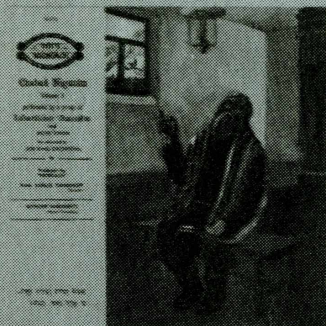


בס"ד



ניגוני חסידי חב"ד
CHABAD NIGUNIM
3



ניגוני חסידי חב"ד
CHABAD NIGUNIM
2



ניגוני חסידי חב"ד
CHABAD NIGUNIM
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ניגוני חסידי חב"ד
CHABAD NIGUNIM
5



ניגוני חסידי חב"ד
לובאוויטש

Chabad Melodies
SONGS OF THE
Lubavitcher Chassidim
Performed by
LUBAVITCHER CHASSIDIM



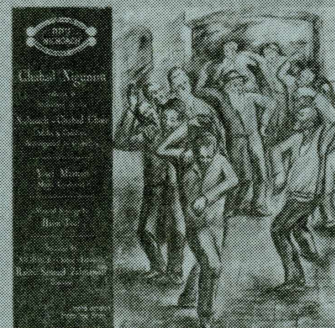
ניגוני חסידי חב"ד
CHABAD NIGUNIM
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ניגוני חסידי חב"ד
CHABAD NIGUNIM
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ניגוני חסידי חב"ד
CHABAD NIGUNIM
7



ניגוני חסידי חב"ד
CHABAD NIGUNIM
6

"הלשון הוא קולמוס הלב והשיר הוא קולמוס הנפש" * "The tongue is the pen of the heart, but melody is the pen of the soul."

Please do not play this tape on Shabbos & Yom Tov

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„ניחח“
ני גוני חסיד חבד
ליובאוויטש

Chabad Melodies

SONGS OF THE Lubavitcher Chassidim

Lubavitcher Chorus and Instrumental Ensemble

Members of the Chorus: Moshe Telesievsky, soloist, Mendel Baumgarten, Kalmen Brikmán, Mendel Drizin, Mordechai Doubinsky, Hirsh Gansbourg, Sholom Ber Gorodetzky, Boruch Sholom Kahn, Yisroel Chaim Lazar, Sholom Aharon Lewitin, Eli Lipsker, Ephraim Rosenblum, Zvi Elimelech Spalter.

Supervision: Rabbi S. Zalmanoff

CHASSIDIC SONG

Song and melody occupy a prominent place in the Chassidic way of life. Since the essence of Chassidism lies in a denial of pessimism and in the precept to serve G-d with gladness of heart and ecstasy of soul, and with longing for communion with the Divine, melody is exalted as the means by which to dispel the gloom of despair and to replace it with the brightness of a joyful heart. Through song man can ascend the ladder to the Heavenly Throne (כסא הכבוד).

Chassidism was founded during the early years of the eighteenth century, in 5494 (1734), by the saintly Rabbi Israel Baal Shem Tov. The first day of Shavuot 5720 (June 1, 1960) marked the two hundredth anniversary of the *histalkut* (passing) of this great and holy teacher of the Chassidic way of life, an event that was commemorated by the whole Jewish world.

The elements of goodness and G-dliness, Chassidic philosophy teaches, are hidden in every Jew, in the simple man as well as in the scholar. Uplifted by melody the Jew transcends his material limitations, reveals the complete good implanted in his soul, rises to an absolute state of perfection, and becomes chaste, pure, and perfect, at least for the interval of song.

The early leaders of Chassidism therefore either composed or encouraged others to compose melodies replete with emotional sublimity. Sometimes these composers and singers detected a "holy spark" in the folk songs of the countries in which they lived, principally Bessarabia and the Ukraine, and integrated these motifs into their own music. This explains why Chassidic songs are sometimes sung in foreign languages.

Over the years Chassidic songs have steadily increased in number and have been handed down from generation to generation throughout the widespread Jewish community of the world.

CHABAD MELODIES

About twelve years after the passing of the *Baal Shem Tov*, in 5532 (1772), there arose a new light of Chassidism in the Jewish world known as CHABAD, from the initial letters of the words *Chochmah* (wisdom), *Binah* (understanding) and *Daat* (knowledge), which indicate the intellectual principles upon which it was based. While Chabad Chassidism drew from the fountainhead of the *Baal Shem Tov's* philosophy, it developed its own flavor and characteristics. Rabbi Schneur Zalman of Ladi, known as the *Alter Rebbe*, founder of the Chabad movement, deepened and broadened the content of Chassidism; he also discovered new depths in Chassidic song. The *Baal Shem Tov* had revived song itself in Jewish life; the *Alter Rebbe* revealed the inner soul of Chassidic melody.

