EAST MEETS WEST
Bracha Zephira and the Music She Influenced

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Thesis Submitted in Partial Fulfillment of

Requirements for Master of Sacred Music Degree

New York, New York

Winter 1997

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Introduction

This Master's Thesis will uncover Bracha Zephira's impact on Israeli music as we know it. As a orphaned Yemenite girl living in Jerusalem, Bracha Zephira stocked her memory full of folk melodies and chants from the different ethnic communities that she came in contact with. She had a special gift for remembering melodies. This gift in combination with her self-confidence, and her strong voice, led Zephira toward stardom. Her huge influence on so many of the European immigrant composers, especially the German composer, Paul Ben-Haim without a doubt colored their music with authentic Sephardic and Yemenite timbres. Bracha Zephira's vocal style impacted modern Israeli music, a testimony to her determination.

In the first section I will discuss Bracha Zephira's life story, her great talents and her many accomplishments. It will also examine her cultural roots and how she helped to influence a nation's music.

The second section will focus on the German born composer Paul Ben-Haim and his eventual encounter with Bracha Zephira. While she definitely influenced many of the composers of her time, 1930s and 1940s, she was most influential to Ben-Haim, who arranged approximately eighty of her songs.

In the third section I will analyze the music that came out of this collaboration. I will look at the result of melding Bracha Zephira's Yemenite and Sephardic melodies with Ben-Haim's Western European musical training, by tracing these melodies back to their folk roots and comparing them to the arranged compositions of Ben-Haim. This section will also address the cultural conflicts that were inherent in their collaboration.

Finally I will trace the effect that Bracha Zephira had as a role model to other Yemenite and Sephardic women singers. I am interested in addressing how she influenced such performers as Shoshana Damari, Ofra Haza, and even the most recent Yemenite, woman artist, Achinoam Nini. I will also compare their repertoire, to see how some of the traditional songs which all four singers have sung have been changed over the years.

CHAPTER ONE

Bracha Zephira

Bracha Zephira[1] was born in 1910 to Yemenite parents in Jerusalem. During her time Zephira did not want to reveal her age or date of birth which was found only after her death in an official statement of her passport details where the date is given as April 15, 1910. Her mother died during childbirth and her father, who worked as a scribe, died when she was only three years old, of typhoid fever. From ages three to four she lived with her Yemenite uncle in the neighborhood *Nahalat Zvi* which bordered *Meah Sh'arim*. Bracha Zephira remembered playing in the courtyard of the synagogue in this pious community and she vividly remembered hearing the songs of prayer that accompanied her as she played.

When she was four or five years old she was moved to a different family where she became immersed in the Bucharian tradition. This new environment was also filled with songs. Albeit these songs were of an entirely different sort, but Bracha Zephira was young and open minded; she did not judge the songs harshly

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[1] All biographical information about Bracha Zephira was taken from Bracha Zephira, Kolot Rabim (Israel: Masada, 1978). Jehoash Hirshberg, Music in the Jewish Community of Palestine (Oxford: Clarendon Press, 1995) pp. 184-203, Jehoash Hirshberg, "Bracha Zephira; Tradition and Change", Ariel (49 1979) pp.

because they were foreign. These songs came out of the Bucharian tradition and Bracha described them as being filled with joy and celebration which is why she loved them.

She lived with a Bucharian family for three years and then the charity organization Orphan Aid moved her in with an old Sephardic widow from Saloniki. Bracha Zephira was forced to help this woman with her work as a laundry woman. Her new neighborhood, *Yemen Moshe*, was located right outside Jerusalem's old city and unlike other Yemenite girls who remained indoors and uneducated Bracha attended school within the walls of the old city. Again, Bracha was immersed in new songs. Sephardic and Ladino folk songs and songs from Greece and Turkey. The woman that she lived with forced her to go to synagogue for all occasions, the Sabbath, holidays and joyous occasions.

Bracha Zephira was blessed with an incredibly accurate ear for music. Everything that she heard at these community events she recorded in her auditory memory. And as she strolled throughout the ally ways of the old city, different melodies were etched upon her mind. In her autobiography Kolot Rabim she writes "We learned and memorized Bialik's poems, and we schoolgirls fitted them to

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90-114, and Jehoash Hirshberg, Paul Ben-Haim His Life and Works (Jerusalem: Israeli Music Publications Ltd., 1990).

tunes such as the Arab songs heard on Jaffa Road and the Sephardic melodies current in *Yemin Moshe.*"[2]

These childhood experiences shaped Bracha Zephira's life and personality in a profound way. She developed a fire inside her soul that was obvious to all who came in contact with her. In her book and interviews she talks about the profundity of these early experiences.

> The unique way Bracha Zephira's personality was formed is evident from these reminiscences. She did not grow up in a specific ethnic or family tradition. Every home where she lived was for her a temporary shelter; hence her relationship to her environment was that of an observer, albeit curious and enthusiastic.[3]

Later on in her childhood, around age 11, she was moved to a field school in *Zichron Yaakov*, near Haifa, called *Shfeyah*. There she began the first stage of her career in the course of which she served as mediator between East and West. During her years at *Shfeyah*, Bracha Zephira began to perform her Eastern and Sephardic music for her classmates and started a school tradition of singing the Sephardic song "*Hamavdil*" and "*Lecha Dodi*" on every Sabbath eve. During these years she was deeply influenced by her teacher Hadassah Rosenblit who encouraged her to find her own

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[2] Zephira, Kolot Rabim, p. 13.

[3] Hirshberg, Paul Ben Haim, p. 162.

essence. She lovingly describes this influential person in the autobiographical section of her book *Kolot Rabim.*

> Hadassah, that was her name and that was what we called her. We small girls, orphans, in an institution in which she took upon herself our individual education. Her stature, her straight posture, her eyes--calmness, and tranquillity. Her words were gentle and sure. From her brow she emanated to us the tradition of our ancestors . . . . We always tried to be just like her.[4]

It is clear from her own loving description that Hadassah was the first nurturing person that Bracha Zephira came in contact with in her young life. And Hadassah's influence on Zephira greatly impacted the strong person she was quickly becoming.

After she graduated from *Shfeya* Bracha Zephira was admitted to a music school in Jerusalem called *Kadima* where she was taught Western theory and musicianship, and where she quickly learned to play the piano. Bracha felt foreign in this environment because the school with its Western influence was not ready to accept her Eastern musical style. However, her quick ear and musicality did impress her teachers. After being at *Kadima* for only a short time her teachers, who became enamored with her fiery stage personality, sent her to Berlin to study at Max Reinhardt's Theater School. She remarks about the abruptness of her venturing out into

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[4] Zephira, Kolot Rabim, p. 15.

the world "As a young girl of fourteen, I left the land of Israel for the West."[5]

Bracha Zephira soon found herself in pre-Nazi Germany where she did not speak a word of German. While in Europe she sometimes visited the Jewish community center where she met Nahum Nardi, a native Russian, who had settled in Palestine in 1923, who played the piano brilliantly. Shortly after she left the Reinhardt school to travel with Nardi. They began performing together. Nardi, who had an extraordinary talent for improvisation, would improvise on the piano while she sang her songs. Eventually they were married and lead a turbulent life together of traveling, performing, and their mixing of two flamboyant personalities. The couple were a great success in Europe and won rave reviews from people as famous as Albert Einstein who attended her concert in Berlin and later invited her for a discussion at his house.

> Zephira and Nardi returned to Palestine in 1930 and immediately set up a busy schedule of public concerts. Zephira's reputation abroad did not prevent initial difficulties; for instance, the owner of a Tel Aviv auditorium refused to rent it to a Yemenite, an action resulting in an angry press rebuke. [6]

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[5] Zephira, Kolot Rabim, p. 16.

[6] Hirshberg, Music in the Jewish Community of Palestine 1880-1948, p. 189, citing, Nevada, Zefira Collection, Archive of Israeli Music: Tel Aviv University.

The reviews from their first performances in Palestine show how foreign the Eastern sound was to the Western ear. Palestine during the late 1920s was inhabited by Arabs, Sephardic Jews, Yemenite Jews and Jews who immigrated from Europe. It was mainly the European communities who attended concerts of this type. These reviews sound ethnocentric and snobbish.

> She has no voice, and what little she has is blighted by the intonation characteristic of Yemenite, Spanish and Arabic singing. There is no doubt that three-quarters of her success can be attributed to the theatrical effect accompanying her singing (special lighting, costume, movement and so on) and not to the music, which is quite trivial. Nevertheless, some of the songs are certainly beautiful, though they require a suitable arrangement if they are to be fully artistic (*Davar*, 24 October 1930).[7]

In Palestine during their debut, there was a great deal of class superiority which focused on the Jews of Eastern descent. This higher-than- thou mentality of the Ashkenazic immigrants was projected upon the Yemenite and Sephardic communities. Hershberg explains,

> The attitude of the European Jews to the Yemenite culture was a blend of romantic idealism and patronizing colonialism. On the one hand the Yemenites were considered to be a cheap labor. The well-to-do women of Tel Aviv coined the phrase 'to take a Yemenite' as a synonym for 'to hire a cleaning woman.' On the other hand, the Yemenites were also

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[7] Hirshberg, Paul Ben Haim, p. 164.

> considered to possess a deep and sincere religious attitude, folk wisdom, and an exotic folklorist aura.[8]

The deep rooted controversy and tension that surrounded the union of Middle Eastern/North African and Western/European music and culture continues to be a problem today in the modern state of Israel. In 1989 I spent a year living in Israel. While I was there I became an avid Israeli folk dancer, frequenting the most popular *harkadote* [dance places] three times a week. There was always a handful of people who would angrily refuse to dance the more Eastern dances, the Yemenite and Turkish *debkas* calling them Arab not Israeli. To these dancers, dances from Eastern Europe like the *hora* are more authentically Israeli. The music may be foreign to the Western ear but this is not the entirety of the problem. There is a certain degree of racism, or elitism that separates the two cultures. The Israelis of Ashkenazi descent usually consider themselves to be "higher class" than their "uncivilized" Sephardic and Yemenite brothers and sisters.

This phenomenon is particular to Palestine and can be traced back time of the Second Aliya (1904-13), when many young socialists were moving to Palestine from Eastern Europe and bringing with them their nationalistic, socialistic beliefs and ways of life. It

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[8] Ibid.

was difficult for Europeans to imagine Palestine, the Jewish homeland, without their "Western" glasses. The Eastern culture was totally foreign to them. They wanted a united, socialistic society with one national language, so they enforced the use of Hebrew in all public forums. Hebrew became the only acceptable language to be heard in concerts and theater.

During the summer of 1937 Bracha Zephira and Nachum Nardi ended their marriage after an eight year tumultuous union. Zephira was left without an accompanist and without any written music since Nardi never wrote out his improvisations. It was at this point that Zephira made an offensive decision that propelled her toward stardom. She approached four different composers who had immigrated to Palestine during the 1930s. They included Marc Lavry, Alexander Uriah Boskovitch, Oedoen Partos and Paul Ben-Haim. All of these composers welcomed the idea of composing music for Bracha Zephira but Ben-Haim's relationship with her was the most productive.

Zephira also developed relationships with other noted composers which led to an expansion of her repertory.

