful personal noun for death, and, in so doing, personalizes a tiny allusion to Isaiah's suffering servant and uses it to define the dove in his poem. In fact, as Scheindlin points out in *The Gazelle*, Isaiah also uses the symbolism of a "dove's mournful cooing" as "an image of suffering."[19] This can be seen in Isaiah 38:14-15:

[19]Scheindlin, Raymond P. *The Gazelle: Medieval Hebrew Poems on God, Israel, and the Soul.* NY, Oxford: Oxford University Press C. 1991 p. 73

Like a horse or a crane, I chirp: "I moan like a dove:"[20] *My eyes rise to the sky.*

Oh Lord, I am subdued. Protect me.

What shall I say? He has done as he has said. I shall stagger all of my years for the bitterness of my soul.

It is precisely this moaning and staggering in pain that seems to be the guiding force of Halevi's poem. Scheindlin points out that the title of the poem comes from Psalm 56 whose title is *"lamnatseyach al yonat eylem r'chokim."* ("The Silent Dove of the Distance.")[21] Ironically, or maybe not so ironically, Psalm 56 ends with the Psalmist thanking G-d, *"ki hitsalta nafshi mimavet."* ("for delivering my soul from death.")[22] In the poem, Halevi's dove pours out her soul to Sheol in grief, yet the very title of the poem is taken from a Psalm in which the soul is already delivered from death, almost as if the dove has already acknowledged that her lover has responded to her before she even opens her mouth to complain. The Jewish people know, or we should say, they believe with perfect faith that they will never completely lose all hope, and that deliverance will come one day.

Just as Israel never loses hope, come grief or glory, neither does Halevi's dove, but continues to lay a guilt trip on G-d/her lover. Finally in line 8, Halevi

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[20] Fisch, Harold, ed. English text. *The Holy Scriptures.* Jerusalem: Koren Publishers. 1992. P. 513.

[21] Scheindlin, Raymond P. *The Gazelle: Medieval Hebrew Poems on God, Israel, and the Soul.* NY, Oxford: Oxford University Press C. 1991 p. 73

[22] Fisch, Harold, ed. English text. *The Holy Scriptures.* Jerusalem: Koren Publishers. 1992. P. 753.

has had enough beating around the bush (or "flitting, flailing, and flustering"2 around a forest) with symbolism and addresses G-d directly with a loud thunderous quote from Psalm 50 asking G-d to come with tempestuous fire, which Scheindlin interprets to represent vengeance against the nations. Scheindlin tries to reconcile line 8's sudden shift in mood to the helplessness and frustration that the dove feels throughout the poem. Some scholars observe that it was a regular habit on Halevi's part to end a poem of despair with a ray of hope for the deliverance that the Jewish people know will come.

Here is a translation of the afore-mentioned poem, "Kalah L'cha Chaltah" ("The bride that longed for You.") which is another example of Halevi's *reshuyot*. According to Nina Salaman, this *reshut* is recited on *Simchat Torah*. Once again the *paytan* signs his name in an acrostic.

*"**Y**atzah l'ka-demcha kalah l'cha chaltah*	The bride that longed for You came out to meet you.
Miyom a'sher lo chil-tah kodsh 'cha chaltah	"Since the day that she could not supplicate in Your sanctuary,"[23] she has longed (or fainted)
***H**ishtom'mah midei a'lotah l'har kodesh*	She was humiliated whenever she went up to the holy mountain..

[23] Salaman, Nina and Dr. H. Brody *Selected Poems of Jehuda Halevi.* Introduction by Nina Salaman. Philadelphia: The Jewish Publication Society of America, 1952, p. 125

Ki ra'atah zarim alu v'lo altah	For she saw strangers go up instead of her.
Vata'amod rachok mishtacha'veh nochach	And stood far away, bowing toward Your temple.
Heikhal'cha mikol makom a'sher galtah	"From every place to which she has been exiled."[23]
Divrei t'chi-natah shalchah l'cha minchah	She sends the words of her plea to You like a sacrificial offering,
LibAH v'ei-neha mul kis'acha taltah	Placing her heart and her eyes in the direction of Your throne.
Hashkeif v'ha-zinah ushma l'shav-atAH	Look down, lend an ear, and hear her cry,
Korah b'mar libAH v'nafshah a'sher kaltah."[24]	That she calls out "in the bitterness of her heart"[23] and of her longing soul.

Once again, the symbolism represents Israel in exile, making an impassioned plea for redemption. This time, the destruction of the *Beit Hamikdash* is specifically alluded to as the day that the bride could no longer worship in the groom's sanctuary. The strangers that she sees going up instead of her are Christianity and Islam, both of which history has seemed to favor over exiled Israel. Just as the dove in "Yonat R'chokim" can't forget her lover's name because it burns within her, so the bride in this poem worships toward the Holy

[24] Brody, Heinrich, and Nina Salaman. *Selected Poems of Jehuda Halevi.* Introduction by Nina Salaman. Philadelphia: The Jewish Publication Society of America, 1952, p. 125.

Temple from every place to which she has been exiled. The bride, like the dove, is also trying to make her lover feel guilty, wanting to know why he is being so cruel to her when she is hanging her heart and her eyes on His throne, or, in the case of the dove, opening her mouth wide for even the slightest drop of His salvation. Composer Michael Isaacson set the following excerpt from lines 63-68 of Halevi's "Ode to Zion" to a piece that he dedicated to his bride on their wedding day:

Your G-d "desired you as a dwelling place"[25] and happy is the person
"He chooses and draws close to dwell in your courtyards"[26]
"Happy is the one who waits and will arrive"[27] and see
Your light and your dawn shall break upon him
"To see the favor of your chosen ones"[28] and be merry in
Your joy when you turn back to your earlier youth.
Line 8: I am a harp for your songs.

In the quote from Psalms 132:13, the Psalmist seems to be speaking of Jerusalem in the third person. Judah Halevi changes the grammar to address Jerusalem in the second person. In the quote from Psalms 65:5, the Psalmist is addressing G-d in the second person about G-d's courtyards. Halevi changes it to address

[25] Psalms 132:13
[26] Psalms 65:5 The Psalmist seems to be addressing G-d, yet Judah Halevi addresses Jerusalem
[27] Daniel 12:12
[28] Psalms 106:5

Jerusalem in the second person. G-d, mentioned by Halevi in the third person, is still the one who draws the person close to dwell in the courtyards, but this time, the courtyards belong to Jerusalem. The quote from Daniel 12:12 is taken from a statement in which the author of Daniel is referring to a person who has waited and reached 1,135 days, a day being obviously a greater amount of time than what we, as mortals, refer to as a day. The implication here seems to be the time until redemption. Halevi uses the phrase in context to the happy person either arriving in Jerusalem, or remaining still alive when the Jewish people return to Zion, the latter being reinforced by line 67.

The use of this text in a wedding composition seems justified by the various references to Zion in the Jewish wedding ceremony. In the fifth blessing of the *sheva brachot,* G-d is praised for "causing Zion to rejoice in her children."[29] In the seventh blessing we hear the famous *od yishama* text:

"May there always be heard in the cities of Judah and in the streets of Jerusalem: the sounds of joy and happiness, the voice of the groom and the voice of the bride."[30]

One of many explanations given for the breaking of the glass at the end of a wedding ceremony is that even at our most joyful occasions, the sound of glass breaking reminds us of the destruction of the *Beit Hamikdash.* In many of Judah

[29] Polish, David, Ed. *Rabbis Manual.* New York: Central Conference of American Rabbis c.1988 (5748) p. 56.
[30] Polish, David, Ed. *Rabbis Manual.* New York: Central Conference of American Rabbis c.1988 (5748)

Halevi's other poems, such as "Kalah L'cha Chaltah," and "Yonat R'chokim," a bride longing to return to her estranged groom or a dove longing to return to her estranged lover, symbolizes Israel's longing for both G-d's return and their own return to Jerusalem. This seems to suggest that Judah Halevi, the poet, would've approved of composer Michael Isaacson's use of an optimistic excerpt from his "Ode to Zion" as a text setting for a wedding piece. We see reverse symbolism at work here. Whereas Halevi would use an estranged bride and groom to symbolize exile, Isaacson uses Halevi's description of redemption to symbolize his own joy at getting married.

Another example of Judah Halevi's Zionist poems is "Libi B'mizrach," or "My Heart is in the East," in which he rhymes the words, *"maarav"*, *"yeerav"*, *"arav"*, and *"necherav"*. Here we see a refutation of Halevi's own comfortable, complacent life, during his youth in Spain, and a sentiment that Jews are not supposed to enjoy the pleasures of life while in exile.

"Libi b'miz-rach v'a-nochi b'sof ma 'arav.	My heart is in the East and I am at the far end of the West.
Eich et'amah eit a 'sher ochal v'eich yee 'rav?	How can I taste what I eat and how can it possibly be sweet?
Eichah a 'sha-leim n'da-rai vee 'sa-rai b'od	How shall I fulfill my vows and oaths while
Tzion b'che-vel E 'dom vani b'khe-vel A 'rav?	Zion is allotted to Edom and I am in Arab chains?
Yeikal b'ei-nai a 'zov kol tuv S'fa-rad k'mo	It would be easy for me to leave all the bounty of Spain, just as

Yeikar b'ei-nai r'ot afrot d'vir neche'rav."[31] It would be dear to me to view the crumbled fragments of the ruined sanctuary.

The following is a rhymed Yiddish translation of Halevi's "Libi B'mizrach" by I. I. Schwartz:

"Main hartz iz in Mizroch un ich bin in Mariv gefangen.

Vi zol mir lib zain dos lebn un vi zol mir aingehn?

Vi zol ich haltn main tzuzog gehn noch main hartzn's farlangen?

S'iz tzion in golus bai Edom un ich in di Murishe tzvangen!

Vi bilik es iz bai mir Shpanie, ihr glik un ihr shmeichl

Azoy iz mir tayer der shtoib fun 'em chorev'n heichl."[32]

Schwartz seems to have taken some liberties in the translation of Halevi's text. "*Vi zol mir lib zain dos lebn*" (see Yiddish above) is a non-literal translation of "Eich et'amah eit asher ochal?" (see Hebrew above). The original Hebrew talks about tasting food while the Yiddish translation talks about living life, although both seem to get the same point across that a Jew shouldn't be too comfortable in the Diaspora. Schwartz adds the phrase, "*gehn noch main hartzn's farlangen*" (see Yiddish above), about going after his heart's prompting, while Halevi's Hebrew text only talks about vows and oaths in a phrase that seems to resemble

[31] Brody, Dr. H. *Diwan des Abu-l-Hasan Jehuda ha-Levi.* Vol. 2. Berlin: Dr. H. Brody Estate, 1930, p. 155.

[32] "Main Hartz Iz In Mizroch," music by Aaron Rosen, words by I.I. Schwartz, from the Hebrew of Yehuda Halevi. New York: Metro Music Co., 1935.

"Kol nidrei ve'esarei," from the Yom Kippur liturgy.[33] In the next line, the Yiddish is almost an exact translation of the Hebrew except that the Yiddish is more declarative and the Arab chains become Moorish chains. Schwartz also uses the phrase *"ihr glik un ihr shmeichl"* ("her happiness and her smile") to embellish upon the simple Hebrew phrase, "Kol tuv." (see Yiddish and Hebrew above.)

Halevi's yearning for Jerusalem is even more intensely expressed in "Y'fei Nof". The *paytan* signs his name as an acrostic in lines 1,3,5,7,and 9.

"1. "Y'fei nof m'sos teiveil	Most beautiful of views, "joy of the world!
Kiryah l'melech rav"[34]	City of a great king."[35]
2. Lach "nikh-s'fah nafshi"[36]	My soul has longed for you.
Mifa-a'tei marav	From the farthest reaches of the West.
3. "Ha'mon ra-cha'mai"[37] *nikhmar*	I am overwhelmed by the rush of my emotions
"Ki ez-k'rah kedem"[38]	When I remember in ancient days
4. K'vodeich a'sher galah	Your glory that was exiled.
V'naveich a'sher charav	And your temple that was reduced to ruins.
5. U'mi yit-neini al "kanfei n'sharim"[39]	Oh, would that I might be on eagle's wings

[33] Birnbaum, Philip. *High Holy Day Prayer Book.* New York: Hebrew Publishing Co. 1951. p. 490.
[34] Psalms 48:3
[35] Salaman, Nina and Dr. H. Brody *Selected Poems of Jehuda Halevi.* Introduction by Nina Salaman. Philadelphia: The Jewish Publication Society of America, 1952, p. 19
[36] Psalms 84:3
[37] Isaiah 63:15
[38] Psalms 77:12
[39] Exodus 19:4

Ad	
6. *a'raveh v'dimati*	So that I might saturate your dust with my
A'fareich v'yitarav	tears and they might mix together.
7. *D'rashtich v'im "malkeich ein bach"*[40]	I have sought you although your king is no longer in you,
V'im bimkom	
8. *"tza'ri Gil-a'deich"*[41]	And even if "in place of your 'Gilead's balm,"[42]
"Nachash saraf v'gam akrav"[43]	There are venomous snakes and scorpions.
9. Ha'lo "et a'vanayich	Behold, I will hold your stones dear
A'chonein"[44] *v'eshakeim*	to me and kiss them.
V'taam r'gavayich	And the taste of the clumps of your
`Li mi-d'vash yerav."[45]	soil will be sweeter to me than honey.

In this poem, Halevi continuously uses Biblical quote after Biblical quote. Yet the entire poem is still his original work based on the combination of quotes that he uses and the way he uses them with grammar changes from second person to third person and vice versa. By putting his own spin on these citations, he succeeds in creating a dialogue between himself and Biblical text and between the Jewish people and Biblical text. In this poem we see him dialoguing with G-d and Jerusalem simultaneously.

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[40] Jeremiah 8:19
[41] Jeremiah 46:11
[42] Salaman, Nina and Dr. H. Brody *Selected Poems of Jehuda Halevi.* Introduction by Nina Salaman. Philadelphia: The Jewish Publication Society of America, 1952, p. 19.
[43] Deuteronomy 8:15
[44] Psalms 102:15
[45] Brody, Dr. H. *Diwan des Abu-l-Hasan Jehuda ha-Levi.* Vol. 2. Berlin: Dr. H. Brody Estate, 1930, p. 167.

The quotes in lines 1 and 2 are both taken from psalms that are based around the central theme of Zion, the Holy Temple, and the "dwelling places" and "courts of the Lord."[46] The quote in the third line is taken from a Biblical passage in which Isaiah calls upon G-d's mercy and compassion after "our adversaries have trodden down Thy sanctuary."[47] Halevi twists it around however to talk about his own emotions upon remembering the destruction of the Temple. The very act of remembering is taken from Psalm 77, even though the Psalmist, Asaf in this case, seems to be remembering G-d's works, and not necessarily the Temple. Throughout his poetry, Halevi repeatedly makes references to a desire to fly on eagles' wings, as he does in line 5 of "Y'fei Nof." The inspiration for this desire seems to come from Exodus 19:4, in which G-d tells Moses, "You have seen what I did to Egypt, and how I bore you on eagles' wings and brought you to myself."[48] By quoting from this verse, Halevi seems to be implying that being closer to G-d means being closer to Jerusalem. Giving a reason for wanting an eagle to take him to Jerusalem, he evokes the powerful image of tears mixing with dust.

Addressing Jerusalem, Halevi answers Jeremiah's question about whether or not her king is in her. Sadly, the answer is no. Not only is her King no longer in her but her current state, at the time Halevi wrote the poem, is comparable to

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[46] Fisch, Harold, ed. English text. *The Holy Scriptures.* Jerusalem: Koren Publishers. 1992. p. 768

[47] Fisch, Harold, ed. English text. *The Holy Scriptures.* Jerusalem: Koren Publishers. 1992. p. 536

[48] Fisch, Harold, ed. English text. *The Holy Scriptures.* Jerusalem: Koren Publishers. 1992. p. 85

the wilderness as described in Deuteronomy 8:15. Yet despite all of this, the city is a beautiful vision to the *paytan,* who not only establishes himself as G-d's servant according to the criteria of the Psalmist by cherishing Zion's stones and dust, but also declares that dust to be quite palatable to his subjective taste buds.

Part III
The Kuzari
and
Judah Halevi's
attitudes toward
poetry and music.

In Judah Halevi's major philosophical work, The Kuzari, the king of the Khazars experiences a vision that sets him on a spiritual quest for truth. He consults a Christian, a Moslem, an Aristotelian philosopher, and a Jewish Rabbi. It is of course the Rabbi who is successful in influencing the king of the Khazars who then converts his entire kingdom to Judaism. The bulk of the work deals with the dialogue between the Kuzari King and Judah's fictitious Rabbi, who expounds upon his Jewish worldview on a wide variety of topics.

One of the titles of *The Kuzari* is *A Defense of the Despised Faith.* It is presented as a defense against both the external and internal enemies of Judaism. Halevi defended Judaism against rationalism, Arabic philosophy, Aristotelian philosophy, Christianity, Islam, and the Karaites. He stated that the Aristotelian philosophers thought that they had all the answers through deductive reasoning because they lacked the benefits of Revelation, Prophecy, and mitzvot. Halevi had respect for the Aristotelian philosophers and admired them for their noble attempts to construct a representation of truth even though they were at a disadvantage, lacking the gifts of Revelation, Prophecy, and mitzvot. While he

considered their deductive reasoning to be a crude, limited tool, in comparison to the gifts that G-d had bestowed upon the Jewish people, Halevi still had to give Aristotelian philosophers credit for trying, and he believed that they would have been the teachers of truth to the world had the Jewish people not existed. In *The Kuzari,* the Rabbi boasts to the king that because Jews had personal experiences with G-d, that we beheld G-d with a far greater and deeper meaning in our lives than simply that of a *prime mover* on whom the existence of other beings are contingent. He saw Christianity and Islam as each having a part of the truth and a place in history, but that they would yield to Judaism. He acknowledged that the Karaites practiced mitzvot but had no way of defining the parameters of those mitzvot.

Among the topics discussed by the Rabbi and the Kuzari king are music, the Hebrew language, Arabic meter, speech faculty, cantillations, and grammatical forms. The Rabbi says of music, "As an art, it is highly esteemed among mankind, as long as it is not abused and degraded, and as long as the people preserve its original nobleness and purity. David and Samuel were its great masters."[49] According to the king's rebuttal, the art of music has deteriorated because "servants and half crazy people are its patrons."[50] What did Judah Halevi mean by this particular exchange? On the one hand, it could be the author's own opinion that the art of music had deteriorated, having been used for

[49] Halevi, Judah. *Book of Kuzari: An Argument for the Faith of Israel.* Introduction by Henry Slonimsky. New York: Schocken Books, 1964. P. 163, paragraph 64.
[50] Halevi, Judah. *Book of Kuzari: An Argument for the Faith of Israel.* Introduction by Henry Slonimsky. New York: Schocken Books, 1964.. P. 163, paragraph 65.

brash and brazen purposes. On the other hand, the author's intent may have been to portray the king as a shallow man who evaluates the arts based solely on whether its patrons are kings and princes, or servants and half crazy people.

At one point, the two men are having a discussion on the merits of Hebrew versus other languages. The Rabbi defends the Hebrew language against the king's implication that it is less refined and comprehensive than other languages. The king claims that other languages such as Arabic have metered poetry that can be adapted to melodies.. The Rabbi argues that a tune is independent of the meter or of the number of syllables, and that any Hebrew text can be put to any tune using *empty* and *full* notes. The Rabbi uses as his example, two sentences from Psalm 136 that have completely different lengths but can be sung to the same tune. During this discussion, the Rabbi refers to a debate earlier on in the book about the cantillations. According to Amnon Shiloah, Halevi's reference to full and empty sounds comes from a famous Arabic music theory book, *The Grand Book of Music,* by a philosopher named Abu Nasr al-Farabi. When al-Farabi talks about "empty" sounds, he is talking about melismatic syllables. When he mentions "full" sounds, he is referring to a one note per syllable relationship. Al-Farabi apparently had an aesthetic preference for "empty" sounds over "full" sounds. Shiloah points out that, "This technique is

familiar to anyone who has tried to adapt a melody to a text that was not originally written for it."[51]

Judah Halevi seemed to have been conflicted about the practice of writing in the Arabic meter style even though he himself had made quite a name for himself doing so. In the afore-mentioned passages of *Kuzari*, the king is boasting about the achievements of Arabic rhyme and Arabic meter, tools that Judah Halevi frequently used himself. Yet the Rabbi in these passages seems to be taking Arabic style verse down a notch. Ross Brann uses the adjective "compunctious"[52] ("remorse ridden"), to describe many of the Spanish Hebrew poets of this era. According to Brann, Judah was among many of his contemporaries for whom Arabic style Hebrew verse was their stock in trade. These poets, Brann posits, later expressed remorse about it, despite the fact that in some cases, they continued to write in Arabic style Hebrew verse. Brann continuously paints a picture of Judah Halevi as a man who was deeply conflicted and ambivalent about his own art, for which Andalusian quantitative meters are "pleasant and gratifying" yet "objectionable"[53] Other scholars disagree with Brann especially in light of the fact that Halevi continued to write in Arabic meter.

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[51] Shiloah, Amnon. "Problems of Methodology in the Study of Jewish Music: The Science of Music- Texts from Islamic Countries." *Jewish Musical Traditions*. Detroit: Wayne State University Press, 1992. Chapter 2. p. 56.
[52] Brann, Ross. *The Compunctious Poet: Cultural Ambiguity and Hebrew Poetry in Muslim Spain*. Baltimore, Maryland: The Johns Hopkins University Press. 1991
[53] Brann, Ross. *The Compunctious Poet: Cultural Ambiguity and Hebrew Poetry in Muslim Spain*. Baltimore, Maryland: The Johns Hopkins University Press. 1991. P. 115

Part IV

The Art of Translation: From One Language to Another and From Text to Music

The great Jewish thinker Franz Rosenzweig undertook the project of translating ninety-two of Judah Halevi's poems from Hebrew into German. His work included an "Afterword" section and a "Notes" section. Barbara Ellen Galli undertook the project of translating the work that Rosenzweig did from German into English and then adding a foreword by Paul Mendes-Flohr as a commentary and response to Rosenzweig's work. In Mendes-Flohr's foreword he compares the act of translation to that of a dialogue in that the voice of the other should pass through one's own lips and therefore through one's own soul. According to Mendes-Flohr, Rosenzweig seems to contradict himself. First he states that even the best translations of Judah Halevi's poems from the original Hebrew could never be anything more than veiled imitations. Then, Rosenzweig confesses that he only truly started to understand the same poems after having translated them. Rosenzweig is quoted as stating: "Translating is after all the actual goal of the mind; only when something is translated has it become really audible, no longer to be disposed of. Not until the Septuagint did revelation become entirely at home in the world, and as long as Homer did not yet speak in Latin, he was not

yet a fact."[54] The implication here seems to be that a translator adds something new and breathes new life, possibly from a different angle, into a translated poem. The translator's personality, beliefs, and sentiments can all affect the way he or she relates to and translates a text, so that a translation becomes not merely a translation but almost an entirely new work. Here is a case in point.

