MYSTERIES OF THE SABBATH
CLASSIC CANTORIAL RECORDINGS: 1907-47

Digitally remastered direct from original recordings.
MYSTERIES OF THE SABBATH:
Classic Cantorial Recordings
1907-1947

"It wasn’t a song I had ever heard before and I couldn’t understand the Hebrew words but I knew he was singing about all the sadness in the world. There was a gentleness and strength and warmth in his voice... I felt that if God were to sing to us this is how His voice would sound."

— Gypsy Rose Lee’s recollection of first hearing Yoselle Rosenblatt sing in the 1920s.

I- Introduction

The invention of sound recording in the late 1870s coincided with a time when "cantorial art" was being redefined, a redefinition which contributed to a new controversy among Jews.

With the invention of sound recording there emerged issues about the relationship of the khazzn to his religion, his community and his calling. Among more traditionally-minded Jews, questions were asked about the religious ramifications of recording. A recording of a religious prayer could be played out of context in a profane environment, and the playing be considered a sacrilege. And though it was now possible to play a recording of Kol Nidre on Yom Kippur, its proper ritual occasion, was it permissible? And if not, why not? Was recording, an auditory representation of a person, itself acceptable under Jewish law which forbade the making of graven images?

One good example of this conflict is illustrated in Mark Slobin’s seminal work "Chosen Voices". In 1905, Odessa cantor Pinye Minkowsky railing against the sacriligious use of cantorial discs published a series of articles condemning recording,
noting the music coming from the rooms of prostitutes in his city. Cantors Kwartin and Sirota rebutted this by producing letters from Jewish soldiers at the front during the Russo-Japanese War and proving how these same discs were important in maintaining their morale.

There were even those who felt that the mere utterance of God's name meant that the 78s themselves had become holy objects. Like prayer books or Torah scrolls which, when no longer usable, could only be disposed of in a prescribed ritual manner, 78 rpm discs — it was argued—could not be discarded if the records were broken or no longer playable. Though technically the halakha (religious law) doesn't support this position, during my twelve-year tenure as Director of the YIVO Sound Archives, I encountered a number of people who donated cantorial 78s and prefaced their giving by saying they felt uneasy about throwing out "religious" objects. Most recording cantors skirted this "sacred" issue entirely, by "de-sanctifying" recorded prayers, substituting "Adoyshem" for "Adoynoy" as the name of God.

One of the great ironies of early recording was that at the same time the recording companies were preserving and documenting widely situated variant styles of popular, folk and liturgical music, they were also sowing the seeds of the eventual demise of that same rich variety. In cantorial practice, the sacred prayer texts were essentially common to regionally diverse Jewish communities; it was the melodies, ornamentations and pronunciations used by the khazonim that were the primary markers of unique regional nuance and personal style — paramount at that time.

In capturing particular performances within these essentially fluid traditions, these records became performance precedents that had a marked effect of smoothing out natural variations in repertoire and style. The power and influence of the disc, as well as its widespread availability, thus led in many cases to a codification of the performance preserved for the record, at the expense of a less well known — that is, an unrecorded — regional variant. This also led to the dominance by a few stars over the unrecorded cantors.

One of the most interesting developments in the recording of traditional khazones involves the musical accompaniments. Outside of a few early solo discs and the slightly more plentiful a cappella
choir accompaniments, the great majority of American recordings feature either organ or orchestral accompaniments, none of which would be permissible at a traditional synagogue service (though the organ might be played at a more modern Reform service.)

So why would listeners who sought "authentic" representations of this sacred repertoire be satisfied not only with performances taken out of context, but also with accompaniments stylistically and religiously antithetic to the style? Given that people understood the original function of the prayers, why would they want to hear Sabbath blessings, High Holiday prayers or Festival chants in truncated form at presumably inappropriate times? Few would assume, of course, that a person who purchased a cantorial 78 was doing so with the intention of praying along with it. Instead, for most, it was a emotional experience which was sought, not a ritual one. With recordings, more so than in the synagogue, artistic performance for its own sake became as important a benchmark as religious fervor in evaluating the success of the shelihakh tsi-bur , the messenger of the people.

Ultimately, though in a different way, these recordings did end up offering the listener some of the same things prayer in the synagogue setting did: a sense of well-being and reaffirmation not to mention nostalgia for the "Old Country". This comfort and familiarity that the cantorial records imparted contributed to their continuing popularity for over half a century.

II- Recording of khazonim in Europe

The enthusiastic reception of khazonim as performers outside the ritual setting predates their first appearances on sound recordings. Their popular appeal can be traced to the 19th century khazn Der Vilner Balabel Yoel-David Strashunsky. A wunderkind, Strashunsky was the first star khazn to "cross over" to success in the Gentile music world, a "success" which would eventually leave him a broken and estranged man.

In 1902, the Yiddish play Der Vilner Balabel, written by playwright Mark Arnshteyn, premiered in the Polish city of Lodz; some fifty years after his death, Strashunsky's legend was still a powerful draw. (The play would later be made into a film starring another great singer who traversed the line from stage to shul: Moishe Oysher.)
It is important to keep in mind that at the time of Arnshteyn's play it had only been some 25 years since the first appearance of popular or secular Jewish performing of any kind. This "performance for performance's sake" tradition is best exemplified by the theatrical presentations of Abraham Goldfaden. These plays, presented in the wine cellars of Goldfaden's native Rumania, depended on the talents of Yiddish speaking actors, musicians and singers; singers who may well have trained as meshoyrerim (choristers) and some of whom became apprentice cantors. (We get a sense of the impact of meshoyrer training on the development of Yiddish popular music when we reflect that virtually every Yiddish theater composer began his musical life as a meshoyrer.)

At the same time Arnshteyn's fictionalized cautionary tale was playing in Lodz, in nearby Warsaw a real-life cantorial story played itself out. It was there that the 28-year old Gershon Sirota was making the first of his many outstanding sound recordings.

By the time he made these early recordings, Gershon Sirota and music collaborator and arranger Leo Low had already pioneered and perfected his perfor-
dance. In addition, this was an era that glorified singers: Caruso, Galli-Gurci, Chaliapin, Ruffo and others were widely lionized for their brilliant artistry and the growing popularity of their recordings. This general interest in stellar operatic figures created a venue for other trained voices, including those of cantors.