> While performing in Egypt she became close friends with the Jewish composer Alberto Hemsi (1897-1974). Born in Turkey, Hemsi studied at Milan's conservatory. He was dedicated to fieldwork expeditions in which he had collected Sephardic traditional songs which he arranged and published

> through his own publishing house, Edition Oriental De Musique. He met members of the Palestine Orchestra and the composer Paul Ben-Haim on the occasions of their frequent concert tours in Egypt. Hemsi's arrangements of Sephardic songs for voice and chamber ensembles became an integral part of Zephira's repertory.[9]

All of the arrangements that these many composers wrote for her, Zephira kept strictly for herself. She allowed no one else to use the notated arrangements and consequently they were always heard with her own nuances, timber, and intonations which could not be represented in European staff notation. Her book Kolot Rabim was published in 1978, but it only included a compilation of her melodies without the instrumental arrangements.

Like the other composers, Zephira simply approached Paul Ben-Haim and asked him to arrange some of her songs. "Despite this modest beginning, the meeting between them had a far-reaching influence on Ben-Haim's future style and way of thinking."[10]

It appears that the composers who cooperated with Zephira harbored ambivalent feelings about the young and hot-tempered Yemenite woman, and consequently they were reluctant to admit the extent of their indebtedness to her. This goes back to the mentality of the time and place in which Westerners believed themselves to be

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[9] Ibid., p. 195.
[10] Ibid.

experts. When Western trained composers and performers interacted with Yemenite and Iraqi musicians, they often became tangled in personal, aesthetic and social conflicts. In her book Kolot Rabim, Bracha Zephira talks about this conflict:

> at one rehearsal I gathered all my courage and asked the strings to play without vibrato and to split the chords into arpeggios, instead of playing them with a single bow stroke, and even drum with their fingers on the back of the instruments. I pointed out that these effects would perhaps bring us a little closer to the style of the song . . . . They did not consider me qualified to tell them how to play, especially with regard to those elements which were not actually in the score . . . this kind of argument with performers and composers left me, after such rehearsals, depressed and pessimistic with regard to achieving a common approach. When it came to making music, it was impossible to wean them off their previous concepts even though we were all searching for a way to merge our approaches.[11]

Bracha Zephira was always hurt by this type of incident. She often became angry when instrumentalists refused to take her musical advice which would help to give the music a more authentic feel. Some of the techniques that she suggested were common among the Western composers, they simply did not respect her musical opinion

These Western composers brought their own Western techniques of harmonization and orchestration to the music that

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[11] Hirshberg, Music in the Jewish Community of Palestine 1880-1948, p. 168.

they arranged for Zephira and the combination of Eastern and Western styles left the critics with little to say at first because the new sound was so startling.

> Zephira's cooperation with western-trained composers finally provided the professional critics with the criterion for an evaluation of her endeavor . . . . David Rosolio wrote a detailed evaluation of her work . . . he especially praised Oedoen Partos who 'composed an 'accompaniment' which was in fact an independent piece from which the folk-song grew in a natural organic manner . . . . The critic Olya Silbermann went into more detail when she criticized the arrangements for string quartet as 'unsuitable to eastern songs' and preferred to use of mixed wind-string ensembles or solo instruments such as the harp. [12]

Gradually Zephira began to consider her activity a national mission. She defined herself as a "Hebrew" singer and expanded her repertory through fieldwork projects, initiation working sessions with singers of various ethnic groups, listening to songs, and recording them in her superb memory, in return for small favors and even payments in cash. For example, she recounted how she used to meet the aging and nearly blind Itszhac Navon and listen to his rich repertory of Sephardic songs in return for escorting him on his daily excursions to the municipal park.

Still her collaboration with Paul Ben-Haim was the most beneficial of her music career. Bracha Zephira, acted as an integral

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[12] Ibid., p. 196.

key by which Paul Ben-Haim opened the door to Eastern music and what he believed to be an "Israeli" sound.

CHAPTER TWO

Paul Ben-Haim

Paul Ben-Haim was born in Munich July 5, 1897, with the name Paul Frankenburger. In 1933, following his immigration to Palestine he changed his name to Ben-Haim, which means "son of life". For his first thirty seven years, almost half of his entire life, Paul Ben-Haim grew up, studied and wrote many of his first compositions in Munich, Germany. Paul's Father, Heinrich Frankenburger, whom he greatly admired, was a well established lawyer and leader of the Munich's liberal Jewish community. Paul's mother Anna died at the age of fifty one. For someone who became such a prolific composer as Ben-Haim, he got off to a slow start. "In his fourth year at primary school, his teacher maintained that he had no ear for music whatsoever, since he had been unable to sing any note that the teacher played for him."[13] Still his parents encouraged him to take up a musical instrument and he chose the violin. "His teacher tested him at the outset and discovered, to everyone's surprise, that he was gifted with perfect pitch . . . , after two years he was playing Mozart violin concertos."[14] At age eleven he began studying the piano as well as harmony and counterpoint.

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[13] Hirshberg, Paul Ben Haim, p. 16.

[14] Ibid.

By age nineteen he had already written several compositions, "he composed constantly, turning out work after work rapidly and with ease, but without any hint of haste in the composition itself."[15] He continued to lead a prolific writing career in Munich by being appointed the post of deputy director of the chorus and coach at the Munich Opera House beginning in 1921. After four years in the Munich Opera House, Frankenburger obtained the post of Third Kapellmeister and Choir Conductor of the Augsburger Stadttheater and remained there until 1932. It was during this time that he met a young dancer named Helena Acham, Hely for short, who later became his wife.

In spite of ever-growing anti-Semitism, 1932 brought no perceptible change in the number of opportunities open to Frankenburger for appearing in individual concerts or presenting his works, and when his appointment at the Augsburg Opera House was terminated he treated it as an arbitrary administrative decision, disregarding the anti-Semitic influence because many people were losing their jobs due to the harsh economic climate of the time. Still, this was the beginning of a gradual process which eventually led to his immigration to Palestine. As the Nazis began to gain control over Germany, Frankenburger put his energy into composing

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[15] Ibid.

a large scale oratorio to The Book of Joram by Rudolf Borchard. This was to be a masterpiece.

> He worked incessantly on the composition, and in September 1932 he completed the vocal score. Half a year later, on 24 February 1933, he put his signature on the last page of the full score, copied in his own clear, clean , delicate hand. He did this, knowing full well that the tremendous effort invested in this great work, which throughout his entire life he would regard as his Opus Magnum, would not soon bear fruit. Only three weeks previously, Adolph Hitler had assumed power in Germany.[16]

Ben-Haim's immigration to Palestine came at a time when many non-Zionists from Eastern Europe were doing the same thing. From 1932 up until World War II, many well trained professionals from places such as Germany, Austria, and Czechoslovakia made the move. This wave of immigration became known as the Fifth *Aliya*.

Ben-Haim, still going by Frankenburger, had never been a Zionist, but he was significantly influenced by Heinrich Schalit whose ideology was Zionistic. It took most of 1933 for Ben-Haim to complete his immigration to Palestine.

> It . . . was similar to what many others had experienced at the time. There were four stages:
> -The gradual intensification of his sense of alienation in Germany.
> -The exploratory trip to Palestine in the summer months.
> -The return to Munich for the final severing

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[16] Ibid., p. 79.

of his ties with Germany
-The final move in the autumn of 1933.[17]

Ben-Haim made his decision to leave Germany, and make an exploratory trip to Palestine in April of 1933. This meant that he would be leaving Hely. Between their forced separation in the summer of 1931 and their final reunion in Palestine in the summer of 1934, Frankenburger wrote some 350 letters to Hely.

Ben Haim's adjustment to the life in Palestine was considerably difficult. The problem of learning the new language, finding pupils to teach piano and finding affordable room and board all affected Ben-Haim greatly. His principle source of concern, however, arranging for Hely's immigration to Palestine. A week after his arrival in Palestine (Letter of 2 November) he expresses his concern over the difficulties the British administration was placing in the way of new immigrants. He suggests that she join a group of Catholic pilgrims without a certificate and convert in Palestine. Two weeks later he prefers the possibility of her arrival as a tourist, although this implied a non-refundable deposit of sixty British Pounds as a penalty for failing to return to Europe.

> The results of the nerve-wracking operation were summed up in a dry statement in his autobiographical sketch: In August, my fiancee arrived, and we were married

[17] Hirshberg, Paul Ben-Haim, p. 98.

> on 20 August of that year. We had a son on 20 May 1935, and named him Joram, after my oratorio, which had not been performed in Germany in 1931.[18]

The attempt to bring the aging father took longer than he had expected and in the end his father did not stay with him. This caused Ben-Haim great sadness.

> In 1936 my father, then aged 80, came to visit. I was deeply disappointed that I could to persuade him to remain here with me. 'You can't transplant an old tree, he said, and went back after six weeks. He died in Munich, in December 1938. My sister, Rosa, who had been looking after him, was unable to obtain an immigration certificate, despite all our efforts. She disappeared in Theresienstadt-Auschwitz at the beginning of 1940.'(that is, she was taken to Theresienstadt and from there to Auschwitz.)[19]

Albeit a difficult beginning, Ben-Haim eventually established himself as a composer and a teacher in Tel-Aviv

During his first few years in Palestine, Ben-Haim taught piano and theory privately and at the *Shulamit School* and during the rest of his time he continued his prolific composing. In these compositions he experimented with different styles of composition. Ben-Haim's life had gone through intense change and upheaval, let us examine some of the new influences on his music. One main influence on his new works in Palestine was the Hebrew language. He studied both Biblical and Colloquial Hebrew and the first vocal

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[18] Ibid.

[19] Hirshberg, Paul Ben-Haim, p. 132

composition that he wrote in Palestine was three settings of verses from the Song of Songs. To set his music to such an optimistic and liturgical love poem, was quite a departure for Ben-Haim, who in Germany set his songs to more pessimistic texts like Job and Ecclesiastics. The main difficulty for Ben-Haim with using the Hebrew language lies in its rhythm, which is different than German.

> The symmetrical, fixed rhythm which he would probably have chosen for a German setting is here replaced by a flexible rhythmical organization in 5/8 time, with frequent shifts of stress within the bars and changes of accent that characterized his German vocal works.[20]

The three songs were entitled, *"Ani Ha vatgzelet Hasharon"*(I am the Rose of Sharon), *"Semolo Tahat Roshi"* (His left hand is beneath my head), and *"Kol Dodi"* (Voice of my beloved). The first was the only one to be published because it was most like his German lied and it held together. In his second and third songs he attempted to break out of his German style and adopt a new Israeli one. But they lacked focus and were more a combination of different Oriental elements and of folk songs. He felt that these two movements were too contrived, and therefore only let the first be published. Folk-song however did come back into Ben-Haim's music

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[20] Hirshberg, Paul Ben-Haim, p. 153.

as Israeli folk-songs crept into every corner of the land during the late 1930s.

In 1936 and 1937 musical radio shows that featured music by Jewish composers became very popular. These broadcasts in Hebrew, English and Arabic brought music to the public and provided work for the many musicians immigrating from Europe. Furthermore, Ben-Haim's pieces were given a second chance to be heard, after their premiers.

Around the same time the Turkish composer Alberto Hemsi was living in Egypt and, like Ben-Haim, he was trying to find an authentic combination of art song and folk-song. In his case the songs were mainly Sephardic. Both Hemsi and Ben-Haim had working relationships with Bracha Zephira.

Ben-Haim's first encounter with Bracha Zephira took place early in 1939 when she asked Ben-Haim to arrange some of her songs. Before this point Bracha Zephira had been extremely popular in the world of the folk song. Her collaboration with Nachum Nardi gained her immense fame in that world. For Bracha Zephira to approach Ben-Haim, this Ashkenazic composer of Western music was a very gallant step for her to take. It started a collaborative relationship that lasted a from 1939 to 1956.

