



dance music theater

Performances

UNIVERSITY OF CALIFORNIA, BERKELEY

2008-2009 Season

# *SchoolTime Study Guide*



## *Pomegranates & Figs:* A Feast of Jewish Music

Friday, December 19, 2008 at 11 a.m.

Zellerbach Hall, University of California, Berkeley



## About Cal Performances and *SchoolTime*

The mission of Cal Performances is to inspire, nurture and sustain a lifelong appreciation for the performing arts. Cal Performances, the performing arts presenter of the University of California, Berkeley, fulfills this mission by presenting, producing and commissioning outstanding artists, both renowned and emerging, to serve the University and the broader public through performances and education and community programs. In 2005/06 Cal Performances celebrated 100 years on the UC Berkeley Campus.

Our *SchoolTime* program cultivates an early appreciation for and understanding of the performing arts amongst our youngest audiences, with hour-long, daytime performances by the same world-class artists who perform as part of the main season. Teachers have come to rely on *SchoolTime* as an integral and important part of the academic year.



### Cal Performances Education and Community Programs Sponsors

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# Welcome

December 1, 2008

Dear Educators and Students,

Welcome to *SchoolTime*! On Friday, December 19 at 11 am., you will attend the *SchoolTime* performance of ***Pomegranates & Figs: A Feast of Jewish Music*** at Zellerbach Hall on the UC Berkeley campus.

*Pomegranates & Figs* celebrates the rich diversity of Jewish music from around the world. The concert features Teslim with violinist Kaila Flexer and oud player Gari Hegedus performing Sephardic and original music; the glorious harmonies of Kitka Women's Vocal Ensemble as they sing Jewish folk songs, Hasidic chants and Sephardic lullabies; and the joyful, dance-inspiring klezmer music of The Gonifs.

This study guide will prepare your students for their field trip to Zellerbach Hall. Your students can actively participate during the performance by:

- **LISTENING** to the melodies, harmonies and rhythms
- **OBSERVING** how the musicians and singers work together, sometimes playing in solos, duets, trios and as an ensemble
- **THINKING ABOUT** the culture, history and ideas expressed through the music
- **REFLECTING** on the sounds and sights experienced at the theater.

We look forward to seeing you at *SchoolTime*!

Sincerely,

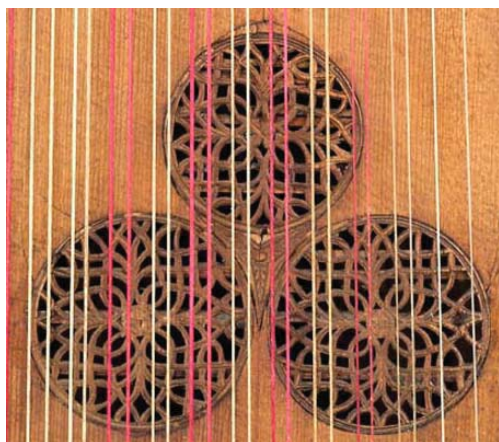


Laura Abrams  
Director of Education  
& Community Programs



Rica Anderson  
Education Programs Administrator

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# 1 Theater Etiquette

**Be prepared and arrive early.** Ideally you should arrive at the theater 30 to 45 minutes before the show. Allow for travel time and parking, and plan to be in your seats at least 15 minutes before the performance begins.

**Be aware and remain quiet.** The theater is a “live” space—you can hear the performers easily, but they can also hear you, and you can hear other audience members, too! Even the smallest sounds, like rustling papers and whispering, can be heard throughout the theater, so it’s best to stay quiet so that everyone can enjoy the performance without distractions. The international sign for “Quiet Please” is to silently raise your index finger to your lips.

**Show appreciation by applauding.** Applause is the best way to show your enthusiasm and appreciation. Performers return their appreciation for your attention by bowing to the audience at the end of the show. It is always appropriate to applaud at the end of a performance, and it is customary to continue clapping until the curtain comes down or the house lights come up.

**Participate by responding to the action onstage.** Sometimes during a performance, you may respond by laughing, crying or sighing. By all means, feel free to do so! Appreciation can be shown in many different ways, depending upon the art form. For instance, an audience attending a string quartet performance will sit very quietly, while the audience at a gospel concert may be inspired to participate by clapping and shouting.

**Concentrate to help the performers.** These artists use concentration to focus their energy while on stage. If the audience is focused while watching the performance, they feel supported and are able to do their best work. They can feel that you are with them!

**Please note:** *Backpacks and lunches are not permitted in the theater. Bags will be provided for lobby storage in the event that you bring these with you. There is absolutely no food or drink permitted in the seating areas. Recording devices of any kind, including cameras, cannot be used during performances. Please remember to turn off your cell phone.*





## 2 About the Performance

### Guiding Questions:

- ♦ What are the three forms of Jewish music featured in *Pomegranates and Figs*?
- ♦ Which countries have influenced Jewish music?

A concert that blends different flavors of traditional Jewish music includes lively Klezmer tunes, expressive Yiddish folk songs and soulful Sephardic melodies.

The triple bill features the driving, danceable rhythms of **The Gonifs**, the glorious harmonies of **Kitka Women's Vocal Ensemble**, and the Bay Area duo **Teslim** with violinist Kaila Flexer and multi-instrumentalist Gari Hegedus.