Chabad melody differs considerably from general Chassidic song. It is not only joyous and ecstatic; it is reflective and mystical, with a pensive and yearning quality. The archetype of all Chabad song may be found in the famous ten melodies composed by the *Alter Rebbe*, who was himself a gifted interpreter of song. The most famous one is the so-called *Rav's Nigun* or the *Nigun of the Four Stanzas or Themes*. Two of the ten melodies, *Ovinu Malkenu*, *Keili Atah* are represented on this disc.

Chabad songs are unique in content and in form. Some express longing; others reflect meditation, introspection and self-evaluation; still others express joy and ecstasy, but all alike reveal the inner state of the singer's soul. Chabad song has no set forms or formulas; rather it aims to free song from dogmatic rules. Sometimes a single strain, a mere "twist," will suffice to express the inner state of a Chassid's soul; at other times a melody progresses through several emotional and spiritual stages.

Since the very core of the Chabad melody is the sentiment, the emotion that creates it, such melody has little need for words. On the contrary, a text sometimes limits the sphere of pure melody, which, wordless, can go on into infinity. Chabad philosophy maintains that what is impossible to express in words may and should be conveyed in melody. While words give expression to an idea, they also transpose the idea from the purely spiritual realm to the material world. Melody does the opposite. In song an emotion ascends upward, climbing the mystic Biblical ladder of perfection, step by step to the Ultimate.

DICTA OF THE RABBIS

Like the *Baal Shem*, the *Alter Rebbe* gave primacy to melody. "The tongue is the pen of the heart," he said, "but melody is the pen of the soul." Commenting on this thought, the sixth Lubavitcher Rebbe, Rabbi Joseph Itzhak remarked, "Speech reveals the thought of the mind, but melody reveals the emotions of longing and delight. These stem from the inner self, from the very soul, and are much higher than reason and intellect."

The fifth Lubavitcher Rebbe, Rabbi Sholom Ber, defined song itself as "the revelation of higher beauty, but form (*sefer*) in song is beauty proper at its highest peak."

The late Rebbe, Rabbi Joseph Itzhak, stressing the importance of accuracy in transmitting a melody, observed: "A melody should be sung with the same correctness that one would employ in citing a commentary on Torah learned from one's teacher or rabbi."

At the late Rebbe's direction the *Society of Nicholach* was established to publish and record Chabad melodies. In 1948 the Society issued the *Sefer Hanigunim*, edited by Rabbi S. Zalmanoff, which contains an extensive Hebrew essay on Jewish music and comments on the one hundred and seventy-five melodies compiled. In 1957 appeared a second volume, containing an additional thirty-five melodies.

GROWTH OF CHABAD

Originally founded in Liozna and Ladi, in Russia, Chabad Chasidism later centered itself in the town of Lubavitch, Province of Mohilev, Russia, where the *Alter Rebbe's* descendants lived for over a hundred years. In 1927 the late *Rebbe*, Rabbi Joseph I. Schneersohn, was forced to leave Soviet Russia. The center of Chabad moved to Riga, Latvia, and thence to Otwock, Poland. After the outbreak of World War II the *Rebbe* was compelled to move from Poland to Latvia. Finally in 1940 he settled in the United States, with headquarters in Brooklyn, New York. After his *histalkus* in 1950 leadership passed to the present *Rebbe*, Rabbi Menachem Mendel Schneerson, מנחם מנדל, of the seventh generation in direct line of descent from the *Alter Rebbe*.

Like his predecessors, the present Lubavitcher *Rebbe* continues to strengthen the Chabad movement. He also encourages Chabad *neginoh*. It is his custom, annually, after the *Hakofox* (Circuits) of *Simchas Torah* to teach a new *nigun* or to revive an old one. His followers learn this song eagerly and sing it frequently thereafter. Three of the *nigunim* on this disc are melodies so introduced by the present *Rebbe*.

* An abbreviation of the expression *May he live long and happily. Amen*

The sixteen *nigunim* on this recording were sung by a group of Lubavitcher Yeshiva students and graduates, under the supervision of Rabbi S. Zalmanoff, editor of the *Sefer Hunigunim* (cited below as SH I, II). All but two of the melodies were taken from this collection.

SIDE ONE

1. NIGUN RIKUD

(Song without words: Music: SH I, No. 167, p. 140)

A lively dance *nigun* that is sung often at *Hakofo*s, *farbrengen*, and happy occasions.

2 DARK'CHO ELOKEINU

(Words: Liturgy; Music: SH II, No. 193, p. 18)

The text is from the *pizmon* (hymn) *Shomea T'filah of Slichos*. The *nigun* brims over with penitence and joy of the spirit. The present *Rebbe* introduced it on *Sinichas Torah* of the year 5716 (1955).

דרכן אלקינו להאריך
לרעים ולטובים
והיא והלכות
למען אלקינו עשה ולא לנו
ראה עמידתנו ביום וירקים

Our G-d, Thou art forbearing
Toward the evil and the good;
That is Thy praise.
For Thy sake, not for ours, grant our request.
See how we stand before Thee, humble and lacking in virtue.

