



ידן רייכל

היד / החמה

At the Edge / of the Beginning

IDAN RAICHEL

1. Le'Chakot (To Wait)

— 1, 1 A

2. Ha'Yad Ha'Chama (The Warm Hand)

The familiar and the known
The taken for granted
Is folded in the chambers of my heart
Refuses to surrender to the pain

From week to week
Looking forward to the real thing
That will open the locked doors
Enter, and envelop me strongly

Ho, the warm hand
Ho, the togetherness in the silence
It's been years since anyone passed by
To paint old walls

Ho, the warm hand
Ho, touch of comfort
It's been a long time since I heard a soft knock on the door
A guest from near or far

To remember, to keep and again to forget
To release and again to hold anew
People like me who became bitter
Blame the world for their loneliness

There is no other place to run to
standing on the sidelines
observing the smallest details
No good reason to wake up now

הידי והידוע
הנתפס כמובן
הנקלט בחדרי הלב
מסרב להיכנע לכאב

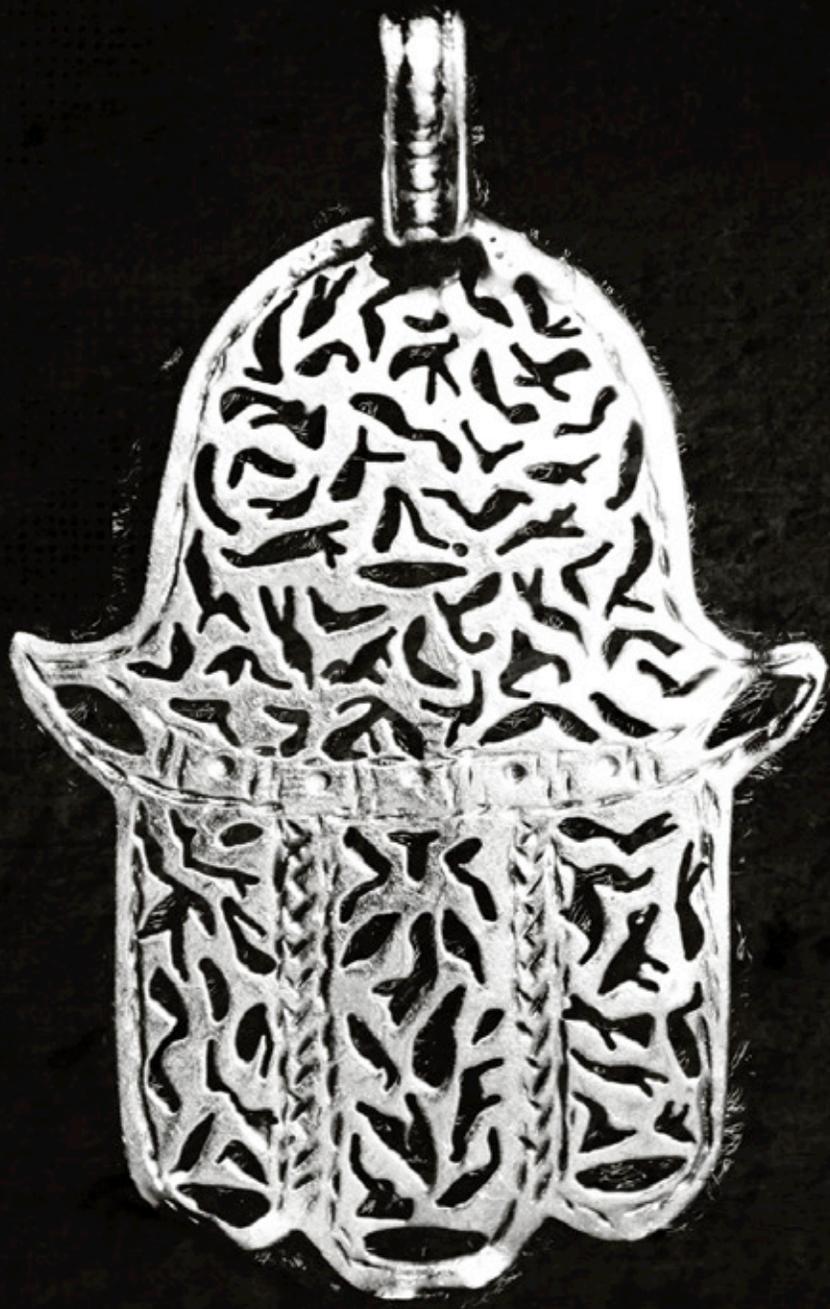
מבועבוע
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מבועבוע