CHAPTER THREE

Music of Ben-Haim and Zephira

Bracha Zephira approached Paul Ben-Haim in the middle of 1939 and their collaborations lasted until 1956. The first two years of their collaboration was the most intense, during which Ben-Haim arranged 14 arrangements. From the very start of their working relationship, Ben-Haim underwent the difficult task of transcribing the Eastern melodies into Western musical notation. At first he would listen to Bracha Zephira as she sang her melodies and he would transcribe them first without any meter or form. But soon he would organize the melody according to his Western musical training.

In order to fully understand the schism between these two cultures we must accept the fact that at that time in history, the Near Eastern sound was completely foreign to Westerners' ears. The recording apparatuses of the mid-nineteen thirties were no where near as advanced as they are today. The field of Ethnomusicology was just being born; regular people, and even composers where not as interested as they are today, in hearing the authentic music of different countries and cultures. Uri Sharvit illustrates this point in his introduction to the book A Treasury of Jewish Yemenite Chants

where he discusses the difficulty of recording the tunes in musical notation. He writes,

> musical notation was founded and developed in Europe, to be used as an aid in remembering pieces of music composed by nations of European culture, what is today called 'Western culture'. It is clear, then, that every rendering into musical notation carries with it an associative and cultural aura connected to the world of 'Western music'. Therefore, the problem I faced was how to awaken in the reader Jewish and Yemenite associations with the use of 'Western' notes . . . . How was I to express in the 'language' of 'Western' notes, music which never before had need of this language, and how was I to apply this notation to the world of Yemenite-Jewish music?[21]

During these collaborative sessions Bracha Zephira would often sing with the use of quarter tones which find their place in Arab *maqamat* the singular is *maqam.* The word *maqam* is the Arabic term for mode. A mode like a scale is a collection of notes in a certain order, like major and minor scales. A mode also relies on a collection of typical melodic phrases and figures. These typical figures can then be improvised upon. The *maqamat* , of which there are many, each have their own characteristics. Ben-Haim "found it difficult to cope with the non-tempered intervals, especially the third which consists of a whole tone and a 3/4 tone which is typical of Arabic music"[22] . The problems that Ben-Haim had of

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[21] Adaqi and Sharvit, Yemenite, p. xvii.

[22] Hirshberg, Paul Ben-Haim, p. 169.

transcribing and arranging such unfamiliar music to his ears was shared by other Western trained composers living in Palestine at the time.

> Though still burdened with resettlement difficulties, most of them responded favorably to the opportunity to meet the authentic East in their own study. Paul Ben-Haim, Marc Lavri, Oedoen Partos, Meahem Avidom, Haim Alexander, and Hanoch (Heinrich) Jacoby cooperated with her [Bracha Zephira], a cooperation involving the arduous task of listening to the Eastern songs and of transcribing them into western notation.[23]

Ben-Haim and others like Oedoen Partos resolved the problem of the *maqamat* by using open chords and de-emphasizing the third scale degree. In many of his arrangements Ben-Haim would alternate between using a minor and major third. This would help the Western listeners to hear the song in its own contexts rather than hearing it in terms of major or minor tonalities. This is true of the song *"Im Nin Alu"* which will be analyzed later.

While Zephira, having already been exposed to the Western sound, was ready to go half way to create a new "Hebrew" sound, the result at first was a bit awkward.

> Zephira insisted on performing with some of the finest instrumentalists of the Palestine Orchestra. Their participation encouraged the composers to make arrangements for a variety of instrumental combinations,

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[23] Hirshberg, Music in The Jewish Community of Palestine 1880-1948, p. 193.

> from solo piano and string quartet to mixed chamber ensembles and full symphony orchestra.[24]

On May 15,1939, Ben Haim and Bracha Zephira composed their first songs together, *"Murena Murenita"* [25] and *"Lealuca"* [26]. Both songs are arranged for voice and piano or voice and harp. These first two songs arranged by Ben-Haim were performed by Bracha Zephira in their original language, Judeo-Spanish (Ladino).

> The salient characteristic of the melody of the first song, *Morena Morenica* (sic.) is the balance between the two pivot tones E and C#. The first is strongly emphasized at important points in the melody and the second appears as the final note of every cadence in the song (see Example 1).[27] The harmony of the song interprets the bi-tonal potential of the melody: the first presentation of the melody is supported by C# whereas the second has E as harmony[28] (see example 2 and 3).[29]

Notice in these two examples how the note E never functions as the third of a C# chord. It only functions as the root of an E chord. All of the cadential chords are made up of open fifths. By using the open chords Ben-Haim did his best to not overshadow the original melody with an overpowering accompaniment. The C# and the E

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[24] Ibid.

[25] Zephira, Kolot Rabim, p. 170-171.

[26] Zephira, Kolot Rabim, p. 164-165.

[27] Zephira, Kolot Rabim, p. 164-165. Example 1 , is a half step higher than the Ben-Haim arrangement found in Examples 2 and 3. In Example 1 the D would be the same as C# and F would be the same as E.

[28] Hirshberg, Paul Ben-Haim, p.169-170.

[29] Hirshberg, Paul Ben-Haim, p. 170.

"are the only ones in the arrangement with a functional harmonic significance. All the other notes in the accompaniment are doublings of melody notes, either in octaves or unison, or in fifths."[30]

A recording of Bracha Zephira singing Ben-Haim's arrangement for harp and voice of *"Murena Murenita"* can be found on the cassette recording *Shirei Ha'Zahav shel Bracha Zephira* (The Golden Songs of Bracha Zephira)[31] . In this recording it is easy to hear the thick guttural sounds and quarter tones of Bracha Zephira's singing. The arrangement is light and keeps from dominating the melody. However, it still has a character all its own. Ben-Haim sought to take this folk song and put it into a western context for the concert stage. This was common of other composers such as Rimsky-Korsakov and Bartok.

Only the melody of *"Lealuca"*, the second of the Judeo-Spanish songs that Ben-Haim arranged with Zephira is found in her book *Kolot Rabim* on page 164. It is clear from the transcription that this tune is in F major, because it starts and ends on an F and has a B flat in the key signature. Yet, the sixth scale degree, the D below the tonic, in the first cadential figure (measure 4) is flat, which might

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[30] Hirshberg, Paul Ben-Haim, p. 170.

[31] Songs of Gold of Bracha Zephira 1939-1950s. CBS CP-3181.

lead one to feel like the tune is in minor. In the second cadential figure (measure 13), the D flat does not appear, rather a D natural is used (see example 4). In performance of the song Bracha Zephira might have been singing a note in between D flat and D natural, a quarter tone which would be part of the mode she was singing in. Concerning the arrangement Hirshberg writes, "in the song . . . *Lealuca*, Ben-Haim harmonically interprets the song as being in F major with D-flat."[32]

Not even one month later, on June 9, 1939 Ben-Haim arranged another song for Bracha Zephira called, *"Adonai Ro'i"* (Psalm 23). In her book *Kolot Rabim*, she explains that the melody comes from ancient Persia. "I first heard it according to Yitzhak Navon. The first arrangement is by the composer Paul Ben-Haim."[33]

The melody of this song, (seen example 5), is in C major and makes use of different meters, 2/4, 3/4 and 4/4 in its transcription. The complete arrangement of this song are not published in any book but they can be heard in a 1962 recording by I.M.P. For this piece Ben-Haim takes a different approach then in his first two pieces. Hirshberg explains,

his treatment reaches beyond mere folk song

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[32] Hirshberg, Paul Ben-Haim, p. 171.
[33] Zephira, Kolot Rabim, p. 183.

> arrangement and can be seen as a fantasia on the theme. An important role is given to the string quartet (or string orchestra), which introduces motifs that do not appear in the original melody. The instrumental parts also enhance the diatonic line of the song with minorisation and rich modulations, especially in the interludes between the stanzas. The thick texture of full chordal blocks with frequent doublings of fifths and octaves, and the use of imitative counterpoint, put this work in the same category as the group of settings of biblical texts which Ben-Haim composed in Germany.[34]

Going back to a style that he was comfortable with, Ben-Haim tried to merge the ancient Persian folk-melody with a contemporary, German style accompaniment that gave the song an entirely different feel.

Because of his unfamiliarity with the style Ben-Haim arranged fewer Yemenite songs than he did Sephardic and Bucharian. But as the years went on he gave his hand at more than a few. Not until November of 1942 did he and Zephira collaborate on a Yemenite song. The song was *"Kummei Tsei* " (Rise up and come up) The text was written by the famous poet Chaim Nachman Bialik. A translation is as follows:

"Get up and come out, my sister, my Bride. I am bringing you the tidings of spring. The swallow sings.

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[34] Hirshberg, Paul Ben-Haim, p. 172.

Let us walk in the fields and gather pearls of dew."[35]

The melody itself is from an Arabic love song. This is one of the songs that the women of Yemen often sang. This song was arranged for both voice and pianoforte (Example 6)[36], and for three part choir, soprano, alto, and tenor. We can see from Example 6 that the piece is set in D minor. In the second and third measures of the introduction. Ben-Haim has the left hand of the piano playing open fifths while the right hand is mirroring the melody. The melody then moves to the left hand while both hands play the open fifths. By doing this he de-emphasizes the third scale degree which Bracha Zephira might have sung somewhere between F natural and F sharp. The melody itself simply repeats itself over and over again (see Example 7)[37] The piano's function is to support the melody and it acts as a percussion instrument. Keeping the 3/4 feeling and adding embellishments as the melody repeats itself. He also writes in many dynamic markings which Bracha Zephira naturally brought out as she sang the song. These markings keep the piece from sounding too repetitive. There is a dance performed by the

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[35] Chaim Nachman Bialik, translation from Melodies From The East Five Songs Based on Traditional Tunes.

[36] Paul Ben-Haim's "*Kummi Tsei* " from his Melodies From The East Five Songs Based on Traditional Tunes.

[37] Zephira, Kolot Rabim, p. 90.

Yemenite women to this song and when sung the dancers would speed up into a crescendo and then the tempo might slow down and the volume decreases.

Let us now look at the song *"Im Nin Alu"*. Ben-Haim and Bracha Zephira worked together on this song in January of 1943, only two months after they finished *"Kummei Tsei "*. This is one of the songs that was arranged in a few different ways. The one that we will be analyzing is for voice and piano. There was also a version written for voice, flute, clarinet, violin, cello, harp and choir.

The text for this song was written by the 18th century Yemenite poet Shalom Shabazi and is translated as follows, "When the doors of those who were generous will be closed , the gates of heaven will remain open. The blessed ones will go up and enjoy the heavenly life and all spinning wheels of the earth will join in praising the Lord."[38]

"Im Nin Alu "is one of the most popular songs in the Yemenite tradition. In fact we will look at four different versions of it. The one found in A Treasury of Yemenite Jewish Chants, notates an

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[38] Shalom Shabazi, translation from Melodies From The East Five Songs Based on Traditional Tunes.

opening phrase, sung by Sa'adia Yefet Shar'abi (see Example 8)[39] Next we have the melody that Bracha Zephira sang to Ben-Haim (see Example 9).[40] We will look at this arrangement and the compositional techniques that Ben-Haim used. We will also examine a folk version sung by Shoshana Damari (example 10)[41] and a folk/pop version sung by Ofra Haza (example 11).[42] An explanation of the song genre of *"Im Nin Alu"* can be found in A Treasury of Yemenite Jewish Chants,

> A *shira*, found in the Yemenite *Diwan*. It is enjoyed and widespread among the Jews of Yemen, and is sung on various occasions. At festivities, the singer generally begins slowly and with a tune of slow tempo, and afterwards he switches over to a dance tune, while beating on a tin. There are tunes where dancers can show off their virtuosity.[43]

The *shira* is a song that comes from the *Diwan* which is a book of collected poems of Yemenite Jewry. Each Yemenite community has their own rich, set of melodies that they sing to the words from the Diwan. This is why the melody to *"Im Nin Alu"* that Bracha Zephira sang for Ben-Haim is different than the one she sang

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[39] Adaqi and Sharvit, Yemenite Chants, p. 155.