NIGUN SIMCHOV

(Song without words)

A joyful melody that lifts the yoke of wordly cares and refreshes the spirit with the light of Torah and pure Chassidic joy.

4 Y'MIN HASHEM

(Words: Ps. 118:16; Music: SH I, No. 15, p. 11)

When praying alone, the *Zemach Zedek*, the third *Rebbe*, would break into this *nigun* upon reaching these words in *Hallel*. The *nigun* is divided into three parts that signify deep meditation, fervent hope, and boundless faith.

יִמִּיץ ה' רוּסְמָה
יִמִּיץ ה' עֲשֵׂה חַיִּל

The right hand of the Lord is exalted:
The right hand of the Lord doeth valiantly.

5. UFORATZTO —

(Words: Gen. 28:14; Music: SH I, No. 143, p. 125, Dubrovner Nigun)

A happy marching song, evidencing an unfaltering purpose—to spread the light of the Torah throughout the world. In 1958 the present *Rebbe* reminded his followers of the *Baal Shem's* injunction: "Let the fountains of Chassidism flow forth throughout the universe"—and instructed them to implement it without regard to obstacles or hardships. He suggested that the *Society of Nichoach* set the text *Uforatzo*, which expresses the same thought, to a suitable *nigun*. This stirring march was selected and has since become a favorite with the Chassidim at their *farbrengen* (periodic gatherings with the *Rebbe*).

And thou shalt spread forth
To the west and to the east,
To the north and to the south.

6. RACHAMONO

(Words: Liturgy)

From a concluding prayer in the *Slichos* service. The opening bars reveal the contrition of the penitent spirit, while the conclusion voices a strong hope for the acceptance and fulfillment of the worshippers' petitions to the Almighty. The *nigun* was introduced by the present Rebbe on *Simchas Torah* in 5720 (1959).

רחמנא דעני לעני ענינא
רחמנא דעני לתבירי לבא ענינא

O Merciful One, Who answereth the poor, answer us;
O Merciful One, Who answereth the broken-hearted, answer us.

7. NYE ZHURITZE CHLOPTZI

(Words: Russian; Music: SH 1, No. 111, p. 98)

A carefree, joyous melody, dating from the time of the second *Rebbe*, the *Mittlerer Rebbe*, originally sung by his Chassidim as they traveled the road to Lubavitch on their way to visit him. Symbolically the words reveal the deep devotion of the Chassidim to their *Rebbe*. When they arrive at Lubavitch, they will drink from the "well of Torah and Chassidism" and will lack for nothing.

זיך זשוריעצי כללפצי
טעטעס זאמי בריקעט
מי פאיערעזע נא קארטשאנקי
טאם אי וואדנא בודיעט

Don't worry, fellows,
About what will become of us.
We will travel to an inn;
Over there will surely be vodka.

צבאן שמוחה

8. KI ONU AMECHO

(Words: Liturgy; Music: SH II, No. 194, p. 18)

From the *Yom Kippur* service. The *nigun* conveys a plea for redemption of the soul, strengthening of the spirit, and mercy from our Heavenly Father for His children. It was introduced by the present *Rebbe* on *Simchas Torah* in 5717 (1956).

כי אנו עמך ואתה אלקינו
אנו בניך ואתה אבינו

For we are Thy people, and Thou art our G-d;
We are Thy children, and Thou art our Father.

SIDE TWO

1. TZOMOH L'CHO NAFSHI

(Words: Ps. 63:2, 3; Music: SH II, No. 181, p. 5)

Usually attributed to the *Alter Rebbe*, it is not certain whether the *nigun* is actually one of his ten compositions. The melody is filled with poignancy and is sung soulfully. It is a favorite of the present *Rebbe*, who revived it on *Shabbos M'vorchim* in the month of Iyar, 5714 (1954) at a *farbrengen*.

My soul thirsteth for Thee,
My flesh longeth for Thee,
In a dry and weary land
Where no water is.
So may I look for Thee
in the sanctuary,
To see Thy power and Thy glory.

במאה לך נפשי
במה לך בשרי
בארץ צרה ועין
בלי מים
כן בקדש חזיתיך
לראות עזך וכבודך

2. MIMITZRAYIM G'ALTONU

(Words: Liturgy; Music: SH II, No. 188, p. 13)

A line from the weekday prayer *Ezras Avoseinu* and the Sabbath prayer *Nishmas*. The melody, in two parts, celebrates the Exodus from Egypt and is sung with great joy and enthusiasm, particularly during the Passover holidays. It also voices hope for the future liberation. Originally the *nigun* was a favorite of the famous Chassidic *Gaon* Rabbi Hillel Paritcher, a Chassid of the *Zemach Zedek*, the third *Rebbe*. Brought to the fifth Lubavitcher *Rebbe* for *Pesach* 5670 (1910) by the Chassidim of Nikolayev, the melody is currently a great favorite.