Though Gershon Sirota recorded early on, he was not first. What may in fact be the first Jewish liturgical performances on disc appear in the Gramophone catalog for December, 1899, which included recordings made in Russia earlier that year in March and April. There were seven discs by S. Manné including Adon Olom, Kol Nidre and Mo’oz Tzur. That same year the Berlin office of the Gramophone company released a recording of Kol Nidre by Sandor Veres. By April of 1902 six records by Felix Asch had been added to their catalog, including a Musaf Kaddish, Ne’ilah, and yet another Kol Nidre (these in addition to 11 discs identified only as being by “Chor du Synagogue”.)

Soon, other khazonim in Europe debuted on disc, such as Selmar (Steifman) Cerini, who, like Sirota, also recorded a number of operatic discs (1902); Vienna’s cantors Kwartin and Basser (1908); B. Władysław and Joshua Meizel from Bucharest (1909); M. Steinberg from Odessa; the brothers D. and A. Roitman - respectively (by 1910) in Vilna and Poltava; G. Grinoff, Israel Tkatsch from Budapest, S. Schneyer of Bucharest (1913). Of all European cantorial recordings, only Sirota’s were readily available in the U.S.

Sirota quickly grasped the extent and importance of the wider audience that the infant phonograph industry afforded him. Correspondence in 1909 between the Gramophone company and the 35-year old Sirota shows him to be a sophisticated and canny cantor, one who accurately calculated the value of his talent and saw to it that the company did too. He was receiving the unheard of amount of 3,000 rubles a year, out of which he paid his choir and leader for 25 recordings.

The highly enthusiastic popular and critical response to Sirota’s 1902 Warsaw recording session was instantaneous. It’s even been said that the “audition” leading to his appointment in 1905 at the famed Tłomackie Synagogue in Warsaw was held by way of his records alone!

When his next releases — made in Vilna in 1903/04 — were issued, they were accompanied by an aggressive cam-
paign of letters from the Gramophone company home office to its many foreign branches. (One immediate — and unexplained — response to this mailing came from the Milan office which ordered: "...a complete set... because they will be useful to us in our Egyptian trade.")

Another early attestation to the popularity of Sirota’s discs came from the odd, short-lived “United Hebrew Disc and Cylinder Record Company” (UHD&C). In 1903, in what is undoubtedly the earliest known cantorial record piracy, the New York-based UHD&C clumsily copied a recording of Sirota’s Vehoser Soton, listed it as Hashkivenu, and credited it simply to “Cantor and choir,” ostensibly to avoid payment of licencing fees to the Columbia Graphophone Company, the legitimate American distributor.

Sirota clearly defined and dominated the recording and issuing of cantorial records on both sides of the Atlantic during these important first few years.

III- Recording khazonim in America

Between the years 1895-1942, over five thousand recordings were made in the United States for a Jewish listening audience. Of these, over one thousand were made by some 65 cantors. Despite the greater number of secular Jewish records (theater, klezmer, comic) it was khazonim that had the greatest percentage of the more prestigious 12” discs issued compared to the smaller 10”. On the 12” discs, more time was allotted: 10” discs ran approximately three minutes, while the 12” recordings lasted approximately a minute more.

The earliest listings of liturgical pieces were made by performers who may have trained as meshoyrerim, but who nonetheless billed themselves as “Mr.” rather than “Cantor” for reasons that remain unclear.

The recording of Jewish “sacred” material that was probably first to appear was a Kol Nidre performance, recorded in 1901 by “Professor” Frank Seiden. By 1904 the Goldin Quartette and prolific composer Solomon Smulewitz (Small) had also recorded several sacred titles.

In 1905 the UHD&C issued two discs by Cantor A. Minkowsky, making him the first identified khazn to record in America. He was followed in 1907 by Isaiah Meisels of Congregation Ohab Zedek and in 1909 by Moses Mirsky, whose discs may be the first to feature organ accompaniment.
In 1911 S. Libson and B. Woolf recorded their first discs followed in 1912 by the prolific Mayer Kanewsky, who was later responsible for directing one of the earliest American recordings of a klezmer ensemble: Abe Ellenkrig’s Orchestra in 1915. In 1913 Alter Yechiel Karniol and Samuel Malavsky made their first discs. Cantors who debuted on disc after World War I included Pinchos Jassinowsky (1918), Shloimele Rothstein and Berele Chagy (1919), Josef Shlisky (1920), Mordechai Hershman and Zavel Kwartin (1921), David Roitman (1922), David Puttermen (1924), Leybele Waldman (1926), Samuel Vigoda and Pierre Pinchik (1927), Leib Glantz, Moishele Soorkis and Joseph Shapiro (1928) and Ben Zion Kapov-Kagan (1938).

The popularity of recorded khazonim is illustrated in J. Hoberman’s outstanding history of Yiddish film, *Bridge of Light*. In it, Hoberman quotes Yiddish poet Judd Teller’s recollection of how cantorial records were received and esteemed by aficionados in the inter-war years:

*Every evening of the week except Fridays, holidays and in foul weather, crowds assembled outside the phonograph stores for concerts of records, which were amplified through a horn in the transom. Liturgy and popular music were interspersed. The serious waited patiently for the moment when a cantorial record was put on. Then they exploded into a minor riot of heated polemics, drowning out the voice pouring through the horn. Each coterie of fans acclaimed the records of its favorite cantor, but was divided against itself as to which items in his albums were superior to the others. These disputations involved the pitch of the cantor’s voice, the clarity of his diction, the pathos of the sighs, sobs and exclamations that laced his liturgy.*

Yet of all the khazonim in America, none enjoyed the stature of Yossele Rosenblatt, who first recorded around 1905. (Published scholarship on Rosenblatt has long contended that his recording career began with the Odeon company in Hamburg in 1907, but a recent discovery by the author of two earlier French Pathé cylinders of *Mi Sheberakh* and *Adoyshem Molokh* pushes this date back two years.) Though born and trained in Europe, Rosenblatt gained his chief renown in America. His appointment by the New
York Hungarian community’s synagogue Ohab Tsedek in 1912 and his subsequent American recordings were a coup for this congregation. Like Sirota’s, his first recordings were successful both artistically and commercially.

Rosenblatt’s long-standing popularity stems not only from his stunning talents as a singer but also from his unswerving religious faith and his willingness to suffer for it. The oft-repeated story of Rosenblatt’s demurrals of a lucrative offer from the Chicago Opera to appear in a production of “La Juive” because it was inconsistent with his religious role did as much to cement this perception as his ultimate descent into popular entertainment against his desires. Despite the fact that Rosenblatt was refered to as “The Jewish Caruso” it was Gershon Sirota of whom Caruso “…thank(ed) God that the cantor had chosen to employ his heavenly gift in a different field”. And no wonder: Sirota recorded operatic 78s; Rosenblatt did not.