**The Gonifs**, whose name means both “thief” and “clever, mischievous child” in Yiddish, is known for their danceable music. Playing bass clarinets, accordion, drums and bass, The Gonifs perform klezmer music and Yiddish songs. Klezmer, which means “vessel of music” in Yiddish, is traditionally performed at weddings and other celebrations and is a blend of musical styles. Originally developed in Eastern Europe, Klezmer musicians were influenced by everything from European waltzes, Latin tangos and Polish polkas to American jazz. Listen for sounds like laughing and crying as the musicians imitate the human voice with their instruments.

The all-female Kitka Women's Vocal Ensemble create beautiful harmonies with just their voices as they perform



Yiddish folk songs. Popularized in Eastern Europe, these songs reflect the religion, traditions, celebrations, daily life and historical events of Jewish people.

Teslim musicians Kaila Flexer and Gari Hegedus perform Sephardic and original works inspired by Jewish music on violin, lutes, viola and hand drums. Sephardic music was born in medieval Spain, and was influenced by music from Morocco, Argentina, Turkey, Greece, Egypt and the Balkans as Jewish musicians settled in these areas.

A journey through song, *Pomegranates and Figs: A Feast of Jewish Music* brings Jewish culture, history and tradition to life through these different musical styles.

# 3 About the Artists

Teslim, Kitka, The Gonifs

## Teslim

Teslim (Tes-LEEM) means both 'commit' and 'surrender' in Turkish. The duo was formed by violinist Kaila Flexer (a descendant of Polish klezmer musicians), and Gari Hegedus, who plays strings including Turkish saz, oud, Greek lauoto and hand drums. Flexer and Hegedus perform original and Sephardic music. As composers, their original work reflects a deep respect for folk music. Teslim recently released its self-titled, debut CD.

Kaila Flexer is known in the Bay Area as the founder and producer of *Klezmer Mania!*, a much-loved annual event for more than 10 years (1989-2002). She has also been at the helm of bands such as Third Ear, Next Village and Kaila Flexer's Fieldharmonik, ensembles that have performed her original compositions. She has performed nationally and internationally with her own ensembles, as well as with groups including The Hollis Taylor-Kaila Flexer Duo, The Flexer-Marshall Duo, Club Foot Orchestra, Kitka Women's Vocal Ensemble and with Persian vocalist Hamed Nikpay. She has recorded two critically acclaimed CD's of original music for Compass Records (Nashville).

Gari Hegedus plays a vast array of instruments including Greek and Turkish lutes, violin, viola and hand drums. In addition to Teslim, Gari Hegedus performs with Stellamara. He has studied with oud master Naseer Shamma and has recorded and performed with Ross Daly, Hamed Nikpay and numerous other musicians. He has toured with the Mevlevi Dervish



(Sufi) Order of America and continues to participate in Turkish ceremonial and devotional gatherings around the country.

"The twin stringed chemistry and virtuosic interplay is extraordinary as Kaila and Gari forge a fresh musical idiom inspired by the cross-pollinating currents of Turkish, Sephardic and Cretan/Greek music." -Dore Stein, Tangents Radio, KALW.



## Kitka Women's Vocal Ensemble

Kitka is a vocal ensemble unlike any other. The singers blend a contemporary sensibility with specialized vocal techniques from Eastern Europe that have been practiced over centuries. Using only the pure unaccompanied voice, they create a constantly shifting landscape of sound, pulsing with angular rhythms, where dramatic dynamics leap from delicate stillness to shattering resonance, and seamless unisons explode into lush incomprehensible chords.

Kitka, which means "bouquet" in Bulgarian and Macedonian, began in 1979 as a grassroots group of singers from diverse ethnic and musical backgrounds. Its members share a passion for the stunning dissonances, asymmetric rhythms, intricate ornamentation, lush harmonies, and resonant strength

of Eastern European women's vocal traditions. The group has evolved into a professional touring ensemble that has earned international recognition for its artistry, versatility, and fresh approach to folk music. Through a busy itinerary of live and broadcast performances, recordings, educational programs, artist residencies, commissioning programs, and collaborations, Kitka has exposed millions to the haunting beauty of their unique repertoire. Kitka has released seven recordings on their own Diaphonica record label, most recently *Sanctuary: A Cathedral Concert*.

In recent years, Kitka has explored the soulful song traditions of Jewish women of Eastern Europe. Their live concert documentary *Kitka and Davka in Concert: Old and New World Jewish Music* has won awards at international film festivals from



Beijing to Toronto and has been broadcast on more than 80 public television stations throughout the United States. Singing in languages including Hebrew, Ladino, Yiddish, Hungarian, Russian, Bulgarian, and Ukrainian, Kitka showcases ecstatic Hasidic chants, contemplative prayers from the Ashkenaz tradition, tender Sephardic lullabies, and songs of work, love, loss, and celebration from the Jewish immigrant Diaspora.

“Kitka had the audience in their hands from the opening strains of a dazzling array of Yiddish, Hebrew and Eastern European folk tunes drawn from a range of points on the globe.” - Jewish News Weekly

## The Gonifs

Gonif (Yiddish):

- 1) a thief
- 2) a clever, mischievous child
- 3) “America gonif!” which means “Only in America!”

The Gonifs klezmer group formed in 1995 as the house band for San Francisco’s pirate radio station, Radio Libre. As part of the second generation of the klezmer revival that began in 1970s Berkeley, the Gonifs bring a fresh, quirky, anarchistic spirit to their deep love for Yiddish music.