ממצרים גאלנו
ומבית עבדים פדיתנו

From Egypt Thou didst redeem us,
From the house of bondage Thou didst deliver us.

3. OVINU MALKEINU —

(Words: Liturgy; Music: SH I, No. 6, p. 3)

One of the ten *nigunim* composed by the *Alter Rebbe*.

The words are from a prayer recited on Rosh Hashonah, Yom Kippur, and every fast day; a shorter form of the prayer is read on the weekdays on which Supplications (*Tachanun*) are said. The soulful melody, matching the earnestness of the text, is divided into three parts. The first, wordless, elevates the singers to a deeply spiritual mood; the second expresses yearning for the Divine, while the third is a declaration of faith in the help of our Father and King.

אבינו מלכנו אבינו אחד
אבינו מלכנו אין לנו מלך אלא אחד

Our Father, our King, Thou art our Father;
Our Father, our King, we have no king except Thee.

4. VAHARIKOSI LOCHEM B'ROCHOH

(Words: Malachi 3:10; Music: SH I, No. 160, p. 137)

A happy dance *nigun* divided into two parts that proclaim deep faith in the boundless goodness of G-d to His people.

והריקתי לכם ברכה עד בלי די
עד שיכלו שפתותיכם מלומר די

And I will pour you out a blessing without end
Until your lips tire of saying "Enough".

5. KEILI ATOH

(Words: Ps. 118:28; Music: SH I, No. 3, p. 2)

One of the ten *nigunim* composed by the *Alter Rebbe*.

For many generations it has been the custom of the Lubavitcher *Rebbs* to sing this *nigun* at the close of the Passover *Seders*, while pouring the wine from the cup of Elijah back into the decanter. The melody is divided into three short parts, similar to one another, each sung progressively louder. It is a heartfelt declaration of thankfulness, spiritual satisfaction, and steadfast belief in the future redemption through the coming of the Messiah.

אלי אלהי ואודה
אלקי ארוממך

Thou art my G-d and I will give thanks to Thee;
Thou art my G-d and I will exalt Thee;

6. NIGUN RIKUD

(Song without words; Music: SH II, No. 209, p. 34)

A lively dance *nigun*, created by the Lubavitcher Chassidim of Nikolayev, and sung with great gusto at *farbrengen* and other joyous occasions.

טוץ ריקוד

7. ACH LEILOKIM DOMI NAFSHI

(Words: Ps. 62:6, 7; Music: SH I, No. 100, p. 93)

One of the oldest Chabad *nigunim*. The deeply meditative melody elevates man from his workaday world and, by repetition, kindles the soul of the singer to a fervent longing for holiness.

אך באלוקים דומי נפשי
כי ממנו תקותי
אך הוא צירי וישועתי
משעבדי לא אסונו

Only for G-d wait thou in stillness, my soul;
For from Him cometh my hope;
Only He is my rock and my salvation;
My high tower, I shall not fall.

8. KI V'SIMCHOH

(Words: Isaiah 55:12; Music: SH I, No. 159, p. 136)

This happy two-part *nigun* is customarily sung at the conclusion of every *farbrengen* as the *Rebbe* leaves the hall, surrounded by dancing Chassidim, who escort him to his study.

כי בשמחה תצאו וישלכם אובלן,
הרים והנגיעות יפצחו לפניכם רנה,
וכל עצי השדה ימחיזו בך

For ye shall go out with joy and be led forth in peace.
The mountains and the hills shall burst into song before you,
And all the trees of the field shall clap their hands.

CHABAD NIGUNIM

(Vol. 2)

performed by a group of
Lubavitcher ChassidimProduced by
"Nichoach"Rabbi Samuel Zalmanoff
DirectorSeymour Silbermintz
Music ConsultantReuven Kosakoff
Associate

PREFACE

Music has a particular significance in the Torah - Jewish world. References to it may be found in the Bible, Talmud and books of Kaballah, ethics and Chassidic study.

On *Sborvos* 5721 (1961) at the festive holiday celebration, the Lubavitcher Rebbe Rabbi Menachem Mendl Schneerson זצ"ל spoke, amongst others, on the subject of *neginah* (music):

"The Talmud (Brochos 3b) states that a violin hung over the bed of King David and at midnight a north wind blew across the strings and the instrument began playing, whereupon King David arose. The Talmud also states that from midnight on David recited and sang his praises to the Almighty. The *Zohar* also mentions that at times the G-dly spirit would come to David through his song and at other times his song would be called forth by the Divine spirit which had first come to rest upon him. From this we learn of the high place of melody.

The significance of instrumental music is also demonstrated in the Talmudic discussion of the instruments played by the Levites in the *Beis Hamikdash* (Holy Temple), whose purpose was to elevate the spiritual state of mankind, to sanctify it, to refine it. Music was used as a means to serve this end.

