LEO FULD
MY YIDDISHE MAMA

ICH HAB DICHER ZU VIEL LIEB
WUS GEWEEN IST GEWEEN
WO AHIN SOLL ICH GEH'N
MY YIDDISHE MAMA
IN DER FINSTER
SHALOM ISRAEL
UNTER BOIMER
MOSHIAGH
KADDISH
ICH SING
MAZZEL
MOMELE
GLICK
YAAS
Leo Fuld is generally recognized as one of the truly great interpreters of the Jewish song. His admirers and close friends include such celebrities as Maurice Chevalier, Frank Sinatra, Charles Aznavour, Frankie Laine and George Ulmer.

He was born in Rotterdam, Holland, into a modest family. He is one of eight children. A scholarship enabled him to enter the Dutch Israelsitico Seminary in Amsterdam and become a preacher. Still a boy, only sixteen years of age, he was sent out every sabbath to lead the Jewish congregations of small Dutch towns. Not quite a year later he successfully auditioned for the VARA Broadcasting Company and did a great number of broadcasts for a full year, often several times a week. Leo Fuld was only eighteen when he was discovered by Eric Maschwitz, at the time Variety Director of the British Broadcasting Corporation, London. He became the very first Dutch singer performing before the BBC microphones, and the success of his initial program led to a contract for a series of ten broadcasts. It was during one of these that Leo Fuld’s vocal artistry was noticed by Jack Hylton, leader of one of the most popular orchestras of the era. Hylton immediately called the station relaying the broadcast and invited Fuld for a live audition at the location where his band was playing at that moment, the Empire Theatre in Manchester. A two-year contract with Hylton involved a tour of England as well as of the Continent. After a year with the band an attractive offer from Clifford Fisher, who had discovered Eddie Piaf, made him decide to leave Hylton and to go to the United States, where he started at the French Casino in New York City in 1936. A standing room only crowd, comprising many show business celebrities (no less a performer than Al Jolson came to hear him nearly every day for about a week), acclaimed the appearance of a new singer who had just come of age. During the war Leo Fuld found himself busy producing special short-wave programs, in cooperation with Hendrik Willem van Loon and Max Tak, broadcast by Station WRUL, Boston, at Nazi-occupied Holland and the Dutch merchant fleet. He returned to his native country in 1945, faced with the task of making a fresh start in his career as a vocal performer. After a series of American-styled shows at the Amsterdam Tuschinski Theatre he went to London, where he wrote the song “Where Can I Go?” (Wo Ahin Soll Ich Geh’n). His recording of this tune sold over one and a half million copies all over the world – Leo Fuld had hit the big time. In the wake of this world-wide hit, he performed in New York, Hollywood, Chicago, Miami, Rio de Janeiro, Sao Paulo, Buenos Aires and Santiago. He spent three more years in England, touring the country and starring at the London Palladium. Next came guest-appearances in the television shows of Milton Berle and Frank Sinatra in the States. Then he went to France, where he performed at the Alhambra in Paris, appeared at the Olympia Theatre, and featured on the same bill with Edith Piaf for fourteen consecutive weeks. Besides, he made a tour of the Orient, playing such cities as Cairo, Alexandria, Beirut as well as Casablanca, Algiers and Tunis. He has had concert recitals in Israel on no less than fifteen tours in this country. In whatever country he sings, Leo Fuld always feels quite at home. The repertoire of Jewish melodies covers a field almost as wide as that which he has managed to reach through his authentic art of singing. His performances of the classic Yiddish folk song as well as of the modern Jewish song of musical comedy fame reflect the ethnic and dramatic influences that have contributed to his background. The wide variety of material he has recorded here, shows the influences of the various countries through which the Jewish people have wandered through the ages.

Paul Visser

<table>
<thead>
<tr>
<th>SIDE 1</th>
<th>Time</th>
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<tbody>
<tr>
<td>1. YAAS (Max Kallet-Leo Fuld)</td>
<td>2:19</td>
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<tr>
<td>2. MOMELE (Mitchell Parish-Alex Allstone-Al Goodhart-Marim Kressyn)</td>
<td>2:37</td>
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<td>3. MOSHIAGH (Leo Fuld)</td>
<td>3:10</td>
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<td>4. IN DER FINSTER (Landau-Leo Fuld)</td>
<td>2:00</td>
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<td>5. MY YIDDISHE MAMA (Jack Yellen-Ben Pollack)</td>
<td>3:40</td>
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<td>6. ICH SING (Abe Elstein-Molly Pican)</td>
<td>2:38</td>
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<td>7. MAZZEL (Beekman-Leo Fuld)</td>
<td>2:25</td>
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<th>SIDE 2</th>
<th>Time</th>
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<tr>
<td>1. UNTER BOIMER (Moise Osher-Alex Olshanetzky)</td>
<td>2:40</td>
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<tr>
<td>2. GLICK (Myself-Alex Olshanetzky)</td>
<td>2:49</td>
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<tr>
<td>3. KADDOSSH (Otto Strecky-Kurt Robinson)</td>
<td>3:01</td>
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<td>4. WUS GEWEEEN IST GEWEEEN (Davy Meyrowitz)</td>
<td>2:10</td>
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<td>5. ICH HAB DICH ZU VIEL LIEB (Don Reis-Alex Olshanetzky-Chaim Tabor)</td>
<td>2:04</td>
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<td>6. SHALOM ISRAEL (sung in Hebrew) (Charles Trenet-Leo Fuld)</td>
<td>2:39</td>
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<td>7. WO AHIN SOLL ICH GEH'N (Sigmund Berland-Sonny Miller-Leo Fuld)</td>
<td>2:13</td>
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Leo Fuld

With Orchestra Arranged & Conducted By Pi Scheffer

*) Arranged By Anton Kersjes

Violin Soloist: Benny Behr

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LEO FULD
MY YIDDISHE MAMA

EMB 31188
(MDS—S 3000 1)

Side 1

1. YAAS (M. Kletter — L. Fuld)
2. MOMELE (M. Parish — A. Allstone — A. Goodhart — M. Kressyn)
3. MOSHIAGH (L. Fuld)
4. IN DER FINSTER * (Landau — L. Fuld)
5. MY YIDDISHE MAMA (J. Yellen — B. Pollack)
6. IGH SING (A. Ellstein — M. Picon)
7. MAZZEL (Beskman — L. Fuld)

Orchestra Cond. by PI SCHEFFER
Arr.: P. Scheffer, except * — A Kersjes
AN ARTONE RECORDING
Léo Fuld

My Yiddishe Mama

Side 2


Orchestra Cond. by P. Scheffer
Arr.: P. Scheffer

An Artone Recording