"MASTERWORKS OF THE GREAT CANTORS SERIES"

Song and music have always played an important role in Jewish culture. Indeed, the Bible itself enumerates the various musical instruments used during Temple days as well as the songs sung by the Levites during the services. The earliest reference to music is found in the Book of Genesis (IV, 21) where Jubal is mentioned as the world's first musician. Early Biblical music, however, was primarily of a religious nature, used mostly in prayer and during religious holidays. After the destruction of the Second Temple, synagogues called Mikdash-M'at became the centers of Jewish worship. In these small houses of worship, the services were conducted by a representative of the congregation, Shebetah Tzibbor. The first cantors were known as Azdim (rabbinic scholars) only not only sang the melodies but also composed the tunes and poems as well. The Paytan took the place of the Levites who performed the Avedab (service) in the Temple. These cantors inspired the people with beautiful liturgical melodies of the written prayers and helped to maintain a continuous interest in Jewish song and music. Unfortunately, the early cantor was not professionally trained in the art of musical notation, thus many fine musical compositions were forever lost. The ancient melodies that remain today have been passed on from father to son, from generation to generation, and are accepted as the pillars of the synagogue liturgy.

With the advent of the Siddur, many new melodies were introduced to the Jewish people. Compositions called "Zmirot" were chanted at the Sabbath table and on other religious occasions, adding beauty and spiritual uplift to the Jewish home.

The year 1734 marked the founding of the Chasidic movement by Rabbi Israel Baal Shem Tov. This was most significant to Jewish musical history. Chasidism stressed the emotional rather than the rational aspects of religion. Their belief that certain emunot (spiritual beliefs) were better expressed by song or dance, paved the way for new compositions of spiritual inspiration and elevation. Early Chasidic leaders constantly encouraged their followers to create new melodies in honor of various religious occasions, thus enhancing their observance.

Cantorial music as it is known today first took root in Eastern Europe at the start of the 19th century. Eager students flocked about the early masters, and a number of cantorial schools soon developed. Each school was known for its individual school. Music composition was still uncommon in cantorial circles, forcing the young cantors to memorize hundreds of intricate compositions. This sometimes resulted in a temporary lapse of memory, which tested the cantor's skill in improvisation.

The continuous appearance of new melodies and compositions eventually helped to increase the interest in musical practice by the cantors. Unfortunately, this led to a more fixed rather than flexible service. It was no longer an attended profession. However, with the rise of cantors' lesions, larger cities engaged full-time cantors who organized choirs to enhance the services. Smaller towns favored congregational singing without embellishments, blending their singing with that of the Baal T'filin.

The twentieth century brought unrest and persecution to the Jews of Eastern Europe. Countless restrictions were placed on the Jewish community by the European governments and the Jews was the first to be deprived of his religious freedom. This unfortunate situation encouraged many Jews to leave Eastern Europe and settle in America. Little did those immigrants realize how truly fortunate they were. Those Jews who remained in Europe were later slaughtered in the greatest holocaust that ever befell the Jewish people. Among the early immigrants that came to the Western world, were cantors with voices whose equal are seldom heard today. This marked the start of a new Jewish era known as "the Golden Age of Cantors."

This great era was destined to endure for long. With the death of the twelfth century cantors, people were deprived of an art priceless to Jewish culture and music. Few cantors recorded their music. Today these recordings are collectors' items and the original discs are extremely rare.

Many of the performances appearing in this series were among the first discs to be recorded on phonograph records.

Appearing is a collection of the most famous masterpieces of the great cantors. These recordings were expressly engineered to capture for the listener the full flavor of actual concerts by the artists as they performed many years ago.

The latest technical advances have been employed to best reproduce the original voices in both range and quality of sound. Special engineering skills were used to make it possible for the Greater Recording Co., Inc. to offer a recording of superior quality and the highest attainable standards.

OTHER NEW RELEASES

- Jo Amar Sings Most Popular Songs of the Israeli Hit Parade (vol. 2) GRC158
- Yossi Levis Sings Synagogue Masterpieces (vol. 9) GRC156
- Moishe Oysher At His Best (vol. 1) GRC154
- Cantor Zawel Kwartin Sings His Original Compositions (vol. 1) GRC152
- The Art of Cantor Gershon Sirota (vol. 2) GRC150
- Cantor Moshe Koussevitsky Sings His Most Famous Synagogue Masterpieces (vol. 2) GRC148
- Cantor Yossele Rosenblatt Sings His Most Famous Cantorial Compositions (vol. 8) GRC144
- Cantor Yossele Rosenblatt Sings Yiddish Folk Songs (vol. 7) GRC142
- Cantor Moshe Koussevitsky Sings His Most Famous Synagogue Masterpieces (vol. 1) GRC140
- Cantor Zawel Kwartin Sings His Best Cantorial Works (vol. 1) GRC138
- Jo Amar Sings Chassidic Nigunim & Hebrew Concert Hits GRC136
- The Epstein Bros. Orchestra Present 33 Chassidic Melodies GRC134
- Hava Nashirah - Chassidic Sing Along - With Cantor Aaron Lieber and his Sons (vol. 3) GRC132
- The Minzer-Cord Orchestra and Singers play the Nigunim of Jack Spivak (vol. 1) GRC130
- Original Chassidic Nigunim Sung by Eli Liprker and his Children's Choir with Orchestral accompaniment (vol. 1) GRC128
- The Noam Singers feature the Hebrew version of "Those Were the Days" and other Concert Hits (vol. 1) GRC126
- Cantor Elisha Treistman - From My Heart To Jerusalem (vol. 2) GRC124
- Cantorial Masterpieces (vol. 1) GRC122
- Cantor Yossele Rosenblatt in the Land of Israel (vol. 1) GRC120
- Cantor Moshe Taube sings Synagogue Masterpieces (vol. 1) GRC116
- Shlomo Carlebach in Live Concert "I Heard The Wall Singing" (vol. 2) GRC114
- Shlomo Carlebach in Live Concert "I Heard The Wall Singing" (vol. 1) GRC112
- Eli Liprker and The Yeshiva Orchestra in Concert (vol. 1) GRC110
- Meir Levy sings Israel's Most Joyous Songs (vol. 1) GRC108
- Meir Levy sings "Jerusalem of Gold" and other Song Hits (vol. 1) GRC104

Complete Catalog Write: GREATER RECORDING CO., INC., 104 Manhattan Avenue, Brooklyn, N. Y.

© Copyright 1969 by GREATER RECORDING CO., INC. All rights reserved
CANTOR YOSSELE ROSENBLATT
Sings Yiddish Folk Songs
VOLUME 7

1. AHEIM, AHEIM
2. TZION, TZION
3. SHLOF IN SISER RUH
4. TANCHUM
5. KEILI, KEILI
6. SHOFAR SHEL MOSHIACH

GRC 142
33 1/3 RPM
SIDE 1
(YB-385)

© Copyright 1969 by Greater Recording Co., Inc. All Rights Reserved
RARE JEWISH FOLK MUSIC
CANTOR YOSSELE ROSENBLATT
Sings Yiddish Folk Songs
VOLUME 7

GRC 142
33 1/3 RPM

SIDE 2
(YB-386)

1. MY YIDDISHE MOM’ME
2. SOG ZE REBENU
3. DER PASTUCHEL
4. YOHRENTZ
5. LOMIR SICH IBERBETEN

© Copyright 1969 by Greater Recording Co., Inc. All Rights Reserved