[40] Zephira, Kolot Rabim, p. 56.

[41] A transcription of a recording by Shoshana D'mari of the opening to *"Im Nin Alu"* , Shoshana Damari Israeli, Yiddish, Yemenite and Other Folk Songs, 1961. VSD 2103.

[42] A transcription of a recording by Ofra Haza of the opening of *"Im Nin Alu"*. Ofra Haza Fifty Gates of Wisdom Yemenite Songs, 1988. Shanachie records Corp.

[43] Adaqi and Sharvit, Yemenite Chants, pp. 154-155.

nature to begin with a slow improvised tune which can show off the singers virtuosic technique. Both the Shoshana Damari [47] version and the Ofra Haza version[48] begin that way (see examples 10 and 11). This technique of beginning a song with a slow improvisation is found throughout Middle Eastern music and is the highlight of performances given by great Arabic performers such as Oum Koul Tsum. Ben-Haim had a difficult time notating this unstructured form of music, so the arrangement that he wrote of *"Im Nin Alu"* begins with a rhythmic figuration (see Example 12)[49] . In his arrangement of *"Ayumma Hamshi* " written in 1946 he does an improvisitory *shir*. A discussion of the song *"Ayumma Hamshi* "will follow.

Ben-Haim wrote a magnificent arrangement of *"Im Nin Alu"* which uses piano as the percussion instead of the traditional tin can. However the piano accompaniment carries out the same function as the tin can, beating out a traditional Yemenite dance rhythm. For the introduction to the piece Ben-Haim sets up the rhythmic motive but does not establish a mode. Instead he embellishes on the first

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[47] Shoshana Damari Israeli , Yiddish, Yemenite and Other Folk Songs with Folk Instruments and Orchestra, 1961. Produced by Seymour Solomon. One compact disc. Originally released as VSD 2103.

[48] Ofra Haza Fifty Gates of Wisdom Yemenite Song, 1988. Tel-Aviv. Produced by Bezalel Aloni. One compact disc. Shanachie Records Corp.

[49] Paul Ben-Haim, Melodies From the East: Five Songs Based on Traditional Tunes, (Tel-Aviv: Israeli Music Publication Limited, 1970) pp. 14-15.

two notes of the melody, D and E, slowly augmenting the phrase to include more and more notes of the melody. At the same time he broadens the range of the music beginning with less than an octave in bass clef, playing very closed chords, and progressing through the bars raising the right hand of the piano part to the treble clef but keeping closed chord spacing. By the end of the introduction the music has crescendoed and the chords have been spread out to cover three and a half octaves. The music of this introduction really moves. Ben-Haim is able to convey to the listener the feeling being taken from one place to another without ever knowing the exact mode (see Example 12 measures 1-8). In an effort to stay within the proper mode Ben-Haim is using the technique that he used in many of the songs that he arranged for Zephira. He is making the third scale degree ambiguous as it constantly changes throughout the piece between major and minor. The melody itself stays the same throughout, much like *"Kummei Tsei "*, and Ben-Haim's use of dynamic markings (crescendos and *subito pianos*), and tempo changes, really add to its brilliance. The accompaniment to *"Im Nin Alu"* differs from that of *"Kummei Tsei "* in that it completely takes on the role of percussion instrument. Ben-Haim seems to go a step further and it becomes a duet between the piano and the voice.

Ben-Haim did not believe, as many did, that folk songs should be accompanied with simple, mundane harmonies. He took each song and tried to bring out its musical potential. Hirshberg comments on Ben-Haim's attitude toward the folk song.

> Every one of the arrangements which he composed for Bracha Zephira is an individual work of art, reflecting his impression of the melody and the text. Bracha Zephira's unique singing style was an inseparable part of this impression and all of Ben-Haim's arrangements were intended specifically for her as a performer. Only by listening to her original recordings can this meeting of cultures be appreciated in its purest form.[50]

Another example of Zephira and Ben-Haim's collaboration is in the Yemenite song *"Ayyuma Hamshi"*. Zephira sang the melody to Ben-Haim and he interpreted it (see Example 13).[51]

> The difficulties he encountered in transcribing the Oriental tradition using Western musical notation is apparent from a pencil sketch for his setting of the Yemenite song *"Ayyuma Hamshi"*, whose initial slow section is entirely unmeasured and rich in ornamentation. Ben-Haim first transcribed the melody without meter indication, but he tended to organize it in 3/4 time. Already at this early stage he planned the overall form: above the second musical phrase (line 3 'mi-metzula') he wrote in brackets, Zwischenspiel ('interlude'); above the beginning of the fast section of the song he wrote soggetto (subject). He then copied the slow section, but divided it irregularly into segments of 9/8 and 6/8.[52]

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[50] Hirshberg, Paul Ben-Haim, p. 176.
[51] Zephira, Kolot Rabim, pp. 48-49.
[52] Hirshberg, Paul Ben-Haim, p. 169.

From the time of Zephira and Nardi's break up in 1937, she began searching for a way to bring the richness of her heritage to the Western world. She considered it her mission to meld the two sounds into one distinct, unifying Israeli sound. She no longer wished to be known as a Yemenite singer, she wanted to be known as the "Hebrew" singer, Bracha Zephira. During this time she became an ethnomusicologist of sorts. She went back to her old neighborhoods and asked members of the community to sing their melodies to her. Zephira used her excellent tonal memory to learn the songs that she collected.

> Her purpose in collecting these songs was twofold -- extending her own repertory as an immediate practical aim, and as a mission and long-range objective, making the general public and professional musicians of European origin more responsive to Near Eastern culture.[53]

Bracha Zephira's relationship with these composers was anything but calm. Their collaborative relationships were often abrasive. She felt like they did not understand the simple nuances of her music. And they took her to be an uneducated, Yemenite women. In her book *Kolot Rabim* , she talks about these rocky relationships.

> The accompaniment needs to serve as a kind of suitable frame to the picture of the piece. The composers were inexperienced, and in spite of their efforts, they picked

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[53] Hirshberg, PaulBen Haim, p. 167.

> up the least characteristic and authentic elements of the songs . . . . They produced Oriental songs in cumbersome Western clothes -- Western music with a tinge of Oriental exoticism. Their various counterpoints and complicated harmonies obscured and weighed down the melody, robbing it of its identity . . . . When it came to making music, it was impossible to wean them off their previous ideas even though we knew that we were all looking for a way to merge our approaches.[54]

Even with the resistance that she got from many of the Western trained musicians and some critiques, she saw the potential for something great. "Members of the Sephardic community, on the other hand, immediately realized the unifying social potential of Zephira's contribution."[55]

This type of willingness to meld musical styles is typical of the attitude that Sephardic, and Yemenite people have about their musical tradition. Their music is passed down through the generations aurally. No one has typically written the tunes down which makes the melodies easily changed through time. New innovations and improvisations are always welcomed in their songs. Different generations will sing the same song differently, with different rhythm and variations on the tune. An example of this can

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[54] Zephira, Kolot Rabim, pp. 21-22.

[55] Hirshberg, Music in The Jewish Comm. of Palestine 1880-1948, p. 190.

be heard in the different versions of the folk song *"Im Nin Alu"*. The way that Zephira sang this song differs from the way that Shoshana Damari sang it, and differs from the way that Ofra Haza sang it. However, it is clearly the same song.

In modern day Israel, the Yemenite, Turkish, and Sephardic songs are now set to synthesizers and "techno-beats", and have become hugely popular among their own young communities.

This new type of ethnic music is known as *"Musika Mizrachit"* (Eastern Music) and can be purchased in the form of cassette tapes for very low price at the central bus stations in Tel-Aviv and Jerusalem.

In much the same way that these modern day Eastern communities enjoy hearing their old folk-melodies in a new way. Bracha Zephira led her generation to accept the melding of Eastern and Western music.

CHAPTER FOUR

Bracha Zephira: A Role Model For Other Yemenite Women Singers

Bracha Zephira strongly influenced all of the composers that she worked with, but I think her greatest contribution was to her own Sephardic and Yemenite communities. Little Yemenite girls growing up during the turn of the century in Palestine did not normally have the opportunity to go to school in the old city, to live with different ethnic communities, or to be cultivated by inspiring teachers and role models. Bracha Zephira had an extraordinary background and because of her special role in the musical history of the country, she paved the way for other Yemenite women singers.

> The emergence of the professional Yemenite singers had a manifold effect. In the social domain music provided a new option for Yemenite women whose lifestyle was otherwise conservative and enclosed, though it was at first limited merely to a few daring individuals.[56]

During the 30s and 40s singers like Sarah Asnat-Halevi, Esther Gamlielit, Naomi Tzuri, and Shoshana Damari, all got their chance in the spotlight. Shoshana Damari was and continues to be hailed as one of the most beloved Israeli folk singers. In the program notes to her CD recording Shoshana Damari Israeli, Yiddish, Yemenite and Other Folk Songs, recorded in June of 1961, she is described not as

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[56] Ibid., p. 197.

a Yemenite or a Sephardic folk singer rather as an Israeli folk singer. This is exactly the same way that Bracha Zephira wished to be known. In fact, so similar are their situations that one can easily exchange the name Shoshana Damari with the name Bracha Zephira in this description and there would be no question about its accuracy.

> Shoshana Damari, the beloved Israeli folk singer, communicates the hope and strength of her country, her people. Israel is her land, she grew with it, it shaped and inspired her. In her performances, the ancient heritage takes on a new life: ancient years, she was Israel's top folk singer, and she continues to perform there. She possesses an electrifying stage presence, combining the talents of singer and actress.[57]

Shoshana Damari was born in Damar Yemen and immigrated to Palestine by foot with her family when she was two years old. They lived in *Rishon L'Tzion* where they helped to establish a still thriving Yemenite community.

> When she was 13, Shoshana entered the dramatic school in Tel Aviv, and at age 15, she enraptured an audience with her first public appearance . . . . During the War of Independence, she sang for the troops at the front, and with the establishment of Israel, she began to tour abroad.[58]

Shoshana Damari became hugely famous in the folk world only. She never did make the move into the world of Western art

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[57] Shoshana Damari Israeli, Yiddish, Yemenite and Other Folk Songs with Folk Instruments and Orchestra, 1961, Produced by Seymour Solomon, One compact disc. Originally released as VSD 2103.

music. However, the path that she chose for herself had already been paved by Bracha Zephira. These two influential women singers both produced recordings that compiled Sephardic, Yemenite and other ethnic folk songs and chose from a similar list of songs. We have already seen that they both sang the song *"Im Nin Alu"* to the same melody. They also have many other songs in common like the *shira, "Elohim Eshala* "(I Will Ask of the Lord). This melody like "*Im Nin Alu"* was also arranged by Paul Ben-Haim and the melody can be found in *Kolot Rabim*, on page 52. The text is by the poet Shalom Shabazi. They also share other songs from the *shirot* but they are often sung with different melodies. The difference in melodies can be attributed to the fact that the two singers grew up in different communities where they were exposed to their different tunes. The songs *"Mipi El", "Sapri Tama", "Oda Le'eyli* " and "*Se'i Yona* " are more popular Yemenite folk songs that they both sang.