The following Yiddish text by Chaim Nachman Bialik is attributed as a translation from the sea poems of Judah Halevi:

Yam Lieder

1. "Ch'hob fargesn ale libste,	"I have forgotten all my loved ones,
Ch'hob farlozt mayn eygn hoyz;	I have left my own home.
Ch'hob dem yam zich opgegebn;	I've abandoned myself to the sea:
Trog mich, yam, tsum muter's shoys.	Carry me, Sea, to my mother's bosom.
5. Refrain: *Un du mayrev vint getrayer*	And you, loyal West Wind,
Trayb mayn shif tsu yenem breg,	Drive my ship to that other shore,
Vos mayn harts mit odler-fligl	Where my heart on eagle's wings
Zucht shoyn lang tsu im a veg	Has long been seeking a path.
9. Breng mich nor ahin besholem,	Bring me there unharmed
Noch dem fli zich dir tsurik	And then fly back again.
Grisn zolstu ale libste	Give greetings to all my loved ones
Un dertseyl zey fun mayn glik."[55]	And tell them of my happiness."[56]

[54] Galli, Barbara Ellen. *Franz Rosenzweig and Jehuda Halevi: Translating, Translations, and Translators.* Foreword by Paul Mendes-Flohr. Montreal, Kingston, London, Buffalo: McGill-Queens University Press, 1995. P.327, p.344.

[55] Mlotek, Eleanor Gordon and Joseph. "Yam-Lid" Hebrew by Judah ha-Levi, Translated into Yiddish by Chaim Nachman Bialik, music by M. Shneyer. *Pearls of Yiddish Song: Favorite Folk, Art, and Theater Songs.* NY: Education Department of the Workmen's Circle. 1988 P. 212

In volume II of Halevi's secular diwan, edited by Dr. H. Brody, there are nine poems back to back whose title is, "On the Sea,"[57] numbered 9 through 17. Bialik's Yiddish translation does not seem to be a direct match to any of these poems, although he paraphrases and summarizes a lot of their sentiments, in what seems to be a collage of different excerpts. (There could very well be a sea poem or two by Halevi that wasn't compiled by Brody. However, enough similar sentiments are found in poems 9 through 17.) In poem #13, lines 4-20, Halevi declares that he has forgotten and left behind his relatives, his friends, his garden, his house, the house of prayer, *Shabbat*, *Shalosh Regalim*, spices, etc. Bialik seems to sum all of this up in the first two lines of his so-called "translation." Using the two simple Yiddish words, *"ale libste"* Bialik has summarized the loved ones, the property, the community, etc., and doesn't need to say any more about it. After all, these things all fall into the category of that which Halevi has loved and left behind. Therefore, why shouldn't Bialik be allowed to summarize that entire paragraph in two sentences? It is questionable, however, whether Bialik's short version is still a translation of Judah Halevi's poetry or whether it has become [Bialik's] own poem. Line 3 of Bialik's Yiddish does seem to

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[56]Mlotek, Eleanor Gordon and Joseph. "Yam-Lid" Hebrew by Judah ha-Levi, Translated into Yiddish by Chaim Nachman Bialik, music by M. Shneyer. *Pearls of Yiddish Song: Favorite Folk, Art, and Theater Songs.* NY: Education Department of the Workmen's Circle. 1988 P. 212

57 Brody, Dr. H. *Diwan des Abu-l-Hasan Jehuda ha-Levi.* Berlin: Dr. H. Brody Estate, 1930/1894. v. 2 pp. 168-179

correspond to line 22 of poem #13 in which Halevi declares, *"v'natati b'leiv yamim o'rachai."*[58] ("I have given my ways to the heart of the seas.")

Lines 4, 5, and 6 of Bialik's Yiddish possibly correspond to the end of line 3, and lines 4 and 5 of poem #9, although Halevi addresses G-d and refers to the wind and the sea in the third person, and Bialik's Yiddish addresses the sea and the wind directly. Halevi declares:

"v'odeh	" and I will thank
l'galei yam v'ruach ma-a'ravi,	The waves of the seas and the Western Wind
y'kareivu m'kom ol a-havatcha."[59]	For drawing near the place of the yoke of Your love."

A few slight problems arise when trying to match this excerpt with lines 4, 5, and 6 of Bialik's Yiddish. Where is G-d in Bialik's version? Halevi often took quotes from the Bible and changed them from second person to third person and vice versa. Therefore, it can be argued that Bialik has the right to do the same thing with Halevi's texts. Where does Bialik get the phrase, "*yenem breg*?" None of the nine sea poems in the diwan compiled by Brody mention a *chof* anywhere even though it's obvious, from what we know of Halevi, that his desired destination is *Eretz Yisrael.* The Hebrew excerpt doesn't mention a ship either. However, it is implied that Halevi is on a ship. It can be surmised that Bialik turned Halevi's word *"m'kom"* and translated it into *"yenem breg."* Where did

[58] Brody, Dr. H. *Diwan des Abu-l-Hasan Jehuda ha-Levi.* Berlin: Dr. H. Brody Estate, 1930/1894. v. 2 p. 173.
[59] Brody, Dr. H. *Diwan des Abu-l-Hasan Jehuda ha-Levi.* Berlin: Dr. H. Brody Estate, 1930/1894. v. 2 p. 168

Bialik get the phrase about the mother's bosom? There are two possibilities. In lines 21 and 22 of poem #16, Halevi says:

"ad eshp'cha nafshi b'cheik haEil	"until I pour out my soul in the bosom of G-d,
nochach m'kom aron u'miz-bachot."[60]	Facing the place of the ark and the altars."

Bialik doesn't mention G-d, or the *aron*, or the *mizbachot*. His translation doesn't get religious at all. Nevertheless, *"muters shoys,"* and *"cheik ha-Eil"* both symbolically represent the same geographical area. Another possibility is that *"muters shoys"* is Bialik's way of saying *"makom ol ahavatcha."*[48]

In line 7 of Bialik's Yiddish we see the phrase, *"odler fligl"* ("eagle's wings.") This is easy enough to match to excerpts from any number of Halevi poems in which the poet refers to *"kanfei nesharim."* (Ex. *"Y'fei Nof"* line 5.)[61] In the very beginning of poem #16, Halevi makes the following request:

"kiru a'lei vanot u'mish-pachot	"Call greeting (or peace) to daughters and families
shalom v'al achim v'al achot	And to brothers and sisters
mei-eit a'sir tikvah a'sher niknah	From a prisoner of hope who is now owned
layam v'sam rucho b'yad ruchot."[62]	By the sea and has placed his spirit in the hands of the wind."

In verse 11 of Bialik's Yiddish version he once again uses the simple Yiddish phrase, *"ale libste"* to cover the *vanot*, the *mishpachot*, the *achim*, and the *achot*.

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[60] Brody, Dr. H. *Diwan des Abu-l-Hasan Jehuda ha-Levi.* Berlin: Dr. H. Brody Estate, 1930/1894. v. 2 p. 176.

[61] Brody, Dr. H. *Diwan des Abu-l-Hasan Jehuda ha-Levi.* Berlin: Dr. H. Brody Estate, 1930/1894. v. 2 p. 167

[62] Brody, Dr. H. *Diwan des Abu-l-Hasan Jehuda ha-Levi.* Berlin: Dr. H. Brody Estate, 1930/1894. v. 2 p. 175

Bialik's "*Yam Lieder*" seems to be a pastiche of excerpts from three, possibly four different Judah Halevi poems. Throughout his treatment of Halevi's poetry, [Bialik] paraphrases, summarizes, evades the issue of religion altogether, and possibly adds a few new lines of his own. With all of the liberties that Bialik takes, the question remains: Is he correct to bill his "*Yam Lieder*" as a translation of the poetry of Judah Halevi? The answer seems to be both yes and no. On the one hand, Bialik has cleverly woven together many different references to Halevi's sea poems. [Bialik] has woven together enough references to warrant giving Halevi credit. However, by choosing his own personal combination of references, his own way of paraphrasing and summarizing, his own clever Yiddish rhyming, etc., Bialik seems to have produced a poem that is entirely his own original work.

Parallel to the issue of translation from one language to another is the issue of translation from poetry to music. When a composer sets a poem to music, does s/he have the right to alter the structure, meter and verse form that the poet intended? In the article, "Words into Music: The Composer's Approach to the Text," Edward T. Cone defends the right of a composer to step on a poet's toes a little bit, and add new interpretation by changing the structure around.

Cone begins with a discussion on why the nineteenth century poet, Goethe, preferred the music of a composer named Zelter to that of Schubert. He quotes a letter from Goethe to Zelter, praising the composer for remaining true to meter and verse form. The praise reads almost like an insult about Zelter's rigid

conformity to the poet's intent, and about how Goethe viewed music as being secondary and subordinate to the text. Cone seems to encourage the reader to view Goethe's backhanded praise with something bordering on contempt. Goethe, in praising the identical nature of Zelter's compositions to his own poems, hailed the music for representing his poems as if [the poems] were "blown into a balloon which merely carries them to the heavens."[63] Goethe then praises the fact that Zelter is not like those other composers whom he must first observe how they interpreted the poem. Cone praises Schubert for being willing to sacrifice poetic form in favor of an effective emotional interpretation. He cites the two composers' different renditions of Goethe's *Wanderer's Nachtlied.* Zelter, though indicating *still und nachtlich*, defeats that purpose by remaining steadfast to the stanza form. Schubert, on the other hand, in his willingness to repeat words, phrases, and entire lines against the will of the poet, ends up giving more power and emotional meaning to the words. He translates the outcries of the child screaming "*mein vater*" in "*Der Erlkonig,*" into three parallel, tonally progressive climaxes, each one depicting more anguish at being pursued on horseback by a seductive representation of Death. The works of Schubert are of course much more well known than the works of Zelter. Cone points out that while music is more vivid than poetry, poetry is more flexible than music. A reader can move back and forth in a poem to glean different levels of meaning,

[63] Cone, Edward T. "Words into Music: The Composer's Approach to the Text." *Sound and Poetry* edited by Northrop Frye. New York: Columbia University Press, 1957; P. 3.

while a listener in a live performance, listens to a piece from start to finish and then the piece is over. Moment by moment, the composer needs to help the listener feel the same, sometimes even more, powerful effect than that which a reader of poetry can be served with by rereading the text. Therefore, the argument is that the composer should have a right to repeat words and phrases, stress words that a poet might not normally stress, and completely alter the form of a piece in order to give new, fresh interpretation to a line.

Deborah Stein and Robert Spillman, in their book, *Poetry into Song: Performance and Analysis of Lieder,* point out many of the tools that a composer of music has at his/her disposal to express the emotional content of a text. Among these tools, are: "texture," "temporality," "dynamics," "timbre," "vocal accent and stress," "vocal personas," "accompanimental personas," "harmony," "tonality," "mode," "melody," "motive," "pitch hierarchy," "contrapuntal structure of melody and bass," "rhythm," "meter," and "form."[64] Stein and Spillman define texture as "the relative density or thickness of a piece."[65] Where al-Farabi talked about "empty" and "full" sounds (see section III), Stein and Spillman want to know if a vocal line is "syllabic", "florid", or "recitative", and also whether it is "*legato*," or "*parlando*."[66] With regard to accompanimental texture, we want to know how the chords in the accompaniment are broken up and whether they are

[64] Stein, Deborah and Robert Spillman. *Poetry into Song: Performance and Analysis of Lieder.* New York, Oxford: Oxford University Press, 1996, pp. vii-x
[65] Stein, Deborah and Robert Spillman. *Poetry into Song: Performance and Analysis of Lieder.* New York, Oxford: Oxford University Press, 1996, p. 59
[66] Stein, Deborah and Robert Spillman. *Poetry into Song: Performance and Analysis of Lieder.* New York, Oxford: Oxford University Press, 1996, pp. 60, and 61.

homophonic or contrapuntal. Temporality refers to issues of tempo, rhythm, meter, and also concerns a performer's interpretation of the flow of a piece. Timbre refers to the tone color of a pitch. Is a cello, trombone, keyboard, ukulele, soprano, alto, tenor, or bass performing it? Is the performer using a bright or dark sound? Persona refers to the notion of who is speaking to whom. Pitch hierarchy refers to the notion of whether some pitches are more important than others. Harmony refers to the chords and chord progressions that are used. Tonality refers to whether or not there is a tonal center, and what that tonal center is, as well as the key and the mode that a piece is in. A motive, or motif, is the smallest elemental unit of a melody. Stein and Spillman give a definition of meter that works for both poetry and music. They define meter as, "the systemic arrangement of strong and weak beats into a recurring pattern."[67]

When discussing Jewish music, additional analyses must be taken into consideration. Is the composer using Jewish modes such as *Adonai Moloch, Magein Avot, Ahavah Rabbah,* etc? Is s/he quoting special *nusach*, Biblical cantillations, *missinai* tunes, etc., that are heard at specific days on the Jewish calendar?

All of the afore-mentioned musical factors contribute to the way in which a composer personalizes, dramatizes, interprets, and creatively adds new meaning to a poem written by someone else, living in a different country several centuries

[67] Stein, Deborah and Robert Spillman. *Poetry into Song: Performance and Analysis of Lieder.* New York, Oxford: Oxford University Press, 1996, p. 329.

earlier, with whom he or she might have a personal thing or two in common. What links the Twelfth Century paytan, Judah Halevi to Jewish composers of the Nineteenth and Twentieth Century is Jewish peoplehood, the Hebrew language, Jewish consciousness, the Jewish religion, etc.

Part V
Judah Halevi's
Poetry
Set to Music

In this section, many pieces will be analyzed with regard to the composer translating the poet's intent following the discussion in Part IV. Among the pieces that will be analyzed are: Lewandowski's setting of "Yah Shimcha," Schkliar's and Alter's settings of "Y'fei Nof," a movement of Heinrich Schalit's Judah Halevi song cycle, a few Hirsch Paykin settings, and others.

Composer Hirsch Paykin does interesting things with his musical settings to Judah Halevi's poems. In his musical setting to "Tsviyat Chein" (SEE PART II),[68] the sparse accompanimental texture is composed mostly of an *ostinato.* For the first ten measures, the *ostinato* is strictly in C octaves, blatantly presenting C as the tonal center. An E-natural accidental in a key of 4- flats indicates that the piece starts out in C-*freygish* mode. It isn't until measure 11 that Paykin starts introducing fourth jumps, indicating a modal shift to F-*Magein Avot.* The piece quickly reverts back to the octaves in measure 12, but is still in F-*Magein Avot.* For measures 13 and 14, the octaves shift from C to Bb, with a nice solid IV chord. We have fourths again in measure 15, indicating the tonic i-chord of F-*Magein Avot.* In measure 16, the *ostinato* becomes fully integrated with the

[68] Brody, Dr. H. *Diwan des Abu-l-Hasan Jehuda ha-Levi.* Berlin: Dr. H. Brody Estate, 1930/1894. P. 19:
Paykin, H. "Tsviyat chen." *My Heart is in the East and I am in the Uppermost North.* Holon, Israel: Rimon Publications, 1987, pp. 14-16

doubling of the melody that has been part of the treble clef line throughout the piece but has thus far remained independent of [the *ostinato*].

In measure 19, the sixteenth note runs shift to the bass line and instead of octave or fourth jumps, they become open chord arpeggios. These changes happen in concurrence with a modal change from F-*Magein Avot* to what can be seen as possibly Ab-Ukrainian Dorian, but more likely Bb-*freygish.* At the start of the poem's second stanza, Halevi has just finished telling the woman/gazelle that she is the most beautiful woman/gazelle that he has ever seen, and is now starting to describe her beauty more explicitly, as he talks about parts of her body. Halevi is more intensely trying to make the gazelle/woman blush as he compares her face, adornment, breasts, and cheeks to reddish apples. This erotic shift in mood is not lost on Paykin who instructs the accompanist to start playing *piu mosso,* in addition to the changes that he is making in harmony, texture, and mode. He also changes the pitch range of the melody. Up until this point the melody has lingered between an e-natural and a c-natural. Suddenly, in measure 19, the pitch range of the melody is allowed to ascend to an Eb2. In both measures 21 and 25 of the repeating melody, Paykin colors the words "*adamdam*" and *"v'edyech,"* with a seductive augmented 2nd interval that is both doubled and echoed an octave higher in the accompaniment. The augmented 2nd is merely doubled in measure 21, but in measure 25, it is harmonically thickened by 3rd s underneath resolving to a plain b-flat major chord. The resolution of a Bb major chord in both measures 21 and 25 of the repeating melody indicates that the

augmented 2nd is more like the raised 3rd to flatted 2nd relationship of Bb *freygish*, rather than the raised 4th to lower 3rd relationship of Ab Ukrainian Dorian. Another indication supporting the theory that measures 18-26 are in *freygish* is that the melody mimics that of measures 2-10. Measures 1-10 could be considered the A-section of the piece, while measures 18-26 could be considered the A' (A-Prime) section of the piece. The repeating melody of A' has a clear cadence of vii-I, vii-I, assuming that the mode is Bb *freygish*. The resolved Bb major chord in measures 25 and 26 can also be considered as the IV chord of the B-section to follow.

In the B-section to follow, starting in measure 27, the piece suddenly reverts back to the simpler texture, the tonic F-minor harmony, and the simpler tonality of the B-section in measures 10-18, creating an ABA'B form. The difference is, in the second B-section, Paykin decorates the penultimate line of the poem with a *crescendo* and a *ritard*. The sections follow the modes C-*freygish*, F-*Magein Avot*, Bb *freygish*, F-*Magein Avot*, respectively. In the penultimate measure of the piece, Paykin resurrects the *ostinato* accompaniment from the piece's beginning, which suddenly skyrockets up an octave and a half to end the piece on the f-minor tonic chord of F-*Magein Avot*.

Another Hirsch Paykin example is his *recitative* setting of "*Shtu Dodim*," [69] a humorous toast that Halevi either made at the gala event of a nobleman or as a

[69] Paykin, H. "Shtu Dodim." *My Heart is in the East and I am in the Uppermost North*. Holon, Israel: Rimon Publications, 1987, p. 17.

social commentary. The text is as follows:

"Sh'tu dodim v'shichru reim	Drink, lovers and get drunk, friends
B'veyt nadiv mata shoim.	In the house of the nobleman's garden,
U'vesimchat ben shaashuim	And in the joy of amusement,
'Hashku ha-n'zirim yayin."[70]	Give the *Nezirim* wine to drink.

Nezirim were special priests who vowed never to cut their hair or drink intoxicants. In Amos 2:12, G-d severely chastises Israel for giving the *Nezirim* wine to drink among other sins. Halevi is telling the nobleman's guests to do exactly what G-d told them not to do. Ironically, Paykin's *recitative* setting is in *Adonai Moloch* ("the Lord reigns") mode. The chant is similar to the way a *Hazan* would chant the *Sheva Brachot* with an ending that is reminiscent of the *sof pasuk* trope of *Shir Hashirim*. The accompaniment is made up of simple, large chords that are completely subservient to the mostly syllabic vocal line, which is marked *maestoso (ad libitum)*, an instruction to the singer to chant in a grand, majestic, and free manner.

The vocal line contains repeated notes on many syllables, which is common among Jewish *recitatives*. The only two florid syllables are at the end of the word "*simchat*" in measure 5, and the word "*hashku*" in measure 7. Both measures contain the same embellishment motif containing 32nd note quintuplets of a central note and its neighboring pitches, flanked on either side by a 16th note *fermata*. The repetition of this motif found in measure 7 is a perfect 4th above its grouping in measure 5. The embellishment in measure 5 centers on a B1, whose

[70] Amos 2:12

neighboring pitches are its leading tone, A#, and C#, a full step above it. The embellishment in measure 7 centers on an E2 whose neighboring pitches are also its leading tone, D#, and F#, a full step above it. Neither the A# in measure 5, nor the D# in measure 7 conforms to the mode of the piece. Instead they function purely as embellishment pitches. The accompaniment's harmony remains fixated on the tonic chord throughout the entire piece except in two spots. In measures 5 and 6, there is a iii chord and a V7 9 chord on the words "*uvesimchat ben shaashuim.*"[58] The second deviation is the dissonant penultimate chord found in measure 10, in which a chord is built on two different fifths. The penultimate chord is built on pitches, E, B, D, A, and B, with a G# and an F# serving as passing tones in the vocal line, resolving to the final chord of E-Major.

Another interesting example of how composer Hirsch Paykin expresses the secular and love poetry of Judah Halevi can be found in [Paykin's] setting of "*Ofrah*" (see section II for text).[71] The meter is 6/8. Throughout the piece, the bass line of the accompaniment maintains an *ostinato* line that is mostly in fifths and octaves and maintains the slurred rhythmic pattern, four 16th notes followed by an 8th in every measure. The treble clef line contains mostly eight note rests followed by syncopated quarter note chords on the upbeats of each measure. The only time that this doesn't occur is in measures 13-15 in which the accompaniment's treble clef line simply doubles the melody.

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[71] Paykin, H. "Ofrah." *My Heart is in the East and I am in the Uppermost North.* Holon, Israel: Rimon Publications, 1987, pp. 22,23.

The chords are mostly closed, inverted, dissonant 7^{th}, and 9^{th} chords. The texture of the melody is completely syllabic in nature. Yet, *piano* is the only dynamic marking listed anywhere in the piece. All of these factors combine to create a waltz-like pattern that helps to express the narrator's intense fixation, obsession, and unrequited devotion towards the woman/fawn of whom he speaks.

The piece is in a completely symmetrical ABAB form. The text of the piece is only four lines long. Instead of repeating the first two lines of text, Paykin instructs the singer to sing the latter A-section on the syllable, "la." The harmonies in measures 13 and 14 are simplified because they are only coming from the *ostinato* bass clef line, rendering the clear harmonic progression, III-VI-IV-V-i. This is when the syncopated chords disappear from the treble clef and are replaced with a doubling of the melody.

The latter B-section is almost completely identical to the former B-section with only three small exceptions. A *ritard* and *decrescendo* are inserted just before, the final tonic note in the melody, which is raised an octave and extended to three and a half measures instead of just four beats. The chords in the accompaniment are also raised an octave higher. At the beginning of measure 21, Paykin suddenly throws in a C# half diminished seventh chord inverted in the 6/5 position. This chord changes to a C-natural suspended 4 chord, which resolves to the tonic E-Minor chord in the last two measures of the piece.

The range of the melody in "*Ofrah*" only goes from a D1 to an E2, suggesting that the mode is E-Magein Avot. However, Paykin uses a raised Dorian 6th on and off in both the melody and the harmony of the piece.