Rosenblatt’s transition into profane contexts for his *khazones* was made necessary by his naive failed investment in an Orthodox newspaper and a luxury ritual bath. In order to repay the monies to those whom he had also convinced to invest, Rosenblatt agreed to enter the secular performance world; he made movies (two musical shorts for the Warner Brother’s Vitaphone company — *Omar Rabbi Elosar* and *Hallelujah* — before appearing in their 1927 feature film *The Jazz Singer*). And he also entered vaudeville, a description of which opens this essay.

Rosenblatt’s vaudeville success heralded the appearance of “specialty cantors”. Of course, there had always been boy cantors — where once there was Sirota and Strashunsky, now there was Sholem Secunda and Kamele Weitz (the latter recording his own settings of *Hashkivenu* and *Shma Yisroel* at age ten.) There were now also twin cantors, cantorial families, cantorial choirs and Moishele Soorkis billed as *der blinder khazn* (“The Blind Cantor”), who made records in 1928-29. Most interesting of these alternative *khazonim* were women cantors, known as *khazntes*. Being strictly constrained by traditional Jewish law from being *khazonim* (the voice of a woman, *kol isha*, was deemed inappropriate for the role of *she-liakh tzibur*), women cantors persevered nonetheless. “Lady Cantors” of this era parlayed careers on disc, the stage and on the air, yet never in the synagogue, the
source and context of the music they nevertheless chose to sing. The earliest documented *khaznate* was Sophie Kurtzer, who recorded in New York during 1924-25.

Radio soon helped spread the popularity of cantors. From the earliest documented broadcasts in the mid-1920s until the 1960s, cantors were a staple part of broadcasting on Jewish programs around the country. Some cantors, like Moishe Oysher and Leybele Waldman owed their careers to radio.

Films also helped reinforce the centrality of the *khazn* in the Jewish musical world. The first sound film to invoke this image was the aforementioned *Jazz Singer* to be followed by numerous Yiddish language features which focused on the talents of these trained singers.

Yet, for all this seeming activity, the era of the *khazn* was passing. By 1937, according to Mark Slobin, only fifty of New York’s three hundred *khazonim* held full-time positions.

This decline in old time cantors was further accelerated by the destruction of the majority of European Jewry during World War II. Though the post-war era saw a trickle of emigré *khazonim* (most notably the brothers Kousevitsky and my late father Zindel Sapoznik) the enthosiastic popularity of the form and the powerful bond once shared by cantors and their devotees was over, its glory found mostly in 78 rpm discs like those in this anthology.

— Henry Sapoznik
August, 1994
Brooklyn, New York

HENRY SAPOZNIK, who began his music career at age 6 as a *meshoyrer* for his father, is the founder of the pioneering Yiddish klezmer band “Kapelye”. In addition to being the Executive Director of “Living Traditions” which sponsors the Yiddish Folk Arts Program (“KlezKamp”) he is also a Grammy award nominated producer and performer.
in compositions and improvisations that exhibited an innovation bordering on the avant-garde. Reactions among his listeners alternated between admiration and puzzlement. Unfazed by such uneven reception to his art, he was quoted as saying, “I don’t perform for the audience; I perform for myself.” His career as a “Golden Age” cantor was unusual and forward-looking also in that he eventually began championing the “Israeli” pronunciation of the Hebrew prayers. His last decade was spent in Israel, where he officiated, concertized, and started a school for cantors.

“HEAR, O ISRAEL, THE LORD IS OUR GOD, THE LORD IS ONE.” HE IS OUR GOD; HE IS OUR FATHER; HE IS OUR KING; HE IS OUR DELIVERER. HE WILL AGAIN IN HIS MERCY PROCLAIM TO US IN THE PRESENCE OF ALL WHO LIVE: [I REMOVED YOU FROM EGYPT] “TO BE YOUR GOD.”

Leib Glantz was born in the Ukranian city of Kiev, apprenticed with his father khazn Kalman Glantz, and began touring Eastern Europe as a khazndl at age eight. Coming to America in 1926, he soon emerged as a performer and theoretician of synagogue music, using this knowledge Glantz’s lyric tenor voice thrived in the high register, and its use in Sh’ma Yisro’el is typical. This passage begins with the primary liturgical declaration of Judaism; but here it is not intoned with dignity, solemnity, or even prayerfulness. Instead, it is
announced as a fanfare, evoking the primordial Biblical context of its first utterance. The “intellectual” approach continues in the balance of the passage, which is marked by melodic twists and turns from the sudden shift to minor in the first hu to the startling flatted second on the last word. His treatment of this word (lelokim) achieves its artistic effect while at the same time serving as a link to the new mode of the prayer that would follow it in the synagogue. But of course it is not just the mind that is stimulated in this piece. In Sh'ma Yisro'el the mood alternates between moments of reflection, stark outbursts, and sustained passion, which combine to deeply stir the soul.

2. SAMUEL MALAVSKY (1896-1985) V'shomru

Samuel Malavsky hailed from Smela, a town not far from Glantz’s birthplace, Kiev. Unlike Glantz, Malavsky’s career in liturgical music began not as a young cantor, but as an accomplished chorister, coming to these shores as such in 1914. But not long thereafter began a long and distinguished career as a cantor in various American congregations. Nevertheless, the choirboy spirit never left him, and in his later years he organized his family of four daughters and two sons into a choir that toured with him under the name of “Singers of Israel.” Two of his daughters, in turn, achieved independent popularity as the concertizing and recording “Malavsky Sisters.” (even performing swing influenced Jewish music under the name the “Marlin Sisters.”) As a cantor, Malavsky’s renditions were marked by a wide-ranging, raw, deeply emotional and traditional delivery that would earn the Yiddish adjective hartsik (“with great heart”).


V’shomru, a selection which is somewhat unrepresentative of Malavsky’s general style, is a study in contrasts. In this Biblical excerpt that serves as the central text of the
Friday night service, the beginning of the first verse is intoned in a declamatory fashion, but comes to a prayerful close. The second verse is signaled by a traditional move to major on the fourth degree of the scale. Modulating back to the original tonality, the name of God is then sung to the same dramatic phrase that opened the prayer, while the contrast between heaven and earth is indicated by the low note on the word for earth (ho'oretz). The objective of this liturgical and musical journey, that of attaining “heavenly rest,” is highlighted by a very extended coda (forming nearly one half of the piece), a fantasias that is sung entirely in mezzo-voce and falsetto.