Years later in the late 20th century,1980a and 1990s, performers like Ofra Haza, and Achinoam Nini have gained global success in both the "world music" and the "pop" music genres. They too have similar stories to Bracha Zephira. Ofra Haza was born in 1957. Her family, like Shoshana Damari and Bracha Zephira's families, immigrated on foot from Yemen to Israel. Ofra Haza like

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[58] Ibid.

Bracha Zephira ventured forth from the world of folk singing and took her cultural music into the world of electronic, pop music.

> Together with her producer Bezalel Aloni, she took the innovative step of recording these timeless melodies and rhythms with contemporary settings and state of the art recording technology so that the music sounds as mainstream as the latest pop hits.[59]

Ofra Haza also shares some repertoire with Bracha Zephira. Besides for the song *"Im Nin Alu"*, they both sing versions of *"S'ei Yona"* and *"Sapri Tama"* . Again, the differences in melody can be attributed to the fact that they were raised in different Yemenite communities.

Hirshberg takes note of this extraordinary watershed as follows. "Bracha Zephira was acknowledged as having paved the way for other Yemenite singers. Thus Esther Gamlielit's broadcast of traditional songs was praised as matching 'her older sister Bracha Zephira'."[60]

While most of these women stayed within the realm of folk-music, Naomi Tzuri left her Yemenite style of singing and trained as a classical singer.

> Naomi Tzuri departed from the realm of traditional eastern songs and turned to a voice-teacher who trained her in the European bel-canto tradition, lieder by Beethoven, Schubert, and Mahler at the venerable Tel Aviv Museum made the pedantic David Rosolio marvel

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[59] Ofra Haza Fifty Gates of Wisdom Yemenite Songs, 1988. Tel-Aviv, Produced by Bezalel Aloni, One compact disc. Shanachie Records Corp.

[60] Hirshberg, Music in The Jewish Comm. of Palestine 1880-1948, p. 197.

> that 'no one had anticipated that a Yemenite woman would successfully penetrate the spirit of western musical culture.'[61]

The Yemenite women who did find fame, brought pride and respect to their communities. This was especially true when they traveled outside of Palestine where they were seen as exotic and authentic. Because of Bracha Zephira's bold step into the world of western art music, entirely new genres of music were being created for other Yemenite women singers.

> The Yemenite singers added prestige to the Yemenite community, further enhanced more by their international tours. Their influence on the musical scene was even more immediate and comprehensive. They triggered the creation of a new genre of concert arrangements of the ethnic traditional song. By grouping together songs of different Jewish ethnic groups, they gave a boost to the ideology of the national melting-pot. Their concerts provided the western-educated audience with an easy introduction to the hidden sphere of the ethnic context-dependent repertory. Finally they allowed the immigrant composers to reach beyond orientalist fantasies and dependence on written transcriptions to a direct integration with the sound and nuances of the genuine eastern song.[62]

The life and work of Bracha Zephira can not be underestimated. It was her dream to create a music that brought together the best of Eastern music and the best of Western music. She was not always accepted in the world of the art song because of her gender, her culture and because of her fiery personality, but no

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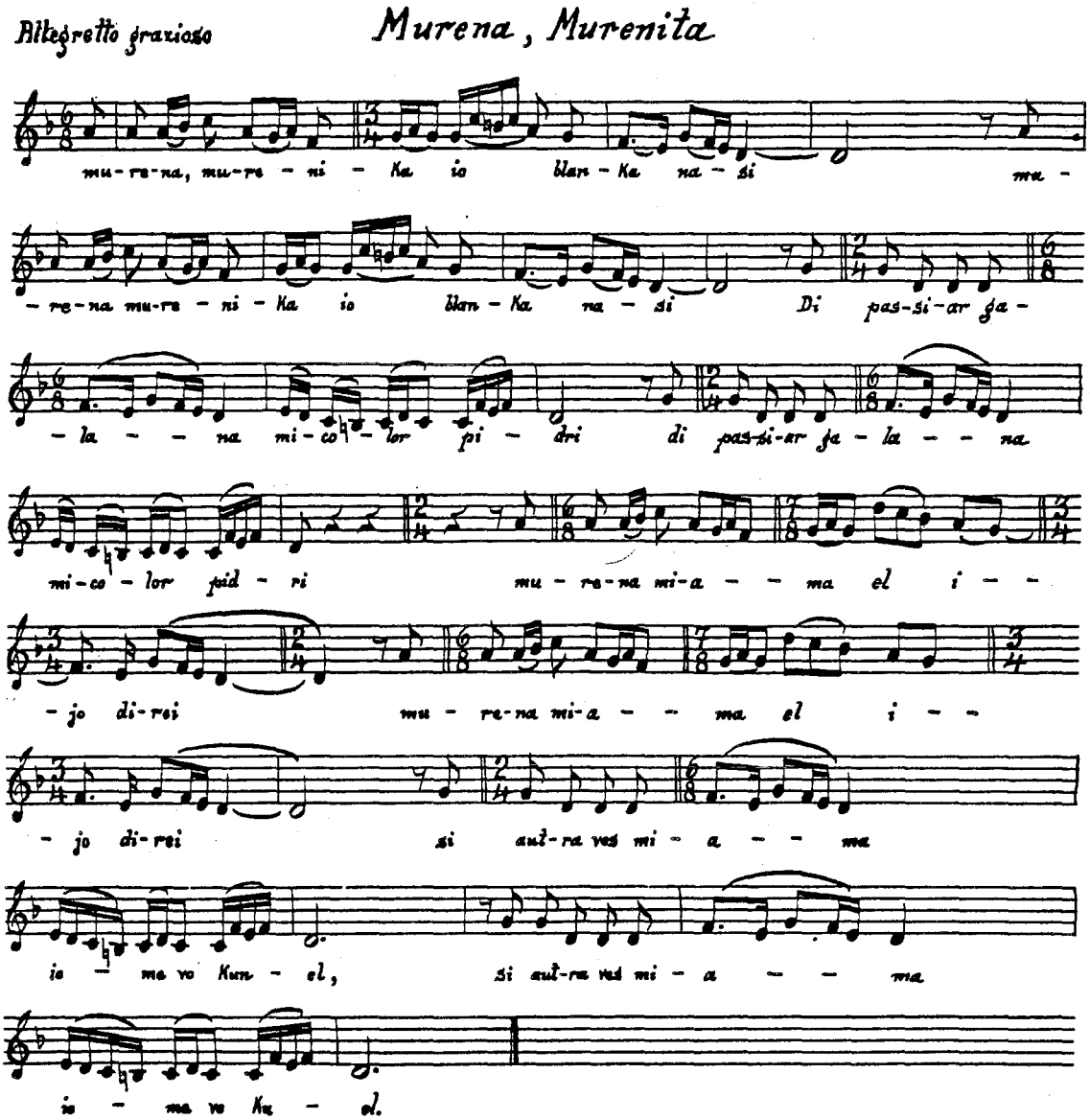
[61] Ibid., citing *Ha'aretz* (Israel), 3 Feb. 1992.
[62] Ibid.

one can deny that Bracha Zephira made a huge mark on the way we think of and hear Israeli music today.

Appendix

(EXAMPLE 1)



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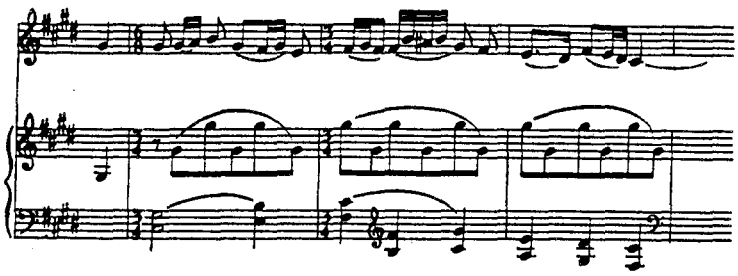

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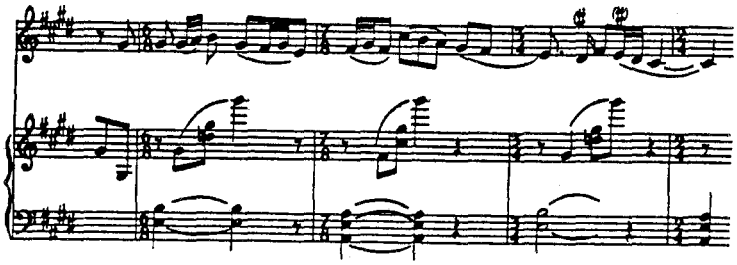

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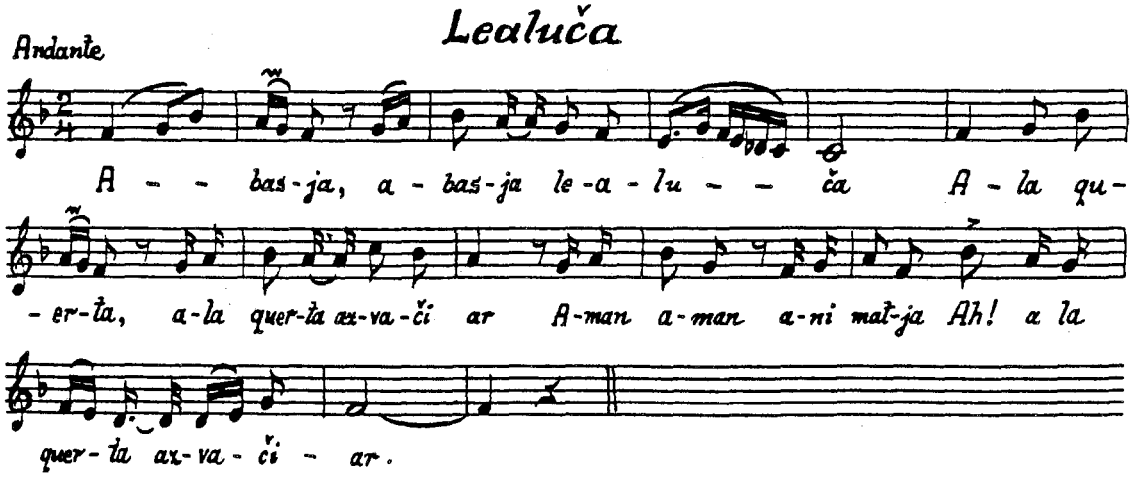