An example of an allegorical poem set to music is Heinrich Schalit's setting of "Kalah L'cha Chaltah,"[72] in which the Jewish people in exile are represented by a bride estranged from her groom. (SEE PART II). Triplets play a crucial role in the rhythmic texture of the piece, giving the composer freedom to gracefully alternate between the meters, 2/4 and 6/8. Throughout the piece, but especially in measures 30-36, arpeggiated quarter notes and eighth notes produce a harp-like effect in the piano accompaniment. In measures 1-2, 8-9, 12-13, and 18-19, most of the chords are seventh and ninth chords, and chord changes are rooted in the same steady, constant pitch for two measures at a time. Echoes of motives an octave higher or lower, such as in measures 1 and 2, and also octave doublings of melody, such as in measures 6-11, characterize the accompaniment. Though the chord movements deviate once in a while from strict homophony, they still conform to the vocal line throughout the piece. The accompaniment is also characterized by parallel 4ths and 5ths; particularly in chords with open spacing. The vocal line is legato and mostly syllabic. There is usually one note per syllable, and at the very most, Schalit allows three notes per syllable.

Schalit, Heinrich. "Kalah L'cha Chaltah." *Visions of Yehuda Halevi: Song Cycle.* Evergreen, Colorado: Heinrich Schalit, 1970, pp 3-7

Ascending and descending motivic sequences appear throughout the vocal line and the accompanimental line.

Schalit's tempo starts out as *andante,* but there is already a *poco ritard* in measure 5. He practically puts a *ritard* after every two lines of the piece, just before the next letter in the acrostic of the name, YeHUDaH. In other pieces, a composer's phrasings don't necessarily remain true to the poet's strophic intent. In measure 18, the tempo speeds up a little as the bride laments of her shame in seeing strangers ascending the holy mountain instead of her. Suddenly in measure 30, the tempo is marked *poco meno mosso* ("a little less motion," or "not so fast.")[73] This corresponds to the sudden arpeggiation of every eighth note, one after the other, as the bride is laying a guilt trip on her groom about how faithful she is, worshipping towards His Temple from every place to which she has been exiled. Measure 32 is marked *poco animando* ("with increased liveliness").[74] The tempo suddenly speeds up in measure 44 as the bride talks about fixating her heart and her eyes at the foot of His throne. In measure 55, the piece reverts back to its initial tempo.

Dynamics also play a role in Schalit's treatment of Halevi's allegorical text. The dynamic stays at mezzo piano for the first 26 measures as the forlorn bride is telling her story. It rises to a mezzo forte as she stands afar off, then quickly decrescendos back to a mezzo piano. Another crescendo to mezzo-forte

[73] Thompson, Oscar, editor. Bohle, Bruce, ed. 11th edition. *The International Cyclopedia of Music and Musicians.* New York: Dodd, Mead, and Company, 1985, p. 1380.
[74] Thompson, Oscar, editor. Bohle, Bruce, ed. 11th edition. *The International Cyclopedia of Music and Musicians.* New York: Dodd, Mead, and Company, 1985, p. 73.

accompanies the text, "*mikol makom asher galtah.*" The accompaniment hushes to a *pianissimo* just before the bride sends her entreaty like a sacrificial offering, which is highlighted rhythmically by duplets. This is also accompanied by a change in key signature. In measure 67, the longing bride faints on a high Ab, which is marked *pianissimo.*

Schalit causes the upper vocal range to ascend higher and higher from the piece's beginning to its end. In measures 1-17, the vocal range is from a D1 to an Eb2. In measures 18-36, the vocal range is from an Eb1 to an F2. At the key signature change in measures 38-43, the lower range contracts to form an F1-F2 octave. In measures 44-52, the vocal range is from a Bb to a G2. In measure 55, there is a return to the A section of the piece. However, in measure 67 the upper range reaches an Ab. From the beginning of the movement until the end, Schalit makes the bride (the Jews in exile) try harder and harder to get the groom's (G-d's) attention by means of a constantly rising tessitura.

One of Judah Halevi's most passionate of Zionist poems is his "Y'fei Nof" (see text in section II). Two composers who have set this dramatic poem to music are Israel Alter and Ephraim Schkliar.

Alter's melody is accompanied by a piano arrangement by Solomon Rosowsky. Rosowsky starts with a three-measure introduction in which he presents the beginning of Alter's melody, transposed up a 4^{th}. The chords underneath this transposition, though complex in nature, move in a tight, unified, homophonic structure. Despite a structure that is largely homophonic unto itself,

Rosowsky's accompaniment moves rhythmically independent of Alter's melody, yet in a way that complements it. Suddenly, in measure 13, eighth note triplets moving against Alter's duple meter characterize Rosowsky's accompaniment. These triplets become augmented to quarter note value in measure 18 and half-note value in measure 19. The start of these triplets seems to coincide with the rush of compassion that is mentioned in the text (see section II). In measure 21 of Rosowsky's accompaniment, the start of a countermelody in eighth notes moves stealthily against half note chords. As the accompaniment *crescendos* dynamically, this countermelody gradually takes over the entire texture of the accompaniment until finally, in measures 28 and 29, the entire accompaniment is moving homophonically in eighth notes, to a resolution of held quarter notes in measure 30. From measure 34 to 48, Rosowsky's accompaniment responds to Alter's vocal line instead of working under it and sometimes against it. Pure homophony with an occasional passing tone characterizes the accompaniment from measures 49 to the end of the piece.

Alter/Rosowsky's "Y'fei Nof," is marked with temporal instructions such as *andante, poco vivo, risoluto, a piacere, espressivo a tempo, poco allargando,* and *tranquillo a tempo. Andante,* which is stated at the beginning of the piece, is defined as "rather slow but flowing and moving along."[75] Rosowsky instructs the accompanist to play at a slightly livelier tempo, as Halevi is about to soar on

[75]Thompson, Oscar, editor. Bohle, Bruce, ed. 11th edition. "Andante." *The International Cyclopedia of Music and Musicians.* New York: Dodd, Mead, and Company, 1985, p. 70.

eagle's wings. *Risoluto* is the word that appears next to three successive fermatas in measure 30, which complete the idea of flying on eagle's wings to mix tears with dust. *A piacere* is defined as, "at the performer's discretion."[76] This instruction appears next to the phrase in measures 43 and 44 in which the word, "avanayich" ("your stones") is rendered twice by Alter to show how Halevi is holding them dear (see section II). The singer is instructed to take as long as s/he feels is necessarily to express Halevi's sentiment of tenderness towards the stones of Jerusalem, whose soil is sweeter than the taste of honey. As Alter instructs the singer to sing *a piacere,* Rosowsky instructs the pianist to respond with the markings of *espressivo a tempo,* and *poco allargando.* In other words, the accompaniment should become a little "slower and broader without diminution of strength."[77] In the last five measures, Rosowsky instructs the pianist to play tranquilly and calmly as Halevi describes a taste that to him is subjectively sweeter than honey.

Dynamics also play a major role in the Alter/Rosowsky setting of "Y'fei Nof." Rosowsky's introduction is supposed to be played softly. A *molto crescendo* introduces the eagle's wings. The piece is marked *poco a poco crescendo* up until the grand resolute *forte* of measure 30 to show that the narrator is serious about mixing tears with dust. The piece quickly *decrescendos* as the narrator keeps seeking the city that is devoid of her King and her Gilead's balm.

76 Thompson, Oscar, editor. Bohle, Bruce, ed. 11th edition. "A piacere." *The International Cyclopedia of Music and Musicians.* New York: Dodd, Mead, and Company, 1985, p. 77

77 Thompson, Oscar, editor. Bohle, Bruce, ed. 11th edition. "Allargando." *The International Cyclopedia of Music and Musicians.* New York: Dodd, Mead, and Company, 1985, p. 39.

The only time after that in which a small *crescendo* is marked for expressive purpose, is in measure 45. After that, the piece gets quieter and quieter.

From measure 4 to measure 12, the right hand of Rosowsky's accompaniment surrounds Alter's vocal line, creating an interesting effect. A contrast is made in measures 13-17, in which the top of the accompaniment, using the same rhythmic pattern, stays mostly below the vocal line and doesn't get more than a fifth or a third higher. This stops being the case with the augmentation of the triplets in measures 18 and 19. For the first four lines of Halevi's poem, Alter keeps his vocal line in between a D1 and an Eb2. This changes when Halevi wants to fly on eagle's wings in line 5 of his poem corresponding to measure 23 of Alter's piece. Suddenly the vocal line is raised to a G2. In measure 31, there is a dramatic change in the relationship between the vocal line and the accompanimental line. As Alter's line ascends to an Ab2, Rosowsky's accompaniment drops to a more responsive role. As Halevi talks about the lack of the city's King and the scorpions and fiery snakes that are infesting the land, Alter gradually causes the pitch level of the vocal line to descend dramatically downward, so that when it is time to hold the stones dear, the vocal line is back in the middle range, where it was in the beginning of the piece. A calming effect is reached at measure 44 where the accompanimental line drops out altogether for one measure. When the vocal line is finished, an epilogue is played in the accompaniment in which the melody at the beginning is presented an octave higher.

Interestingly enough, many of Alter's 16th notes correspond exactly to the syllables in the text where Halevi placed metric hemistiches, even though the other syllables in the piece don't necessarily conform to a parallel note value relationship. Alter chooses to repeat the word "*d'rashtich*" three times, and the phrase "*v'im malkeich ein bach*" twice. This might be Alter's way of saying *davka* and adding an emotional exclamation mark to Halevi's text. (I will seek you and seek you and seek you again, **EVEN THOUGH** you are without your King!!!!!) Other words that Alter considered important enough to repeat are the words, "*avanayich,*" "*achonein,*" "*l'fi,*"(deliberately or not, Alter changes Halevi's word "*li*" to "*l'fi*"), and the phrase "*mid'vash yeerav*".[78]

In the first two measures of the introduction, Rosowsky uses third fourth and fifth inversions of seven and seven nine chords. The introduction ends on the tonic G-minor chord of Alter's vocal line. Throughout the piece, the chords in the accompaniment are wide open and are inverted in every way imaginable. Towards the end of the vocal line, the chords in the accompaniment contract but then break free and expand outwards once the vocal line is over.

Alter maintains a sweet dorian, or natural minor mode for the first twenty-nine measures of the piece. Suddenly, in measure 31, at the same time that he is repeating the word, "*d'rashtich,*" the mode of the piece shifts to C-Ukrainian Dorian. Since the lowered fifth in measure 37 is an enharmonic of a raised fourth,

[78] Alter, Israel. "Y'fei Nof." Piano arr. Prof S. Rosowsky. *Shirei Yisrael.* Johannesburg, 1952, v.1, p. 17.

it does not change the new mode. When things calm down a little bit in measure 43, the mode shifts back to its original mode. From measure 49 until the end, Alter's vocal line sounds like *nusach.*

Ephraim Schkliar's setting of "Y'fei Nof" is different from Alter's in many respects. His vocal line is much more florid in texture, with the exception of a *parlando* rendering of the fiery snakes and scorpions. Schkliar has written his own accompaniment, which is harmonically much simpler, yet horizontally denser than Rosowsky's setting of Alter. He makes full use of triplets, 16^{th} notes and 32^{nd} notes, not to mention grace notes, trills, glissandos, sextuplets, and a much wider dynamic range. His rhythms range from the very simple, to the extremely complex, yet even with his rhythmic complexities, Schkliar remains true to his ¾ meter, with the exception of measures 60-64 in which he writes in 2/4, unlike Alter whose setting freely moves between ¾ and common time. Schkliar's frequent alternations between eighth notes and sixteenth note runs in the accompaniment, beautifully illustrate changes in mood. Interestingly, the first four measures of his introduction and the last three measures of his epilogue, are characterized by the same two handed arpeggiation built on only two notes, Bb and F. In the beginning of the introduction, the arpeggiation ascends twice. At the end of the piece, it ascends once and then descends.

For the first four measures of Schkliar's vocal line, the chords in the accompaniment move homophonically, with the occasional use of one of his

often-used triplet embellishments. However, the accompaniment doesn't remain complacent for very long.

Schkliar uses triplets as part of two very specific passing motivic embellishments, which are prevalent throughout the entire piece. Remaining within the context of whatever scale or mode he uses, his triplets are often used as passing spins, as ornamental figures on the way up or down. The other embellishment is when the triplets go in either ascending or descending order.

The tempo markings used by Schkliar are "*moderato*" in measure 1, "*dolemente*" and "*a tempo*" in measure 31 and "*piu animato e dolce*" ("more animated and sweet") in measure 42. He marks a *ritard* just before the rushing of emotions in Halevi's text where [Schkliar] instructs the singer to sing sorrowfully, the same spot in the text where Rosowsky also made a marking. The marking, "*piu-animato e dolce,*" comes just after a downward glissando blatantly paints the text as the Temple is destroyed, and at the beginning of an accompanimental bridge that descends chromatically for five measures, painting a feeling of sinking despair, which is enhanced by a *rallentando* marking. This sets us up for a big surprise when, from out of nowhere, the vocal line comes in almost literally "on eagles' wings" (see text) and *a tempo.*

Schkliar's introduction starts out with a *piano* marking. As the introduction progresses, the dynamic level gradually gets louder and louder until one measure before the vocal line when it is suddenly soft again. A *crescendo* is marked next to the word, "*nafshi*" and culminating in a *forte* at "*mifaatei*

Maarav" (" the farthest reaches of the West") in measure 26, corresponding to a high Ab, the highest note in the piece. Then, the marking is *piano* at the *dolemente* part in measure 30. A *crescendo* is marked as the narrator "remembers in days of old" in measure 33.[79] The dynamic is at *mezzo forte* by the time Jerusalem's exiled glory is mentioned in the text in measures 37 and 38. A *crescendo decrescendo* swelling accompanies the glissando on the word, "*charav"* ("destroyed") in measure 41, which enhances the visualization of the Temple's destruction. The first fortissimo comes to us in measure 47, and quickly gets softer at the actual mention of the eagles in measures 49 and 50. The same dynamic changes occur in the accompanimental echo that fellows in measures 51-54. The "watering with tears" is sung *piano* in measures 56 and 57.[80] The first mentioning of the dust is accompanied by a *crescendo-decrescendo* swelling, and the actual mixing is accompanied by a *crescendo.* The words "*afareich v'yitarav"* are repeated in measures 63-66 to a *forte* and a frenzy of sixteenth notes in the accompaniment, suggesting the teardrops mixing very quickly together with the dust. Measures 67-77 are marked *piano* as Schkliar's accompanimental bridge keeps descending chromatically further and further downward in parallel passages, so that it is possible to hear Halevi lowering himself physically to the ground or emotionally sinking further and further into the depths of the despair of exile. This sets the moment for the soft declaration,

[79] *"ki ezk'rah kedem"*
[80] *"ad araveh b'dimati"*

"D'rashtich v'im malkeich ein bach." ("I seek you even though you are without your King.") At the spot in the text, where Alter makes big changes in mode and pitch and repetition of words, Schkliar whispers and the moment seems to be equally dramatic. We then see a *crescendo poco a poco* up to the *forte, parlando* section about the fiery snakes and scorpions. At the pick-up to measure 88, the beginning melody comes back. This time it is marked *forte* instead of *piano.* The melodic line *crescendos* up to the Hebrew word for "honey" which is on the high Ab and marked *fortissimo.* Here we see another dramatic difference of opinion between Alter and Schkliar. Schkliar's musical conception of sweet honey is very loud and dramatic, while Alter's musical conception of sweet honey is tranquil and mellow. Schkliar's *glissando*-ing sweetness (*"yeerav")* is marked with a *crescendo-decrescendo-crescendo* swelling, parallel to what the composer did with the word *"charav".* The same *glissando* is used for rhyming words. In the one passage, the Temple is destroyed and in the other passage, the soil tastes sweeter than honey. Schkliar seems to be making a parallel commentary to that of Halevi himself, in making an ironic pairing of the Hebrew words for "destroyed" and "will be sweeter." His epilogue starts out *fortissimo* and gradually gets quieter and quieter.

Because Schkliar writes his own accompaniment, the top of the accompaniment, for the most part, remains underneath, or at least within an octave of the vocal line. The pitches in the accompaniment only exceed an octave of the tessitura of the vocal line in a couple of spots where there are 16^{th} note

runs. This is different than Rosowsky's setting of Alter, in which Rosowsky's gigantic chords and contrapuntal counter-melodies surround Alter's vocal line.

Another difference between Schkliar's setting and Alter's is that Schkliar's note values do not even hint at conformity with Halevi's metric hemistiches. In fact, the word, "*Kiryah*" sounds like it comes at the end of a line in Schkliar's rendering, rather than at the beginning of the next line.

Grace notes highlight the words, "*teiveil,*" "*ezkerah,*" "*kedem,*" "*charav,*" "*n'sharim,*" "*araveh,*" "*dimati,*" "*afareich,*" "*tzari,*" "*akrav,*" "*avanayich,*" and "*yeerav.*" These are words that Schkliar wants us to pay special attention to. Sometimes the grace notes have the vocal effect of sobbing. This device is particularly poignant when Schkliar, using his grace notes, waters the dust of Jerusalem with Halevi's tears.

Another device that also has an emotional effect is the afore-mentioned passing triplet embellishment that he uses on the words, "*rav,*" "*maarav,*" "*galah,*" "*araveh,*" "*dimati*" (Notice an overlapping of some of these words with the grace note device), "*yitarav,*" and "*eshakeim.*" In each of these places where he puts a little embellishment, an emotional effect is produced. The sharp, abrupt accents, which paint the parlando section about the poisonous animals, create almost a stinging sensation as if the composer wants us to visualize the venomous serpents jumping out at the narrator.

The two handed arpeggiation built on only two pitches in the first four measures of the introduction and last three measures of the epilogue, indicate that

Bb and F remain the two tonal centers of Schkliar's vocal line throughout the piece despite the chromatic movement of his accompaniment. Bb-*Magein Avot* is the mode of the vocal line for measures 13-41. On "eagles' wings" at measure 47, there is a sudden modal shift to Bb Ukrainian Dorian, which lasts until measure 62. At the pick-up to measure 78, the vocal line starts out in F-*Phrygian,* which gradually changes to F-*freygish* in measure 80. While this is going on, different inversions of Eb minor, the vii chord of F-*freygish* are sustained in the accompaniment in measure 78 and 79, resolving to an F-Major I chord in measure 80. The mode stays in *freygish* for four measures and then shifts to minor for the fiery serpents and scorpions.

One motif that keeps reappearing in Schkliar's accompaniment is Db-C-Bb---Eb-Db-C-Bb. The rhythm that often accompanies this motif is composed of descending 16^{th} notes and a larger note value on Bb. This motif appears in measure 6, in measures 57 and 58, and in another variation in measures 103 and 104. Schkliar inserts a variation of this motif, up a 5^{th} and in octaves, into measure 51 with an embellished accompanimental echoing of the vocal line. It is almost an exact echoing. There is only one high Bb that appears in the echo at measure 51 but not in the vocal line at measure 48. A possible reason for this could be that Schkliar possibly wanted to avoid intimidating singers who can sing a comfortable high Ab, but not a high Bb.

Schkliar's setting of "Y'fei Nof" can be regarded as an example of how a composer, through the use of the artistic tools that are available, can render a fresh interpretation of a poet's work.

In Lewandowski's treatment of "*Joh Schimcho,*"[81] the accompanimental line remains subservient to the vocal line, which alternates between syllabic and florid textures, and is mostly *legato.* The notes of the accompaniment fit evenly under the notes of the vocal line with little contrapuntal activity. 16th notes only appear either when they are doubling the vocal line or when the vocal line is at rest. 32nd notes only appear when the vocal line is at rest and in accordance with a motivic sequence that highlights part of a famous High Holy Days missinai tune that is quoted throughout the piece. When the vocal line is not at rest, motivic sequences and antecedent/consequent phrasings, give the music a rhyming scheme that is parallel with the text. (See page 7).

The only temporal instructions given by Lewandowski are *"Largo"* throughout the entire piece, and *"calando"* at the point where a slow motion sixteenth note trill in parallel thirds appears at both the end of the introduction just before the *vorbeter* part, and at the end of the epilogue in between each verse. *"Largo"* is defined as "in a slow, broad, dignified style; somewhat slower and broader than *lento,* but not so heavy and somber as *grave.*"[82] This is a very

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[81] Lewandowski, Louis. "Joh Schimcho." *Todah W'simrah.* Out of Print Classics Vol.12, #229, New York: Sacred Music Press, 1954, pp. 266, 267

[82] Thompson, Oscar, editor. Bohle, Bruce, ed. 11th edition. "Largo." *The International Cyclopedia of Music and Musicians.* New York: Dodd, Mead, and Company, 1985, p. 1213.

appropriate tempo for a dignified, reverent piyyut that appears just before the Ne'ilah service. "*Calando*" is both a temporal marking and a dynamic marking and means "diminishing in strength and speed, a combination of *diminuendo* and *ritardando*."[83] This is Lewandowski's way of gracefully applying the brakes after the introduction and between the verses.

Lewandowski mostly uses dynamics in the role of *crescendo-decrescendo* phrasing. Each line of Halevi's poem is uniformly assigned a phrase the first half of which *crescendos*, and the second half of which *decrescendos*. The only phrase that does not *decrescendo* is the last line of each stanza just before the *forte* Kaddish refrain assigned to the *Chor und Gemeinde*.

The range of the *vorbeter* part is only an E1 to E2 octave. The range of the *Chor und Gemeinde* part is only a minor 7th and in a lower tessitura, the notes ranging only from C to Bb. The notes in the accompaniment never go above the notes in the vocal line (except for one neighboring sixteenth note on the fourth beat of measure 38) as long as the vocal line is not at rest. In the introduction in measures 1-22 and the epilogue in measures 51-55, when the organ accompaniment is unfettered by a vocal line, the range of the right hand spreads to a high Bb.

Lewandowski makes interesting use of missinai tunes, which are heard during the High Holy Days. In measures 7-11 of the introduction, Lewandowski

[83] Thompson, Oscar, editor. Bohle, Bruce, ed. 11th edition. "Calando." *The International Cyclopedia of Music and Musicians.* New York: Dodd, Mead, and Company, 1985, p. 339.

cleverly inserts the most often-heard missinai tune during the High Holy Days so that it straddles the end of one phrase and the beginning of another. The first half of the tune is in the upper part of the left hand and its pitches are camouflaged in such a way that they appear to be merely part of the harmonic spelling as fifths and thirds of the chords of which they play a vertical role. However, horizontally they begin a familiar melody (see appendix: "missinai tune"). The variation of the missinai tune continues in measure 8 in the right hand and concludes in measures 12 and 13 with Lewandowski's own ending. In the *vorbeter* part, during measures 30 and 31, he almost does the same thing again. In measures 32 and 33, however, Lewandowski develops his own melody and makes a point of setting the organ accompaniment to block chords. When the *Chor und Gemeinde* come in on measures 48 and 49, with the Kaddish refrain, they sing the motif, C-C-D C-C-D, which is reminiscent of the missinai tune for the very same Ne'ilah Kaddish that the piyyut was intended to introduce. Lewandowski concludes this with the same descending motif that he concluded the other missinai tune with. Another motivic device that he makes frequent use of is the embellished ascending sequence from the tonic F note to the dominant C note, found in measures 15, 16-17, and the last line of each verse in measures 44-47.