3. JOSEPH SHAPIRO (1890-1938)

B’rosh Hashono

Joseph Shapiro, also known by the name of “Yossele,” did not have a very long career, but was favored by many. Born in the Ukrainian town of Drozhne (Province of Podolski), his exposure to traditional khazones as a popular alto soloist was extensive, but he gradually made his way to Vienna, where he studied voice and also perfected the Western style, becoming the oberkantor of the Austrian city of Althofen. In America he occupied a post at the “modern” Washington Heights Congregation, but emphasized a traditional approach to the services. While Shapiro recorded little, he did leave his mark as one of the participants in the 1931 American cantorial film, “The Voice of Israel”.

Joseph Shapiro
ON ROSH HASHANAH IT IS INSCRIBED, AND ON YOM KIPPUR IT IS SEALED: HOW MANY SHALL PASS AWAY AND HOW MANY SHALL BE BROUGHT INTO EXISTENCE; WHO SHALL LIVE AND WHO SHALL DIE; WHO SHALL COME TO A TIMELY END; AND WHO TO AN UNTIMELY END; WHO SHALL PERISH BY FIRE AND WHO BY WATER; WHO BY SWORD AND WHO BY BEAST; WHO BY HUNGER AND WHO BY THIRST; WHO BY EARTHQUAKE AND WHO BY PLAGUE; WHO BY STRANGLING AND WHO BY STONING...

The dire message of B'rosh Hashono is certainly brought home in this driving rendition. Notwithstanding the simplicity of the unison choral singing and basic responses, the confident and colorful voices of the Machtenberg Choir add much to create the sense of mounting tension, and they nicely complement the special color of the cantor's voice. Shapiro, in turn, displays a wide repertoire of basic cantorial techniques related to the style of a capable baal-t'filo (lay prayer leader): careful chanting, poignant "licks," contrasting brief rhythmical passages in 3/4 time, convincing krekhtsn (sobbing breaks in the voice), and a modulation to the fourth scale degree.

4. PIERRE PINCHIK (1897-1971)
Rozo D'shabbos

Pierre Pinchik, another product of the Ukraine, grew up as Pinchos Segal. He was lucky to receive vocal and musical training at an early age. From an early age, too, he showed a great proclivity for the
SON OF THE SABBATH-EVE PRAYER. THE HOLY THRONE OF GLORY, ABIDING IN THE MYSTERY OF ONENESS, FORMS THE SEAT OF THE TRANSCENDENT HOLY KING...

(Zohar, T’rumah)

The Aramaic text of Rozo D’shabbos appears in the khasidic rite as a prelude to the Friday evening service. It is a Kabbalistic meditation barely intelligible to most of those who chant it regularly; but even so, it adds a dimension of mystical depth to their Sabbath experience. And what Pinchik has done with these words is to create a tone-poem about holiness. A "chant about chanting" is how one might describe this episodic composition which begins (following the organ introduction) in the middle of a thought: as if overhearing a khosid (khasidic disciple) in his meditation. Soaring flights heavenward are tempered by chastened returns earthward. Pinchik’s distinctive climbing coloratura passages outline the rungs on the ladder of holiness. The short melodic theme on the words rozo d’shabbos ihi shabbos, quoted twice by the organ, also returns as a coda. It seems to symbolize the kernel of ahasidic nигун ("wordless tune") of communion with God, unstated and unfulfilled.

THE HOLY ONE, BLESSED BE HE, IS SEATED ON HIS GLORIOUS THRONE WHEN THE SABBATH ENTERS THE MYSTERY OF ONENESS, SIMILAR TO HIS, AND NOT BEFORE, SO AS TO FORM ONENESS WITHIN ONENESS. HENCE THE MYSTIC MEANING OF THE VERSE: "THE LORD IS ONE AND HIS NAME IS ONE. THE MYSTERY OF THE SABBATH: THE SABBATH IS ATTACHED TO THE MYSTERY OF ONENESS, AND THE MYSTERY OF ONENESS DESCENDS UPON HER BY REA-

music of the khasidim, which music influenced his compositions and singing style in the years to come. In Europe he received recognition as a cantor in St. Petersburg; but his fame really grew after emigrating to The United States in 1925. In concerts as well as in a series of recordings — on some of which he accompanied himself on the organ — he made his mark with a fresh, creative compositional and vocal approach which evinced boldness as well as interiority. He combined the poignancy and yearning quality of style singing with his originality, virtuosity, showmanship and presence. This yielded him a unique stardom among the cantors of the Golden Age.
Although the text setting continues in "Part Two" of the same title, the piece we have here stands quite ably by itself.

5. PINCHOS JASSINOWSKY
(1886-1954) K'dusho (Na'aritzkho)

Yet another native of the Kiev region (the town of Romanovka), Pinchos Jassinowsky paid his dues as a sought-after meshoyrer for a number of Russian cantors. Instead of fulfilling his father's wish that he become a rabbi, young Pinchos had his eye on becoming a profes-}

sional musician, and in 1906 he entered the St. Petersburg Conservatory. He graduated in 1915, meanwhile having gained a reputation as a choral conductor and concert singer. With the outbreak of war, he joined other Russian emigres in Scandinavia, pursuing a brief but successful career there, before coming to America a year later. Here is where he blossomed as a cantor, composer, poet and teacher.

WE REVERE AND SANCTIFY THEE IN THE WORDS OF THE ASSEMBLY OF HOLY SERAPHIM WHO HALLOW THY NAME IN THE SANCTUARY, AS IT IS WRITTEN BY THY PROPHET: "THEY KEEP CALLING TO ONE ANOTHER: [HOLY, HOLY, HOLY IS THE LORD OF HOSTS; THE WHOLE WORLD IS FULL OF HIS GLORY.] HIS GLORY FILLS THE UNIVERSE; HIS MINISTERING ANGELS ASK ONE ANOTHER: "WHERE IS HIS GLORIOUS PLACE?" THEY SAY TO ONE ANOTHER: "BLESSED- [BLESSED BE THE GLORY OF THE LORD FROM HIS ABODE.]

European cantorial singing developed by the end of the nineteenth century into two basic genres. The "Eastern" variety, at one time known as poylishe khazones, ("Polish
or “Eastern” cantorial singing) was the florid, impassioned, improvisatory style which gave rise to the artistic expressions represented by the bulk of the selections on this album. Of the “Western” variety, introduced by the German Reform congregations, there is one example on this album, Jassinowsky’s Na’aritzkho. This style is marked by a refined vocalism and a reserved, slower paced syllabic singing often harmonized in the Western choral tradition. It should be noted, however, that the K’dusho section of the liturgy was one in which even many Eastern cantors would add samples of this “Reform” style to their repertoire, particularly if the forces included a well-trained choir. In much of the present recording, the organ takes the place of the choir, to the extent of supplying the phantom “congregational response” of kodosh, kodosh, kodosh, etc. halfway through.