הו, היד החמה
הו, היות בשקט
כבר שנים מאד לא שמעתי
לחיצת יד זרה

הו, היד החמה
הו, מגע נוח
כבר זמן רב לא שמעתי
לחיצת יד זרה

להזכיר, להחזיק ולשכוח
להשתחרר ולחזור להחזיק
אנשים כמוני הופכים
לרבים. בלמים

אין מקום אחר לרוח
במקום הזה
במקום הזה
אין מקום אחר לרוח



5. Ma'agalim (Circles)

At the place where the day ends
 At the time the heart begins
 Night returns and takes over
 And circles close

There is an imaginary movement
 And trains cross mountains
 Back to the point
 where circles close

Circles, circles
 The way we stay
 In the circles of life
 Clinging to people

Circles, circles
 The way we stay
 walking to a new day
 Coming back and trying again

Maybe tonight we will stay
 If you will again come and visit
 Our gentleness together
 Has something that dazzles

To be thrown into the night
 To get drunk from another light
 To crash into life
 To believe, not to give up

הערות, הערות
 אין משהו שיהיה
 הערות אלו הם
 הערות אלו הם

אם תהיה שם
 אם תהיה שם
 תהיה שם
 תהיה שם

אם תהיה שם
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 תהיה שם
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הערות אלו הם
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8. Delet Mistoveret (Revolving Door)

This is a revolving door
Could be different
Back and forth
Always returns

And then just the two of us were left
Left alone
Near the end of the road
At the edge of the beginning

A picture in a frame
You are here and you are different
You are not a silent child anymore
Not yet a grown woman

There is a light at the end of the road
He will ask if you remember
Even if it's dark and you are startled
With him you are safe