If music is used in a proper manner great spiritual heights can be attained."

In 1734 (5494) with the emergence of the Chassidic movement, through its founder, the saintly Rabbi Israel Baal Shem Tov, Jewish song was greatly revitalized and enriched. From its early beginnings, the Chassidic leaders, the Baal Shem Tov and his successors, expounded and clarified the supreme importance of melody. They themselves created or inspired their followers to create unique Chassidic *nigunim* (songs).

THE STORY OF MUSIC IN CHABAD

Music has special distinction in Chabad Chassidism and reflects its special character. Chabad is derived from the Hebrew words *Chochmo* (wisdom), *Bino* (understanding) and *Daas* (knowledge). These constitute principles fundamental to this branch of Chassidism. Chabad *nigunim*, numbering in the many hundreds, are noted for their depth, heart-warming and soul-elevating qualities. In a Chabad *nigun* one feels a profound earnestness, an inner soul experience that mirrors the spiritual condition of the Chassid who prays or studies with it.

Rabbi Schneur Zalman of Ladi, the *Alter Rebbe*, founder of Chabad Chassidism, was a *menagen*, divinely blessed with great musical talent. He composed many *nigunim*, ten of which are well-known, serving as a wellspring of inspiration for Chabad *nigunim* that were created in later generations.

The "court" of the *"Misteler" Rebbe*, Rabbi Dov Ber (son of the *Alter Rebbe* and second generation of Chabad leaders) had an established orchestra and choral group that inspired the Rebbe and his chassidim at various gatherings.

Also, in the time of the Rebbe "Tzemach Tzedek", Rabbi Menachem Mendl (grandson of the *Alter Rebbe* and son-in-law of the *Misteler Rebbe* — third generation of Chabad leadership), and in the time of his son the Rebbe "Maharash" (Rabbi Samuel, 4th of the Chabad dynasty), hundreds of *nigunim* were composed.

An especially rich period in Chabad *neginah* existed at the time of the Rebbe "Horashab" (Rabbi Sholom Dov Ber, son of Rebbe "Maharash" and 5th generation of the leaders of Chabad). In his famous Yeshiva, "Tomchei Tmimim" in Lubavitch, Russia, there was a group of musical students (*menagnim*) who dedicated themselves especially to singing correctly the Chabad *nigunim* which they collected from elderly Chassidim who used to come to the Rebbe from all over the world.

During the past 50 years, with its terrible wars and world disturbances, Lubavitcher Chassidim were dispersed throughout the globe and so, errors have crept into Chabad *nigunim*, while others have been lost. The urgent need to remedy this situation was strongly felt.

The late Lubavitcher Rebbe, Rabbi Joseph Itzhok (son of the Rebbe "Horashab" and 6th leader of Chabad) emphasized in his *Sichos* (Chassidic dissertations) the importance of *neginah*. Having come to America in 1940 after being rescued from war-torn Europe, and, having transplanted the many Lubavitcher activities to this country, the Rebbe also developed a plan to collect and perpetuate the Chabad *nigunim*.

THE NICHACH SOCIETY

In 1944, the Rebbe founded the "NICHACH" Society whose purpose was to collect Chabad *nigunim* from various sources, determine their authentic versions, have

the melodies notated, and preserve them by publication in book form and eventually in recordings.

He appointed one of his close Chassidim, Rabbi Samuel Zaimanoff to direct these NICHACH projects. Edited by the latter, the first volume of "Sefer Hanigunim" (S.H.) was published in 1948. This book contains 175 Chabad melodies in music notation, together with historical background.

The present Lubavitcher Rebbe, Rabbi Menachem Mendl Schneerson שליט"א (son-in-law of the former Rebbe and 7th generation of Chabad leaders) also strongly encourages the work of NICHACH. Upon his initiative NICHACH has issued its second volume of *Sefer Hanigunim* (1957). Both books have won considerable prestige and recognition amongst lovers of Chassidic song.

The Rebbe שליט"א has also instructed NICHACH to issue a series of recordings of select Chabad *nigunim* sung by Lubavitcher chassidim and accompanied by appropriate instruments. The Rebbe points out that the spreading of Chassidic song is an integral part of Chabad's central mission. *V'Yofutzu Maynosecho Chutzo*, namely the dissemination of the Chassidic teaching and way of life as taught by *Baal Shem Tov*, throughout the Jewish world.

This series of recordings can serve to further this aim by awakening in the listeners the Chassidic warmth and deep feeling latent in their souls. For those to whom this is a new experience it can be the opening of a door to the rare spiritual beauty to be found in the world of chassidism.

The first record of Lubavitcher *nigunim* was released in 5720 (1960) and evoked great enthusiasm. We hope this recording will also bring joy and inspiration into many Jewish homes.