6. MORDECHAI HERSHMAN (1888-1940) Akavyo Ben Mahalalel

As a youngster, Mordechai Hershman was an extremely busy and well-travelled chorister, gradually learning his trade from several of the greatest names in Eastern European khazones. All this was against the express wishes of his father, who considered a life of song to be beneath the dignity of a respectable mercantile family. As a cantor, he achieved great renown in Europe, attaining the position at the Great Synagogue in Vilna. Coming to America in 1920, he soon caught up with the household names Rosenblatt and Kwartin, joining them in the triumvirate of the cantorial recordings Hall of Fame. In addition to a beautiful voice of luster and power, Hershman’s strong suit was his excellent musicianship.
and penchant for recording a wide range of fine compositions by a variety of synagogue composers, as well as effective arrangements of Yiddish songs.

AKAVYAH BEN MAHALEL SAID: REFLECT ON THREE THINGS AND YOU WILL NOT COME INTO THE GRIP OF SIN: KNOW WHENCE YOU CAME, WHITHER YOU ARE GOING, AND BEFORE WHOM YOU ARE DESTINED TO GIVE A STRICT ACCOUNT. WHENCE YOU CAME - FROM A MALODOROUS DROP; WHITHER YOU ARE GOING - TO A PLACE OF DUST, WORMS, AND MOTHS; AND BEFORE WHOM YOU ARE GOING TO GIVE A STRICT ACCOUNT - BEFORE THE SUPREME KING OF KINGS, THE HOLY ONE, BLESSED BE HE. (Mishnah, Avot 3:1)

*Akavyo Ben Mahalalel*, a composition by Cantor Joshua Weisser, is a “liturgical” concert piece with only a marginal connection to prayer; it is a Judaic text chosen for its poignant moral weight. As such, it underscores an interesting development of the cantorial recitative of this period. True to the Talmudic origin of the text, much of the melodic material in this piece is drawn from the so-called “study mode,” which is marked by open intervals (especially of the fifth and octave), as well as steady reciting tones. Of interest in *Akavyo Ben Mahalalel* is the dialogue between the cantor and the orchestra, which no longer is merely a replacement for the choir. Also noteworthy are Hershman’s interpretive abilities. He allows the strong melodic motion to deliver the text; only after a long coloratura on the word holekh does his singing become plaintive on the words for “a place of dust, worms, and moths.” He then closes with the same dramatic tone with which he opened.

7. JOSEPH SHLISKY (1894-1955)

Omar Rabi Elozor

In the old country, unscrupulous choir leaders were known to cajole, bribe, and even kidnap talented *meshoyrerim* to augment their choirs. Joseph Shlisky fell into the hands of an exceptionally deceitful character who whisked him away under false pretenses to Toronto from his native Poland. This was at age ten; at thirteen, however, he was already earning money as a cantorial soloist, and eventually brought his parents over to the New World. He graduated from the Royal
Conservatory of Music in Toronto, and he found work in the field of opera as well as having an illustrious cantorial career. The last fifteen years of his life, however, he lived as an invalid due to a stroke.

RABBI ELAZAR SAID IN THE NAME OF RABBI HANINA: SCHOLARS INCREASE PEACE THROUGHOUT THE WORLD, FOR IT IS SAID: “ALL YOUR CHILDREN SHALL BE TAUGHT OF THE LORD, AND GREAT SHALL BE THE PEACE OF YOUR CHILDREN.” DO NOT READ HERE BANAYIKH (“your children”), BUT BONAYIKH (“your builders,” i.e. scholars are the true builders of peace). ABUNDANT PEACE HAVE THEY WHO LOVE THY TORAH, AND THERE IS NO STUMBLING FOR THEM.

The virtuosic components of cantorial music, in many ways, often make it resemble an instrumental art form. This is particularly the case in Shlisky’s remarkable rendition of Omar Rabi Elozor. While this passage does appear in the *siddur* (prayerbook), it is actually a Talmudic quotation, so this setting — written by Jacob Rapaport — also includes some motives from the “study mode.” But the piece, helped by an extremely agile and hauntingly colorful voice, takes off in many musical directions. At times the strains of a doina (a rhapsodic Rumanian pastoral style) are evoked, at others we hear the cadences of an operatic aria.

8. MOISHELE SOORKIES (1900- c.1960) *V’khulom M’kablím*

Moishele Soorkies stands unique among the practitioners of the cantorial art in this era in that he became blind while still an
infant. Born in Uman, a Ukrainian city famed for its klezmorim as well for being the final seat of the Bratslaver Rebbe, he imbibed synagogue music from his father, Leib Soorkies. In 1913 he came to America, and four years later he occupied the first of many part-time pulpits, from Philadelphia to Boston. It is noteworthy that the blinder khazn, as he was known, was also an accomplished organist.

[THE ANGELS] ALL ACCEPT THE RULE OF THE KINGDOM OF HEAVEN, ONE FROM THE OTHER, GRANTING PERMISSION TO ONE ANOTHER TO HALLOW THEIR CREATOR. IN SERENE SPIRIT, WITH PURE SPEECH AND SACRED MELODY, THEY ALL EXCLAIM IN UNISON AND WITH REVERENCE: [HOLY, HOLY, HOLY IS THE LORD OF HOSTS...]

V'khulom M'kablim is a gem of majestic synagogue song — not of the concert stage, but of the pulpit. Combining the best qualities of the baal-t'filo and the khazn, Soorkies uses his ingratiating voice to create a melodic universe of reverence, pathos and prayer that transcends the basic meaning of the text. Interpolating the interjection “oy” and “oy vey” no less than ten times in this piece, he lets us enter into the very heart of the prayer experience of the Eastern European Jew.

9. YOSSELE ROSENBLATT
(1882-1933) Tal

Not only was Josef Rosenblatt known in every corner of the cultured world (Jewish and non-Jewish), but the single word “Yossele” became synonymous with
“wonder-cantor.” Moreover, any cantor having “Joseph” as a name soon got himself to be known as “Yossele.” Unlike the majority of the cantors on this anthology, Rosenblatt never served as a chorister; he was tutored by his father and first officiated at the age of nine. Born in a city of cantors (Belaya Tserkov), his family moved westward to a city of “aristocratic” Hassidism (Sadagora), and he eventually served as a cantor further west in several Austro-Hungarian cities, before settling in the United States in 1912. All of these influences, along with an astounding vocal instrument and compositional creativity, bore fruit in a career in which he commanded unprecedented salaries and recorded around 180 predominantly original compositions (36 of these in Europe).

