

FAMOUS
RECORDS
INC.

FAS 1027

STEREO

Cantor
**MOSHE
KOUSSEVITZKY**

"I will lift
mine eyes"

"אשא עיני"



FAMOUS

CANTOR MOSHE KOUSSEVITZKY

*This is
Cantor Moshe Koussevitzky's
last recording before he was called
to his Maker.*

"I WILL LIFT MINE EYES" "אשא עיני,"

Program

SIDE ONE

- | | Time |
|---|------|
| 1. ESSO EINAI
(Mordecai Yardeini) | 7:37 |
| 2. OVINU HO-OV HORACHAMON | 9:12 |
| 3. RIBONUY SHEL OYLOM
From Yom Kippur Koton (I. Alter) | 6:51 |

SIDE TWO

- | | |
|---|-------|
| 4. MOGEN OVOS (DUET)
with Son Alexander Koussevitzky | 5:59 |
| 5. YOTZER M'SHORSIM | 5:12 |
| 6. V'AL YEDEY AVODECHO | 11:21 |

Musical Direction: JACOB BARAS — LOU STONE

Cantor Moshe Koussevitzky ע"ה

On Tuesday, August 23, 1966, in Great Neck, New York, the magnificent voice of world Jewry's beloved Cantor Moshe Koussevitzky was stilled forever. Fulfilling his last request, he was brought to his final resting place in the hallowed earth of the Land of Israel.

Moshe Koussevitzky's meteoric rise in the European cantorate, while still a youngster, won him Europe's most coveted cantorial post — that of Warsaw's great Tlomatsky Synagogue, where he became the famed Sirota's successor. His own renown as the Cantor of Warsaw soon became world-wide.

His stunning American debut at Carnegie Hall evoked a New York Times rave: "One of the outstanding tenor voices of our times." An awed New York Post reviewer exclaimed, "A perfect trill on a high B-flat has been practically unheard of in this country. Koussevitzky does this!" Many triumphant tours throughout the U. S. A. as guest cantor and recitalist brought continued press adulation as well as enthusiastic applause. The Chicago Tribune was ecstatic about his "high C of glittering brilliance" and suggested that "here is a cantor opera could kidnap with profit." Fortunately, Moshe Koussevitzky chose to remain a cantor. For many years, he was permanently affiliated with Temple Beth El of Borough Park, N. Y., but he remained always The Cantor of World Jewry to his "chassidim" throughout this country, Canada, Europe, Latin America, South Africa, Australia and Israel — all places where he sang and where his Famous recordings were widely distributed. In Israel, where he appeared annually, synagogue worshippers escorted him home, following Sabbath services crying "Yechi Melech Hachazanim" ("Long Live The King Of The Cantors").

At the time of his death, he stood at the peak — unrivalled among this generation's cantors and the possessor of a fabulous tenor voice that sobbed with delicate beauty, rang with tonal power and vaulted with ease into the vocal stratosphere. His tremendous lungs and vocal chords gave him the staying power of a pipe organ. He embroidered the melody as if his voice were a violin, artfully coloring it in texture and reflecting minute shades of meaning via infinitesimal variations of pitch. His mastery of the subtleties of supplication, his perfection of chazzanic style and indeed his whole temperament, had equipped him to address The Almighty in the authentic tradition of The Jewish People.

May his memory be for a blessing.

DANNY NEWMAN
Lyric Opera of Chicago



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