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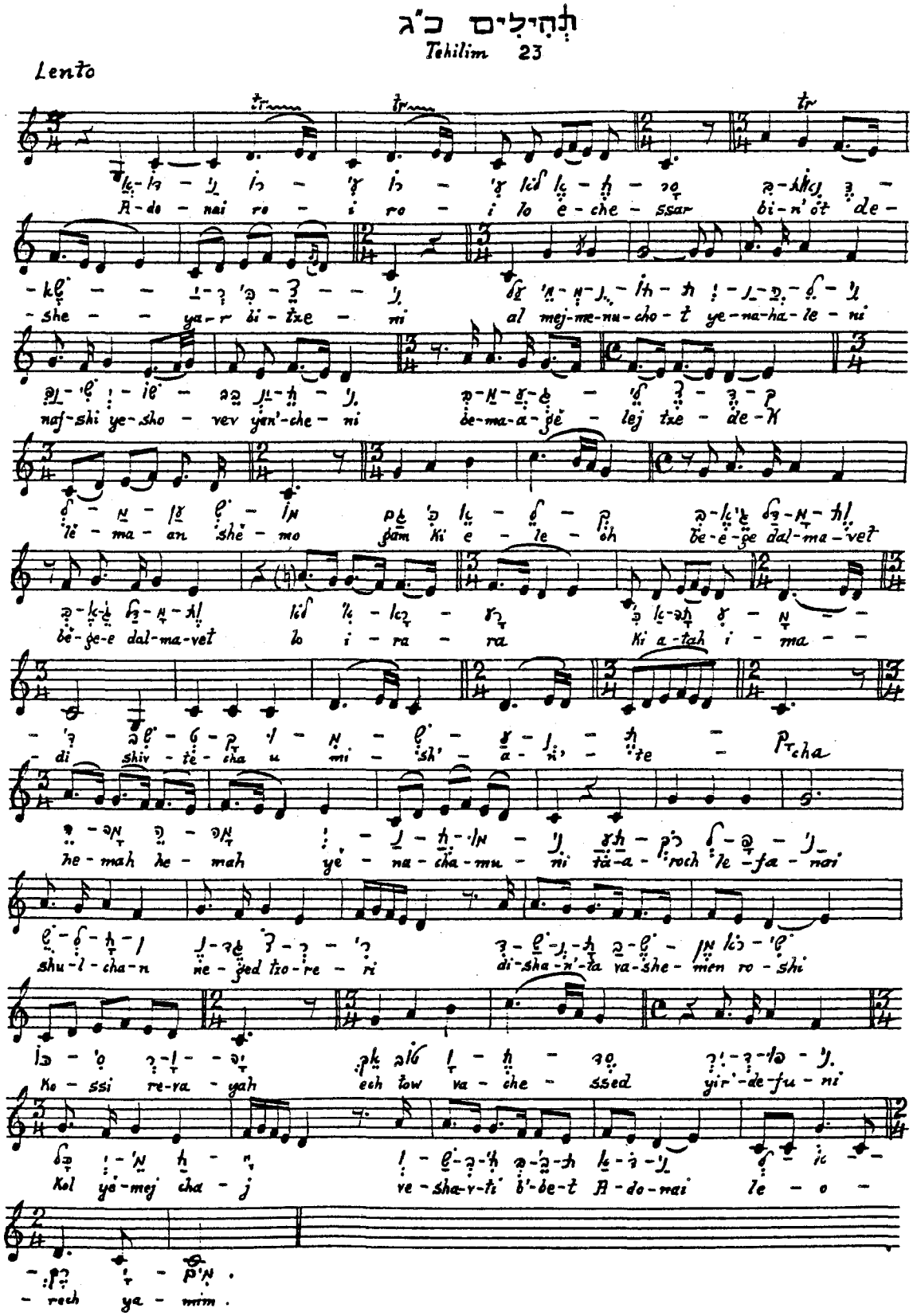
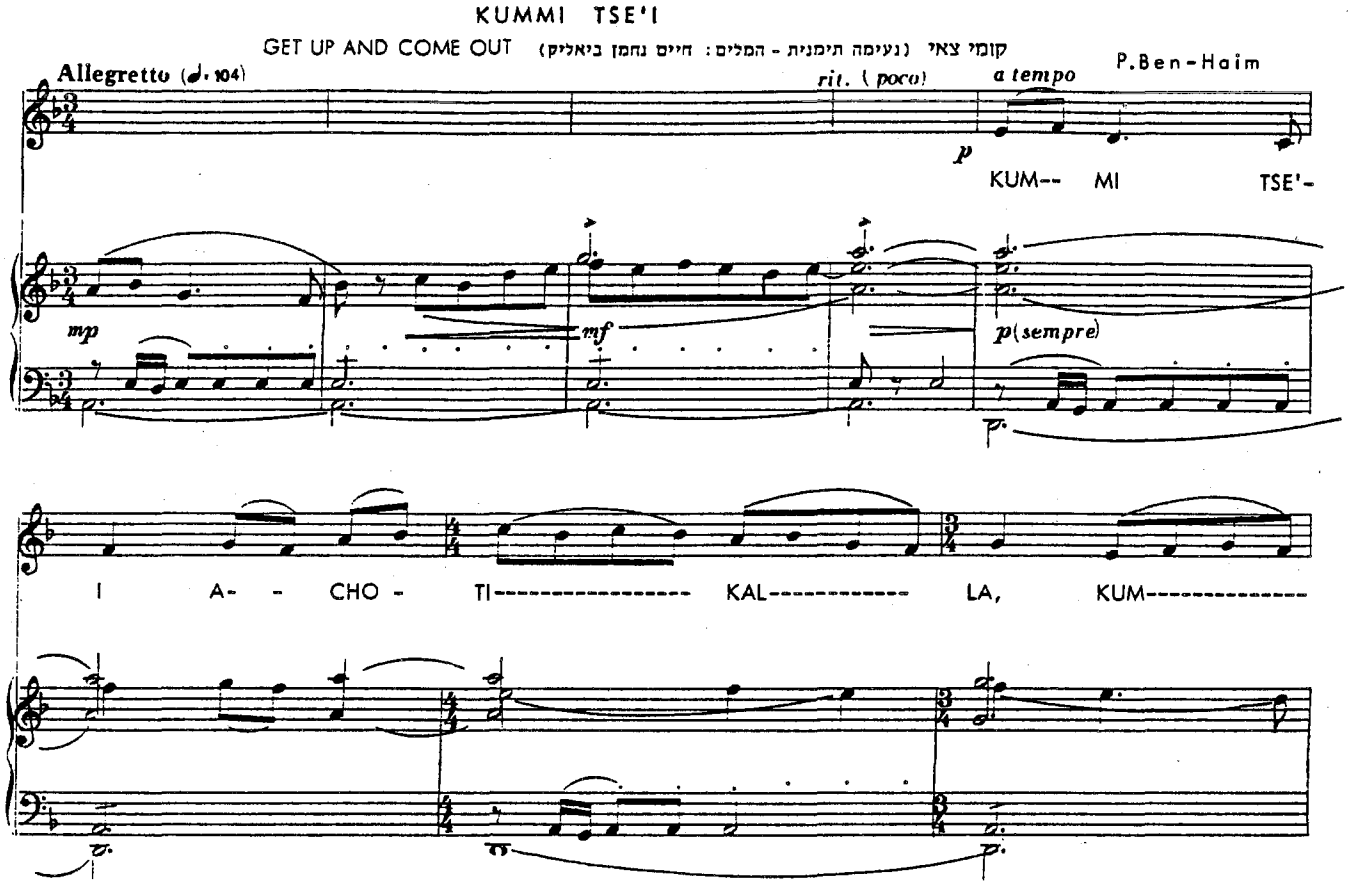

תְּהִילִים כ"ג
Tehilim 23
Lento
A-do - nai ro - i ro - i lo e - che - ssar bi-n'ot de-
- she - ya-r hi - ṫxe - ni al mej-me-nu-cho - ṫ ye-na-ha-le - ni
naf-shi ye-sho - vev yan'-che - ni be-ma-a-gĕ - lej tze - de-K
'le - ma - an she - mo gam Ki e - le - oh be-e-ge dal-ma-veṫ
be-ge-e dal-ma-veṫ lo i - ra - ra Ki a-ṫah i - ma - -
- di shiv - ṫe - cha u mi - sh' - a - ṫe - Pṫcha
he - mah he - mah ye - na - cha-mu - ni ṫa-a - roch le - fa - nai
shu-l - cha-n ne - ged ṫzo - re - ri di-sha-n'-ṫa va-she - men ro - shi
Ko - ssi re-va - yah ech tow va - che - ssed yir'-de-fu - ni
Kol ya-mej cha - j ve - shav-ṫi b'-be-ṫ A-do-nai le - o -
- rech ya - mim .

(EXAMPLE 6)



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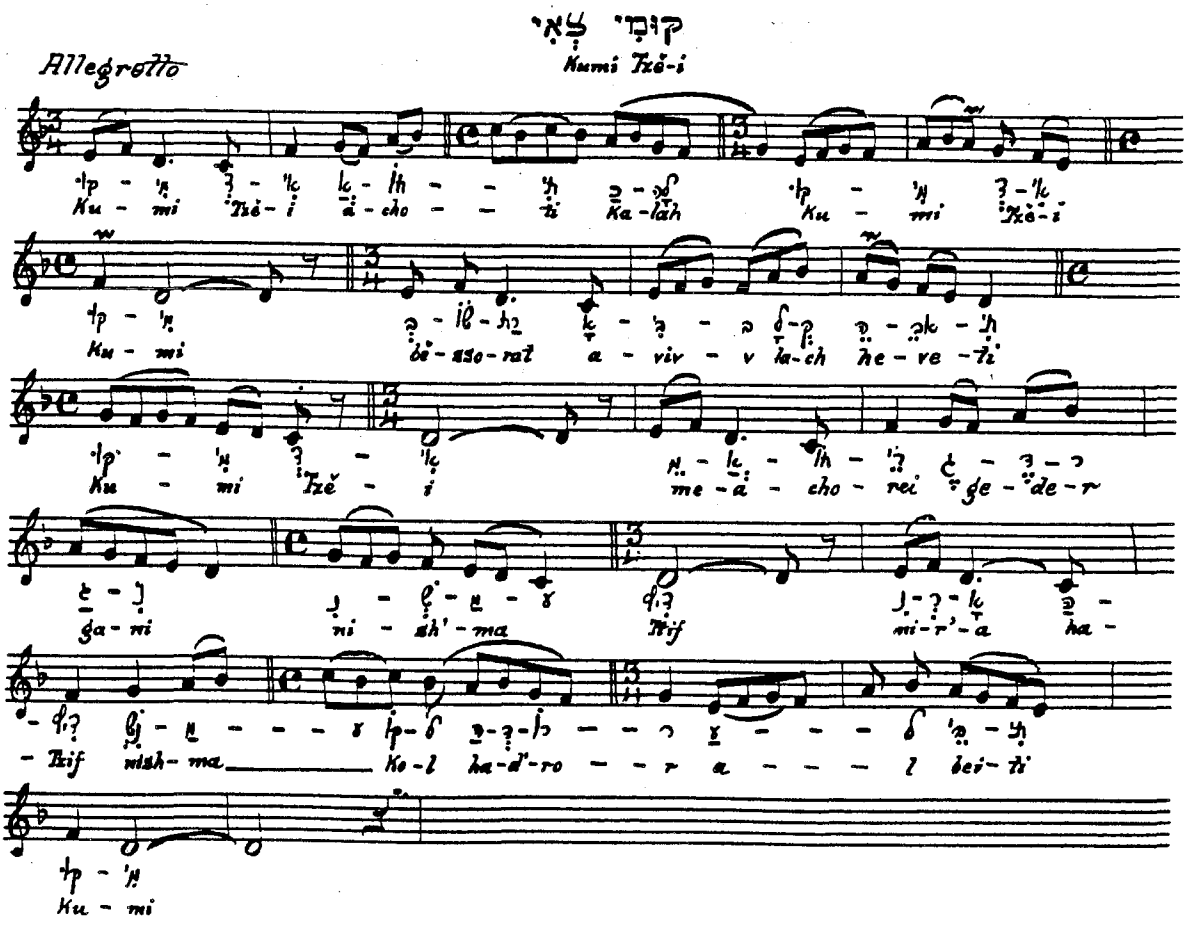