GRANT DEW TO FAVOR THY LAND; MAKE US BLESSED WITH REJOICING, WITH PLENTY OF GRAIN AND WINE; RESTORE THY BELOVED LAND - WITH DEW. GRANT DEW FOR A GOOD YEAR, CROWNED WITH SPLENDID FRUIT OF THE LAND; ZION NOW LEFT LIKE A LONE BOOTH, TAKE HER IN THY HAND LIKE A CROWN - WITH DEW. 

Tal ("Dew") is a Passover poem of six stanzas concerning the Land of Israel. Rosenblatt set the two stanzas heard here as “Part One,” and two more — in a very similar style — were labeled “Part Two.” One of the many factors in the popular success of his compositions was the regular inclusion of tuneful passages even within the most virtuosic pieces. In Tal, the balance is turned: Atypically, his skills as a synagogue melodist are highlighted above those of the phenomenal singer that he was. Also atypical for cantorial recordings, the soloist here shares the limelight with another cantor (Meilech Kaufman) in an arrangement that includes the splitting of a melodic line, imitation (including one “dueling cantors” passage), and some parallel singing. Also evident in this selection is Rosenblatt’s fondness for repetitive melodic sequences, a compositional trademark that appears in practically all of his recordings.

10. GERSHON SIROTA
(1874-1943) Y’hi Rotson

Gershon Sirota thrilled audiences in concert tours over Europe and America, and left his legacy as cantor of the major synagogues in Eastern Europe — most notably
Warsaw, in whose ghetto he perished. It was only in Europe that he held a permanent position and where he made phonograph records, being one of the pioneering cantors to utilize this medium. As recording technology, as well as his singing, improved over the years, Sirota commonly re-recorded many of his earlier versions. Arguably the cantor of this era with the most impressive classical dramatic tenor voice, his refined musicality was matched by impressive skills as an improviser and an interpreter of the texts. His performances, in the synagogue as well as in the concert hall, were often attended by Christian notables. Sirota was also favored by an association with the celebrated choirmasters and arrangers of the time, Yitzkhok Schlossberg, David Ajzensztadt and Leo Low.

MAY IT BE THY WILL, LORD OUR GOD AND GOD OF OUR FATHERS, TO GRANT US THIS NEW MONTH FOR HAPPINESS AND BLESSEDNESS. O GRANT US LONG LIFE, A LIFE OF PEACE AND WELL-BEING, A LIFE OF BLESSING AND SUSTENANCE, A LIFE OF PHYSICAL HEALTH, A LIFE OF PIETY AND DREAD OF SIN, A LIFE FREE FROM SHAME AND DISGRACE, A LIFE OF WEALTH AND HONOR, A LIFE MARKED BY OUR LOVE FOR TORAH AND OUR FEAR OF HEAVEN, A LIFE IN WHICH THE WISHES OF OUR HEART SHALL BE FULFILLED FOR HAPPINESS. AMEN.

Y’hi Rotson is a fine example of an Eastern European khor-shul ("choir synagogue") composition. Such pieces required a musically astute and vocally gifted khazn as well as a well-trained choir to negotiate
the challenging musical terrain and shifting moods. To excerpt some cameos from this setting: Note the harmonic/modal tension in the repeated words l’tovoh and shel parnosoh, as well as the word-painting on the extended high note in yiras shomayim (“fear of Heaven”). Of interest also is the modulation near the end of the piece; rather than leading into a new section, it serves to heighten the already high level of excitement for the finish. A synagogue choir, incidentally, would number three or four times those of the “chamber group” heard on this studio recording. Here we have all the standard choral devices of the genre: echoing a word of the cantor, sustained humming, contrasting interludes in 3/4 rhythm, as well as a passage for boy alto soloist. Even in this early recording we can feel the power and cantorial fire that would set apart Sirota’s approach to the liturgy. He does not plead as much as he demands, seeming to address his Creator “one-on-One”. But when there is sobbing to be done, he handles that as well, as on the words she’en bohem busho ukhlimo (“a life free from shame and disgrace”).

Zavel Kwartin was born in the Kherson region of the Ukraine. His natural talent and early love for singing and the cantorate was stifled by his stern father, who had him work in the family’s business. But on the occasion of his wedding engagement he managed to officiate for the first time, thus modestly beginning his solid career as a world-renowned cantor. Next came the battle for vocal and musical training with various teachers; this too he slowly achieved, balancing this with time.
spent managing a business of his own. He eventually attained a substantial position in Vienna, and later one in Budapest. While in Vienna he recorded profusely, and fame of his rich high baritone voice spread throughout the world. In 1919 he came to America for a concert tour, and a year later had taken a position in Brooklyn, New York.

There are brilliant idiomatic runs perfectly executed, but they lack the passion, or even expression, that we hear in so many other renditions. There is dramatic singing and impressive declamation of the text, but the cadences are static and the baal-t’fi-
lo aspect of the cantor is absent. While his later recordings were marked by greater infusions of passion, they were structurally similar to R’eh No V’onyenu. Despite these characteristics (or perhaps because of them) his singing proved immensely popular, on recordings as well as in person.

LOOK UPON OUR AFFLICTION AND CHAMPION OUR CAUSE; REDEEM US SPEEDILY FOR THY NAME’S SAKE, FOR THOU ART A MIGHTY REDEEMER. BLESSED ART THOU, O LORD, REDEEMER OF ISRAEL.

In Vienna and Budapest Kwartin chanted predominantly in the Western idiom, which stressed careful diction and measured singing. Coming to these shores, however, meant adopting once again the style of coloratura singing he heard in his youth. R’eh No V’onyenu (the only selection in this collection taken from the weekday liturgy) presents a hybrid of these two approaches. The musical language is Eastern European, but the pacing and delivery — of the cantor as well as the choir — is “High Temple,” so to speak.

12. DAVID ROITMAN
(1884-1943) Un’saneh Tokef

Like Gershon Sirota, David Roitman was born in the Southwest Ukrainian region of Podolia. As a child he would constantly imitate the sounds of musical instruments, and his idea of playing after kheyder was to put on a tallis, assemble his buddies into a choir, and wail away as a “cantor.” The play-acting paid off, and an “instrumental” quality — in terms of tone color as well as agility — always marked his cantorial voice in later years. In Europe he recorded a substantial number of pieces —
his own compositions as well as those of classic synagogue composers — and he continued his productivity after settling in America in 1920. His recordings always proved popular among connoisseurs of the art. He had an exquisite control of dynamics and an effortless upper register that opened up a world of musical and interpretive possibilities. In addition, he was a master improviser at the pulpit.