The harmony of the piece is mostly diatonic until measures 40 and 41. Suddenly, in these two measures, the harmony, along with the motivic sequence, becomes very chromatic. Measure 41 relates to measure 40 in a chromatic descending sequence.

Lewandowski dignified style matches Halevi's reverent mood in the piyyut that introduces the prayers of Neilah on Yom Kippur.

"Main Hartz Is In Mizroch" is Aaron Rosen's recitative setting of I. I. Schwartz's Yiddish translation of Judah Halevi's Zionist poem, "Libi Bemizrach".[84] The texture of the vocal line contains florid melismes such as on the words, "*mizroch*," "*mariv*," "*aingehn,*" "*farlangen,*" "*murishe*" "*Shpanie,*" "*tayer*" and "*heichl.*" It also contains syllabic phrases such as "*Vi zol mir lib zain dos lebn,*" and repetitive note phrases such as, "*Vi zol ich haltn main tzuzog,*" and *parlando* phrases such as, "*in golus bai Edom.*" With the exception of the triplets in measure 20, the sparse accompaniment serves mostly as chords and arpeggios, with an occasional echoing of the vocal line, such as in measure 8, and an occasional doubling of the vocal line, such as in measure 21.

D seems to remain the tonal center of the piece as the tonality shifts from minor with a raised 6th, to a little *freygish* motif in measures 7,8, and 18, to natural and sometimes harmonic minor.

Rosen seems to cleverly quote Ashkenazi cantillations of the Bible in order to emphasis the Jewish meaning of Halevi's text and Schwartz Yiddish translation. As Schwartz embellishes the meaning of Halevi's "*kol tuv Sefarad*" to include "*ihr glick un ihr shmeichl*" ("her happiness and her smile"), Rosen seems to quote the *sof pasuk* of Shir Hashirim in measure 21. In measure 22,

[84] Rosen, A. "Main Hartz Is In Mizroch" From the Hebrew of Yehuda Halevi. Words by I.I. Schwartz. USA: Aaron Rosen, 1935.

there is a sudden shift that arguably bears similarity to a pre-concluding phrase in the chanting of some Ashkenazi communities, of the book of Lamentations. The last measure, which corresponds to the text about the destroyed Temple, appears to be a counter-melody of the *sof pasuk* of Lamentations.

As an old work is transformed into a new work, it takes on layers of new meaning. The poems, translations, and musical examples that have been compiled herein, illustrate the metamorphosis of ideas and emotions from medium to medium; from an original poem to its translation by another poet into a different language, and also from a poem to a piece of music. Across centuries and many lands, each person in the process personalizes his/her step in the metamorphosis by adding a new level of commentary, a new interpretation, and influences of his/her own personality through the use of techniques and devices that are not necessarily available to, or approved by, the previous person. However a common thread must unite each step in the process. The common threads that unite the medieval poet, Judah Halevi, with his translators, and the Nineteenth and Twentieth Century composers who set his poems to music, are the Jewish religion, Jewish peoplehood, and Jewish consciousness.

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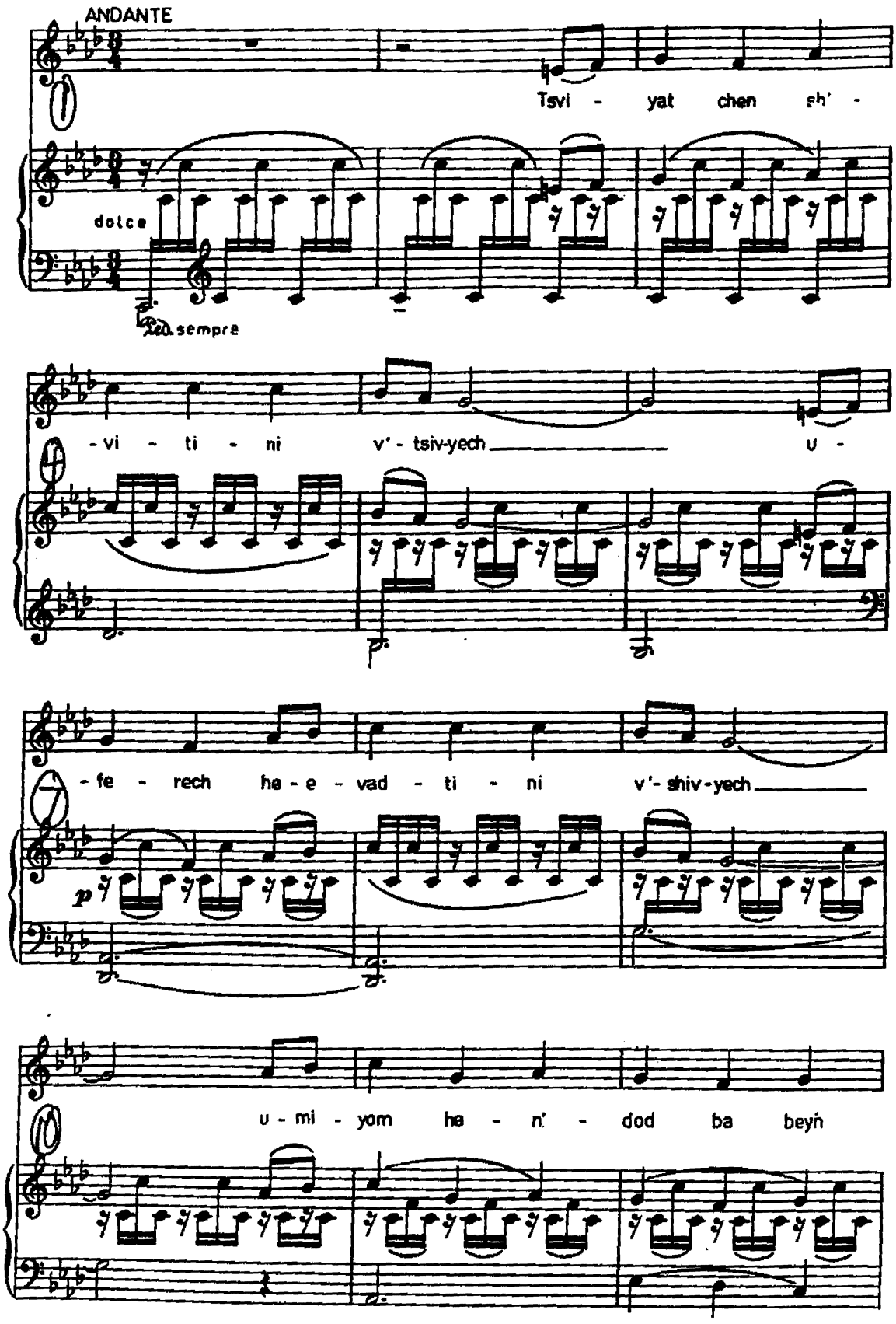
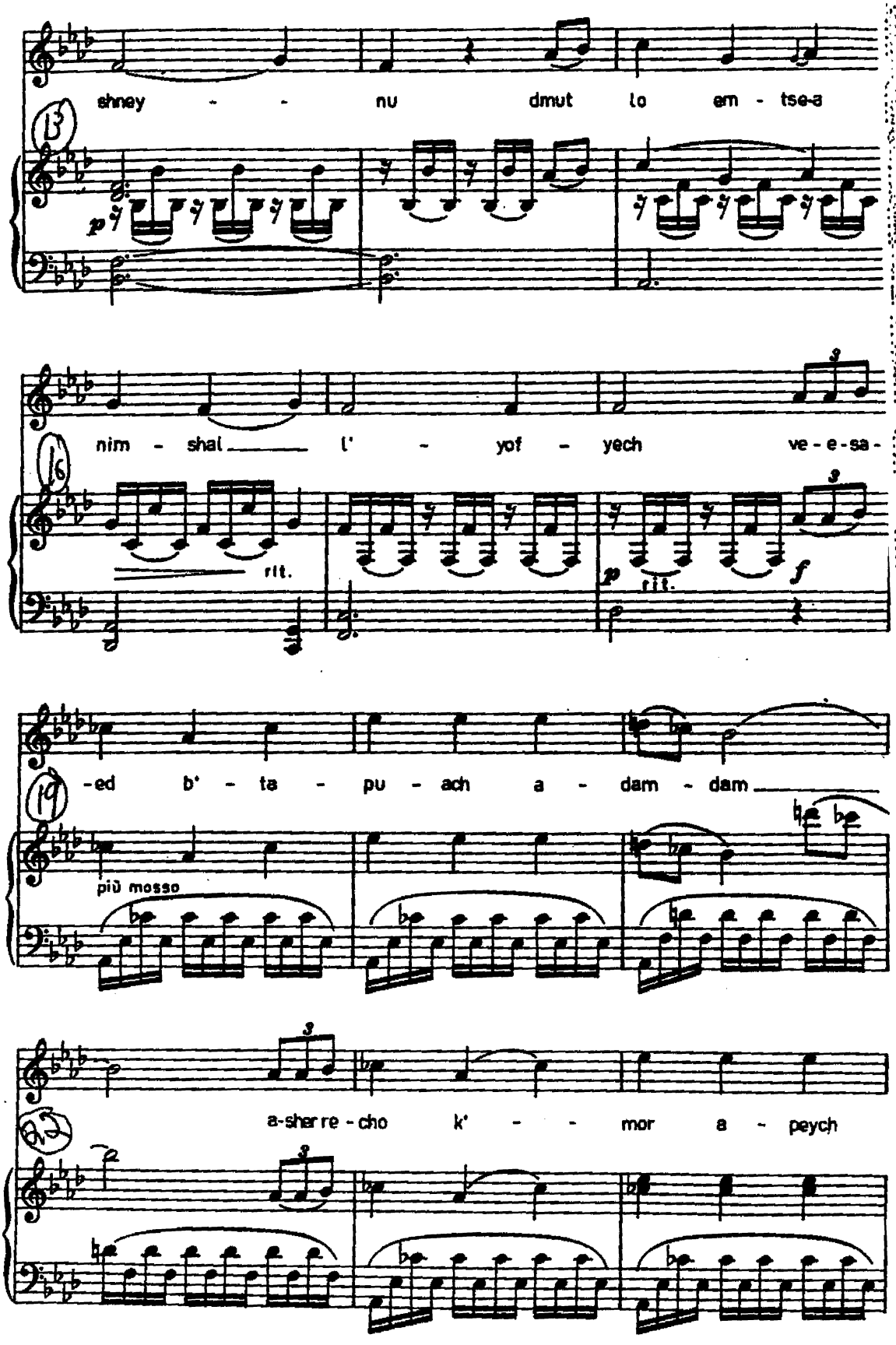
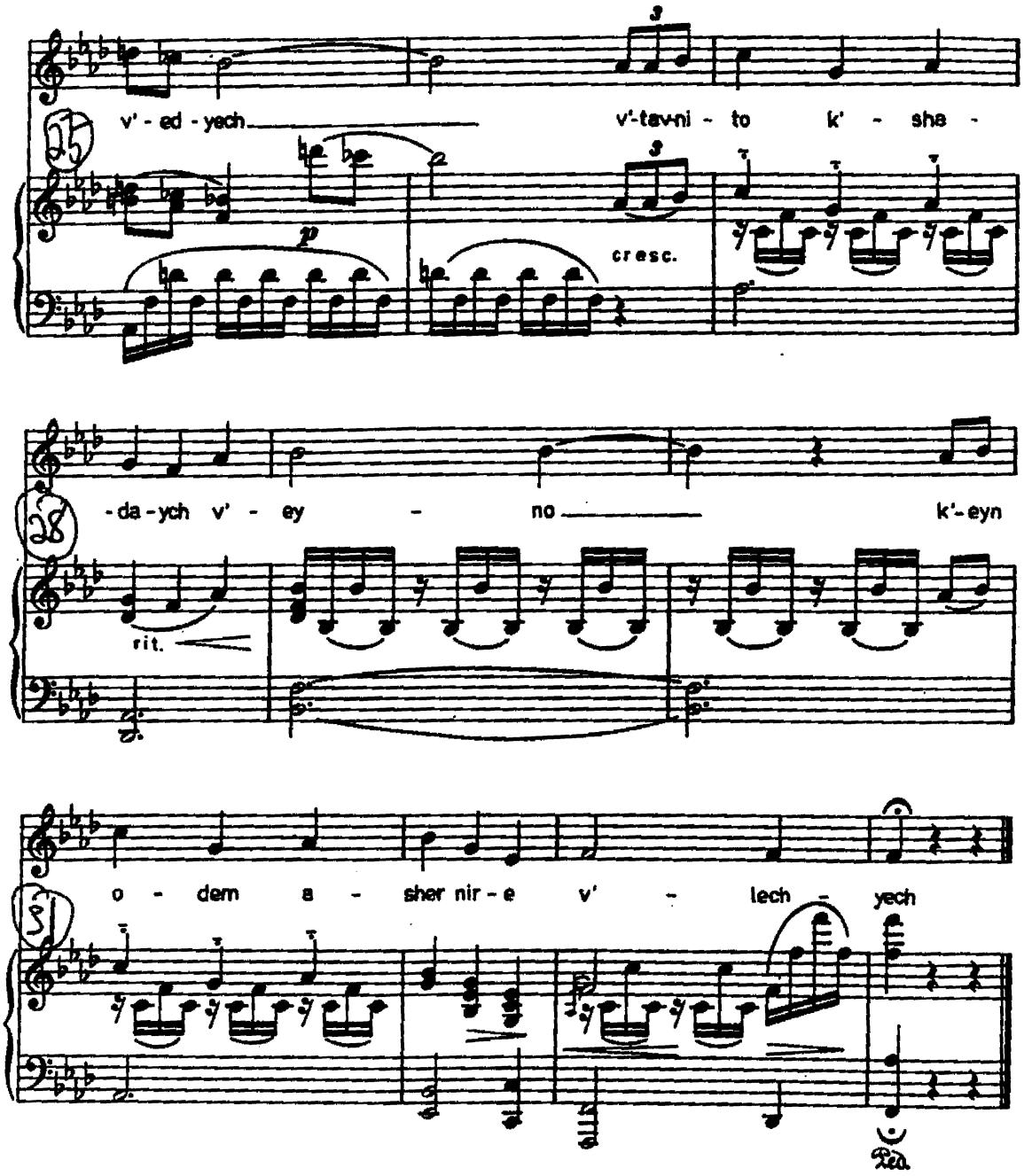
צבית חן

מלים: יהודה הלוי



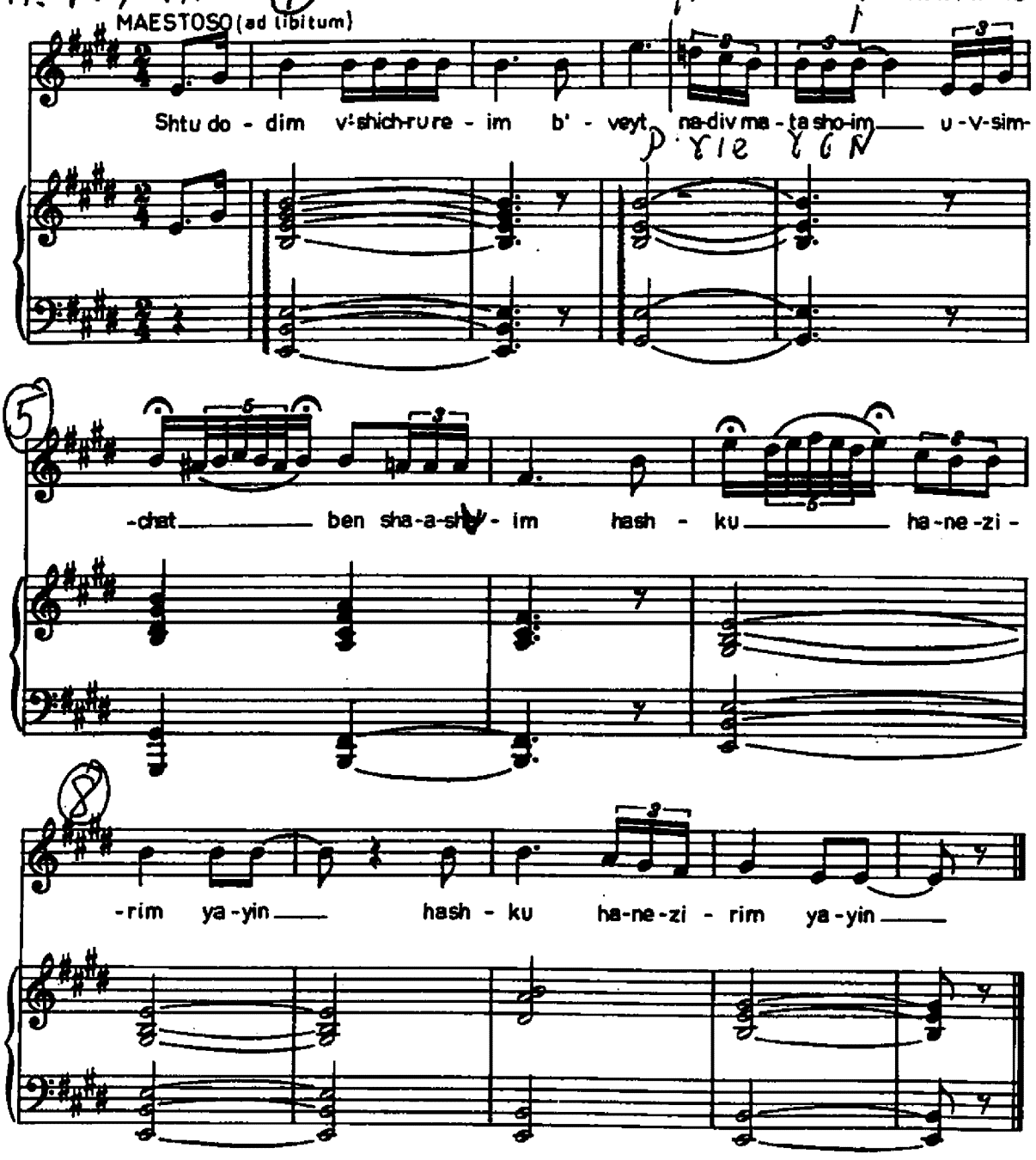

13
ehney - - nu dmut lo em - tse-a
p
16
nim - shal l' - yof - yech ve - e - sa -
rit.
p rit. f
19
-ed b' - ta - pu - ach a - dam - dam
più mosso
22
a-sher re - cho k' - - mor a - peych


v' - ed - yech
v'-tav-ni - to k' - she -
cresc.
-da-ych v' - ey - no
k'-eyn
rit.
o - dem a - sher nir - e v' - lech - yech

שתו דודים

מלים: יהודה הלוי

MAESTOSO (ad libitum)