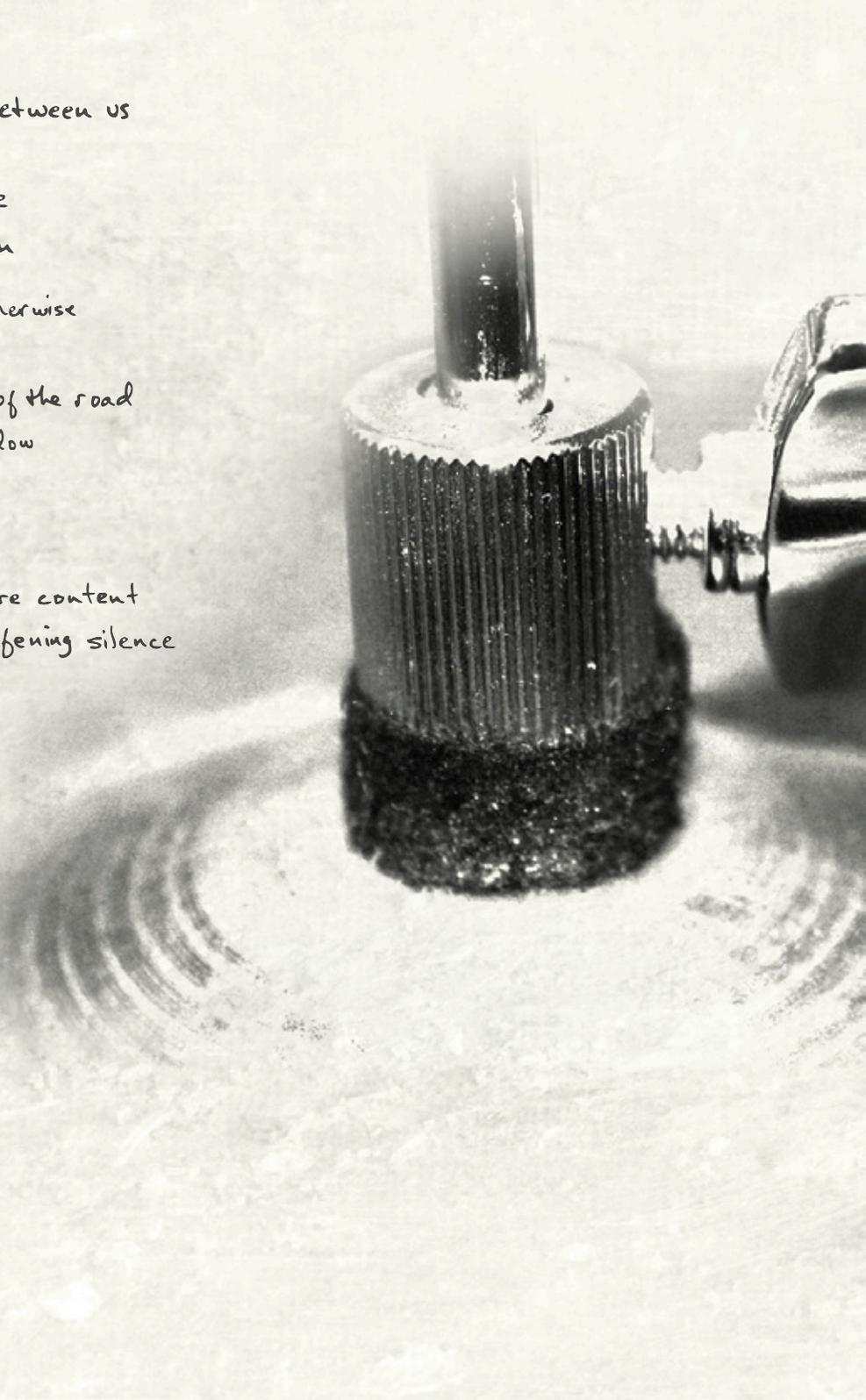
It's a crumbling stone
A memory beyond the door
There is the past and there is heritage
There is rest and tranquility

And light that waits for you
One that will only be by your side
All the way
Every obstacle and every happiness

And what happened between us
We lost ourselves
And didn't find peace
And a moment of calm

Whether like this or otherwise
It can be different
Don't say it's the end of the road
Breathe in, open a window

Rest your eyes
Stem your tears
There are days you are content
There are days of deafening silence



הנה ארבע
עליו ארבעה
אניניו או שאני
אניניו שניקו ארבעה

אם אק לרבי
צניחן לרבי
אם צניחן אק
אענה ונחלה

אם אק לרבי
אם אק לרבי
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אם אק לרבי

ואם אענה אק
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אם אק אענה





10. Be'Chamesh Shniyot (In Five Seconds)

In five seconds

Left to live

A full world

A full world

Deep inside the heart

Hidden thoughts

A full world

A full world

To look for reasons

And to ask questions

To wait for answers

To remember and to forget

To leave, to return

To lose and to keep

To release ropes

A circle closes

Before the night is over

And day breaks

A full world

A full world

She sleeps by day, by night

And keeps secrets

A full world

A full world

On Saturdays and weekdays

To sanctify everything

And to know from where

So as to continue forward

Deep in the chest

A memory rises

There is a reason why we lived

In this world

לשבת ולחזור
לשבת ולחזור
לשבת ולחזור
לשבת ולחזור
לשבת ולחזור
לשבת ולחזור

לפני שהלילה יגמר
ולבוקר יתחיל
לפני שהלילה יגמר
ולבוקר יתחיל
לפני שהלילה יגמר
ולבוקר יתחיל

היא ישנה ביום, בלילה
והיא שומרת סודות
לפני שהלילה יגמר
ולבוקר יתחיל

בשבתות ובחולות
לשקד על כל דבר
ולשקד על כל דבר
ולשקד על כל דבר

עמוק בלב
זכרון קם
יש סיבה שחיו
בזה העולם
עמוק בלב
זכרון קם
יש סיבה שחיו
בזה העולם



11. Libary She' Yigamer (Before It Ends)

Be not afraid to fall in love
That the heart will break
Be not afraid to lose along the way

To get up every morning
And to go out into the world
And to try everything before it ends

To search from whence we came
And in the end always return to the beginning
To find yet more beauty in everything
And to dance until overcome by exhaustion
Or love

Of all the moments in time
To find one to hold onto
To say that we have arrived
Always to remember to stop for a moment
To give thanks for what we have, and from whence we came

To hug her at night
When she falls asleep
Then the whole world calms down
To breathe her in deeply
To know that always
I will be there for her

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Handwritten text in Hebrew, appearing to be a translation or commentary on the English text above. It is written in a cursive style.