Singing accordionist Jeanette Lewicki (Klez-X) and clarinetist Peter Jaques (Brass Menagerie) meld Jeanette’s effervescent stage presence and fluent Yiddish with Peter’s fluidity in Greek, Turkish, Arabic and Jewish musical



modes to create a language which speaks to everybody. Twenty-five-year-old drummer Aaron Kierbel (Rupa and the April Fishes) brings solid, danceable beats and playful ease to the drum set, dumbek (a goblet shaped drum of the Middle East and North Africa) and an array of percussion toys. Bass clarinetist Aaron Novik (Floating World, Gubbish) is a contemporary composer who is equally at home with odd meters, sensitive improvisations, and head-banging heavy metal. The newest Gonif, bassist Stuart Brotman (Brave Old World, Veretski Pass), has been performing for nearly half a century. A multi-instrumentalist, composer and arranger, Stuart plays the basy, a traditional Carpathian bowed bass that drives the klezmer dance rhythm.

# 4 About the Art Form

## Klezmer, Yiddish , Sephardic Music

### Guiding Questions:

- ◆ Which world cultures have inspired Jewish musicians?
- ◆ How did politics impact Sephardic music?
- ◆ Which instruments are commonly used by klezmerim?

Klezmer, Yiddish song and Sephardic music are three distinct musical genres in Jewish culture, each incorporating sounds from around the world.

### Klezmer

Eastern European Jewish musicians (klezmerim in Yiddish, meaning “vessels/ tools of song”) developed a repertoire of traditional songs to accompany weddings and other festive occasions. Klezmerim also earned a living by playing at the weddings of their non-Jewish neighbors. The musicians were necessarily fluent in a variety of musical styles to please their multi-ethnic patrons, thus their music incorporated sounds from the places where they lived – Bulgaria, Rumania, Hungary, Poland and the Ukraine, as well as influences from the synagogue, and globalized styles like the polka.

The Klezmer “sound” is identifiable by its expressive melodies which often seem to mimic the human voice, talking, laughing or weeping. This is because the musicians are imitating the *khazone*, or Jewish cantor, who leads the congregation in songful prayer. They

Adapted from the program notes for *A feast of Jewish Music* written by Francesco Spagnolo



also weave ornamentations like *krekhts* (‘sobs’ in Yiddish), and *dreydlekh*, a form of trill, into the music to achieve the vocal effect. Many klezmer tunes are based on melodies sung by Hasidic Jews to induce *nigunim* (a transcendental state.)

Typically, Klezmer instrumentation includes violins, bass, cello, a *tsimbl*, or hammered dulcimer, sometimes a flute, and percussion provided by snare drums, frame drums or a wood block. The lead violin supplies the melody, while the other instruments, including a second violin or viola provide harmony, rhythm and counterpoint.

Klezmerim were among those Jews who emigrated from Eastern Europe to the Americas. They adapted to the changing taste of their audiences by incorporating elements of swing and jazz into their music with instruments like the clarinet, trombone or trumpet, drums and accordion. In the early 1970’s, the music of the klezmerim became the object of a new revival launched by musicians in Israel (Giora Feidman),

New York City (Walter Zev Feldman and Andy Statman) and the San Francisco Bay Area (The Klezmerim). The work of these artists became the source for a core of followers, and their music has become a new “primary source.”

## Yiddish Songs

By the 1980’s, Klezmer music was a mass phenomenon in the world music market and it soon incorporated Yiddish songs. Songs in the Yiddish language were not originally accompanied by klezmerim. Rather, they brought together secular and religious themes like other folk songs from countries where Jews settled throughout the Diaspora, drawing especially from Judeo-Arabic and Judeo-Spanish traditions. Starting in the 19th century Jewish poets and composers started writing songs in Yiddish both for the Yiddish theater, and as art songs using a wide variety of styles, ranging from synagogue modes, tango, Russian folk themes and jazz. The Klezmer revival has bridged the distance between these two genres, and today Yiddish songs are often considered an integral part of Klezmer repertoire.

## Sephardic Music

Sephardic music originated in medieval Spain. Songs in this tradition involve many layers of music and text, with lyrics in Judeo-Spanish, a language developed by the Jews who were expelled from the Iberian Peninsula in 1492. (Decreed by King Ferdinand and Queen Isabella of Spain, the Edict of Expulsion declared it illegal for Jews to live within the Spanish kingdom; in order to remain they had to convert to Catholicism.) Some Judeo-Spanish lyrics are taken from

medieval Spanish literary models, and include detailed references to historical events.

Sephardic music varies greatly, as it evolved in lands like the Balkans, Greece, Turkey and Morocco, where Sephardic Jews found new homes after their expulsion. Following the oral tradition, exiled Jews living in the Ottoman Empire created lyrics incorporating their own experiences. Musicians adapted to each place they settled, blending into their songs North African high-pitched, extended ululations; Balkan rhythms, and the Arab maqam (the system of melodic modes in traditional Arabic music), they sometimes included tambourines and other percussion instruments, especially for weddings. Later, stringed instruments like the oud and qanún were added. Modern performers integrate even more instruments from other cultures.

Usually performed by women with minimal instrumental accompaniment, Sephardic or Judeo-Spanish song is, like its Yiddish counterpart, a relatively recent phenomenon. Its melodies include references to popular recorded music, including tangos and opera. Staged versions of Sephardic songs may include arrangements based on medieval, early and Mediterranean music in an attempt to bring Judeo-Spanish songs back to an ancient, and often idealized past.



# 5 Jewish Migration & Settlement

## A Brief History

### Guiding Questions:

- ♦ What caused Jews to leave parts of Europe during the Middle Ages?
- ♦ What was life like in America for Jewish immigrants?
- ♦ What did European Jews experience during World War II?