SIDE ONE

1. אַתָּה בְּחַרְתָּנוּ
(Text: "Ato V'chartonu" prayer of Shemoneh Esrei of all Festivals)

אַתָּה בְּחַרְתָּנוּ מִכָּל הָעַמִּים, אָהַבְתָּ אוֹתָנוּ וְרָצִיתָ בָּנוּ, וְרִמַּמְּתָנוּ
מִכָּל הָעֲשׂוֹנוֹת, וְקִדְּשָׁתָנוּ בְּמִצְוֹתֶיךָ, וְקִרְבַּתָּנוּ מִכָּבוֹד לְעֹבוֹדְךָ,
וְשִׂמְךָ הַגָּדוֹל וְהַקְדוֹשׁ עָלֵינוּ קִרְאָה.

ATO V'CHARTONU MIKOL HOAMIM,
OHAVTO OSONU V'ROTZISO BONU,
V'ROMAMTONU MIKOL HAL'SHONOS,
V'KIDASHTONU B MITZVOSECHO,
V'KEIRAVTONU MALKEINU LA'AVODOSECHO,
V'SHIMCHO HAGODOL V'HAKODOSH
OLEINU KOROSO.

In this prayer we express our gratitude that "Thou, Oh G-d, hast chosen us from all peoples; Thou hast loved us and taken pleasure in us and hast exalted us above

all tongues (nations); and hast sanctified us by Thy commandments, and hast brought us near Thy service, Oh, our King and by Thy great and holy name hast thou called us."

The melody for this text is composed of two distinct, yet related, *nigunim*. The full text of the prayer is sung with the first *nigun* and then repeated with the second *nigun*.

The soft, tranquil tones at the beginning express the unburdened way of life of the righteous one (*Tzadik*), who lives a full existence in the hallowed service of the Almighty, governed by a serene moral sense and spiritual satisfaction.

In contrast, the stormy, raging tones of the second *nigun* express the deep feelings of remorse of the "Ba'al Teshuva", the repentant one, who stormily casts off the shackles of his previous erring mode of living, and grasps the rungs of the Heavenly Ladder (*Sulam Elokim*) with all his might, thereby transcending into boundless ecstasy.

Therefore, he repeats each phrase of the *nigun*. The Ba'al Teshuva is now inseparable from his new *modus vivendi* and strives to solidify and strengthen his bonds with the Almighty. The *nigun* has no final ending, just as the Ba'al Teshuva is never content and seeks to go higher and higher in his perpetual striving for spiritual perfection.

It is the Lubavitcher Rebbe's custom, following the *Hakofos* on *Simchas Torah*, to teach a new *nigun* or to revive an old one, which the Chassidim then sing with spiritual fervor at gatherings through the year. On *Simchas Torah* 5721 (1960) he introduced "Ato V'chartonu".

2. נִיגֻן לְרֵבִי מַהֲרָשׁ

2. NIGUN REBBE MAHARASH
(Song without words, Sefer Hanigunim II, No. 180, p. 4)
Soloist: Mendel Baumgarten

This wonderful, inspiring *nigun* was a favorite of the Rebbe Maharash. Although he was not the composer, it is known by his name, because he sang it often. It is also called the "Eins-zwei-drei-fier" *nigun*. Another name given to it is the *Nigun "ein sof"* (Song of the Infinite).

3. אֵימֹסַי קְאוֹסֵי מַר
(Adapted from the Talmud,
Tractate Sanhedrin 98a)

EIMOSAI KO-OSI MAR אֵימֹסַי קְאוֹסֵי מַר
L'CH'SHEYOFUTZU
MAYNOSECHO CHUTZO. לְכַסְפוֹצוֹ מִעֲנוּתֶיךָ חוּצָה.

In one of his epistles the *Baal Shem Tov* writes that when his soul ascended to heaven in the year 5407, he approached the palace of Messiah and inquired of him, *Eimosai Ko'osi Mar*. "When will the Messiah come?" The answer of the Messiah was: "I will come only when your (The *Baal Shem Tov's*) wells

of *Torah* will overflow to the outside." Thus we are taught that the propagation of the Chassidic teachings and coming is a prerequisite and necessary prelude to the coming of the Messiah. The Lubavitcher Chassidim have adapted a well-known *nigun* to perpetuate the inquiry of the Baal Shem Tov and the reply of the Messiah. This *nigun* is sung frequently in great ecstasy at Chassidic gatherings.

4. NIGUN M'ROSTOV נִיגון מְרֹסְטוֹב
(Song without words, S.H.I. — No. 44, page 35)
Soloist: Mordechai Dubinsky

This is one of the more serious of the *Chabad nigunim*, characterized by its deep feeling and soul searching expression.

The *Rebbe "Rashab"* was fond of this *nigun* and sang it often. During World War I he left his native city of Lubavitch and he settled in Rostov (in Southern Russia), where he resided until his passing in 5680 (1920). It is therefore known as the *Rostover Nigun*.