Lyrics & Music **Idan Raichel**
Produced & Arranged by **Idan Raichel**

"Ma'agalim (Circles)"
"Be'Chamesh Shniyot (In Five Seconds)"
Produced & Arranged by **Idan Raichel, Gilad Shmueli**
Music advisor **Gilad Shmueli**

Recorded at **Raichel's Studio**
Additional Recordings:
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Pluto Studios by **Daniel Anglister**
Studios Malambo (Paris) by **Laurent Compignie**
Hassan Hakmoun's Studio (New York)

Mixed by **Yair Goren** at **Jaffa Sound Arts Studios**

Mastered by **John Davis**
at **Metropolis Studios** (London)
Additional Editing by **Shmulik Daniel**
at **Hook&high Mastering**

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Sales & Marketing **Peter Wright, John Allen,**
Harrison Green (Virtual Label)

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Le'Chakot (To Wait) Double Bass **Gilad Ephrat** | Cello **Yael Shapira** | Piano, Cymbal **Idan Raichel**

Ha'Yad Ha'Chama (The Warm Hand) Piano **Idan Raichel** | Double Bass **Gilad Ephrat**
Saxophone **Uriel Weinberger** | Trumpet **Edo Gur**

Ba'Yeshimon (In the Wilderness) Double Bass **Alon Carmelly** | Kamanche **Mark Eliyahu**
Guitar **Yonatan Fridge** | All other instruments & programming **Idan Raichel**

Mabitim Ba'Yare'ach (Looking at the Moon) Double Bass **Gilad Ephrat** | Electric Guitar **Ariel Tuchman**
Acoustic Guitar **Yonatan Fridge** | All other instruments & programming **Idan Raichel**

Ma'agalim (Circles) Bass, Baglama **Yaacov Segal** | Guitars **Ariel Tuchman** | Accordion **Vitaly Podolsky**
All other instruments & programming **Idan Raichel, Gilad Shmueli**

Ei Boded (Lonely Island) Bass **Yaacov Segal** | All other instruments & programming **Idan Raichel**

Yalda Shelli Ktana (Little Girl of Mine) Guitars **Yonatan Fridge** | Bass **Alon Carmelly**
All other instruments & programming **Idan Raichel**