Much of Jewish history has been a pattern of migration and settlement. Jewish culture has always been influenced by traditions practiced in the lands where Jews resettled. This resettlement of Jews throughout history is known as the Jewish Diaspora.

Historians trace the origins of Judaism and the Jewish people back to Mesopotamia (the land between the Tigris and Euphrates rivers) in the second millennium B.C.E.

Around 586 B.C.E., Nebuchadnezzar, the king of Babylonia, conquered the kingdom of Judah, destroying Jerusalem and Solomon's Temple. This led to the exile of many Israelites to Babylon, where the first Jewish Diaspora community settled. A large number of Jewish exiles continued to live outside the land of Judah even when they were allowed to return to their homeland. This Diaspora grew, and by the start of the Common Era, there were Jewish communities throughout the region. In 70 C.E., Roman occupation and the destruction of the Jerusalem Temple drove many Jews from their native land.

Throughout centuries of Diaspora life, Judaism and a sense of Jewish identity survived. From generation to generation,



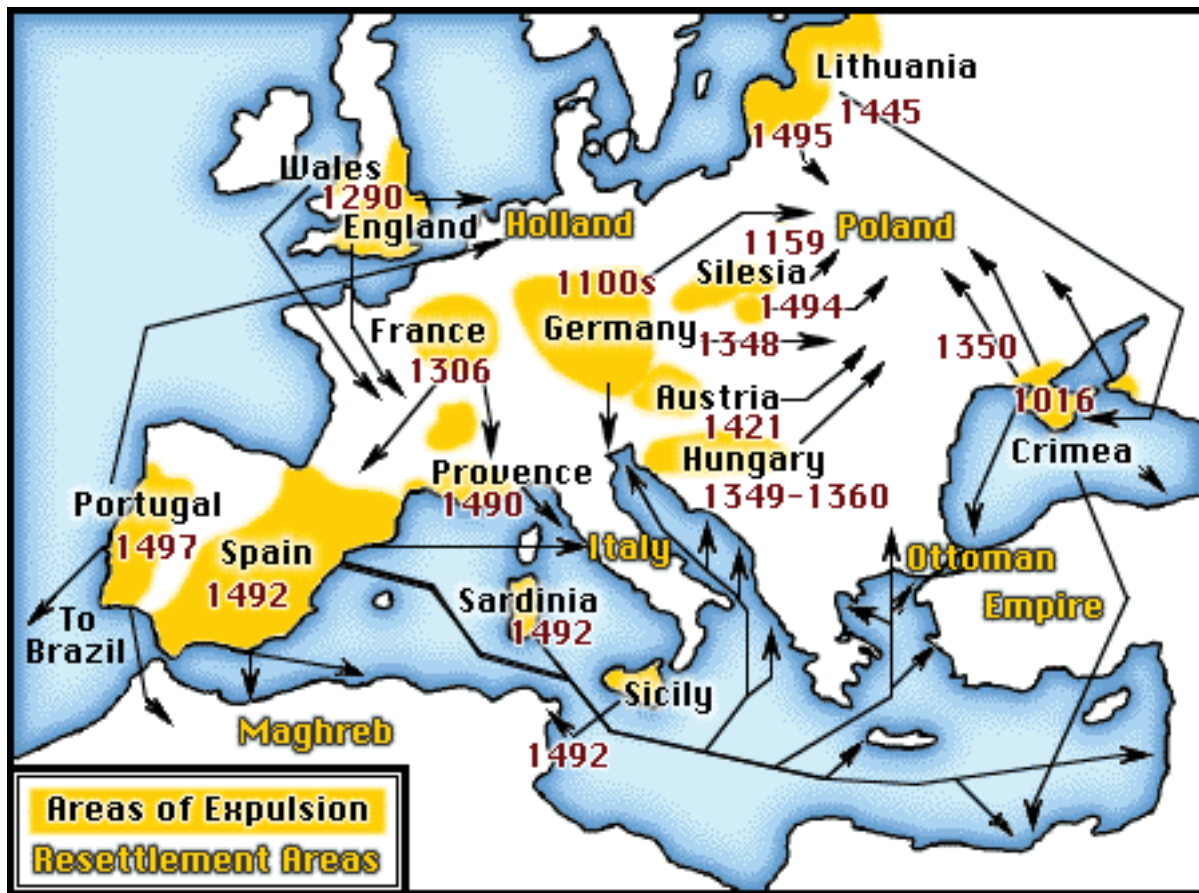
the memory of the Land of Israel and the Jerusalem Temple was passed on through Jewish liturgy and customs.

### Europe in the Middle Ages

During the Middle Ages (700-1400 A.D.) western civilization was divided between the Islamic and Christian worlds. Muslims conquered the Iberian peninsula in 714, and brought Arab culture to Spain. During this era which came to be known as "the Golden Age of Spanish Jewry," Jews participated in public life, and Arab and Jewish cultures mingled and thrived. However, by the 12th and 13th centuries, the Iberian Christian states of Castile and Aragon led the Reconquista (Christian re-conquest) returning Spain to Christian rule and halting the diverse cultural exchange.

By the 13th and 14th centuries many European cities were growing and experiencing a cultural renaissance. Local rulers invited Jewish merchants to settle in their towns to promote





commerce. But then the rising urban class started to see Jews as economic competitors. Additionally, the Catholic Church began to preach anti-Jewish sermons because they felt threatened by Jewish rejection of Christian doctrine. Soon Jews were forced to wear special clothing and badges. During difficult times, Jews were massacred in large numbers.