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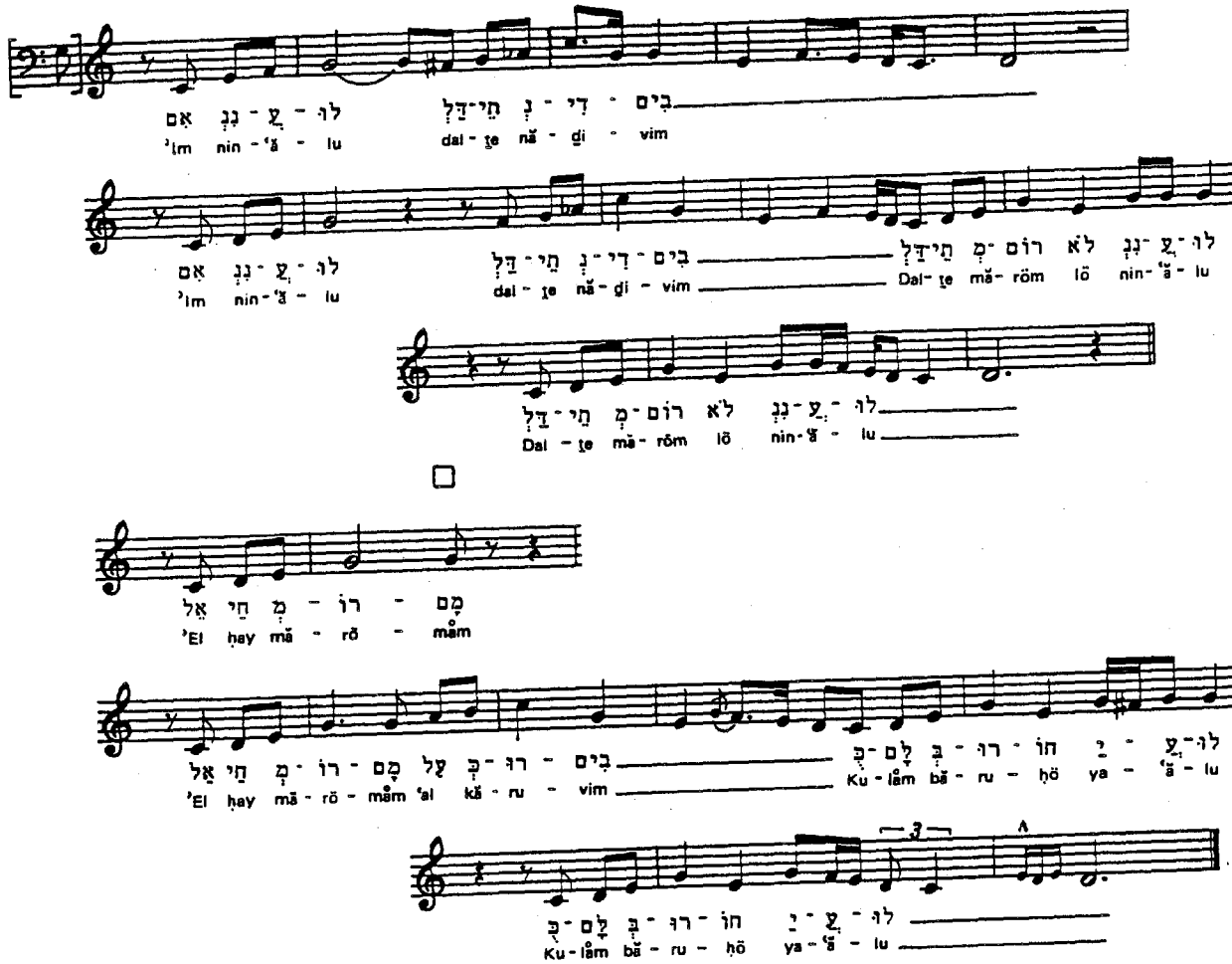

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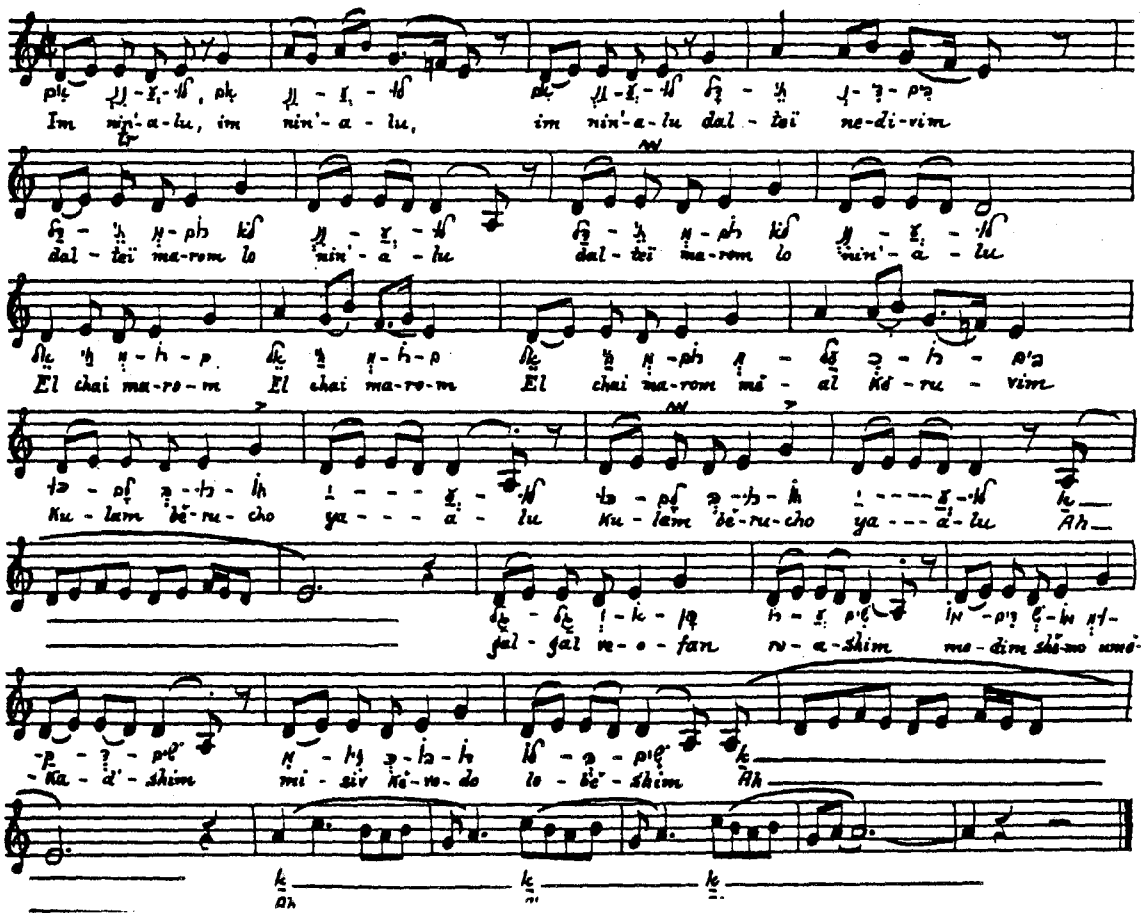

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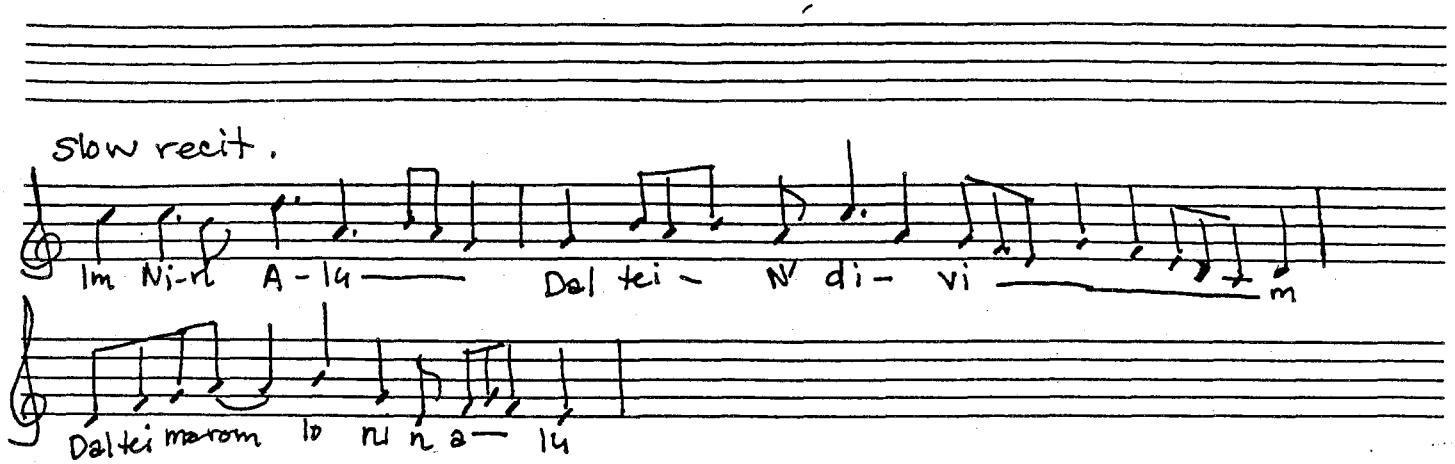