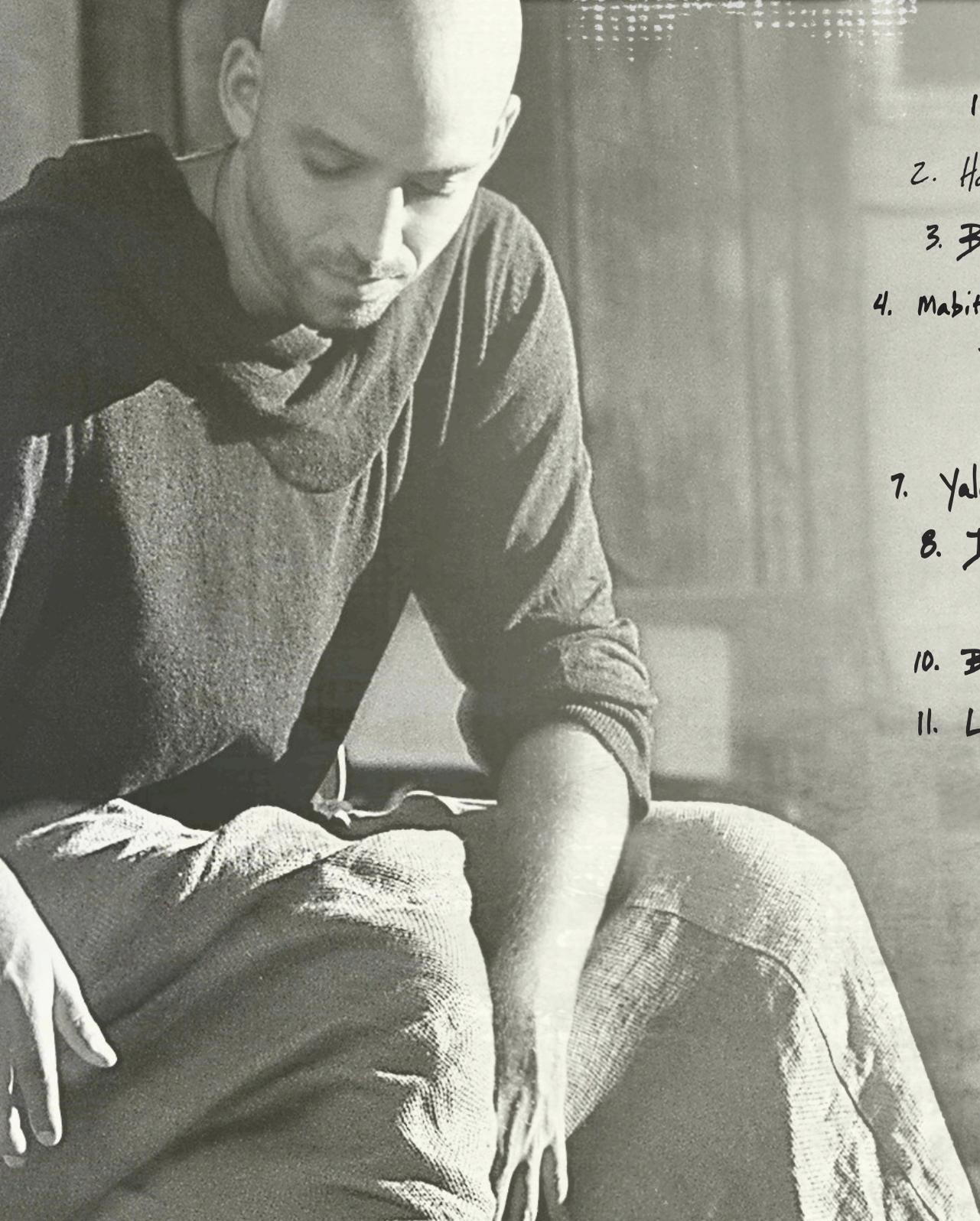
Delet Mistovevet (Revolving Door) Bass, Guitars **Guy Mazig** | All other instruments & programming **Idan Raichel**

Ga'agua (Longing) Vocals **Dana Zalah** | Guitars **Ariel Tuchman** | Cello **Yael Shapira**
All other instruments & programming **Idan Raichel** | Additional Editing by **Gilad Shmueli**

Be'Chamesh Shniyot (In Five Seconds) Bass, Baglama **Yaacov Segal** | Guitars **Ariel Tuchman**
Sintir **Hassan Hakmoun** | Saxophone **Uriel Weinberger** | Trumpet **Edo Gur**
All other instruments & programming **Idan Raichel, Gilad Shmueli**

Lifney She'Yigamer (Before It Ends) Guitars **Hagai Rehavia** | Bass **Yaacov Segal** | Tuba **Avital Handler**
All other instruments & programming **Idan Raichel, Gilad Shmueli**





1. Le'chakot (To Wait) 3:06
2. Ha'Yad Ha'Chama (The Warm Hand) 2:48
3. Ba'Yeshimon (In the Wilderness) 2:26
4. Mabitim Ba'Yare'ach (Looking at the Moon) 2:51
5. Ma'agalim (Circles) 3:16
6. Ei Boded (Lonely Island) 2:15
7. Yalda Shelli Ktana (Little Girl of Mine) 2:14
8. Delet Mistovevet (Revolving Door) 2:44
9. Ga'agua (Longing) 2:44
10. Be'Chamesh Shniyot (In Five Seconds) 3:14
11. Lifney She'Yigamer (Before It Ends) 4:05

INTERVIEW WITH IDAN RAICHEL

This album started as a musical journey that was very different from the albums of **The Idan Raichel Project**. With those, I took files and a mobile studio and recorded with many other artists and singers all over the world. This new album was a musical journey to the inside, to my inner self. I went back to my parents' house, their basement, where I started The Idan Raichel Project many years ago, and I recorded the songs in a very simple way.