Although Jews were expelled from parts of England, France and Germany, it was Spain that enacted a harsh law aiming for complete expulsion. In an attempt to convert all of Spain to Catholicism, Queen Isabella and King Ferdinand passed the Alhambra Decree (or Edict of 1492) which expelled all Jews from the country. This devastating act sent Jewish exiles to North Africa, Italy,

the Netherlands, the Americas, and the Ottoman Empire. Around the same time, Jews expelled from Northern Europe (called Ashkenazic Jews) found homes in Poland and Lithuania. However, even when countries seemed to offer greater freedom, Jews found they had to live within the ghettos of the cities and towns where they resettled.

### Effects of the Industrial Revolution

The Industrial Revolution provided new opportunities for Jews to break out of traditional occupations and to enter new professions in regions experiencing economic boom times. As people entered this “modern” world, new ideas sprung up around the nature of humankind, society and culture, and traditional values and attitudes were questioned.

Still, much of Eastern Europe lagged behind. In Russia, Czarist subjects did not have the basic civil rights enjoyed by citizens in Western Europe. Jews especially were subject to discriminatory laws and Russian Jews didn't attain civic equality until the Czar was overthrown in 1917. While the Russian Revolution aimed to make life better for the poor, the overthrow of the old system (feudalism) created chaos for many peasants who lost homes and livelihoods when the lords they served were displaced.

Other changes included new historical and scientific discoveries which shook the foundation of traditional society and led to social discontent and anxiety. Anti-Semitic political movements targeted Jews, many of whom were newly prominent in the economy and society, as symbolic of all the disturbing changes.

Meanwhile, the Industrial Revolution had helped make the United States a powerful and dynamic nation. Millions of immigrants were attracted to America's vision of opportunity and prosperity as well as its ideals of equality. A huge influx of immigrants came from German-speaking countries as people escaped poverty and political turmoil at the end of the 19th century. Approximately a quarter of a million Jews were among these immigrants, looking to escape anti-Jewish laws. As was the case with most immigrants, most of them arrived on the East Coast and traveled all over the American continent, settling in cities, in small towns, or on the frontier.

Around two million Jews came to America between 1880 and 1920, as part of the flood of nearly 26 million Eastern and Southern European immigrants who became the backbone of American industry and made the United States a richer, more diverse society.



Upon arriving on Ellis Island, the first thing Jewish immigrants saw was the Statue of Liberty, beckoning with promises of freedom, equality, opportunities and prosperity.

Social changes brought about by this influx of new citizens also created tensions, fear and opposition to immigration. Also, while America was a haven from the persecution many had experienced in Europe, offering a wealth of economic and educational opportunities, it was far from perfect. Many Jewish immigrants lived in tenements in crowded city slums, such as New York's Lower East Side. They worked long hours for low wages in harsh conditions within garment industry sweatshops, and the like. These workers eventually helped to establish unions to protect workers. (The garment industry had so many Jewish workers that the unions were often called Jewish labor unions.) They were also pioneers in advancing the process of collective bargaining, creating employee health and welfare plans, and developing recreational facilities.



Holocaust memorials in Miami, Berlin, and Boston.

## World War II and the Holocaust

In the years after World War I, Germany underwent an economic depression. Manipulating public anxiety, Adolf Hitler helped make his Nazi party popular by stoking anti-Semitic passions and prejudices. Once in power, he made anti-Semitism official state policy by enacting discriminatory laws – spreading racist propaganda, inciting violence against Jews, confiscating Jewish property and making it difficult for Jews to work. Hitler also built up Germany’s war machine. By 1938 he had annexed Austria and occupied much of Czechoslovakia. While European countries watched with mounting alarm, it wasn’t until Germany invaded Poland in 1939 that Britain and France finally declared war.

Around this time Poland had the largest Jewish population in Europe. When the Nazis invaded, they forcibly segregated the Jews into sealed ghettos, where many died of starvation and disease. Hitler invaded Russia in 1941, and there the Nazis began a systematic genocide, executing hundreds of thousands of Jews. By 1942, the Nazis

had designed and built six death camps in Poland. Here millions of Jews and other people from all over Europe were murdered in gas chambers or were worked and starved to death.

By the time World War II ended in 1945, thirty million people had died and six million of them were Jews. In only a few years, the Nazis had murdered nearly two-thirds of Europe’s Jewish population.

## After the War: Israel and America

In 1922, the League of Nations granted Great Britain a mandate over Palestine with the goal of, “placing the country under such political, administrative and economic conditions as will secure the establishment of the Jewish national home.”

After World War II, many Jewish survivors wanted to begin new lives in Palestine right away. But first they had to wait in displaced person camps until the state of Israel was official. In 1947, the General Assembly of the United Nations partitioned Palestine into a Jewish state and an Arab state, and in 1948, Great Britain relinquished claim to the land.





On May 14, 1948, the State of Israel was proclaimed. Since that time, waves of Jews have made Aliya to live in Israel. Although Israel has since had five full-scale wars with its Arab neighbors, and ongoing conflict with Palestinian Arabs who became refugees after Israel was established, the country still manages to survive and Israeli society continues to evolve.

In 1945, with the decimation of so many of Europe's Jews, American Jews became the largest Jewish population in the world. Taking advantage of postwar prosperity and a decline in prejudice, a younger generation of American Jews began to leave traditional Jewish enclaves in cities and move to suburbs or new

urban centers, such as Miami and Los Angeles. While many in the post-war generation sought to assimilate into American culture, by the 1960s and 70s their children were looking to recover and celebrate their roots. Klezmer music experienced a popular resurgence in the 1970s as the number of klezmer bands grew. Today, Jewish music is still evolving and finding inspiration from other cultures, and klezmer, Yiddish song and Sephardic music are a vital part of the world music canon.

