In truth, Kiril Weintraub's main contribution to Jewish music was his transcription of the works of Kastan, his father, and his creation of a system for the harmonisation of oriental Eastern Hazzanut, principally the Ahasuerus Kado, Hazzan, for which he also received charity. In the middle of the century, a period of increasing cultural output as a result of the degree of modernity that was to keep the last of the soloists, the more so if Kastan's art was no longer in the hands of the greats. But Lorin Liebman Rosemblaw (1841-1919) of Riga who received his education from Weintraub to the extent that he became a cantor in Lodz, where he learned the classic repertoire (Salzer). In 1858 he was named cantor at the Kaunas Synagogue in Odessa, where he served until his passing. His published work is entitled Zikaron Yehudi.

David Nowakowski (1848-1921) is known in the world of cantorial and liturgical compositions and composers. His works are most prominent in the field of liturgical music as well as in the realm of the cantorial art. He was born in Brody and raised in money to send him to Italy to study voice, however, on the way, in Tarupon, he stopped and accepted a position at a cantor in the city of Lodz, where he learned the classic repertoire (Salzer). In 1858 he was named cantor of the Lodz Synagogue in Odessa, where he served until his passing. His published work is entitled Zikaron Yehudi.

David Moshe Steinberg was born in Khimye in 1871. His father Abravanel, a disciple of Rabbi Belzer, served for many years as the cantor of the Holyland Synagogue. His home being a mecca for visiting hazzanim, including Moshe Dvorkin, in addition to those who came as a result of the Brody Synagogue, the young David Moshe was exposed to hazzanut from childhood on. At the recommendation of a local barker, Efros, David Moshe went to Lodz where the latter managed a noted hazzanist and was named Chief Cantor of the Brody Synagogue on the recommendation of Rabbi Belzer. In 1904 he succeeded Sirotta at the Vilna State Synagogue, where he remained for several years, until returning to Lodz in 1910, when he was appointed Chief Cantor of the Talmudic Congregation. Following the revolution he served in Chernowitz and then emigrated to America in 1925. He remained in this country for about ten years, returning to Vilna in 1934 and then again to Chernowitz in 1937, where he worked at the Hebrew Institute of University Heights until his passing in 1941.

The hazzan of the Yiddish Choir Synagogue was a disciple of his colleague, Selmon, who is often heard to sing a short, simple melody, often in the form of a chant, and is also found as a soloist at important events.

To the hazzan world David Reitman was known as the "poet of the piaf". A chorister with Yankel Sorek and Zeidel Brenner among others, Reitman had been among the first to develop the hazzanistic art as a canto profano. In 1900, in the Word of God, the witness of Kastan's compositions should be considered rather as antiquities. I have transcribed them for those Jewish precursors who are still alive and certainly for the benefit of all others, as they are especially cherished and awaited in the present son. (Of which lies the source of the cantor in Eastern European Hazzanut is like the soul in the body: without it hazzanut loses its vitality, its charm, its fascination.)

Cover Photo: Brody Synagogue, Odessa (Yivo Institute)

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THE GREAT ODESSA CANTORS

SIDe ONE
33 1/3 RPM

DAVID ROITMAN
1. Mikdash Melech
2. Zaro Chayo
3. R’tzei (Schlossberg)

DAVID MOSHE STEINBERG
4. Kulom Ahuvim
5. V’ho’ofanim
6. Zaro Chayo
7. Ki Lekach Tov

BORUCH LEIB SCHULMAN
8. V’nikeisi Domom
9. Shma Yisroel

M-7326-A
THE GREAT ODESSA CANTORS

MUSICI INTERNATIONAL

SIDE TWO
33 1/3 RPM

GERSHON SIROTA
1. Kodosh Ato (Abrass)*

ARYE LEIB RUTMAN
2. Ovinu Malkeinu Galei (Chotiner)

MOSHE GANCHOFF
3. Ki K’shimcho (Kashtan-Weintraub)**
4. Hashem Z’choronu (Nowakowsky)***

*Samuel Alman, conductor
**A. W. Binder, conductor
***Max Helfman, conductor

M-7326-B