THE SOUNDS OF ERETZ YISRAEL IN AMERICA: 1920's-1950's

# STUDENT WORKSHEET

# סיפורי מוסיקה STORIES OF MUSIC



A PROGRAM OF THE LOWELL MILKEN CENTER FOR MUSIC OF AMERICAN JEWISH EXPERIENCE AT THE UCLA HERB ALPERT SCHOOL OF MUSIC **Note:** This worksheet will give you an outline and overview of the lesson, and will provide you with the materials that will help you to understand and integrate the lesson's major points. These materials include lyrics to songs that will be explored in depth, questions to consider while listening to some pieces of music, and more. This is not meant to be comprehensive, and your instructor may modify this lesson to enhance the learning experience for your particular class.

# Introduction

This lesson will explore how American Jews have engaged with Israeli musical forms, from the 1920's through the 1950's. We will examine how Israeli music navigated the ongoing relationship between American Jews and Zionism and Israel.

### Lesson outline

**Part 1:** Prelude: Our personal connection to the music of Eretz Yisrael **Part 2:** Beginnings of Pre-State Music in American Jewish life

- Annotators and Publishers: A.W. Binder
- Performers: Bracha Zefira
- Part 3: The American Form of Zionism
- **Part 4:** Art Music inspired by Folk Songs of Pre-State Israel Folk: Julius Chajes and Max Helfman
- Part 5: Israeli Composers Commissioned by American Jews: Marc Lavry
- Part 6: Coda and Outro (Herbert Fromm's *The Pioneers*)

## Part I — Prelude

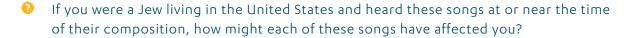
#### Pair share

When prompted by your instructor, please pair with the person next to you, sharing with each other your responses to the following:

- Recall one (or two) experience(s) in which Israeli music was a part. (You might think broadly of life-cycle events, dance, holiday celebrations, summer camp, visits to Israel, etc.)
- What did this experience/these experiences mean to you as a person/Jew?

You will be listening to two songs from different eras: *Artza Alinu*, a pioneer song from 1928, and *El Ginat Egoz*, a dance set to lyrics from the biblical Songs of Songs from 1944.

As you listen to these selections, imagine:



# Part 2 — Beginnings of Pre-State Music in American Jewish Life

"*Na'aleh L'artzeinu"* — Hebrew transliteration and translation (Lyrics by: Unknown)

Na'aleh l'artzeinu b'rinah.
Na'aleh l'artzeinu b'rinah.
Yom gilah, yom rinah,
Yom k'dusha, yom m'nuchah.

Let us go up to our land rejoicing! Let us go up to our land rejoicing! Joyful day! Gladsome day! Holy day! Restful day!

*"Bein N'har P'rat Uvein N'har Chidekel"* — Hebrew transliteration and translation (Music by: Nahum Nardi; Lyrics by: Chaim Nachman Bialik)

Bein N'har P'rat Un'har Chidekel Al ha-har mitamer dekel Uvadekel bein ofa'av Tishkon lah duchifat zahav.

Tzipor zahav, ufi chugi Tz'i uvakshi li ben zugi. Uva-asher timtsa'ihu--Kifti oto va-havi'uhu

Ach im ein lach chut hashani Dab'ri shalom el chatani Ma tagidi lo? Hagidi. Nafshi yotzeit el y'didi.

Imri lo hagan porei-ach Na'ul hu v'ein potei-ach Rimon paz sham yesh bein alav Ach ein she y'varech alav. *Between the rivers Euphrates and Tiger A palm tree stands tall on the hill Between the branches of the palm tree Lives a golden bird* 

*Oh golden bird, fly! Circle above! Go and seek my spouse And when you find him Bind him and bring him to me* 

But if you have not the scarlet thread Speak peace to my groom What should you say to him? Say my soul goes out to my beloved

Tell him: The garden does not bloom, It is unopened, locked. Among the leaves there is a prized pomegranate, But there is no one who can bless it.

# Part 3 — The American Form of Zionism

### Pair share

How, in your own words, would you describe "American Zionism"?

# Part 4 — Art Music inspired by Pre-State of Israel Folk Songs

#### Pair share

So far today we have heard quite a bit of music, including:

- "Artza Alinu,"
- *"El Ginat Egoz,"*
- "Na'aleh L'artzeinu" as arranged by A.W. Binder,
- Bracha Zefira's performance of "Bein N'har P'rat,"
- Bracha Zefira's performance of "Shir HaAvodah v'HaMamlacha", and,
- Julius Chajes' "Walls of Zion".

Please turn to the person sitting next to you and each take time to share:

Which of the pieces of music we have heard today speak to your conception the music of Eretz Yisrael?

**"Song of Galilee"** — Hebrew transliteration and translation (Music by: Julius Chajes, based on song, *"El Yivneh HaGalil"*)

El yiv'neh hagalil. El yiv'neh hagalil. Baruch yiv'neh hagalil. Baruch yiv'neh hagalil. El yiv'neh hagalil. El yiv'neh hagalil. God will build the Galilee. Blessed be the One who builds the Galilee. God will build the Galilee

*Hag HaBikkurim*, I. *"El Hak'far"* — Hebrew translation (Melody from Mordecai Zeira; Lyrics by: Emanuel Harussi)

From the city, from the town, from the comfortable homes Arise *halutz*, make haste and flee to the village. Arise *halutz*, make haste and flee to the plowed field. *Halutz*, arise and run to the moshav [cooperative settlement], to the kibbutz. *Halutz*, arise and run to the village, to the plowed field, To your mother, the land. Don't ask why, don't question. It is known to all, it's to the land. Land—it is called mother, Land—plow ahead, Land—where the hands engage in labor, Land—it is the homeland. Land, land, our homeland, the land.

*"Laila Pele"* — Hebrew translation (Music by: Max Helfman, based upon Shalom Postolski; Lyrics by: Yitzchak Shenhar)

A thousand nights and then another night Pay tribute to her, To this tiny land of mine, Yet that is not enough for her! A thousand wonders and yet another wonder On every mountain and on every rock! You, my little land, Allow me a pause. Night of wonder, wonder of night This is the reward—a home.

# Part 5 — Israeli Composers Commissioned by American Jew

Sabbath Eve Sacred Service (by Marc Lavry)

## VI. BAR'KHU-SH'MA YISRA'EL

Greet HaShem, to whom all praise is due. Be greeted, HaShem, be worshipped for all eternity.

Listen, Israel! HaShem is our God. HaShem is the only God Praised and honored be the name of God's Realm forever and ever.