#### Bibliography

Thirteen/WNET New York. *Heritage: Civilization and the Jews*, DVD-ROM Resource Guide. New York: Educational Broadcasting Corporation, 2001, 1984.



# 7 Learning Activities

## Music (Grades 3-6)

### *Instrument Graph*

*Teachers:* Begin by playing a Klezmer or Sephardic song and pointing out each instrument that is heard. You might want to write the names of the instruments on the board.

As your teacher plays some music for the class, listen to see if you can pick out the different instruments that are playing. Do you notice how instruments will often take turns being in the spotlight? For example, sometimes a violin will take the lead and other instruments will support it, and then the clarinet might come into focus as the violin fades away.

- Take a long strip of paper and five or six different colored crayons or markers. Decide which color will represent an instrument, for example, red might stand for the accordion.
- As the music plays, your teacher will ask you to listen for a specific instrument (for example, the clarinet.) Take the crayon color that represents this instrument and chart the sound on your strip of paper. How might you show on your graph when the music raises to a higher pitch, or is played very quickly? Be creative, you can use squiggles, lines, dots and shapes in your graph.
- As the teacher plays the song again, use another crayon color to represent a different instrument and chart that instrument's movement. What's the relationship of this instrument's graph with the last one? Do the lines intersect? Does one line follow the other?
- Listen to the song several more times, graphing a different instrument each time you hear the piece.
- Share your graph with the rest of the class. (*Teachers:* You can have students tape their graphs to the walls and have students do a museum walk.) Talk about what it was like to make the graph. Was it hard to pick out some of the instruments?

*Option:* Students can also work in groups. Using a large piece of butcher paper, have each student represent one of the instruments and all graph their instruments' progress at the same time.

## English Language Arts (Grades 2-8)

### *Leaving Home*

When Jews were forced to leave their homes, many barely had time to pack a suitcase of their belongings. Imagine you had to leave your home forever.

- What would you pack in your suitcase?
- What emotions would you feel as you were packing?
- Who would you say goodbye to and what would you say?

Write a paragraph or two about what this experience might be like. Share some writings and discuss.

## Social Studies (Grades 3-8)

### *Migration Map*

*Teachers:* Please make copies of the map provided on page 15 for each student.

On your map, use different colored markers or crayons to chart the following migration paths:

- Using one color, draw lines to show where Jews migrated after the Edict of 1492 expelled them from Spain.
- Using another color, show where many Jews traveled after the Industrial Revolution.
- Using another color, show where the Nazis sent many Jews during the Holocaust.
- Using another color, show where many Jews made Aliya in 1948.

## References

### Websites

[www.kailaflexer.com/html/teslim.html](http://www.kailaflexer.com/html/teslim.html)  
<http://www.kitka.org/music/index.html>  
<http://www.youtube.com/watch?v=S4grpJPYBw>  
[http://www.youtube.com/watch?v=pPfG3IE\\_yNU](http://www.youtube.com/watch?v=pPfG3IE_yNU)

### Jewish Cultural Centers

Contemporary Jewish Museum; 736 Mission St, San Francisco; [thecjm.org](http://thecjm.org)  
Chabad Jewish Center of Oakland; 889 Sunnyside Road, Oakland  
Peninsula Jewish Community Center; 800 Foster City Blvd, Foster City  
Magnes Judah L Jewish Museum; 2911 Russell St, Berkeley; [www.magnes.org](http://www.magnes.org)



Use different colors to track where Jews migrated after the Edict of 1492 expelled them from Spain, where many Jews traveled after the Industrial Revolution, where the Nazis sent many Jews during the Holocaust, and where many Jews made Aliya in 1948.

# 8 Glossary

**Aliya** – the immigration of Jews to Israel, either as individuals or in groups.

**annexed** – to incorporate (territory) into an existing political unit such as a country, state, county, or city.

**anti-Semitic** – prejudice or discrimination against Jews.

**chords** – a grouping of three or more pitches or musical notes.

**counterpoint** – the technique of combining two or more melodies together so they create a harmony, or pleasant combination.

**dissonance** – a mingling of sounds that do not harmonize.

**dynamics** – how loud or soft the volume is for a piece of music is.

**ensemble** – a grouping of singers or instrumentalists.

**expulsion** – driving or forcing people out of a place.

**genocide** – the deliberate and systematic extermination of a national, racial, political, or cultural group

**genre** – a class or category of artistic endeavor having a particular form, content, technique, or like.

**harmony** – the sound that results when two or more notes are played at the same time.

**Jerusalem Temple** – also referred to as the Second Temple, the temple was reconstructed where Solomon's Temple had stood before it was destroyed in 586 BCE by Nebuchadnezzar of Babylon. According to the bible, Solomon's Temple was the first temple of the Israelites.

**Jewish Diaspora** – the movement of Jews who were either forced to leave or voluntarily left their settled territory, and became residents in other areas of the world.

**liturgy** – a form of public worship or ritual.

**melody** – a succession of notes that together form a complete musical statement; a tune.

**ornamentation** – a note or group of notes that embellishes a melody.

**polka** – a lively couple dance of Bohemian and Polish origin, with music that has two or sometimes a multiple of two beats in a measure.