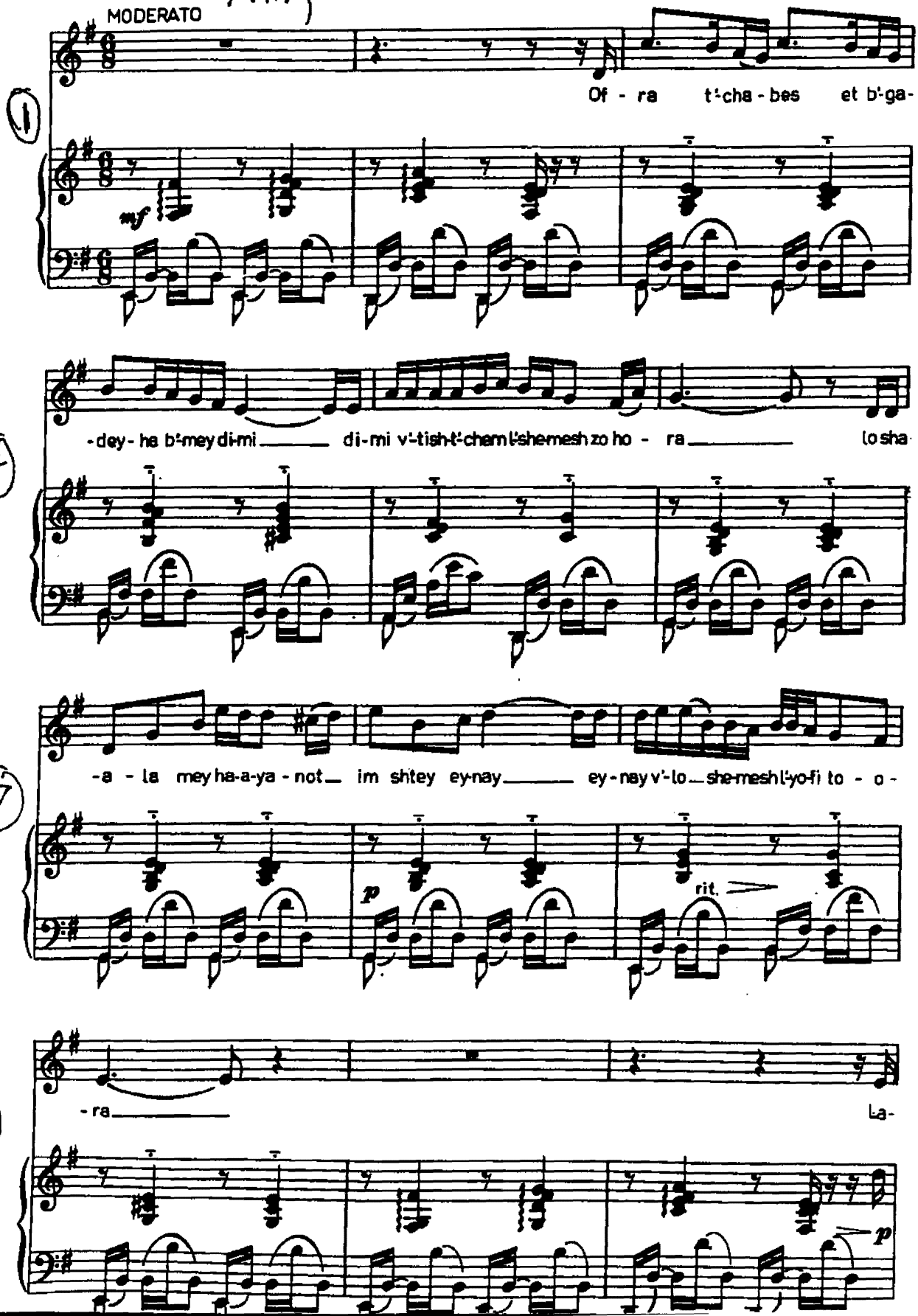
22

H. Paykin

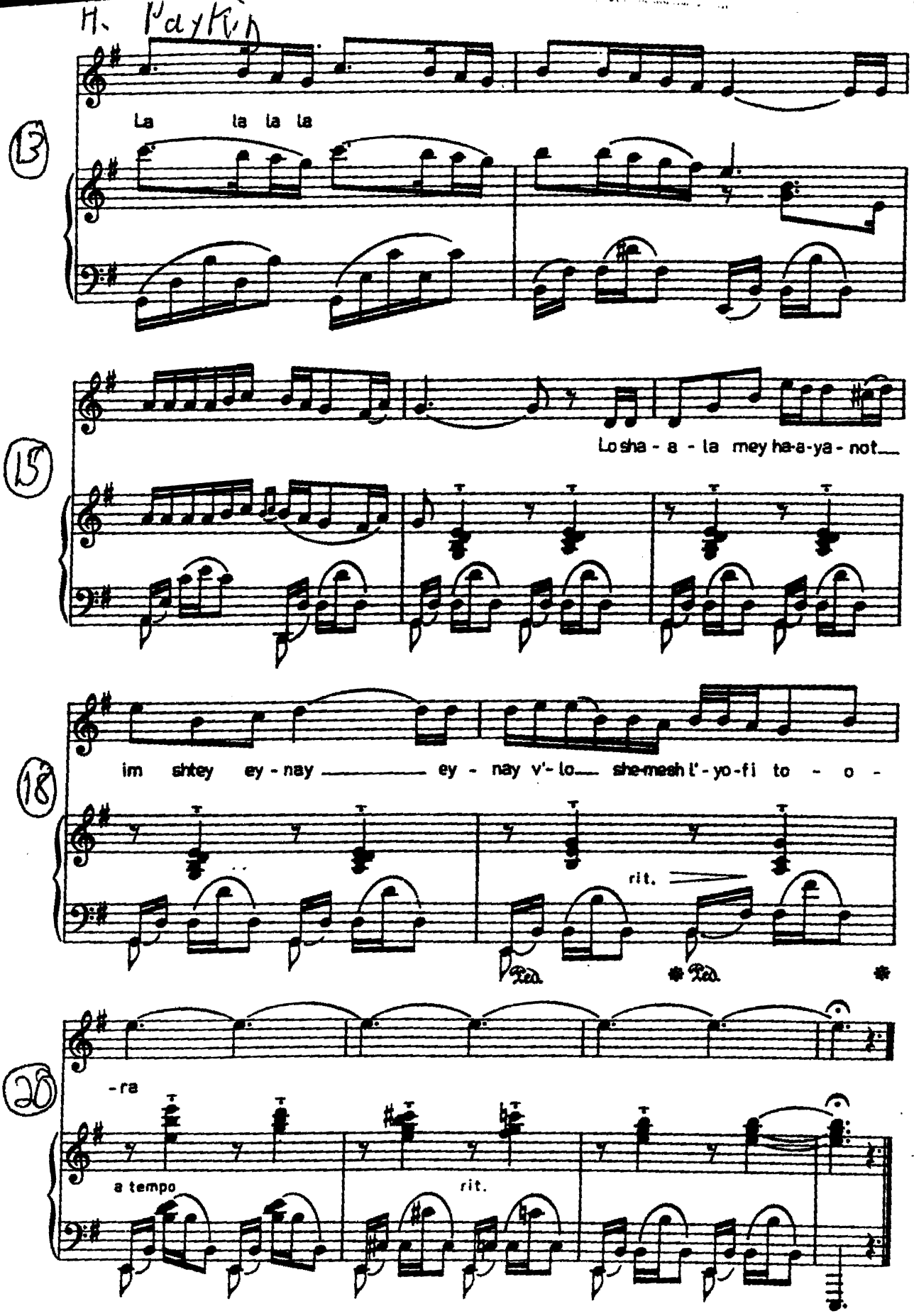
עפרה

לים: יהודה הלוי

MODERATO



H. Paykin


La la la la
13
Lo sha - a - la mey ha-a-ya - not
15
im shtey ey - nay ey - nay v'- lo she-mesh l' - yo-fi to - o -
18
rit.
Ped.
Ped.
-ra
20
a tempo
rit.

VISIONS OF YEHUDA HALEVI

SONG CYCLE

Poems by Yehuda Halevi
English version by Nina Salaman

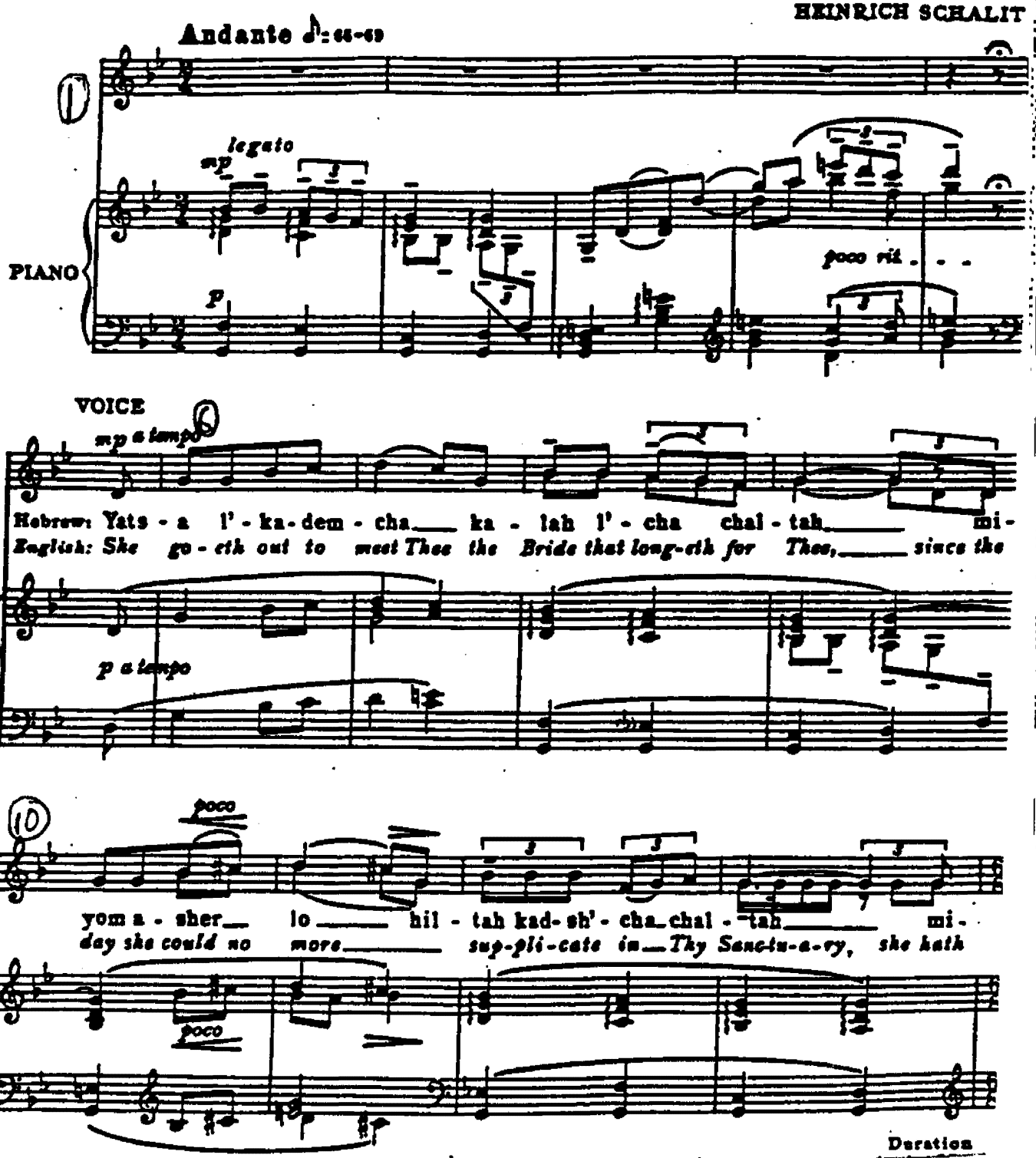
High Voice

507

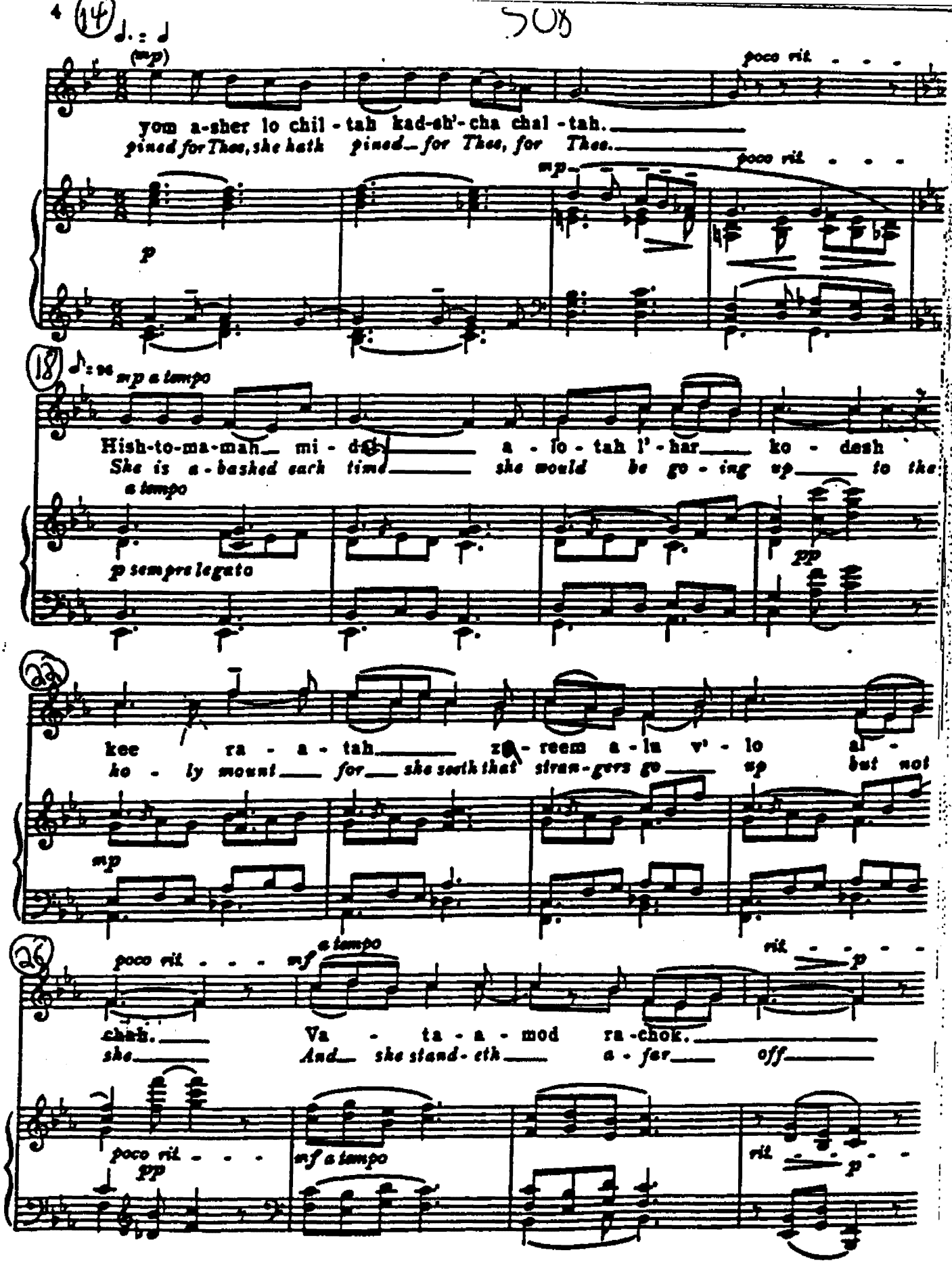
Total Duration
ca. 22 min.

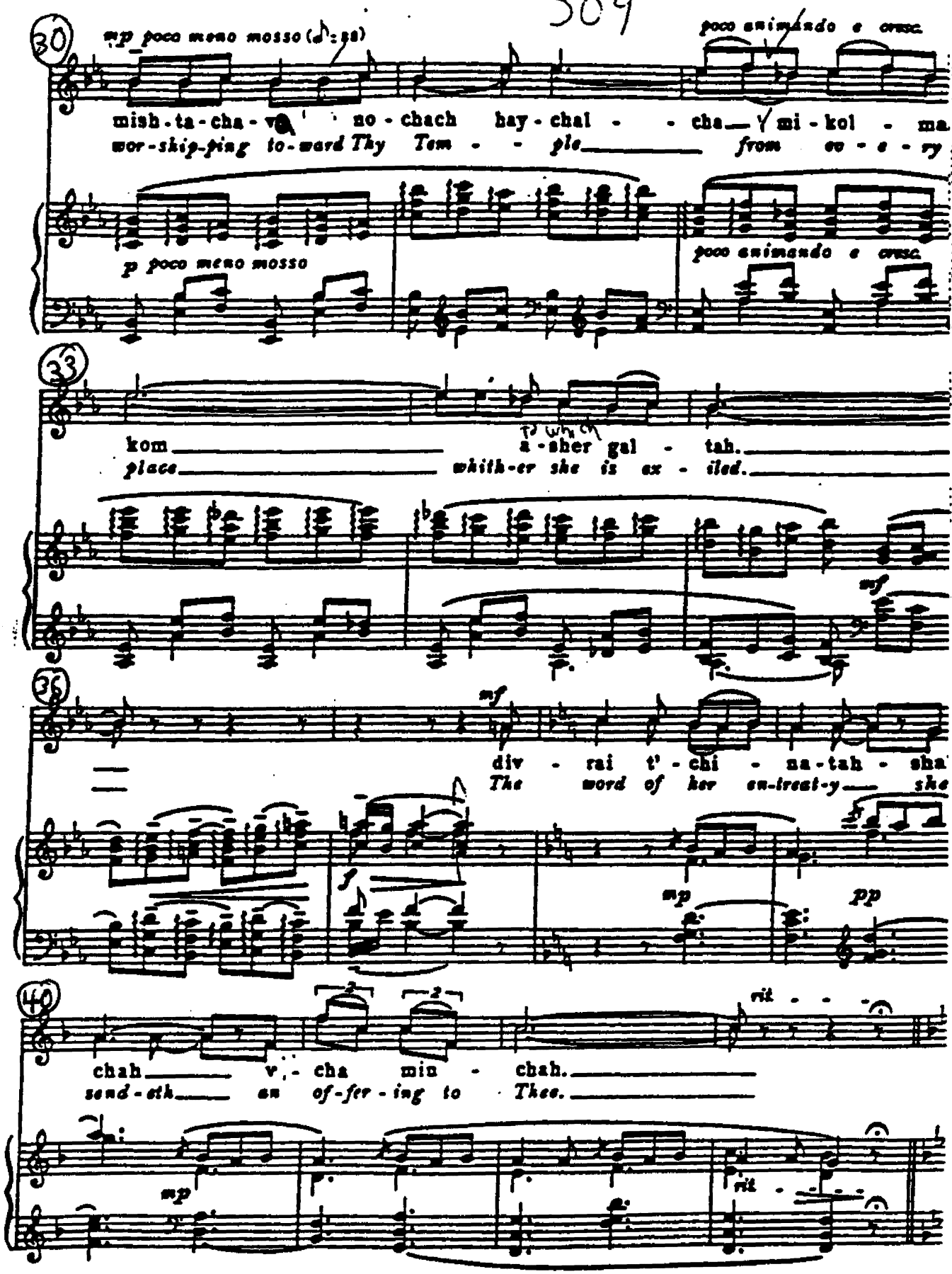
1. Kalah L'cha Chaltah—The Bride That Longeth For Thee

HEINRICH SCHALIT

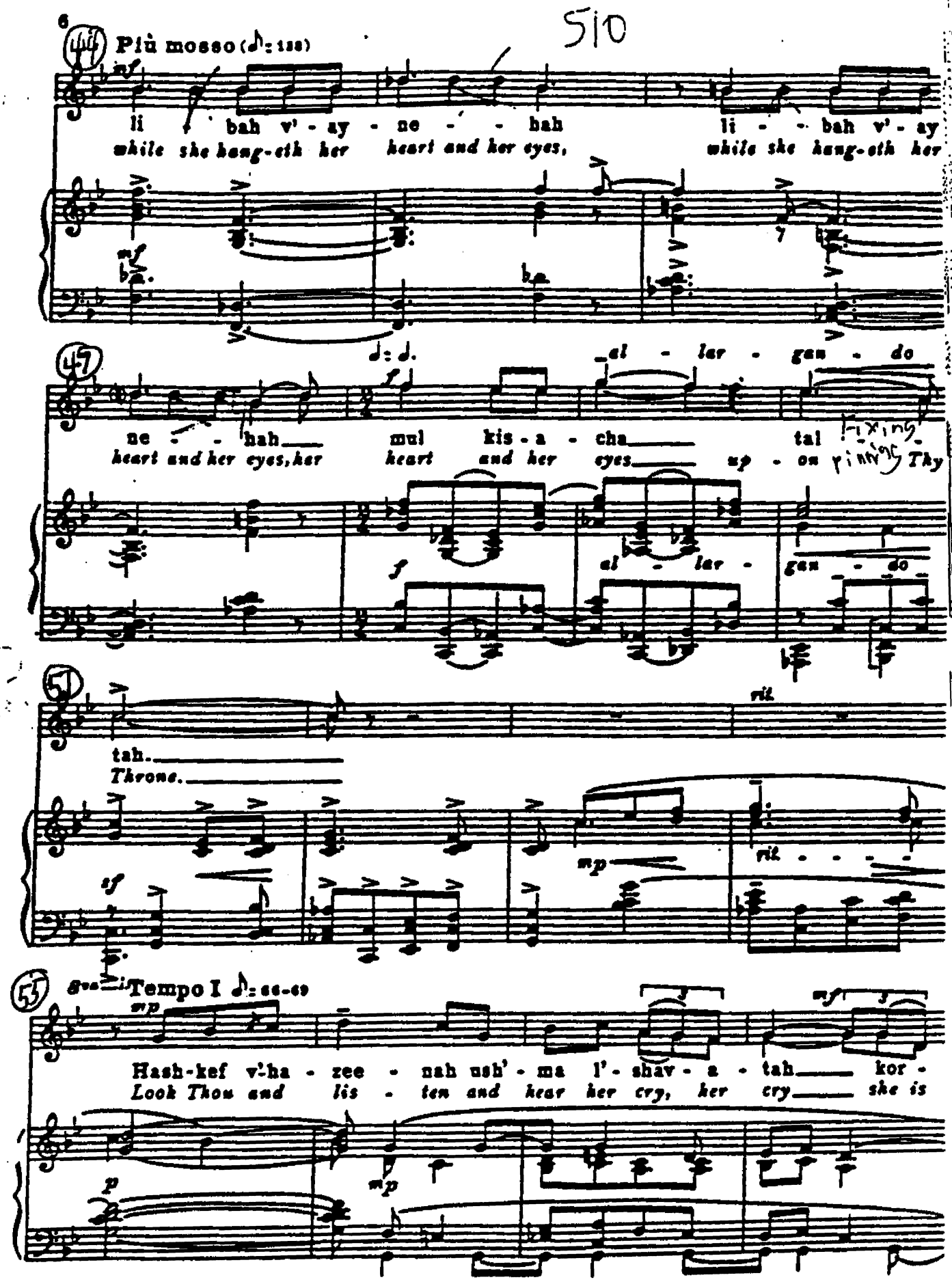


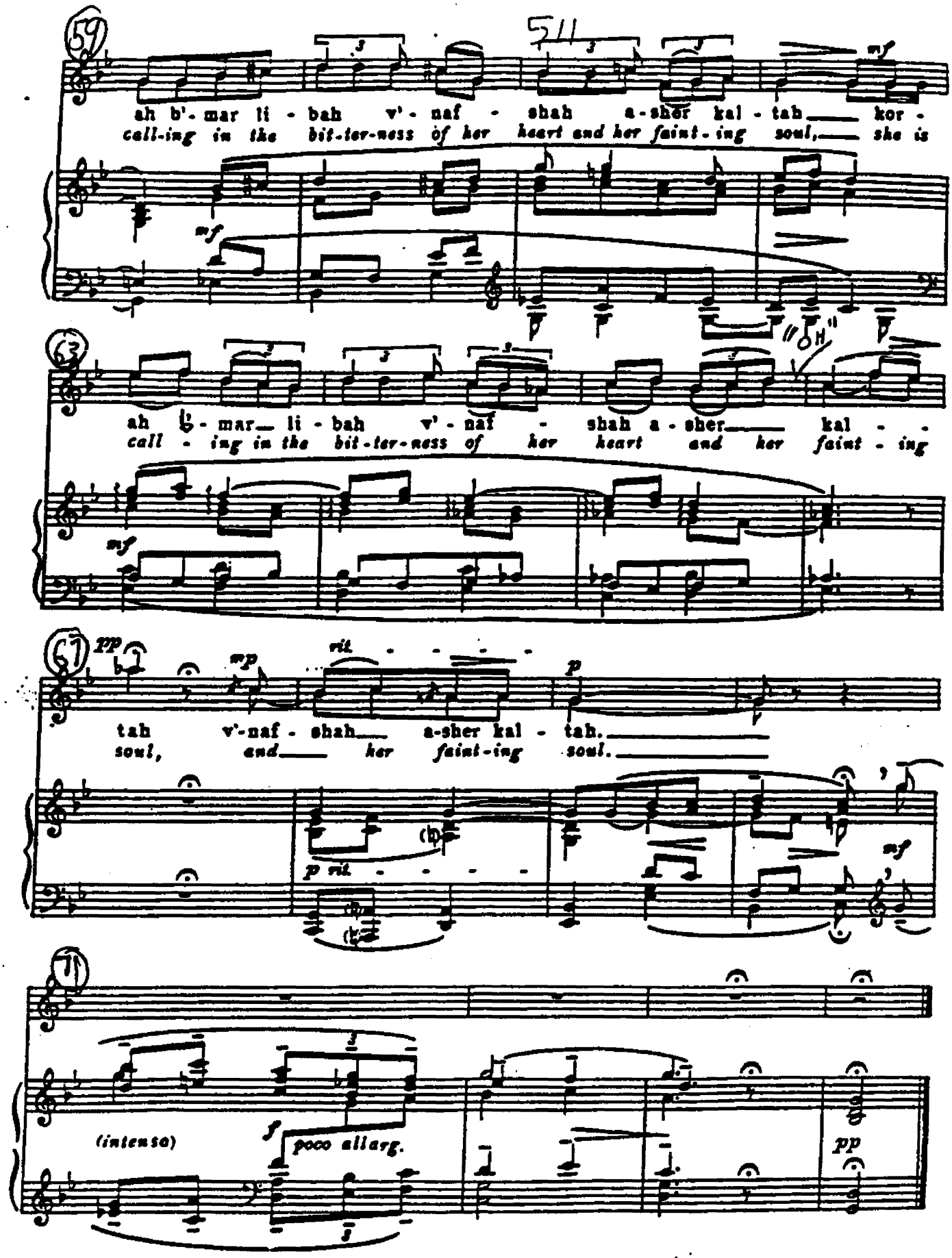
Duration


(14)
(mp)
poco rit
yom a-sher lo chil - tah kad-sh'- cha chal - tah.
pined for Thee, she hath pined for Thee, for Thee.
mp
poco rit
p
(18)
mp a tempo
Hish-to-ma-mah mi - dgi - a - lo - tah l' - har ko - desh
She is a - bashed each time she would be go - ing up to the
a tempo
p sempre legato
pp
(22)
kee ra - a - tah zo - reem a - lu v' - lo al -
ho - ly mount for she seeth that stran - gers go up but not
mp
(26)
poco rit
mf
a tempo
rit
p
chah. Va - ta - a - mod ra - chok.
she And she stand - eth a - far off
poco rit
pp
mf a tempo
rit
p