I had written songs that were fairly short in length, and in terms of lyrics were quite contemplative. There aren't a lot of metaphors – the lyrics are about me and my family and the transition in life that comes from settling down with a woman and having two beautiful daughters together. It's a personal album, a chance for me to be a storyteller.

I started with just piano and vocals. Almost all the initial guide tracks I recorded of the vocals ended up being the final vocals on the album. After that, I just added layers here and there and produced it in a minimalistic way.

This album has been a way for me to find myself, to come to terms with the fact that I am now part of a close family. I'm not here for just myself anymore; I'm here for my daughters and my partner.

Of all the albums I have been involved with, this is the most personal. This is why I decided to use the raw vocals from my demos and to sing most of the songs myself and not use other singers as I often do.

I recorded the album over a period of three months in the basement studio in my parents' house during the summer of 2015. I chose this place because this is the place where I started, as a child and as a musician. I thought that it was a good place to explore the notion of family, to go back to the family home where I felt secure and where things were still very innocent. It was nice to go back to my old equipment, tools I was so familiar with. Three months to produce an album is very fast for me, most of my other records, with the exception of **The Touré-Raichel Collective** albums, took two years or more to complete.

The recording process was very simple. I began by recording my lead vocal guide track – picking the right key, the right length, and the right tempo. I knew that they were going to be short songs, so I recorded them with a rough piano. Then I started to see what would support the vocals the most.

This album was not about sophisticated arrangements. There would be nice arrangements, catchy and easy on the ear, but it wouldn't need 25 musicians or more to track. It could just be a nice guitar riff, something that would support the songs, but also music that could exist without vocals as well.

I chose to record as many instruments as I could by myself. Even the drums – this is the first album that I've recorded all the drums. It took me time but it's something that inspired me and I felt I could do it. I have collected many drums and percussion instruments over the years, so I felt it was about time to try this.

Also, I played some simple guitar riffs, even though I'm not a guitar player. But I know how to write the riffs down, so after I played them I wrote everything note by note. Then a few musicians came in and just played what was written there. It was very minimalistic and simply arranged.

I would describe this as my first very intimate album, almost like a solo album of a singer-songwriter. Over my career, I've brought the variety of the sounds of Israel to the mainstream of Israel but also to the listeners of the world. On this album, it's the first time you can really hear my own voice. I was thinking about artists like **Caetano Veloso** from Brazil or **Mercedes Sosa** from Argentina, singers who brought the sound of their country to the world in a very intimate, personal way.

That's the reason the album is under my name, and not The Idan Raichel Project, to emphasize this approach. The Idan Raichel Project brings in a variety of sounds, not only from the musicians, but also the variety of singers. On most albums of The Idan Raichel Project I sing on just a couple of songs, and I have other voices on most tracks. On

this new album, with the exception of one song, the only voice you hear is mine.

I'm going to continue to perform with The Idan Raichel Project because The Idan Raichel Project is still me and still myself. I do think there will be times that in The Idan Raichel Project, I will take a some brief moments on stage where I will stay alone by myself and sing a few of the new songs alone or with a guitar player, more of an unplugged session.

Maybe I'll do a few special concerts, kind of boutique concerts where I can be a storyteller. It's not so different from the way in which **Dave Matthews** sometimes performs and records with the **Dave Matthews Band** and other times he will perform solo or with another guitar player. He does it just to have his own place to escape or to emphasize other parts of his life and career. I hope this album will lead me to be able to go on stage, just me and a piano, and to tell the audience stories, inspirational thoughts, and simply sing songs. I think that this is the ultimate way to be an artist, when you're forced to depend on yourself or on your soul.