**resonance** – intensification and prolongation of sound.

**rhythm** – divides 'time' or musical space in very distinctive, but flexible ways.

**synagogue** – in Judaism, a place of assembly for worship, education, and communal affairs.

**tango** – a Latin American ballroom dance in 2/4 or 4/4 time.

**ululations** – howling or wailing sounds, as in shrill, wordless lamentation.

**Yiddish** – a High German language with an admixture of vocabulary from Hebrew and the Slavic languages, written in Hebrew letters, and spoken mainly by Jews in eastern and central Europe and by Jewish emigrants from these regions and their descendants.



# 9 California State Standards

## History - Social Science Content

3.1 Students describe the physical and human geography and use maps, tables, graphs, photographs, and charts to organize information about people, places, and environments in a spatial context.

## English Language Arts

2.1 Write narratives:

- a. Provide a context within which an action takes place.
- b. Include well-chosen details to develop the plot.
- c. Provide insight into why the selected incident is memorable.

2.2 Write descriptions that use concrete sensory details to present and support unified impressions of people, places, things, or experiences.

## Music Grades K-12

### 1.0 Artistic Perception

Processing, analyzing, and responding to sensory information through the language and skills unique to music

Students read, notate, listen to, analyze, and describe music and other aural information, using the terminology of music.

### 2.0 Creative Expression

Creating, performing, and participating in music

Students apply vocal and instrumental musical skills in performing a varied repertoire of music. They compose and arrange music and improvise melodies, variations, and accompaniments, using digital/electronic technology when appropriate.

### 3.0 Historical and Cultural Context

Understanding the historical contributions and cultural dimensions of music

Students analyze the role of music in past and present cultures throughout the world, noting cultural diversity as it relates to music, musicians, and composers.

### 4.0 Aesthetic Valuing

Responding to, analyzing, and making judgments about works of music

Students critically assess and derive meaning from works of music and the performance of musicians according to the elements of music, aesthetic qualities, and human responses.

### 5.0 Connections, Relationships, Applications

Connecting and applying what is learned in music to learning in other art forms and subject areas and to careers

Students apply what they learn in music across subject areas. They develop competencies and creative skills in problem solving, communication, and management of time and resources that contribute to lifelong learning and career skills. They also learn about careers in and related to music.

# Pomegranates & Figs

## Student Resource Sheet

### The Performance

Your class is coming to Zellerbach Hall to see *Pomegranates & Figs: A Feast of Jewish Music*. The performance is described as a “feast” because the musicians will play a variety of music that is inspired by many cultures all over the world. The one thing that the music has in common is that it was created by Jewish musicians and is a part of Jewish culture.

Three different musical groups will perform. **The Gonifs**, whose name means both “thief” and “clever, mischievous child” in Yiddish (a language of the Jewish people), is known for their lively, danceable music. Playing clarinet, accordion, drums and bass, the Gonifs perform **klezmer** music and Yiddish songs. Klezmer, which means “vessel of music” in Yiddish, was originally performed at weddings and other celebrations. Although Klezmer originated in Eastern Europe, Klezmer musicians were influenced by everything from European waltzes, Latin tangos and Polish polkas to American jazz. Listen for sounds like laughing and crying as the musicians use their instruments to imitate the human voice.

The all-female Kitka Women's Vocal Ensemble create beautiful harmonies with just their voices as they perform **Yiddish** folk songs. Popularized in Eastern Europe, these songs reflect the religion, traditions, celebrations, daily life and historical events of Jewish people.

Finally, the musicians of Telslim, Kaila Flexer and Gari Hegedus, play **Sephardic**

and original music on violin, Greek and Turkish lutes, viola and hand drums. Although Sephardic music was born in medieval Spain, it picked up influences from Morocco, Argentina, Turkey, Greece, Egypt and the Balkans as Jewish musicians settled in these areas.

A journey through song, *Pomegranates and Figs: A Feast of Jewish Music* brings to life Jewish culture, history and tradition through these different musical styles.



## Jewish Migration & Settlement

During much of their history, Jews were forced to leave the countries where they lived because of discrimination practiced against them. Jews have resettled all over the world and their culture has been greatly influenced by the cultures of the lands where they resettled. This timeline highlights some of the historical events and migrations in Jewish history.



Holy Temple of Jerusalem



Jews had to identify themselves and their belongings with the Star of David.



Nazi soldier about to arrest a Jewish man



Flag of Israel

**586 B.C.E.** Jews were exiled from their native land when Nebuchadnezzar, the king of Babylonia, destroyed Jerusalem and the Holy Temple (also called Solomon's Temple or the First Temple.)

**70 C.E.** The Romans occupy Jews' native land, destroy the Second Temple and send Jews into exile.

**Late 1400s** Jews expelled from Northern Europe moved to Poland and Lithuania. Many Jews living in England, France and Germany were also expelled, suffered persecution and many were killed. Jews were forced to wear special costumes and badges.

**1492** Queen Isabella and King Ferdinand passed the Edict of 1492. This law forced all non-Catholics to leave Spain. Many Jews who were forced out found new homes in North Africa, Italy, the Netherlands, the Americas, and the Ottoman Empire.

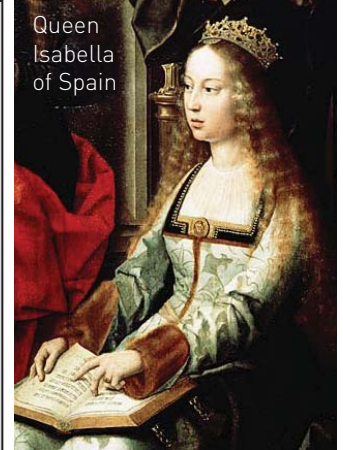
**1880-1920** Around two million Jews come to America along with 26 million Eastern and Southern European immigrants. America was seen as a better life with more opportunities.