LET US TELL HOW UTTERLY HOLY THIS DAY IS AND HOW AWE-INSPIRING. IT IS THE DAY WHEN THY DOMINION SHALL BE EXALTED, THY THRONE SHALL BE ESTABLISHED IN MERCY, AND THOU SHALT OCCUPY IT IN TRUTH. TRUE IT IS THAT THOU ART JUDGE AND ARBITER, DISCERNER AND WITNESS, INSCRIBING AND RECORDING ALL FORGOTTEN THINGS. THOU OPENEST THE BOOK OF RECORDS AND IT READS ITSELF; EVERY MAN’S SIGNATURE IS CONTAINED IN IT. THE GREAT SHOFAR IS SOUNDED; A GENTLE WHISPER IS HEARD; THE ANGELS, QUAKING WITH FEAR, DECLARE: “THE DAY OF JUDGMENT IS HERE!”

Un’saneh Tokef is a deceptively simple composition with a wealth of melodic, rhythmic and vocal subtleties that bring this High Holiday text alive with reverence and beauty. It is worth pointing out some examples of Roitman’s skill on the level of individual words, even though with his rapid delivery they may be only fleeting moments: malkhusekho (“thy dominion”) is phrased with a regal quality, while b’khesed” (“in mercy”) receives a pleading treatment. A brief trilling of the shofar is
suggested on *yitoka* ("is sounded"), and the phrase *kol d'momo dako* ("a gentle whisper") is sung, then immediately repeated sotto voce. For all its grandeur, there is an introspective character to this performance that is uniquely Roitman's, helped in no small measure by a voice that warms its way into the heart even before the mind has had a chance to reflect upon the words.

13. SOPHIE KURTZER
Kiddush (Shabbos)

Very little is known about the singular personality who was billed as "Lady Cantor Sophie Kurtzer from Odessa." Besides the *Kiddush*, Kurtzer recorded five other selections from the standard liturgical repertoire, but obviously did not officiate anywhere as a cantor. Moreover, she did not record any Yiddish selections, nor does she seem to have left a mark on the Yiddish theatre scene. What we do know is that she was the sister of an active cantor, Yossele Kanevsky, whose daughter, Bernice, was also a "Lady Cantor." The latter enjoyed great popularity, working under the name of "Bas-Sheva."


To begin listening to this recording without prior knowledge of who is performing can be an unsettling experience. The voice is uncanny; it is not quite feminine, nor is it masculine. The image that comes to mind is that of an unusually robust boy alto on the verge of a voice change. It is a sound apparently cultivated through direct imitation of cantors. Not until the register change on the word *vonu* do we
hear a recognizably female voice peeking through. The performance, sung very idiomatically, is a standard cantorial rendition of the official formula consecrating Friday night as the Sabbath. The orchestra, which has more of a klezmer than “cantorial” instrumentation, primarily provides chordal support plus the choral responses of b'rakah hu uworukh sh'mo and omein.

14. ALTER YECHIEL KARNIOL
   (1855-1928) N'kadesh

As the oldest born cantor to have left us a phonograph recording, the chanting of Alter Yecheziel Karniol is a remnant of a once-popular virtuosic folk style. But it is more than that: for many of the other cantors on this anthology were nourished by practitioners like Karniol, and flavored their works with those elements when they wanted to achieve “a down-home” davening (“prayer”) style. But even more: Karniol’s singing continues to amaze and inspire even today. A native of the Polish region of Kielce, he moved among various cities in Hungary and Galicia, not finding a long-term position before being summoned to New York at the turn of the century. Dissatisfied, five years later he took a position in Odessa; but before long the pogroms in that area drove him back to occupy a series of positions in New York. Revered as he was in his day, he never felt really settled, and he died in extreme poverty.

WE SANCTIFY THY NAME IN THE WORLD EVEN AS THEY SANCTIFY IT IN THE HIGHEST HEAVENS, AS IT IS WRITTEN BY THY PROPHET: “THEY KEEP CALLING TO ONE ANOTHER: HOLY, HOLY, HOLY IS THE LORD OF HOSTS: THE WHOLE EARTH IS FULL OF HIS GLORY.” THEN WITH A LOUD SOUND, MIGHTY AND STRONG, THEY MAKE THEIR VOICE HEARD; UPRISING THEMSELVES TOWARDS THE SERAPHIM, THEY RESPOND BY EXCLAIMING: BLESSED - BLESSED BE THE GLORY OF THE LORD FROM HIS ABODE.

Karniol’s was a freak voice. On listening to the many florid runs in N’kadesh, a natural reaction is: “What an unusually high tenor!” But after hearing the rare cadences in this piece where the voice comes down to earth (v'omar and yomeru), the foundation of the voice sounds more like that of a bass. While faithful, in a theoretical sense, to the proper synagogal prayer mode, to
today's ear this rendition of the prayer does not sound like music which highlights the sense of the words. Rather, the words seem to function like pegs on which to hang garlands of intricate scales and arpeggios. Yet, this style of chanting would overwhelm contemporary worshippers and move them to tears of inspiration.

15. ZINDEL SAPOZNIK
(1913-1990) B'rikh Sh'meh (beh ano)

Zindel Sapoznik was born in the Russian city of Rovne, famed for its enthusiasm for cantors. As a child he showed great musical abilities and was soon recruited as a meshoyrer by choirmaster David Kousivitsky for the prestigious groyser shul ("large synagogue") accompanying his brother khazn Moishe Kousivitsky. In his early twenties, Zindel Sapoznik sang with Gershon Sirota in his choir of geklibene shtimes ("chosen voices") in concerts throughout Poland. A Master-Sergeant in the Polish army, during the war Cantor Sapoznik survived a labor camp and later became a soloist touring with the Red Army Chorus. After the war cantor Sapoznik travelled to various Displaced Persons (DP) camps throughout Austria and, together with Simon Wisenthal, officiated at numerous memorial services. Coming to America in 1949, Cantor Sapoznik held positions at synagogues in the New York City area and at many Catskill hotels. He was a past President of the Cantors and Ministers Guild of the United States and Canada and was a 1984 nominee for the National Endowment for the Arts’ National Heritage Folklife Award. (HS)
[I AM THE SERVANT OF THE HOLY ONE, BLESSED BE HE...] IN HIM I PUT MY TRUST, AND TO HIS HOLY AND GLORIOUS NAME I UTTER PRAISES. MAY IT BE THY WILL TO OPEN MY HEART TO THY TORAH, AND TO FULFILL THE WISHES OF MY HEART AND THE HEART OF ALL THY PEOPLE ISRAEL FOR HAPPINESS, LIFE AND PEACE. AMEN.