The main inspiration for the album came from how I now find myself in a family and how I feel after a decade on the road with the band. My life is at a bit of a crossroad right now, and this notion of a crossroad is always something that's on my mind. For example, my last album, **Quarter to**

Six, dealt with the the transition from day to night and the hour of quarter to six as a metaphor for a crossroads in life. I'm now **37** and will soon turn **38**. When I was **35** I never thought that I would have two kids by the time I was **37**, but everything happened fast. I think it's good to go to the studio to close the door, to stay alone, to think about what's going on, about the really great things that have happened in the past ten years and about family.

"The Warm Hand" speaks about the essence of loneliness. The warm hand is something that can open locked doors and envelope you strongly. It's a song that came out surprisingly upbeat, and then I just deleted all the tracks and said, "Let's just go back to piano, something beautiful and very simple, honest."

In Hebrew, "The Warm Hand" is a symbol. If you think about a lonely person, the only thing that he doesn't feel is the warm hand of another person – someone who is coming to shake his hand or a give him a gentle touch.

For this song, I was inspired by a story told to me by a friend about the time he went to visit a painter friend who had decided to live somewhere alone and isolated in the mountains. After many years up there alone, my friend come to visit her and shakes the painter's hand. Upon feeling the touch of his skin, she says, "Oh, what a warm hand." It was that warmth of the human touch that the painter had missed the most. Even when

people surround you, you can still feel lonely, but the warmth of a hand can be one of the most primal ways to make a human connection

"In the Wilderness" is a love song. It's about true love, even if you are alone in a desert where no one sees you. Where you have your own ways of communicating and your own ways of navigating between difficulties, without clear rules. Sometimes in life in a big city, so many different things are affecting love. You're being watched; you're being seen, influenced. I feel the essence of true love comes from walking and living in the desert, when there is nothing going on, you're just holding hands. You can handle just walking side by side and you just want to be together, with nothing else to distract you.

This song started with the piano and I added a riff on the guitar that I thought would be nice. First I sang it acappela, just accompanying myself with a percussion instrument that I collected and some brushes, the kind of brushes that you can use to clean a table. Then, I invited **Mark Eliyahu** to play kamanche. He plays very beautifully and he also played on my last album, **Quarter to Six**. His playing always touches my heart.

On **"Looking at The Moon"** I played drums and piano, and I was joined by the great double bass player **Gilad Ephrat** who played with me in a rock band **16** years ago. The story behind the song comes from when my lady was pregnant for the

first time. She was three months pregnant. We were walking in the park and I asked her, "How would you imagine our baby? Will she be a musician or a singer like me? Or maybe she'll be a chef, like you. How would you want her to be?"

And she told me something that shocked me when I first heard it, but then I realized how right she was. She said, "It doesn't matter. It only matters if she will be a good person and healthy. And when she see an old man getting on the bus, she will stand up and give him her seat. Nothing else is important."

Later, I said to her, "Look at the full moon. It's shining for us." And she told me, "Idan, the moon is there all the time. It is not shining for you. Don't take yourself too seriously. He's always there. He shone before you and he will shine after you. Try to keep it simple."

"**Circles**" is arranged like an Israeli folk song with an upbeat tempo. It features a fast solo on the accordion, played by **Vitaly Podolsky**. For people who are not familiar with Israeli folk music, it's centered around the **hora**. You dance in circles, but you notice that when we are moving in circles it gives the group a lot of power. Sometimes you see hundreds of people in circles dancing together, and they always arrive at the same point, to the same beginning. You see kids dancing it, and then they grow up and dance it with their 30-year old friends. My mom is still dancing it in her

sixties. And then you see that it's all going back to the same point. It's beautiful to see this. It's also beautiful to me that I started at my parents' house, traveled all over the world, and still always go back to the same point. Back to "the place where the day ends / At the time the heart begins."

I feel that life is all about going back to the same point, but to me it's very exciting. Thinking about it that way makes me feel stronger. It's all there. It's always been there and will always be there, this feeling of having roots.

I wrote "**Lonely Island**" when my first daughter Philipa was born. I was standing at the hospital window holding her in my arms. From the window you can see the entrance to the emergency room and at that moment an ambulance was arriving. The head of the hospital came to see how I was doing.

