lymp alpnh

mizmor shir l’yom
hashabat

Leib Glantz
LEIB GLANTZ was supremely creative in three fields of Hazanut, in research, in composition and in interpretation. In his lifetime, from his earliest childhood, when he was recognized as a child prodigy, he was acclaimed as one of the greatest cantors of all time. His style was original both as a composer and as cantor, and his creativity was based on a deep knowledge of the purest sources of traditional "rusach haftefillah", which his lifelong research and profound study had revealed.

The role of the originator is always a difficult one. He must struggle against deep rooted prejudice and ignorance. Only by firm adherence to his beliefs and by great sacrifice can he achieve their realization.

Leib Glantz left lucrative and honored positions in the United States in 1954 and settled in Israel in the belief that only there he might achieve the perfection he craved. He spent ten fruitful years in Israel, composing and performing in the synagogue and on the concert stage. He founded there an Academy for teaching the art of Hazanut, only to meet an untimely death at the height of his fame.

Leib Glantz the scholar and composer passed away, but Leib Glantz the Cantor lives forever in his many recordings. The circle of his admirers is ever widening as the world learns to appreciate his incomparable renditions of the traditional prayers and his beautiful and original settings of the finest of Hebrew poetry.

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ANA B'CHOUCH This prayer is ascribed to the Kabbalists in Jewish philosophy. One of its most hallowed themes was the longing for the immediate coming of the Messiah. The music attempts to create the mood of mystic ecstasy and exaltation in which the Kabbalist sought to penetrate the secrets of the Universe, and the destiny of the Jewish people.

B'RICH SHMEI Sung at the opening of the Ark.
Not in Man do I put my Trust...
But upon the God of heaven...

UV'YNUCHO YOMAR. Sung at the closing of the Ark.
For I give you good doctrine,
Forsake ye not My Lord.
Its ways are ways of peaceness
And all its paths are peace..."

SIM SHALOM. This is sung on Saturday & Festival mornings.
L'CHA DODI. The famous Sabbath poem by Shlomo Halevy Alkabetz (16th Century) in a Chassidic setting influenced by the Yemenite style.

ESHET CHAYIL. Prov. 31, 10-31, The Ode to the perfect wife.

D'OR YIKRA. A hymn for the Sabbath by Dunash Ben Labrat (10th Century) in the joyful style of the Talner Chassidim.

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SIDE 1

1. ANA B'CHOUCH
2. B'RICH SHMEI
3. UV'YNUCHO YOMAR
4. SIM SHALOM

AT THE ORGAN: VLADIMIR HEIFETZ

SIDE 2

1. L'CHA DODI
2. ESHET CHAYIL
3. D'OR YIKRA
4. TITGADAL
5. L'DOR VADOR
6. YISMACH MOSHE
7. UV'YOM HASHABAT

AT THE PIANO: VLADIMIR HEIFETZ

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TITGADAL — glorifying Jerusalem,
L'DOR VADOR — Forever Thou,
YISMACH MOSHE — Moses rejoiced,
UV'YOM HASHABAT —
on the Sabbath let us celebrate

Those four items are in the style of the Bratzlaver Chassidim.
MIZMOR SHIR L’YOM HASHABAT
LEIB GLANTZ

1. ANA B’CHOACH
2. B’RICH SHMEI
3. UVNUCHO YOMAR
4. SIM SHALOM

AT THE ORGAN: VLADIMIR HEIFETZ
MIZMOR SHIR L’YOM HASHABAT
LEIB GLANTZ

1. L’CHA DODI
2. ESHET CHAYIL
3. DROR YIKRA
4. TITGADAL
5. L’DOR VADOR
6. YISMACH MOSHE
7. UVYOM HASHABAT

AT THE PIANO: VLADIMIR HEIFETZ