This selection is the second half of a composition made famous by Mordechai Hershman in a 1921 recording. It entered the repertoire of many officiating and concertizing cantors due to its suitability in the context of the worship service, as well as the classic lines of its melodic structure. Sapoznik renders it at quite a leisurely pace, and embellishes it with skillful outpourings of prayerful ornamentation. The piano, which accompanies the cantor on this recording, often replaces the organ when necessary. Its percussive quality, however, makes it a much less idiomatic choice. This recording, unlike the others on this anthology, was not made commercially but privately and was recorded in 1947 at the Bindermichl DP camp in Linz, Austria.

Born in Warsaw, Yeshaya Meisels gained a solid reputation in many European cantorial centers for his high, clear voice, and for his abilities as a zoger. This Yiddish term (which literally means a "talker") was applied to a cantor who had perfect control of the musical implications and possibilities of the traditional prayer
modes (nusakh) and could improvise intelligently at the pulpit. To be recognized as a zoger, especially by one’s peers, was considered a mark of distinction.

PRAISED BE THE SUPREME GOD; BE HE EVER BLESSED. MOSES AND THE CHILDREN OF ISRAEL SANG A SONG TO THEE WITH GREAT JOY; ALL OF THEM SAID: “WHO IS LIKE THEE, O LORD, AMONG THE MIGHTY? WHO IS LIKE THEE, GLORIOUS IN HOLINESS, AWE-INSPIRING IN RENOWN, DOING WONDERS?” THE REDEEMED PEOPLE SANG A NEW SONG OF PRAISE TO THY NAME AT THE SEASHORE; THEY ALL, IN UNISON GAVE THANKS AND PROCLAIMED THY SOVEREIGNTY, AND SAID: “THE LORD SHALL REIGN FOREVER AND EVER.” STRONGHOLD OF ISRAEL, ARISE TO THE HELP OF ISRAEL; DELIVER JUDAH AND ISRAEL, AS THOU HAST PROMISED. OUR REDEEMER, THOU ART THE LORD OF HOSTS, THE HOLY ONE OF ISRAEL. BLESSED ART THOU, O LORD, WHO HAST REDEEMED ISRAEL.

Tsar Yisro’el is typical of Meisels’ style. His voice is strong but pleasing; the high notes sail with conviction, but they do not call attention to themselves. In this prime example of zagakhtz, the text comes alive in interpretive flights of fancy without excessive coloratura, so that the prayer chant quality is never sacrificed in the singing. The cantor’s part here forms the connecting link between simple but elegant choral settings of the congregational responses, yielding a very satisfying piece.

— Cantor Sam Weiss

(The liturgical texts are based on translations of the prayerbook by Philip Birnbaum.)

CANTOR SAM WEISS has served Baltimore’s Ner Tamid Congregation for fifteen years, specializing in the classic cantorial arts. He has also performed and lectured widely on topics of Ashkenazic music, including Yiddish songs, klezmer music, and songs of the Hassidim.

This recording was co-produced with Living Traditions, Inc. a non-profit membership organization dedicated to the study, performance and continuation of traditional, folk and popular culture.

For more information please write:
Living Traditions, Inc.
430 W. 14th Street #514
New York NY 10014
The majority of recordings on this album were originally recorded acoustically, before the advent of microphones and electrical techniques. The performer played into a horn through which airwave vibration alone produced the information in the grooves of the record. Such primitive recordings are very poor and weak in quality and we have attempted, in our remastering, to breathe new life into them and make them sound almost electrical.

The approach used for remastering these recordings has been to prioritize the importance of this CD as the vehicle for preserving, for all time, these masterpieces of early American music. The original recordings are so rare (in some cases only one or two existing copies) that such a failsafe for preservation as a high quality CD is a necessity. Once this course is established, the focus for remastering must be to maintain on the CD all the critical musical information of the original recording, so that every nuance of its performance and sound quality is preserved. Accordingly, while great pains have been undertaken to remove as much noise as possible (some of the ultra-rare originals are more noise than music before remastering begins), we have always stopped short of seriously compromising the musical integrity of the original recording. We trust that you will endorse this approach as a basic commitment to the music and its preservation in a state that will convey to future generations all the power and eloquence of these amazing performances, the likes of which will not be seen again. We would suggest that if for casual listening you'd prefer to hear even less of the minor noise still left on some tracks, simply turn your treble control counter-clockwise somewhat. We do hope, however, that you will for the most part find our remastered sound to be very enjoyable and musically rewarding — we have strived to strike a practical balance that will offer high quality entertainment at the same time as providing critical preservation.
1. LEIB GLANTZ  Sh’mah Yisro’el (1929)
2. SAMUEL MALAVSKY  V’shomru (1935)
3. JOSEPH SHAPIRO  B’rosh Hashono (1929)
4. PIERRE PINCHIK  Rozo D’shabbos (1928)
5. PINCHOS JASSINOWSKY  K’dusho (Na’aritzkho) (1919)
6. MORDECHAI HERSHMAN  Akavyo Ben Mahalalel (1928)
7. JOSEPH SHLISKY  Omar Rabi Elozor (1920)
8. MOISHELE SOORKIES  V’khulom M’kablim (1928)
9. YOSSELE ROSENBLATT  Tal (1923)
10. GERSHON SIROTA  Y’hi Rotson (1908)
11. ZABEL KWARTIN  R’eh No V’onyenu (c. 1920)
12. DAVID ROITMAN  Un’saneh Tokef (1925)
13. SOPHIE KURTZER  Kiddush (Shabbos) (1924)
14. ALTER YECHIEL KARNIOL  N’kadesh (1913)
15. ZINDEL SAPOZNIK  B’rikh Sh’meh (1947)
16. YESHAYA MEISELS  Tzur Yisro’el (T’huios) (1907)

YAZOO 7002

PRODUCED BY HENRY SAPOZNIK & RICHARD NEVINS
Notes by Henry Sapoznik and Sam Weiss • Remastered directly from original 78s by by Richard Nevins • Recordings from the collections of Richard Nevins, Pat Conte and Henry Sapoznik • Photos courtesy the YIVO Institute for Jewish Research and Henry Sapoznik  • Photos courtesy of the National Center for Jewish Film • Art Direction by Joan Pelosi  • Digital Mastering by Robert Vosgien, CMS Digital, CA
MYSTERIES OF THE SABBATH

CLASSIC CANTORIAL RECORDINGS: 1907-47

© 1994 YAZOO, a division of Shanachie Entertainment Corp.