30
mp poco meno mosso
poco animando e cresc.
mish-ta-cha-v no-chach hay-chal - - cha mi-kol - ma
wor-ship-ping to-ward Thy Tem - - ple from ev-e-ry
p poco meno mosso
poco animando e cresc.
33
kom a-sher gal - tah.
place whith-er she is ex - iled.
mf
36
mf
div - rai t' - chi - na-tah - sha
The word of her en-treat-y she
mp
pp
40
rit - - -
chah v,- cha min - chah.
send-eth an of-fer-ing to Thee.
mp
rit - - -

510


Più mosso (♩: 116)
li bah v'-ay-ne-hah li-bah v'-ay
while she hang-eth her heart and her eyes, while she hang-eth her
el-ler-gan-do
ne-hah mul kis-a-cha tal
heart and her eyes, her heart and her eyes upon Thy
el-ler-gan-do
rit.
tah.
Throne.
rit.
Tempo I ♩: 66-69
Hash-kef v'-ha-zee-nah ush'-ma l'-shav-a-tah kor-
Look Thou and lis-ten and hear her cry, her cry she is

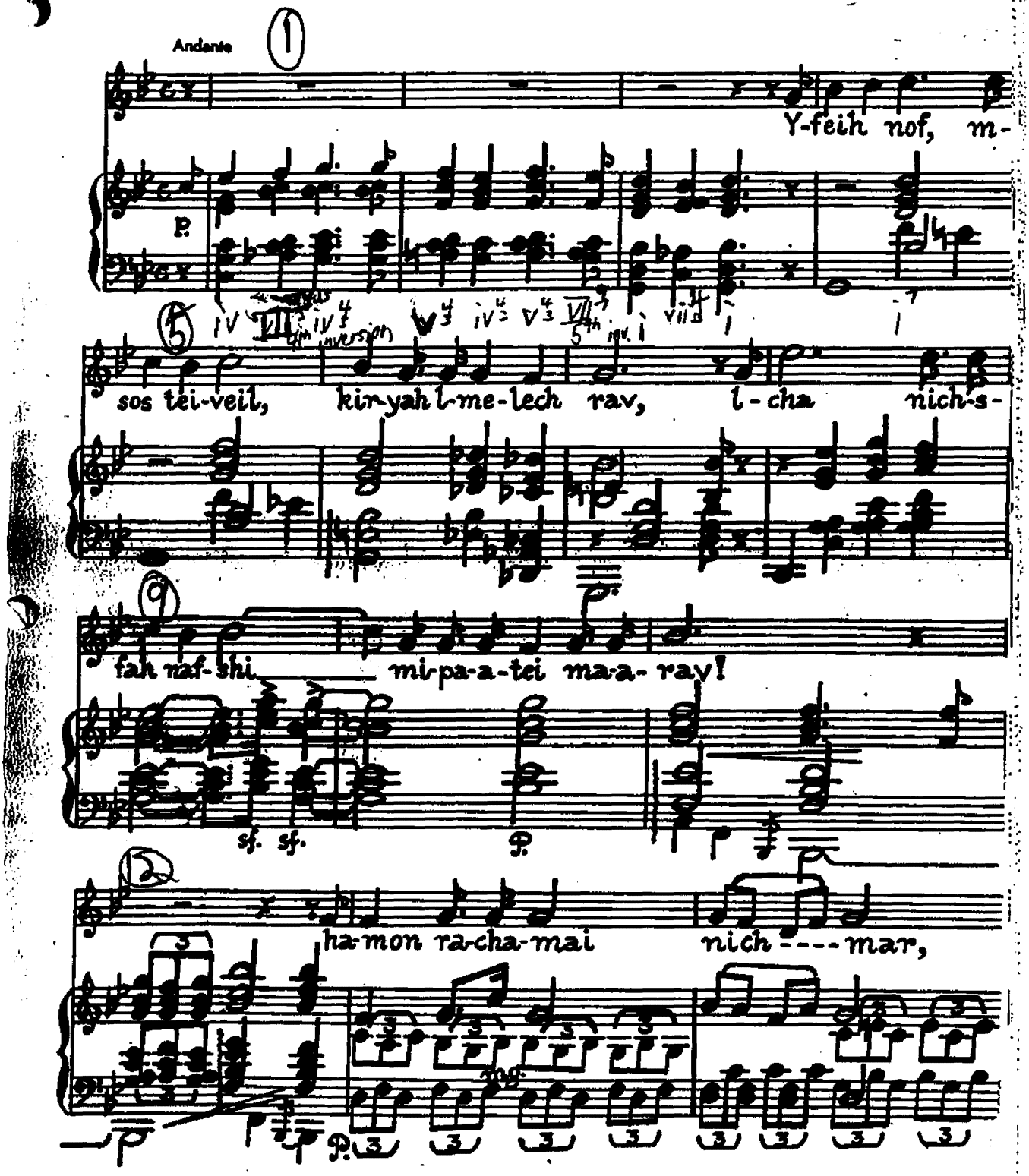

59
ah b'- mar li - bah v'- naf - shah a-sher kal - tah kor -
calling in the bit-ter-ness of her heart and her faint-ing soul, she is
mf
63
ah b'- mar li - bah v'- naf - shah a - sher kal - -
call - ing in the bit-ter-ness of her heart and her faint - ing
mf
67
pp
mp
rit - - - -
p
tah v'-naf - shah a-sher kal - tah.
soul, and her faint-ing soul.
p rit - - - -
mf
71
(intenso)
f
poco allarg.
pp

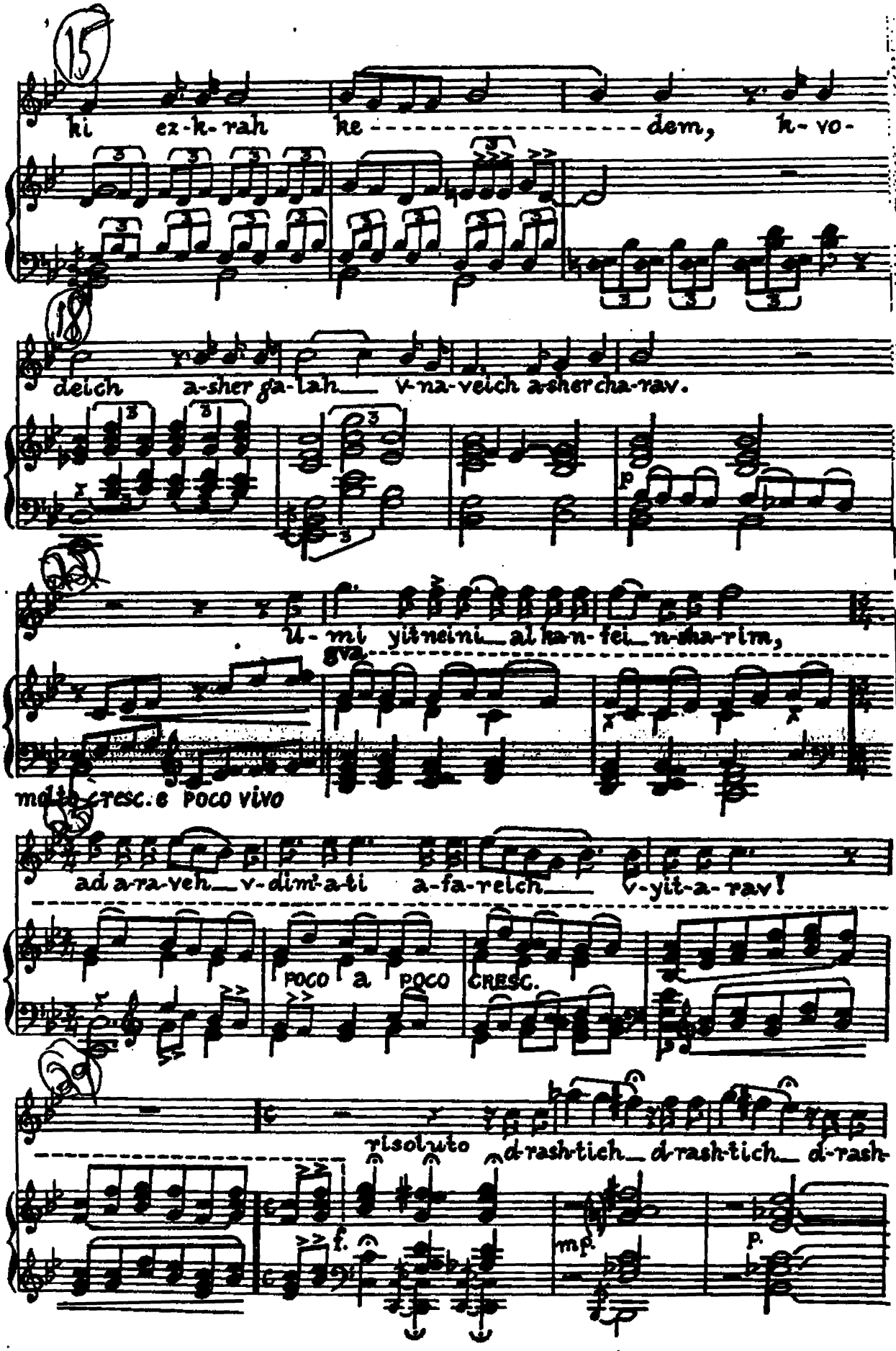
לתחיה ולאברהם היקרים

Y'FEIH NOF–יפה נוף

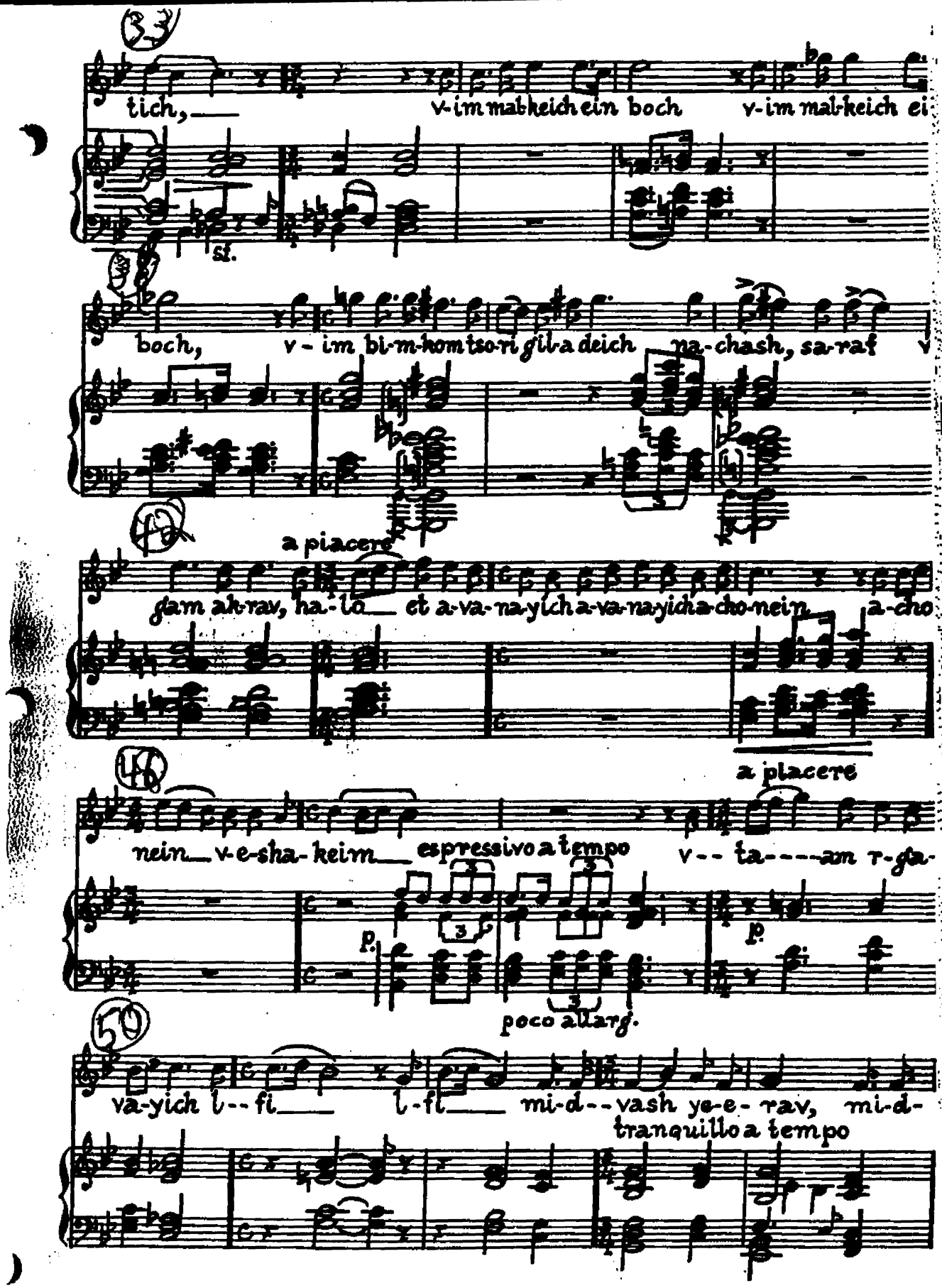
יהודה הלוי

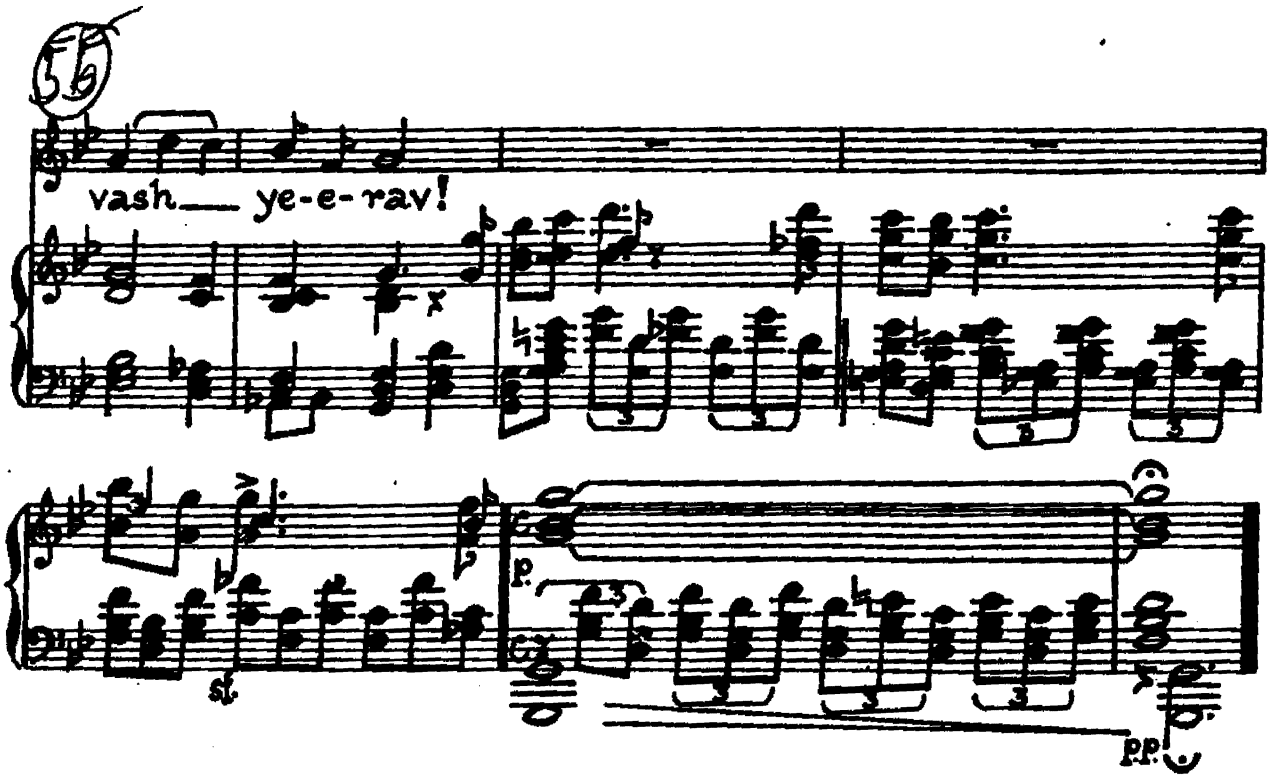
PIANO ARRANGEMENT: PROF. S. ROSOWSKY




15
ki ez-k-rah he - - - - - - - - - - - - - - - - - dem, h-vo-
18
deich a-sher ga-lah___ v-na-veich a-sher cha-rav.
u-mi yit-neini___ al kan-fei___ n-sha-rim,
8va
molto cresc. e POCO VIVO
ad a-ra-veh___ v-dim'-a-ti a-fa-reich___ v-yit-a-rav!
POCO a POCO CRESC.
risoluto
d-rash-tich___ d-rash-tich___ d-rash-
f.
mp.
p.

80


33
tich, v-im mal-kheich ein boch v-im mal-kheich ei
sl.
boch, v - im bi-m-hom tso-ri gil-a deich na-chash, sa-raf v
42
a piacere
gam ah-rav, ha-lo et a-va-na-yich a-va-na-yich a-cho-nein a-cho
a piacere
46
nein v-e-sha-keim espressivo a tempo v-- ta---am r-ga-
p.
p.
poco allarg.
50
va-yich l--fi l-fi mi-d--vash ye-e-rav, mi-d-
tranquillo a tempo


vash___ ye-e-rav!
p.
pp.

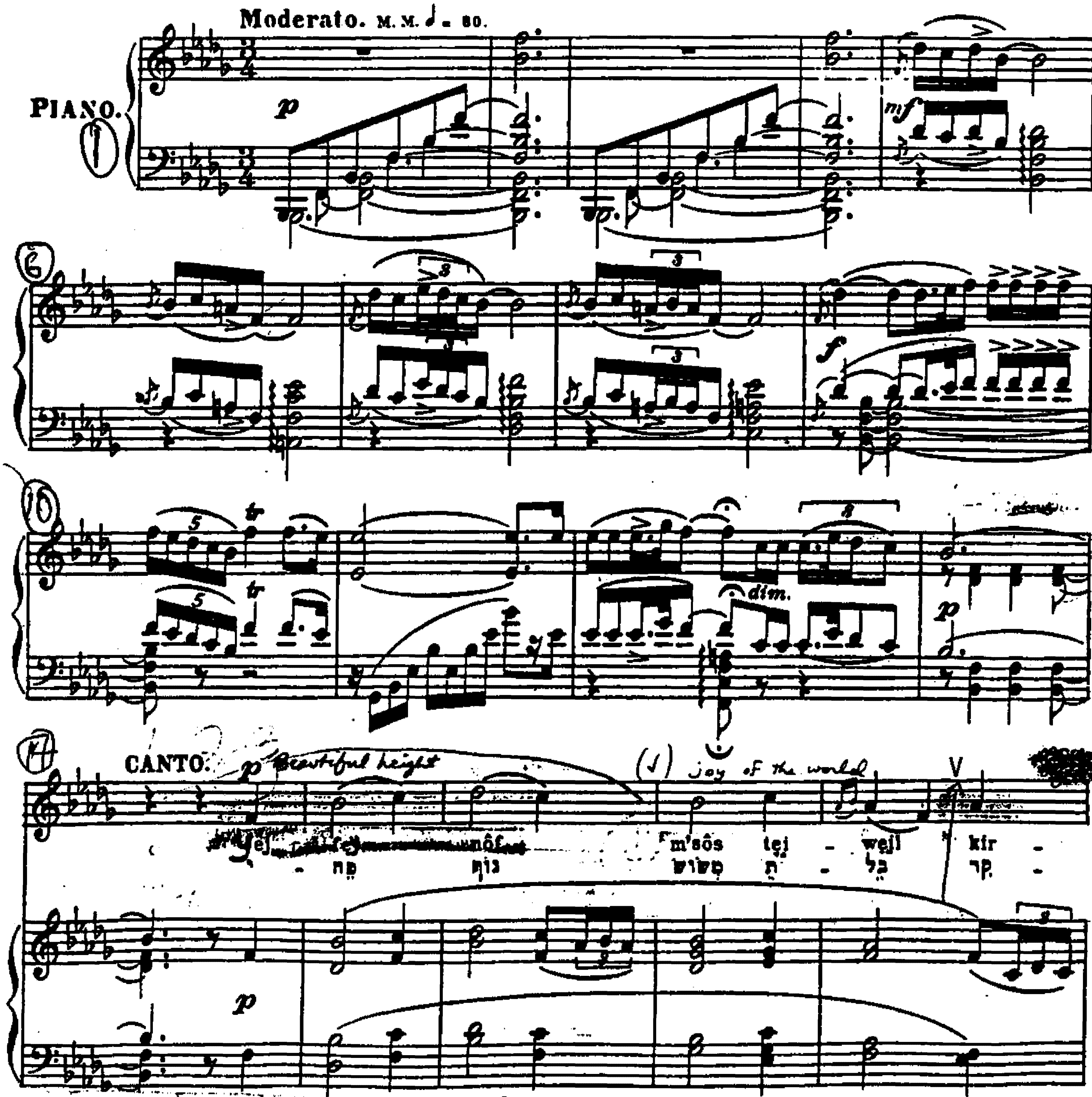
"Y'fe Nof"

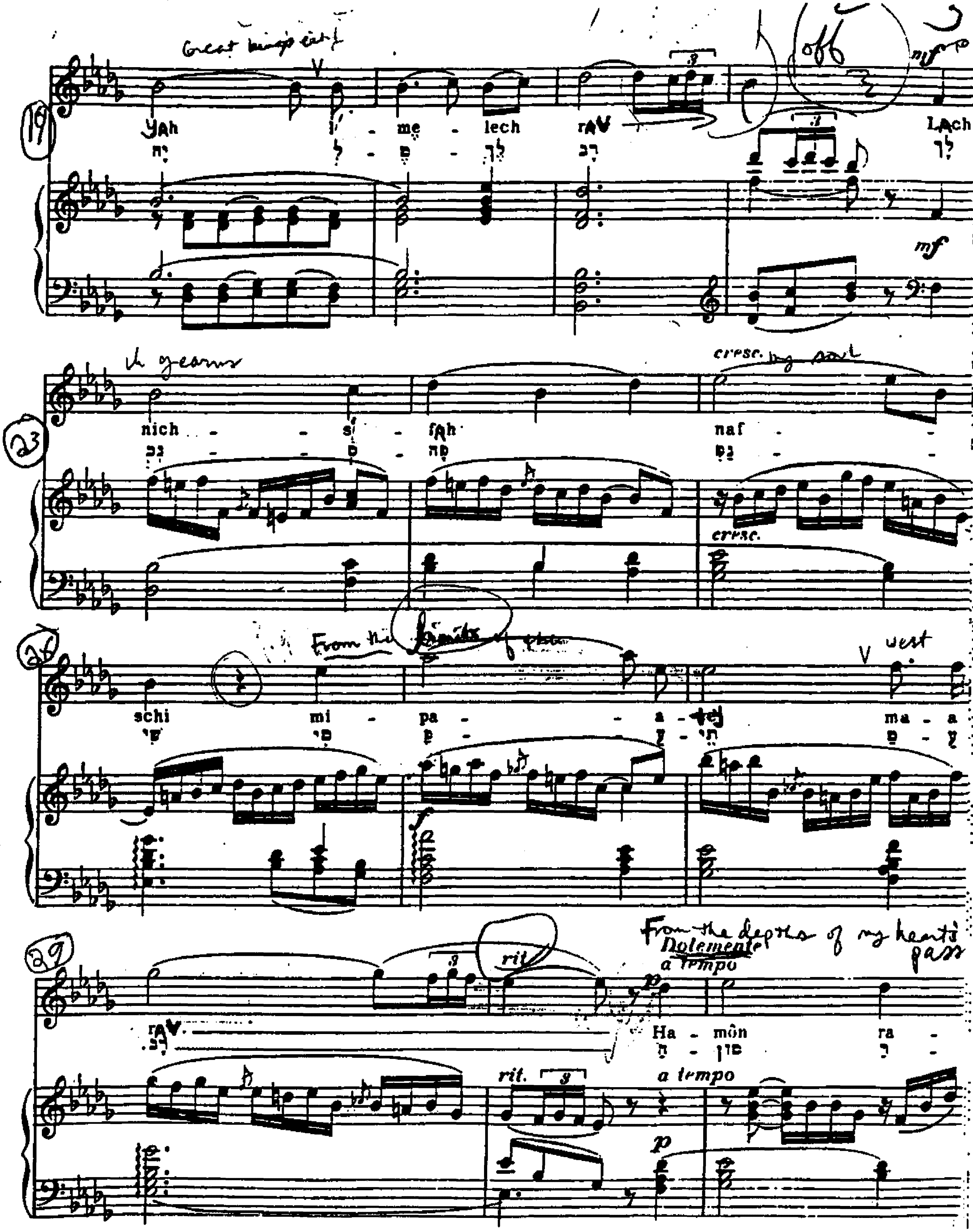
Jeruscholajim.