**1939-1945** Adolf Hitler and his Nazi party came to power in Germany and made it difficult for Jews to work, took away their property, and encouraged violence against them. As they conquered other countries in Europe, the Nazis planned and carried out genocide against Europe's Jews, murdering over 6 million people before World War II ended in 1945.

**1948** The United Nations created the State of Israel by splitting Palestine into a Jewish state and an Arab state. Since that time, waves of Jews have made Aliya to live in Israel.

**1960s & 1970s** Young generations of Jews become interested in recovering and celebrating their culture, especially the musical roots. Klezmer, Yiddish song, and Sephardic music rise in popularity around the world, and remain popular today.

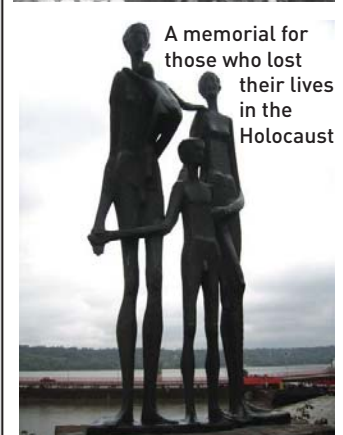
**1948-2008** America now has the largest Jewish community in the world because so many European Jews were killed during WWII.



Queen Isabella of Spain



European Jewish immigrants to US

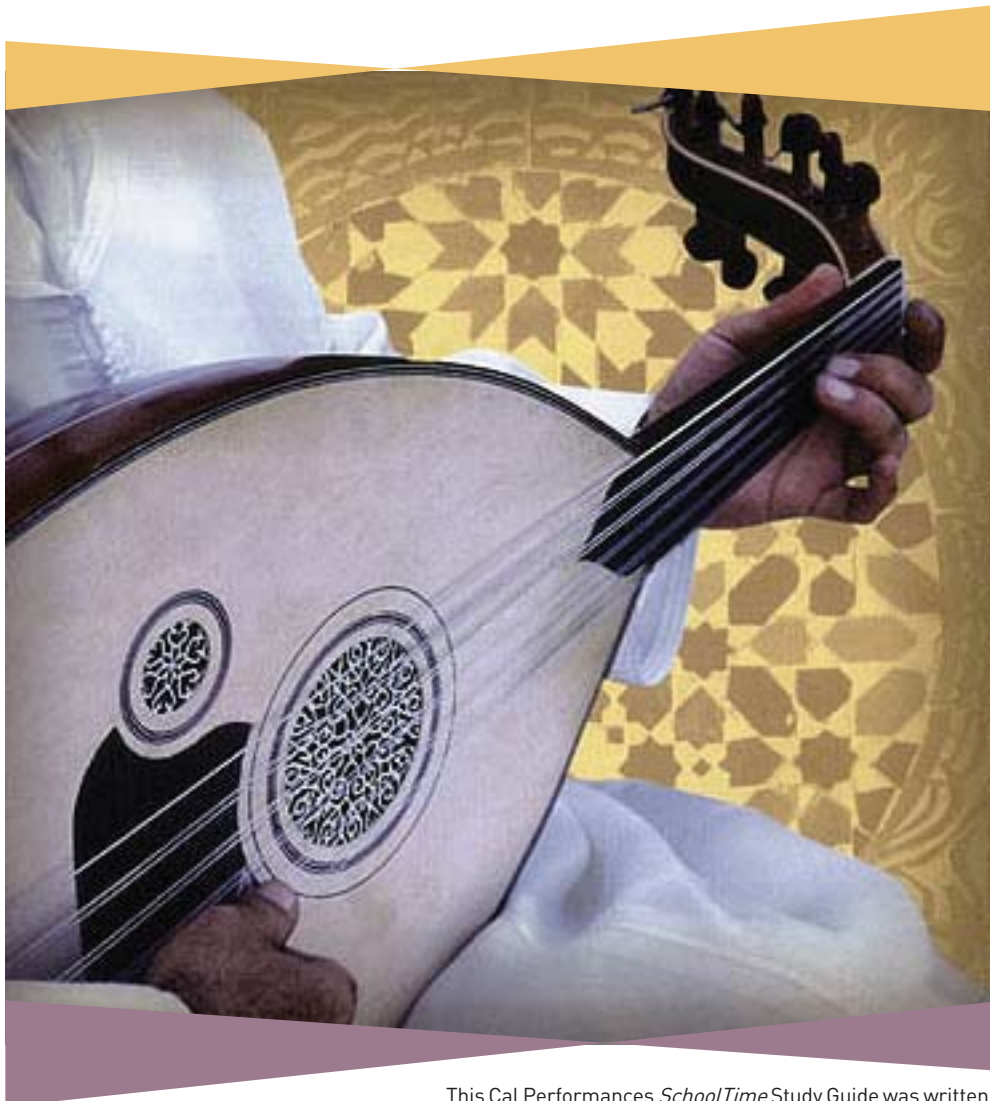


A memorial for those who lost their lives in the Holocaust



American Klezmer band





This Cal Performances *SchoolTime* Study Guide was written, edited and designed by Laura Abrams, Rica Anderson, Nicole Anthony and Francesco Spagnolo.  
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