The *nigun* is usually sung before the present *Rebbe* begins his *Torah* or Chassidic discourses.

5. NIGUN SIMCHO נִיגון שִׁמְחָה
(Song without words, S. H. I. No. 156, page 134)

It is a lively *nigun* in three sections, sung at chassidic gatherings and festive occasions. The *nigun* is repeated many times, gaining in intensity with each successive repetition while the participants transcend to a state of insurmountable joy. At this point all earthly cares become devoid of meaning. The chassidim have the full expectation that, with the help of the Almighty, everything will turn out for the best and all problems will be solved.

6. PODO V'SHOLOM NAFSHI פֶּדָה בְּשָׁלוֹם נַפְשִׁי
(Text: Psalm 55:19-24 - Music: S. H. I. No. 55, p. 49)
Soloist: Eli Lipsker

פֶּדָה בְּשָׁלוֹם נַפְשִׁי מִקֶּרֶב לִי כִּי בִרְבִּים הָיוּ עֲמָדִי, יִשְׁמַע אֵל וְיַעֲזֵם וְיִשְׁבֵּן קֹדֶם סֵלָה אֲדָר אֵלַי חַיִּימוֹת לְבִי וְלֹא יִרְאוּ אֲנִי וְיִשְׁלַח יְדָיו בְּשִׁמְחָתִי חֲלָקוֹ מִחֲמַת פִּי וְקִרַּב לְבִי וְכִי דִבְרִיו מִשְׁמֵן וְהִמָּה פְּתִיחוֹת הַשֶּׁלֶךְ עַל הַשֶּׁם יִהְיֶה וְהוּא יִכְלֹכֶךָ לֹא יִתֵּן לְעוֹלָם מוֹט לְעֵדֶיךָ, וְאַחַת אֲנִי מְחַיֶּה לְבָאֵר שַׁחַת אֲנִשִּׁי רַמִּים וְזִמְרָה לֹא יִחַצוּ יְמֵיהֶם וְאִנִּי אֲנַחֵם בְּךָ.

PODO V'SHOLOM NAFSHI MIKROV LI,
KI V'RABIM HOYU IMODI.
YISHMA (K)EIL V'YAANEIM
V'YOSHEIV KEDEM SELO
ASHER EIN CHALIFOS LOMO,
V'LO YORU ELO(K)IM.
SHOLACH YODOV BISHLOMOV,
CHILEIL BRISO.
CHOLKU MACHAMO-OS PIV UKROV LIBO,
RAKU D'VOROV MISHEMEN

V'HEIMO F'SICHOS.
HASHLEICH AL (HASHEM) YHOVCHO
V'HU Y'CHALK LECHO,
LO YITEIN L'OLOM MOT LATZADIK.
V'ATO ELO(K)IM
TORIDEIM LIVEIR SHACHAS
ANSHEI DOMIM UMIRMO
LO YECHETZU Y'MEIHEN,
VAANI EVTACH BOCH.

This melody is an appropriate setting to verses of Psalm 55. King David expresses his praise and thankfulness to the Creator, who has delivered him from the hand of his enemies, in answer to the prayers of his many friends who aided him and for whom he beseeches the Almighty to answer their requests. He implores the Almighty to punish the wicked. The Psalmist himself has absolute faith in the Lord, who does not forsake the righteous.

Podo V'sholom is the traditional *nigun* sung by the Lubavitcher Chassidim each year at their *farbrengen* (get-together) on the 19th of Kislev. This day marks the anniversary of the liberation, in 5559 (1798), of the *Alter Rebbe*, founder of the Chabad movement, from his imprisonment in Petersburg, Russia, after being denounced by his opponents for his activities on behalf of Chassidism. The 19th of Kislev therefore symbolizes the victory of the chassidic movement, especially of Chabad, which since then began to take root and spread throughout the Jewish world.

SIDE TWO

1. KOL DODI קוֹל דּוֹדִי
(Text: Song of Songs 5:2, Music S.H.I. No. 5, p. 3)
Soloist: Zvi Ganzbourg

KOL DODI DOFEIK קוֹל דּוֹדִי דּוֹפֵיק
PISCHI LI ACHOSI RAYOSI פִּתְחִי לִי אַחוֹתִי רַעִיתִי
YONOSI TAMOSI יוֹנְתִי מַחְמִי.

The deeply moving tones of this *nigun* give expression to the significance of the verse. The heavenly call of the G-dly voice awakens and summons man's soul to permit G-dliness to enter his heart. In the last phrase of the *nigun* we have the reply of the soul. It is ready to fulfill its mission of the heavenly design to illuminate the world with sanctity through *Torah* and *Mitzvos*.