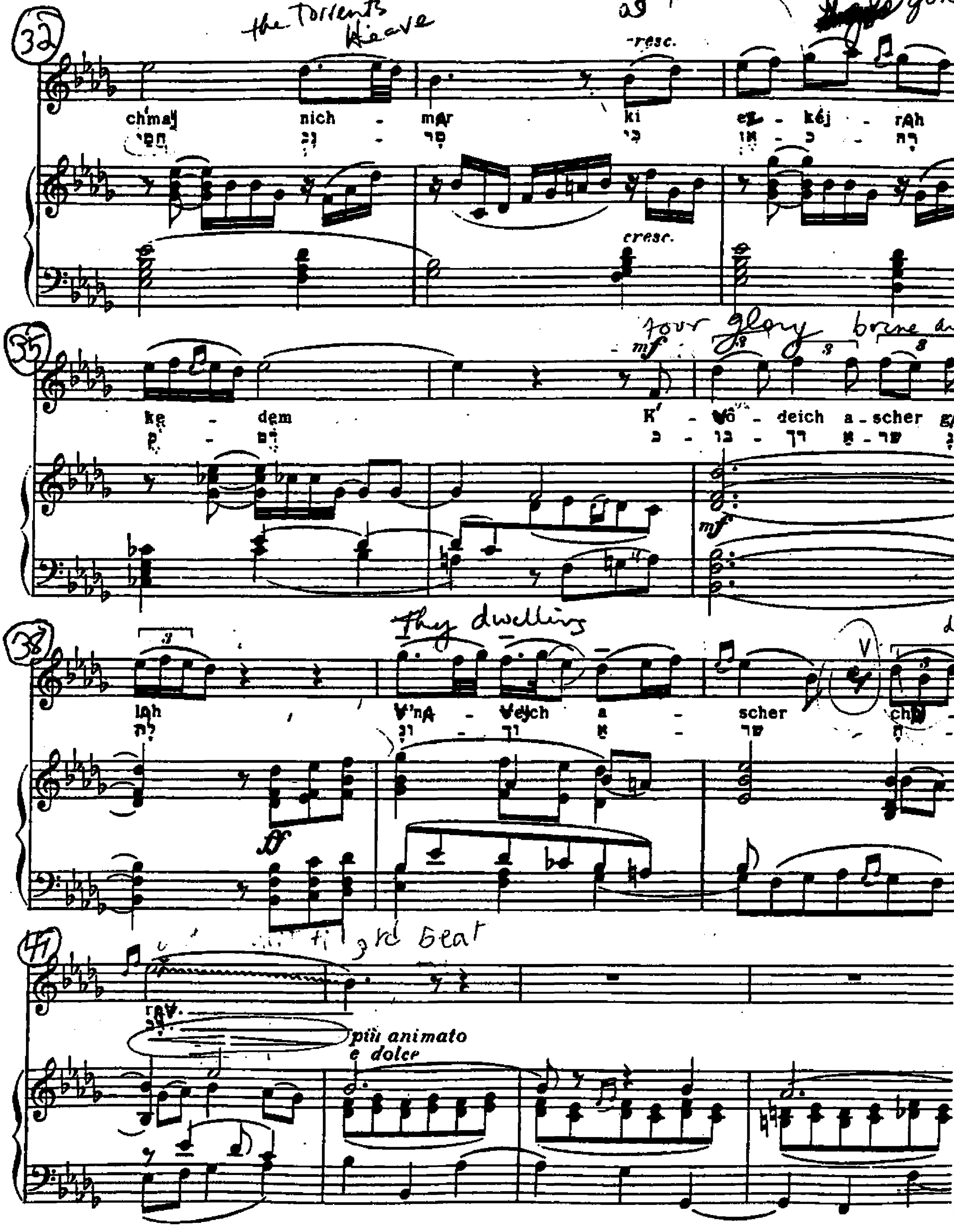
Worte von
JEHUDA HALEWI.

Musik von
E. SCHKLAR.

„יפה נוף:"
שיר ר' יהודה הלוי.
מוסיקה של אפרים שקליאר.
מוקדש לפטרוני ר' שמאי ב"ר אברהם
ולרעיתו: המכובדה מ' לאה בת ר' משה מיכאל נעלבנים.

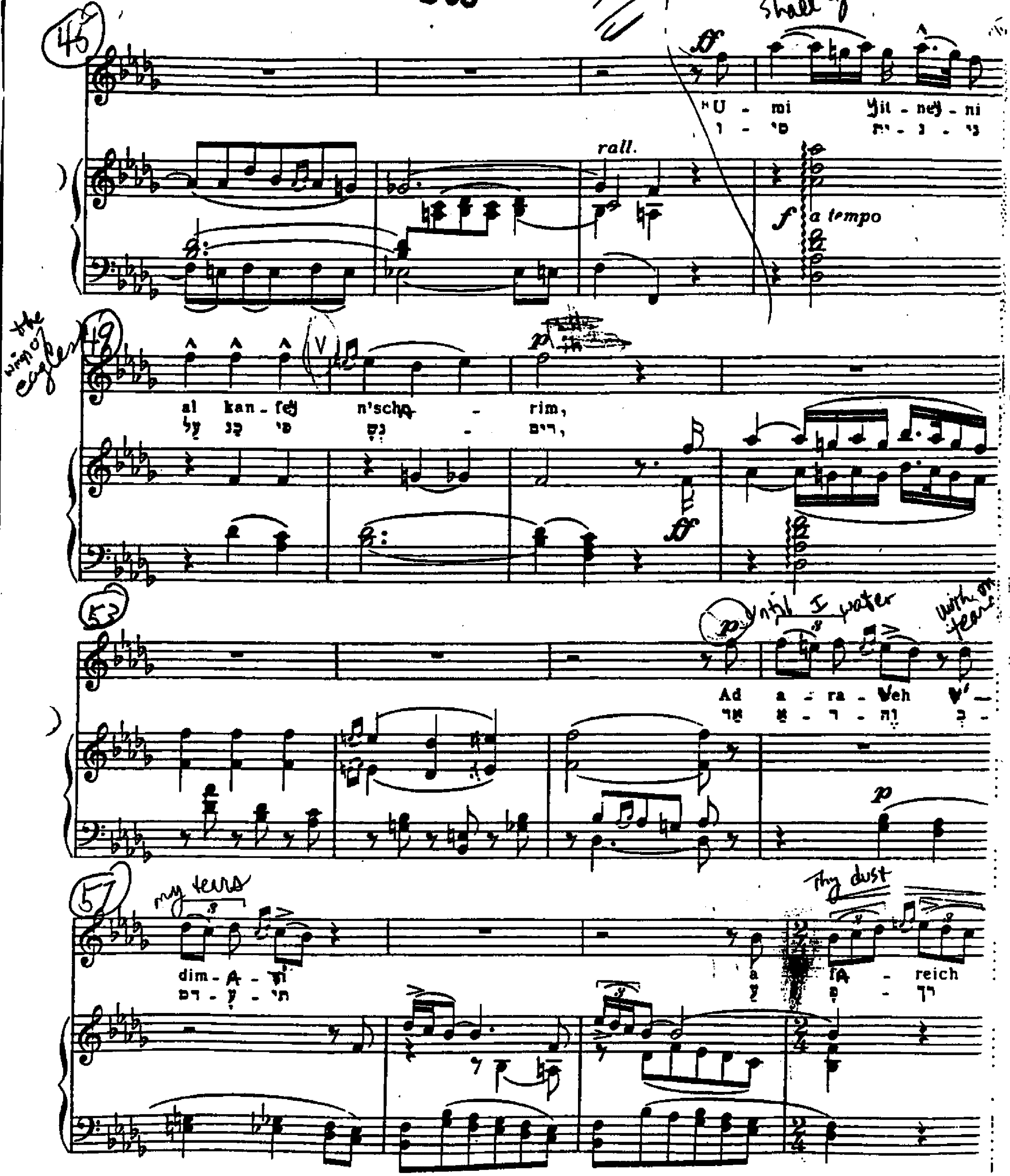



Yah - me - lech rav Lach
mf
nich - si - fah naf -
cresc.
schi mi - pa - a - tej ma - a
rav Ha - môn ra -
rit.
a tempo
Dolemente
p


the Torrents Heave
at the memory of
gone
cresc.
chmaj nich - mar ki ez - kéj - rah
cresc.
ke - dem K' - vo - deich a - scher
mf
lah V'na - veich a - scher
Thy dwelling
ff
3rd Beat
rall.
più animato
e dolce

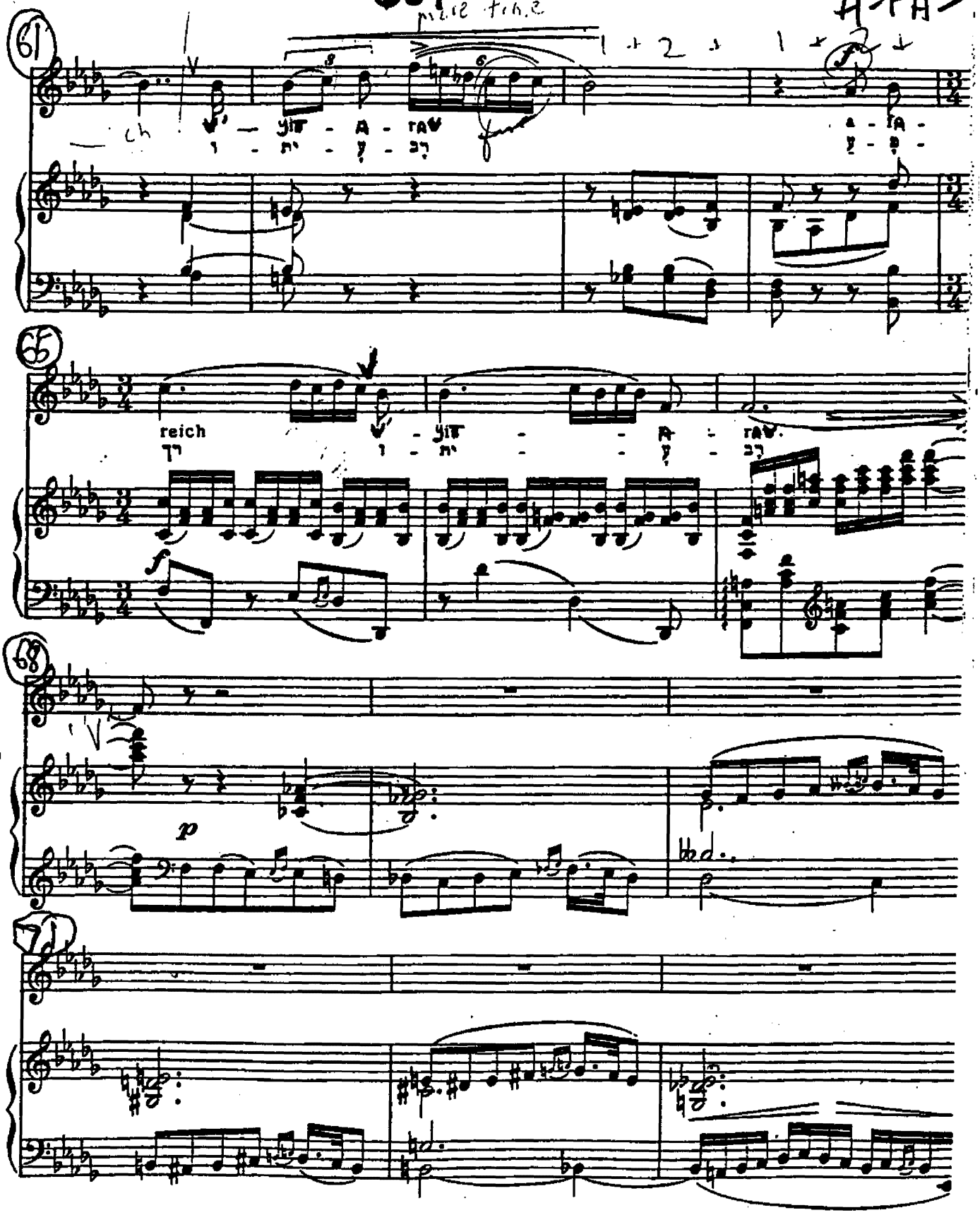
3

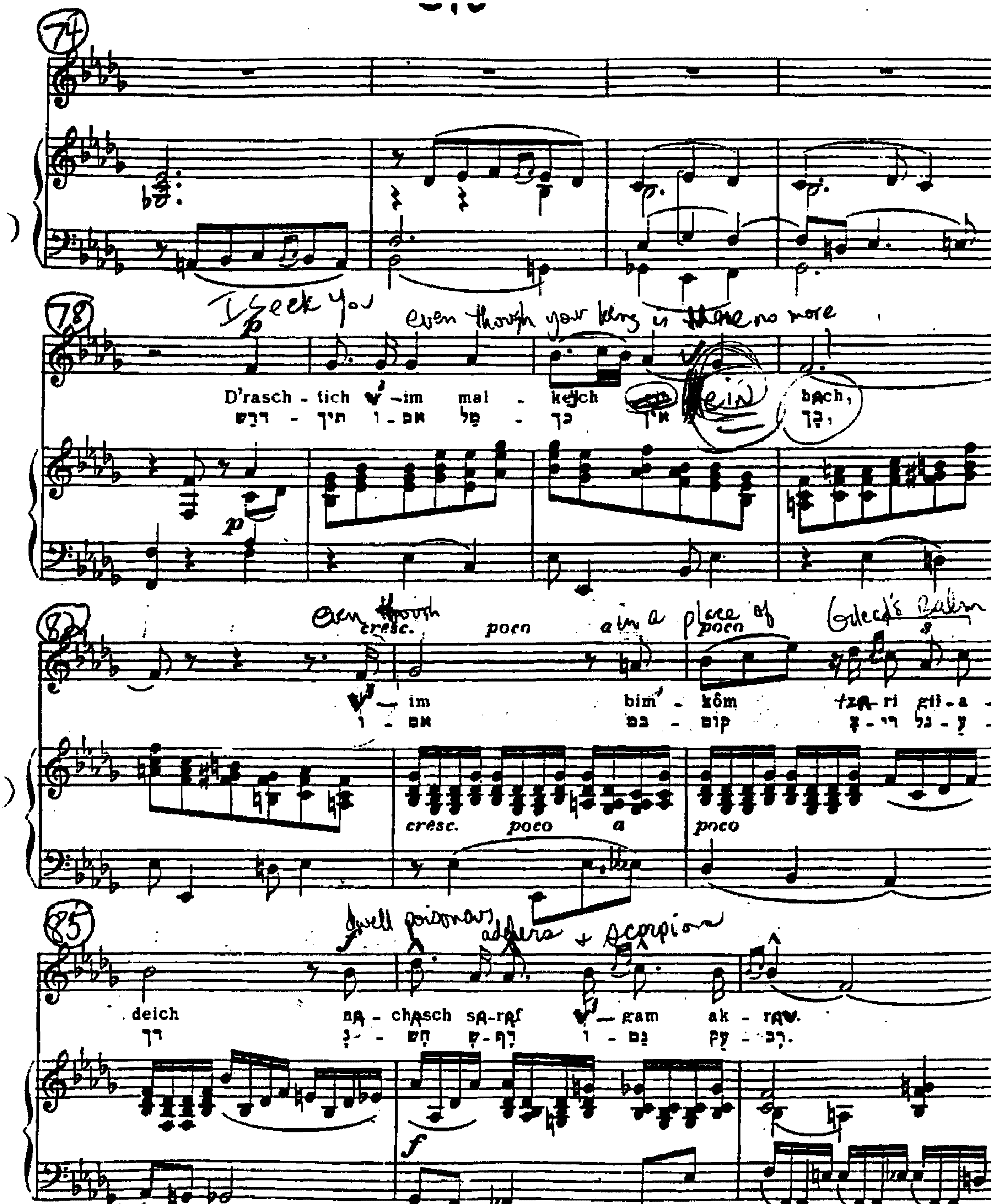
85


U - mi yit - nej - ni
rall.
a tempo
al kan - fej n'scha - rim,
Ad a - ra - Veh V'-
dim - a - ti
a fa - reich
the wings of eagles
Until I water
my tears
Thy dust