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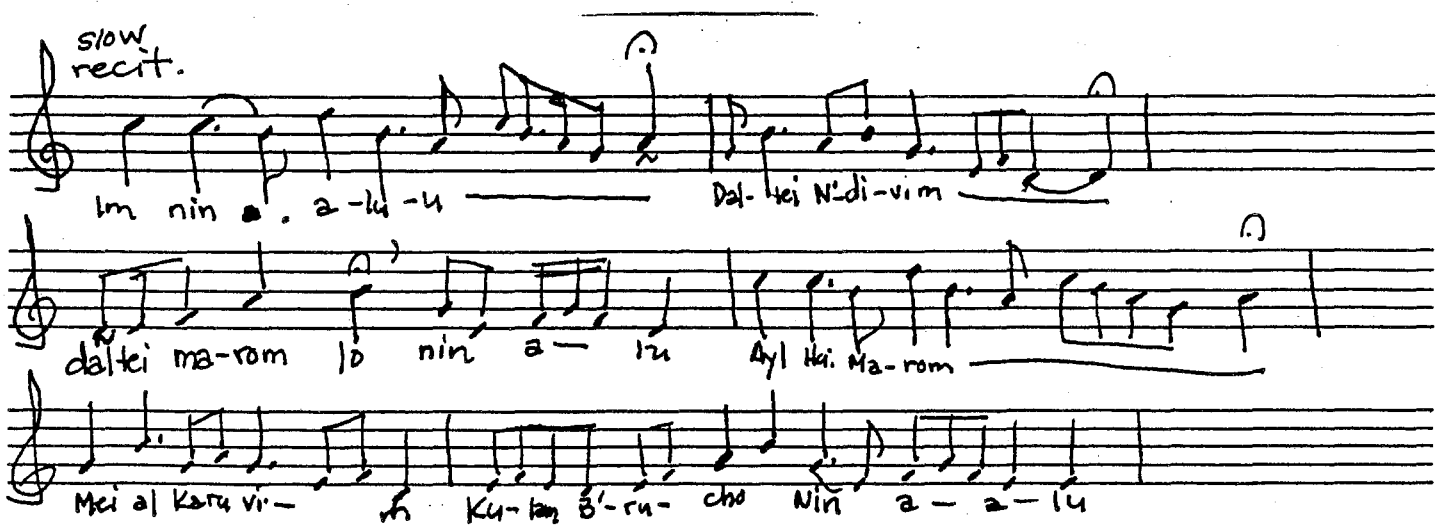
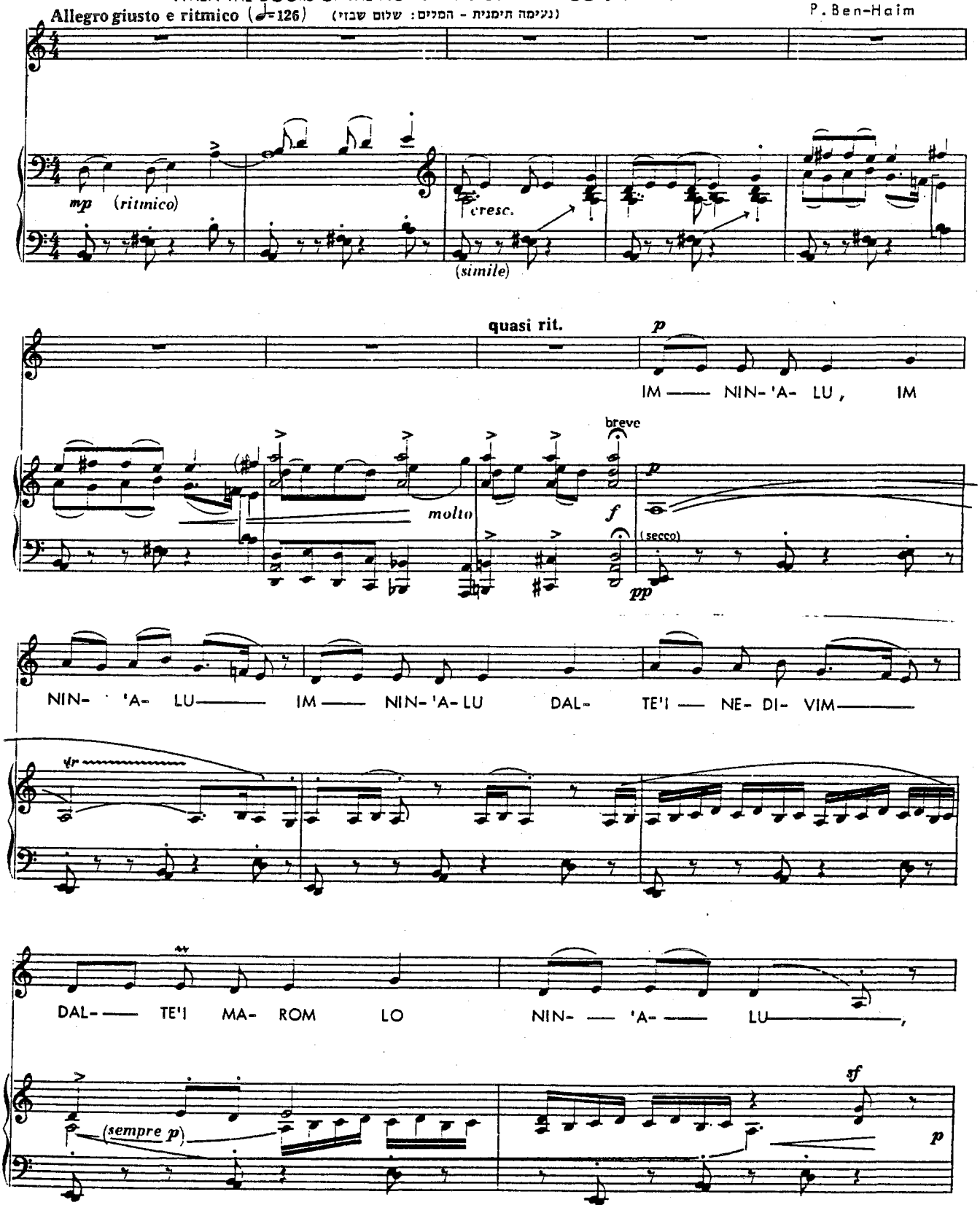


IM NIN'ALU DALTE'I NEDIVIM

WHEN THE DOORS OF THE NOBLE ARE CLOSED אם ננעלו דלתי נדיבים

Allegro giusto e ritmico (♩=126) (נעימה תימנית - המנים: שלום שבזי)

P. Ben-Haim



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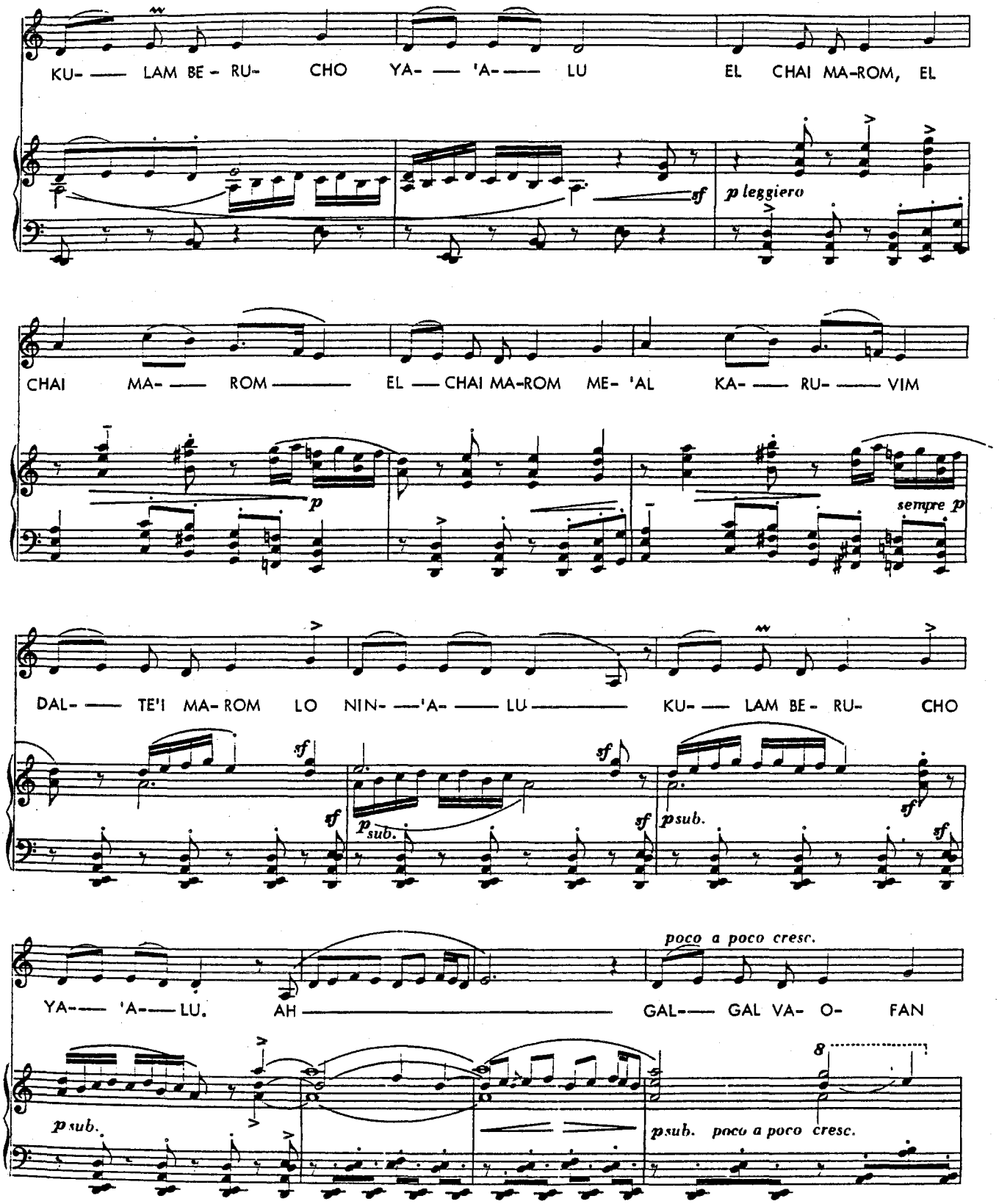
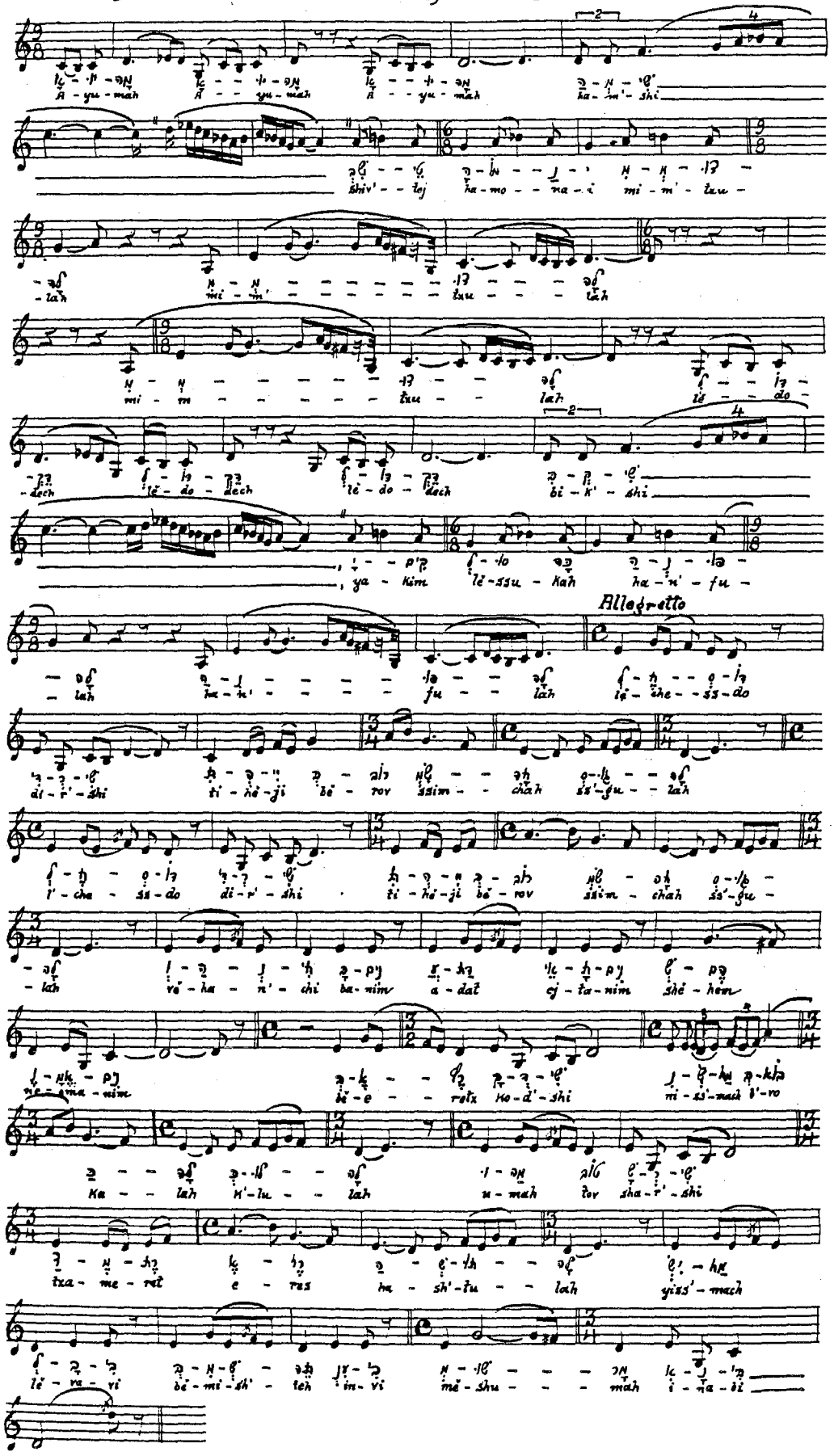


(EXAMPLE 13)

אִיּוּמָה הַמְּשִׁי

Andante poco mosso

Ayumah ham'shi



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