He said, "Do you see the ambulance that's coming in?" I said, "Yes." He said, "It's **Arik Einstein**. He just passed away." Arik Einstein was one of Israel's most legendary singers, an icon beloved by all. He died just when Philipa was being born. I thought to myself, it would be good to be able to hear the sound of newborn babies crying when you are dying. It's a circle being closed. I thought to myself that the people working in this hospital are living on a lonely island that they can't control. Everyday people die and every day a whole new life is born and they are there to witness this miracle of life. "**Little Girl of Mine**" is kind of a lullaby. I'm sing-

ing to my daughters Philipa and Salome. When they wake up at night and their mother is still sleeping and if I'm there, I sing to them that they never cry for no reason. They always have their own reasons, which they keep to themselves because they cannot express them.

With their eyes, they see everything and they understand everything, and I am singing to them that I know that they know everything, even if they cannot express it. I know that they never cry for nothing.

"**Revolving Door**" is inspired by the music that I grew up with, 1970s Israeli pop. It's the first song where I recorded myself playing drums. I used a drum kit that I bought and designed somehow to make this sound. It was first recorded with just bass and drums. I felt that was a bit cold so I added more instrumental to give it the retro sound I was looking for.

"**Longing**" is the only song on the album where I'm not singing. The Israeli singer **Dana Zalah** gives the voice to this one. It's about longing, longing for the simple things. For the old neighborhood, for running around in the backyard, for the things that are not happening anymore.

"No more whispering secrets / Shining lights under the blanket." It's a longing for the old love. This is one of the songs that I thought about the most because I wondered whether to sing it myself or not. But Dana sang it in such a beautiful way that I just left her vocals in.

I had never recorded a demo for this so there was no vocal track by me. But I feel as if she's singing this as if it were me. If I were a female singer, I would sing it that way. This is why I feel very comfortable with her vocal track. I wish I could sing it like that in her range. I feel that it fits the album in this way. The lyrics are very personal and I played the song with the piano that I grew up on. It's the piano that I used to record the very first album of The Idan Raichel Project, so I felt energy-wise it fit the album.

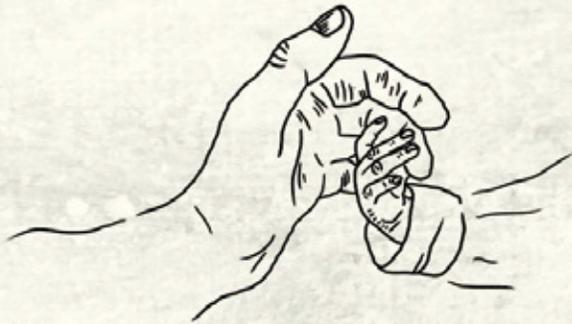
"In Five Seconds" is about the idea that if you think that you only have another five seconds to live, your plane is about to crash or whatever, in these five seconds, there is a full world that comes to you, and the meaning to your life is revealed. You actually feel that there is a meaning to your life. The same meaning that you can find on the sacredness and holiness of life that can take you 70 years or 80 years to discover is the same you can find in five years, or five seconds.

It's a song that celebrates life; about giving whatever good you can give to the world. Even if it is just to hold someone's hand, to make

someone smile. It's a song that I chose to do in an uplifting way. I beat the drums hard to give it energy. It features the Moroccan musician **Has-san Hakmoun** on sintir.

"Before It Ends" is a song designed to finish the album. It has simple demo vocals accompanied by acoustic guitar and a very soft bass drum. I'm saying, don't be afraid to fall in love because you are worried your heart will be broken or that you will lose a friend along the way. Get up every morning, go out in the world, and try everything before it all ends. Find beauty in everything and dance until you are overcome with exhaustion or love. Search for where we came from and always come back to the beginning.

It's one of the many circles of the album. I think the most important thing in life is to find someone to hold on to. It can be while holding your baby. At the end of the day, to know you will be there for someone.



Thanks to all the talented people who contributed to this album, also to those who made it possible for this album to reach the ears, and hopefully to touch the hearts, of the listeners.

Thanks to Damaris, Philipa Helena and Salome Cesaria for the endless love.

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