מאדוים

 לדבר

מישה אלכסנדרוביץ'

Misha Alexandrovich
1. **Teka b’Shoat Gaddol Leherutenu**
   From the Additional Service recited on Rosh Hashana.
   The melody sung here was composed by Cantor Yosele Rosenblatt (1882-1933), one of the century’s greatest cantors.

2. **Uveym Simhatthom**
   **Uvemo’adeikhom**
   A verse from the Book of Numbers (X, 10) which begins the closing paragraph of the Shoftim section of the Rosh Hashana Additional Service. The melody was composed by Cantor Zavel Kwartin (1874-1952).

3. **Av Hariamim Hu Yerahem**
   **Am Amussim**
   A prayer recited as the Scroll is brought forth from the Ark. Composed by the well-known Wilno cantor, Abraham Moshe Bernstein (1804-1932), arranged by Moshe Yona Broido. The composition received worldwide acclaim when it was performed in the U.S.A.

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**SIDE 2**

1. **Ahavat Olam**
   From the Evening Service. Composed by Michael Alexandrovich.

2. **Akkarya ben Mahalal Omer**
   A Misha from the Tractate Abot (Chapter III, Misha 1). Composed by Cantor Israel Alter (1900) and rendered here according to the composer’s original version.

3. **Modim Anahnu Lakh**
   A passage from the Shemone-Esrei prayer. The composer is the noted cantor Jacob Rapaport (1890-1943). Born in Bessarabia, he grew up in the establishment of the Chortkov Rebbe in Galicia, where he absorbed the melodies of the Hassidim. He immigrated to the United States in 1884 and became known for his many liturgical compositions, performed by the noted Cantors Mordechai Hershman and Moshe Kussewitzky.
   Arranged and conducted by:

   - Dr. Hanan Wintternitz
   - J. Friedland
   - and the Z.O.A. House Male Chorus
   - Dr. Hanan Wintternitz. Piano and Arrangement.

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In New York’s Madison Square Garden, in December of 1972, an audience of 15,000 listened to the singing of Misha Alexandrovich. As he appeared in the “Night of Stars”, together with the well-known singers Jan Peerce and Theodore Bikel.

This was not Misha Alexandrovich’s first performance in the United States, but many years had gone by since the “child prodigy” from Riga faced a U.S. audience, under the auspices of the famed impresario, Sol Hurok. This time Misha Alexandrovich came as a free citizen of the State of Israel, bearer of the title “Chief Cantor of the Great Synagogue of Ramat Gan.”

Following his appearance in the “Night of Stars”, he gave a performance at another famous New York landmark, Town Hall. Wrote Peter G. Davis, Music Critic of the “New York Times” : “Mr. Alexandrovich comes to us rather late (he is 57 years old) but his artistic gifts are still intact... we were deprived of his voice when it was in its prime”.

In his tour of the U.S.A. and Canada late in 1972, Misha Alexandrovich carried high the banner of cantorial art in general and of its level in the State of Israel in particular. Both the Yiddish and the English press published accounts of his life and his struggle with the Soviet authorities, before he was allowed to go to Israel (November, 1971). He has been prominent in the country’s musical and cantorial life ever since. “This is the kind of lyric tenor for whom we have been waiting,” wrote Music Critic Ulla Zilberman (Ma’ariv, February 2, 1972). Peter Davis went on in his critique to say that Alexandrovich was “one of Russia’s better kept music secrets over the last 25 years.”

Music Critic S. Iskin of the Canadian Gazette attended one of Alexandrovich’s appearances in Montreal. Writing about it in the November 27, 1972 issue of the paper, he said: “It isn’t too often that I come back from a musical event ready to pick up a dictionary of synonyms to find a list of superlatives, but this was my reaction last night to the extraordinary recital given by Misha Alexandrovich at the Theatre Maisonneuve.”

He goes on to say: “...He recalled Tito Schipa at his prime... His taste is impeccable and his phrasing so carefully modulated that you immediately recall such singers as Richard Tauber and John McCormack... the ability to communicate with an audience on both an intellectual and an emotional level is unique... What artistry! What taste! What a recital!”

Alexandrovich was again invited to visit the U.S. in May of 1973. In connection with the 5th anniversary of the State of Israel, he appeared at a gathering in commemoration of the 30th anniversary of the uprising in the Warsaw Ghetto, at Temple Emanuel on New York’s Fifth Avenue, with high American Government officials in attendance. He also participated in the Zionist Movement Conference at the Waldorf-Astoria and officiated at services throughout the United States and Canada. He took part in the annual convention of the Cantors Association, held at Grossinger’s, as Israel’s representative.

In the Soviet Union, Alexandrovich produced scores of records. This is his third since coming to Israel. His three early records, Hashivenu Adoshem Elekah Venashruva (“Re-turn to Us, O Lord, and We shall Return”), a selection of cantorial renditions, and Dose Yiddish Leed (“The Yiddish melody”), devoted to Yiddish songs, have gained great popularity. This third record is called Modim Anahnu Lakh (“We give thanks to Thee”), and it symbolizes the artist’s gratitude to the Almighty for having privileged him to be a free citizen of the State of Israel and to represent it with honor and dignity, throughout the world, as a master singer and cantor.
Side 1 Stereo
ISZ 1027
Misha Alexandrovich, Cantor

1. Tekka B'Shofar
2. Uve'yom Simhatkhem

(R) 1973

Red Seal

RCA

* 3. Av Harahamim

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Side 2 Stereo

ISZ 1027

Misha Alexandrovich, Cantor

1. אהבה עולם
   AHAVAT OLM

2. עבורי בנים סגורים
   AKAVYA BEN MAHALALEL

3. מודים אנחוננו לך
   MODIM ANAHNU LAKH

עבורי תלבושה: ד"ר חננאל ינשר
עבורי תלבושה בפסנתר: ד"ר חננאל ינשר

 טבעות לפי מחזה המקרה הנובים של ב.ב.א.א
ביצועים של יוסי פרידלדנבר

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(P) 1973

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