Great moments captured forever by the world’s finest cantorial artists, in

VOICES OF THE TEMPLE

MOISHE OYSHER  LEIGHTON WALDMAN
MAURICE GANCHOFF  SAMUEL MALAVSKY
SHLOM KATZ
VOICES OF THE TEMPLE

For with the Jewish people, singing in the temple is holy; the music of the Synagogue is as hallowed as the spoken prayer; song is as integral a part of every ceremony as the word. And with good reason: the Jews are a singing people. Since David sang his psalms, Jews have sung—in worship, at play, into battle, and at death’s door. It is as if, to the Jews, music is something divine—as if music were the sweet speech of angels, the language best understood by God.

Within this album we have brought to life again, some of the finest music of the temple—cantorial music, sung by the singers of the congregation, singing for all of us, to God.

Herein are the voices of singers especially favored for these are not merely voices, they are divine instruments—their life, as it were, springing from deep within the heart. Here, together, as Moishe Oysher (“the Master Singer of his people”), Liebele Waldman, Maurice Ganchoff, Sholom Katz, and Samuel Malavsky. To single out any one of them for extra praise would be unworthy of us; to lump them together as just “singers of cantorial music” would be unfair to them. Each man was a distinct artist, singing unto God in his own unique way.

And what do they sing—these singers to God, these representative voices of their people? As we said, they sing to—and of—God, His mercy, their humbleness, His wisdom, their joyousness in Him, His pity, their knowledge, His understanding, their love. They sing sometimes in joy, other times in sadness, yet at no time in anger. They have sung so since song was born, and shall continue as long as temples stand. rabbis convene congregations, as long as there are Jews that have a voice with which to sing.

So hear them now. And hear them well. For here is the exquisite artistry that is the voice of Jewry—the echo of voices that have laughed, cried, died—but which have never been, and will probably never be, stilled. Hear them, and having heard them you will hear them forever.

**Technical Notes:**

Transfered by Ampex Model 351 Tape Recorders through Pultec and Graphic Equalizers and Filters. Master Acetates were cut on a Neuman Lathe using specially designed amplifiers, limiting and filtering systems, coupled to a Westrex Cutting Head. For added clarity without sacrificing level a Fairchild Conax, Hi-Frequency Limiter was used.

The original master recording of this L. P. was consigned to oblivion and only recently discovered and brought to life through the miracle of modern day electronics and the most ingenious of technical resources. This recording has been restored almost to its original quality. The slight scratching sounds still audible on this L. P. and the various very minor imperfections are due to the limitations of the original early recording process. These slight imperfections have not been removed entirely, in order to preserve the highest possible faithfulness to the original recording.

**A**

Hineni Munchon Umzumon
Halell
V Lirusholayim
Ov Horachamin

**B**

Ki LeKach
Midas Horachamin
Vi Al Yedei Avodecho
Ahavas Olom
Habait Mishomyim

Liebele Waldman
Samuel Malavsky
Maurice Ganchoff
Moishe Oysher
Sholom Katz
Samuel Malavsky

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