4

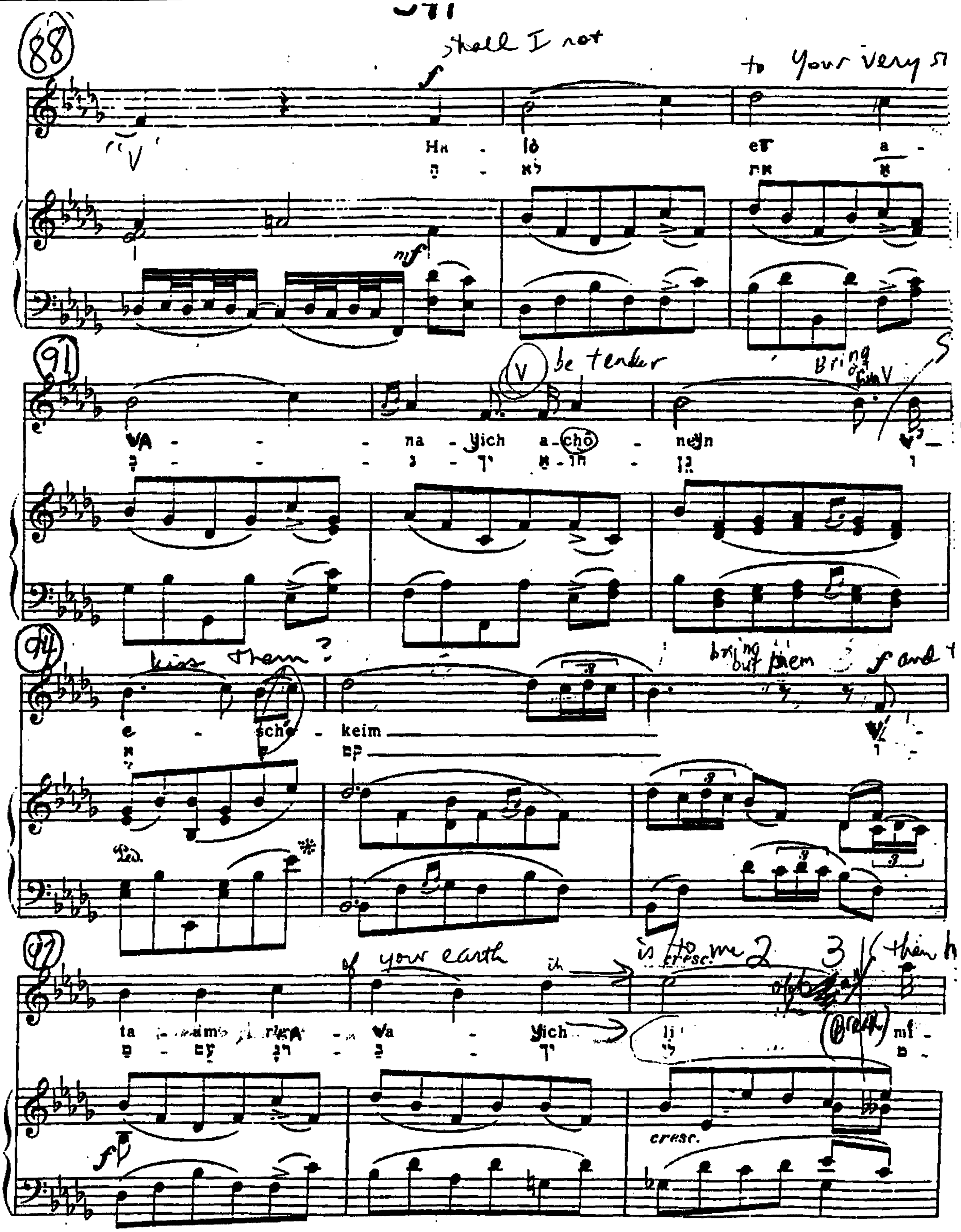
86

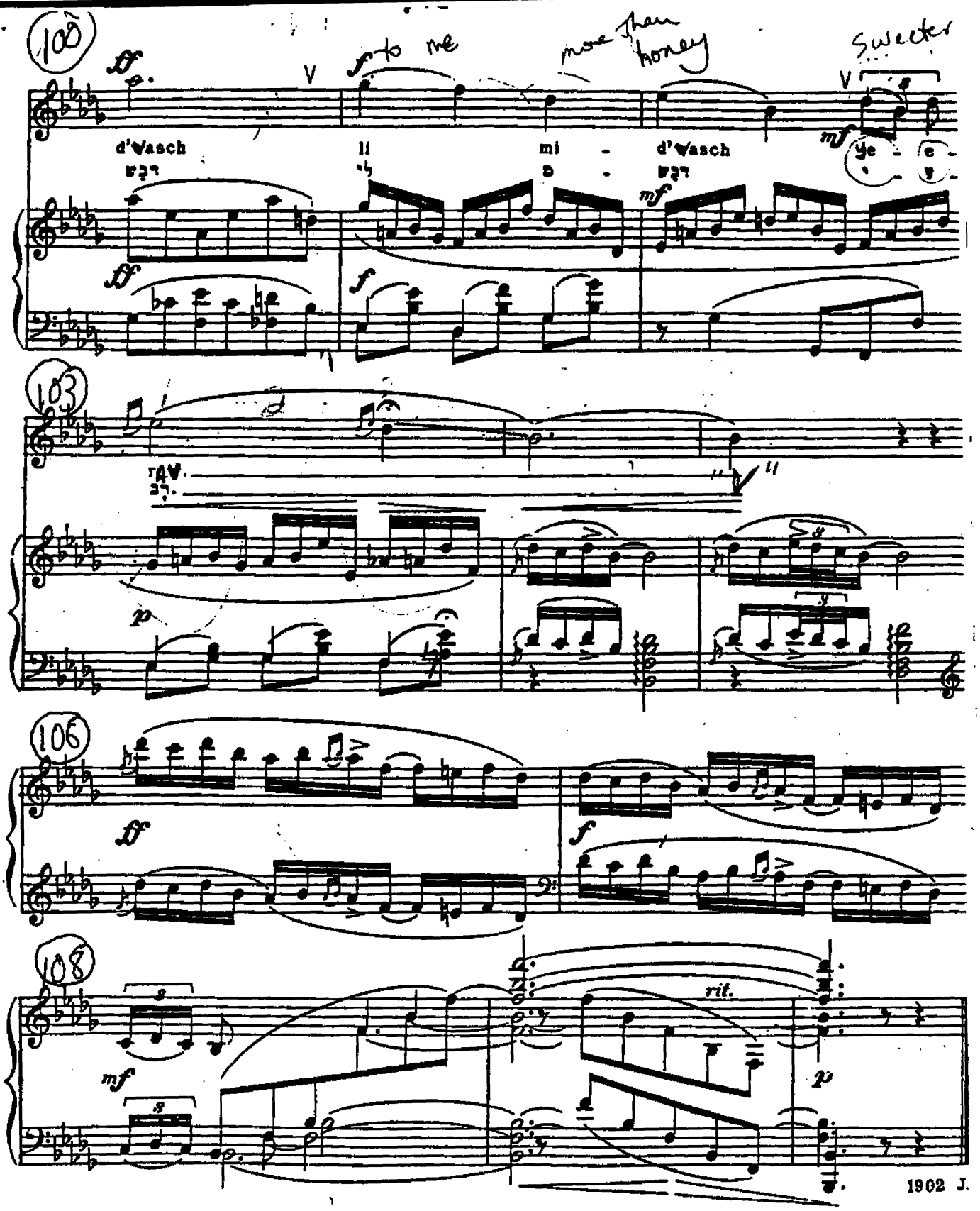

61
65
68
71
reich
f
p


D'rasch - tich v'-im mal - kech ein bach,
cresc. poco a poco
v'- im bim - kôm tzo-ri gil - a -
cresc. poco a poco
deich na - chasch sa-raf v'- gam ak - rav.
I seek you even though your king is no more
Even in a place of Gilead's Balm
dwell poisonous adders + scorpion

6

88


Ha - lô eT a -
VA - na - yich a-chô - nein
e - sché - keim
ta - Va - yich li mf -
cresc.



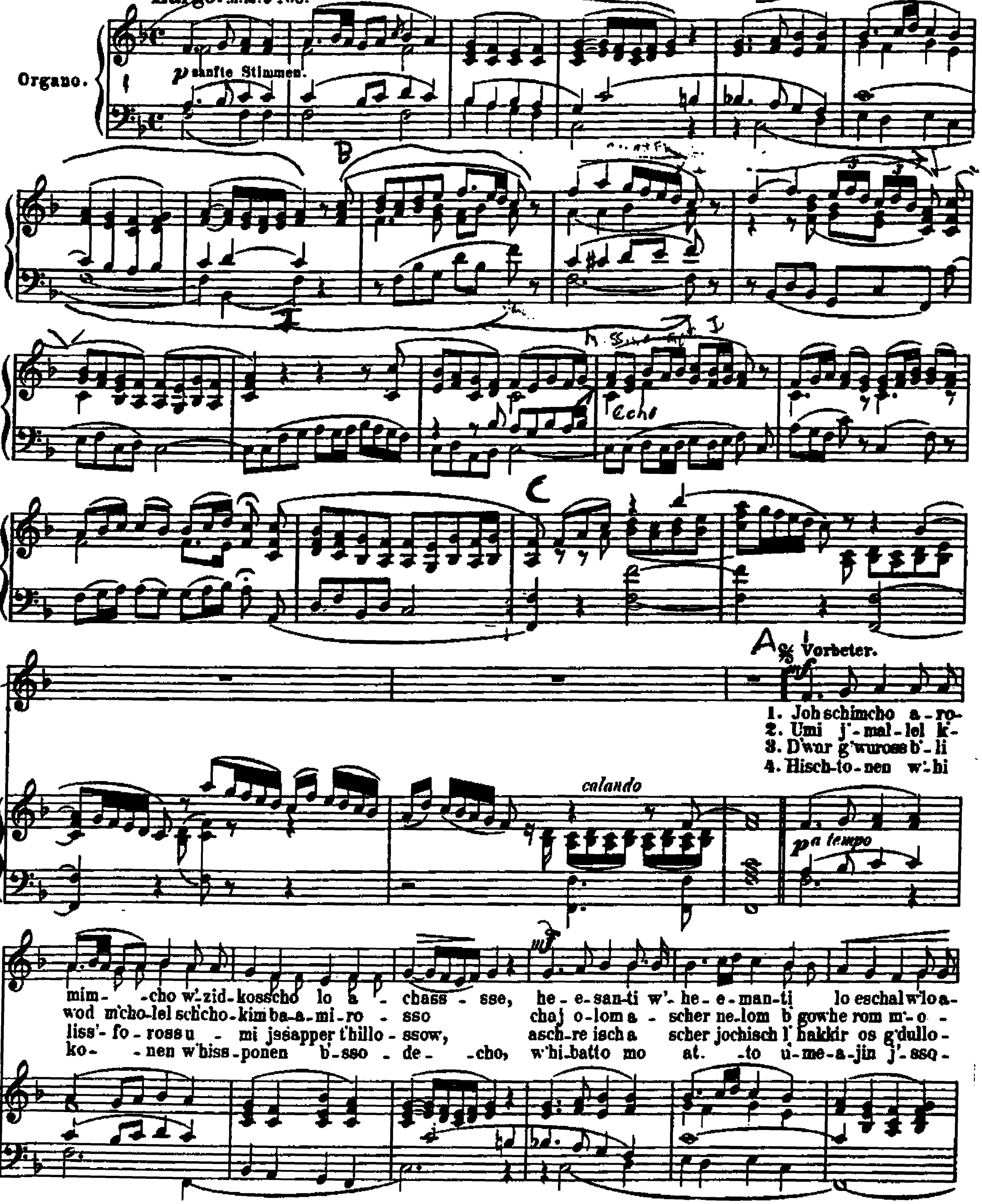
Граверная-печать Г.Шмидт. С.П.Б. 4 линии

(8) 90

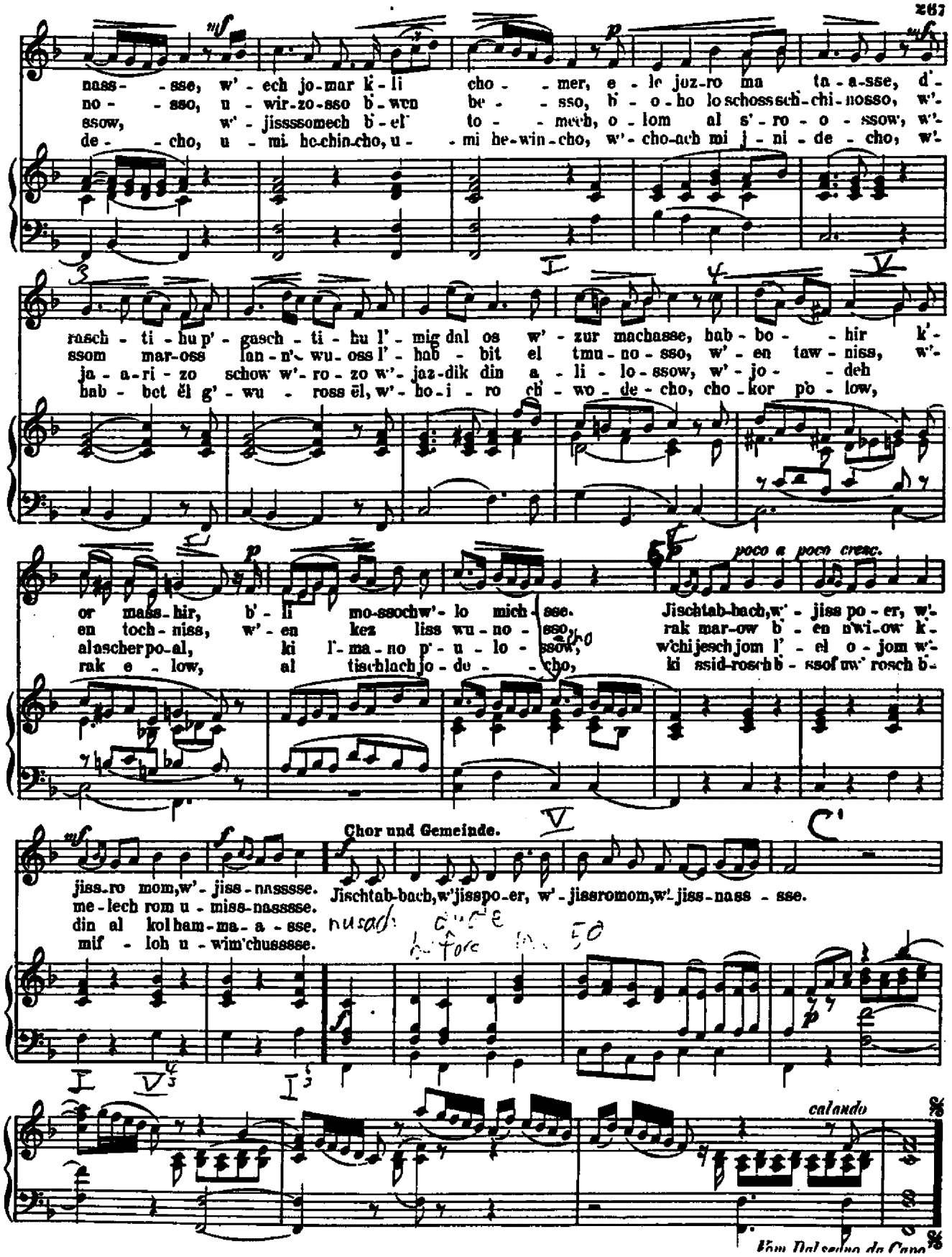
יה שמך von Jehudah halewi.

No. 229. Diese Nummer wird in der neuen Synagoge zu Berlin vor dem Neilah-Kaddisch gesungen.

Mit Benutzung altjüdischer Motive componirt.


Largo. M.M. ♩= 66.
Organo.
p sanfte Stimmen.
Echo
Vorbeter.
mf
1. Joh schimcho a - ro - mim - cho w'-zid-kosscho lo a - chass - sse, he-e-san-ti w'-he-e-man-ti lo eschal w'lo a-
2. Umi j'-mal-lel k'-wod m'cho-lel schicho-kim ba-a-mi-ro - sso chaj o-lom a - scher ne-lom b'gowhe rom m'-o -
3. D'war g'wuross b'-li liss'- fo-ross u - mi jssapper t'hillo - ssow, asch-re isch a - scher jochisch l'hakkir os g'dullo -
4. Hisch-to-nen w'-hi ko- - nen w'hiss-ponen b'-sso - de- -cho, w'hi-batto mo at. -to u-me-a-jin j'-ssq -
calando
p a tempo

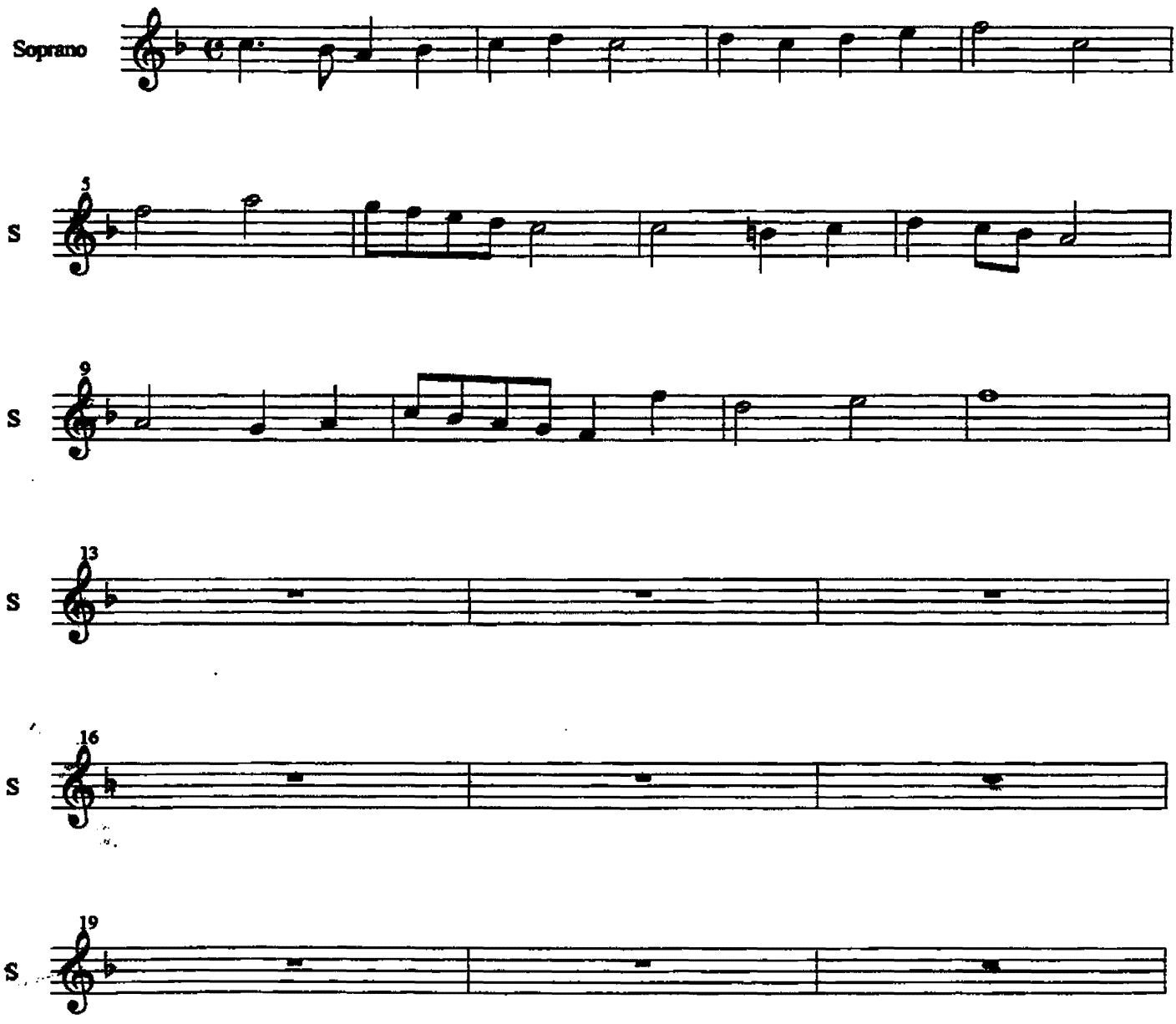
91


nass- -sse, w'-ech jo-mar k'-li cho- -mer, e-le juz-ro ma ta-a-sse, d'-
no- -sso, u-wir-zo-sso b'-wen be- -sso, b'-o-ho lo schoss sch-chi-nosso, w'-
ssow, w'-jissssomech b'-el' to- -mech, o-lom al s'-ro-o-ssow, w'-
de- -cho, u-mi he-chin-cho, u- -mi he-win-cho, w'-cho-ach mi j-ni-de-cho, w'-
rasch-ti-hu p'-gasch-ti-hu l'-mig dal os w'-zur machasse, hab-bo- -hir k'-
ssom mar-oss lan-n'-wu-oss l'-hab-bit el tmu-no-sso, w'-en taw-niss, w'-
ja-a-ri-zo schow w'-ro-zo w'-jaz-dik din a-li-lo-ssow, w'-jo- -deh
hab-bet ël g'-wu-ross ël, w'-ho-i-ro ch'-wo-de-cho, cho-kor p'o-low,
poco a poco cresc.
or mass-hir, b'-li mo-ssoch w'-lo mich-sse. Jischtab-bach, w'-jiss po-er, w'-
en toch-niss, w'-en kez liss wu-no-sso, rak mar-ow b'-en n'wi-ow k'-
alascher po-al, ki l'-ma-no p'-u-lo-ssow, w'chi jesch jom l'-el o-jom w'-
rak e-low, al tischlach jo-de- -cho, ki assid-rosch b'-ssof uw'-rosch b-
Chor und Gemeinde.
jiss-ro mom, w'-jiss-nasssse. Jischtab-bach, w'jisspo-er, w'-jissromom, w'-jiss-nass-sse.
me-lech rom u-miss-nasssse.
din al kol ham-ma-a-sse.
mif-loh u-wim'chusssse.
calando
Vom Dal segno da Capo

92

missinai tune

[Composer]



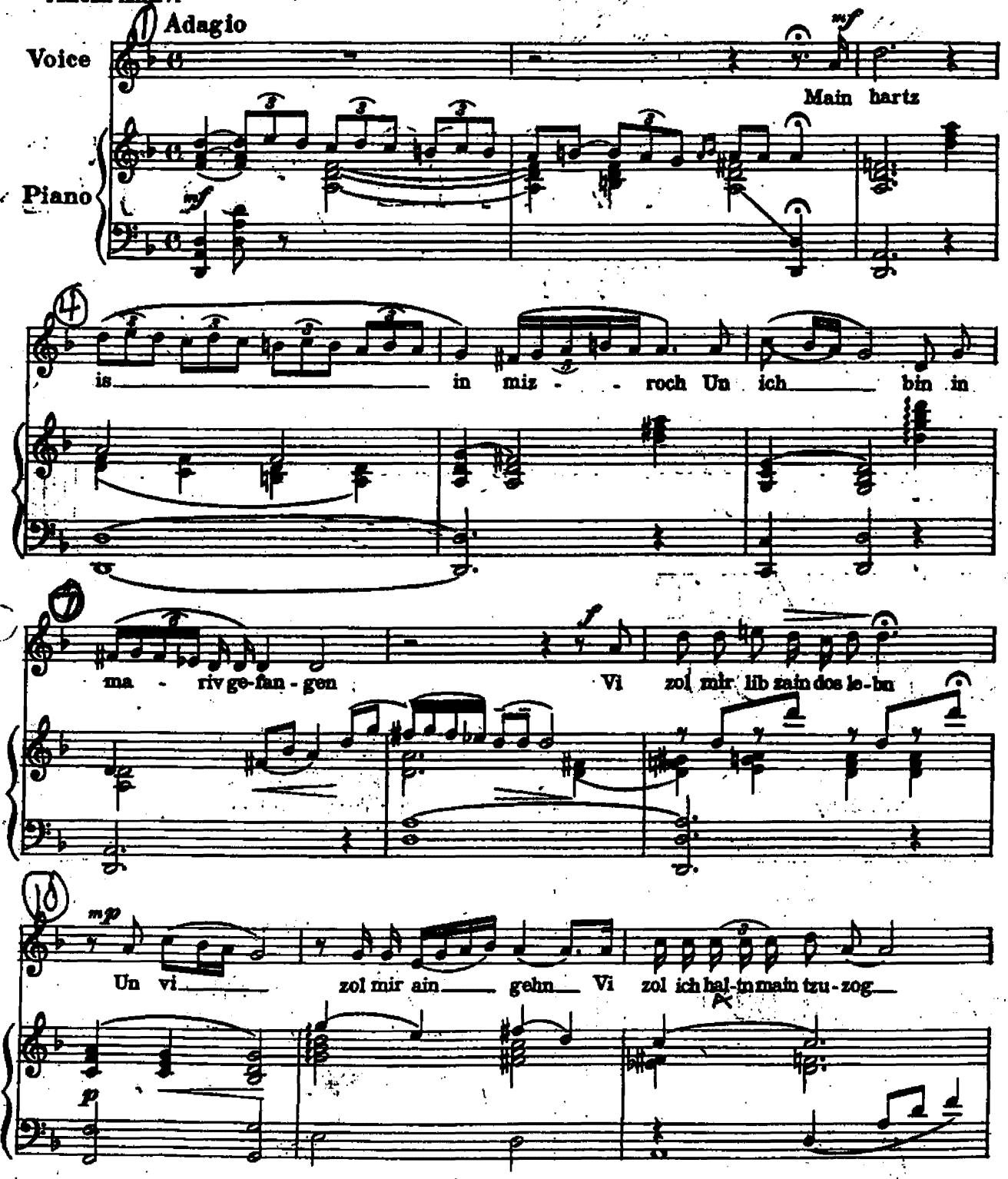
Dedicated to my dear friend
LEIB GLANTZ

Main Hartz Is In Mizroch

(LIBI BᵉMIZROCH)

Words by
I. I. SCHWARTZ
From the Hebrew of
YEHUDA HALEVI

Music by
AARON ROSEN



94

13

gehn noch main hart-zn's far - lan - gen S'is tzi - on in go-lus bai E-dom Un

fff *f*

17

ich in di mu - - ri-she tzvan-gen Vi bi-lik-es is bai-mir shpa -

20

nie Ihr glik un ihr shmei-chl A - zoy is mir ta - yer Der

col canto

24

shtoib der shtoib Fun 'em cho rev 'n hei - chl.

p *poco a poco dim.* *pp*