This *nigun* is one of the ten composed by the *Alter Rebbe* himself. The late Lubavitcher Rebbe, *Rabbi Joseph Itzhak* once explained that with the power inherent in this *nigun* the *Alter Rebbe* could purify and refine a Jewish soul.

2. מִקְהֵלֶת אֲדָמָ'ר הָאֲמָצִי מִטְּלֵר רֵבֶבֶ'ס קַפֵּל-יֶה (ENSEMBLE)
(Song without words, S.H.I. No. 12, page 9)

This *nigun* is an interesting musical composition, divided into four sections, symbolizing the four rungs on the ladder of approach and devotion of man to G-dliness.

The *Rebbe Tzemach Tzedek* explained that the purpose of the orchestra which played on certain occasions for his father-in-law, the *Mitteler Rebbe*, was to prevent him from reaching the state of termination of earthly existence (*Klos Haneftsh.*) In his supreme service to the Almighty, the Rebbe could have literally expired unto G-dliness.

3. NIGUN SIMCHO נִגּוּן שִׂמְחָה
(Song without words, S.H.II, No. 208, page 33)
Soloist: Moshe Herson

This is a lively song in three sections, evoking the supreme elation of the participants in a mounting crescendo. The *nigun* is also called the "Klimovitcher Nigun", since its origin is traced to the Chabad Chasidim of Klimovitch (Russia). The *nigun* is often sung at the gatherings of the present Lubavitcher Rebbe.

4. REBBE MICHELE'S NIGUN נִגּוּן לְרֵבִי מִיכֶל'ע
(Song without words, S. H. II, No. 183, page 8)
Soloist: Samuel Zalmanoff

The *Tzadik, Rebbe Michele Zlotchover* was a talented composer and one of the main *menaganim* (singers) of his *Rebbe*, the *Baal Shem Tov*.

Once *Rebbe Michele* was ill and could not bask in the presence of his *Rebbe*, the *Baal Shem Tov*. Then he composed the *nigun* known as "Rebbe Michele Zlotchover's Nigun of Yearning."

The soft, exalted tones of the *nigun* express the chossid's longing for his *rebbe*: the inner joy he experiences in the presence of the *Rebbe*; and his spiritual bond with and total devotion to his master.

5. AL HASELA HOCH עַל הַסֵּלֶע הֶךָ
(Text: prayer of Geshem (rain) in the Musaf service of Shemini Atzeres)
Music: S. H. I, No. 163, page 138)

AL HASELA HOCH
VAYEITZ'U MOYIM

The melody is adapted to the words of the prayer of Geshem, relating how *Moshe Rabeinu* struck the stone and there came forth water. The listener immediately begins to keep time with the joyful rhythms of this song. This *Nigun* is usually sung during the *Hakofo*s of *Shemini Atzeres* and *Simchas Torah*.

6. ESSEN EST ZICH עֶסֶן עֶסֶט זִיךְ

(Words: chassidic folksong - S.H. II, No. 197, page 21 and S. H. I, No. 109, page 97)
Soloist: Zvi E. Spalter

עֶסֶן עֶסֶט זִיךְ, טְרִינקען טְרִינקט זִיךְ, וואָס וואָל מען טאָן
אָד עס ראָזענט זיך נִיט; עֶסֶן עֶסֶט זִיךְ, שְׁלאַפען שְׁלאַפט זִיךְ,
וואָס וואָל מען טאָן אָד עס לערנט זיך נִיט.

ESSEN EST ZICH TRINKEN TRINKT ZICH, VOS
ZOL MEN TON AZ ES DAVENT ZICH NIT. ESSEN
EST ZICH SHLOFEN SHLOFT ZICH, VOS ZOL MEN
TON AZ ES LERENT ZICH NIT.

This melody abounds in feeling and is appropriate to the thought expressed. The *chossid* reflects upon and bemoans his failure at not having felt sufficient emotion and inspiration in prayer and study of Torah. The closing section (coda) expresses the hope of the *chossid* that he will eventually be able to approach the brilliance and the divine radiance of the Lord and his Torah.

7. NAPOLEON'S MARCH נַפּוֹלֵאוֹן'ס מַרֵּשׁ

(Song without words, S. H. I, No. 170, page 142)

This march is remarkable for its joyous, rhythmic character. It was played in 1812 by the armies of Napoleon when they crossed the Russian boundary near Prussia in their invasion of Russia. The *Alter Rebbe* had left his native town of Ladi when the armies of the enemy were approaching. He asked that the march be sung for him and, after a moment's contemplation, designated the march as a song of victory.

It is traditional with Lubavitcher chassidim to sing Napoleon's march at the conclusion of the *N'ilah* service on *Yom Kippur*, before the sounding of the Shofar.

The singing of this *nigun* symbolizes the victory of the Jewish people over "Satan" and that their prayers have been accepted and they are assured of a Happy New Year.

Notes by RABBI S. ZALMANOFF
Prepared for publication by
S. & A. SILBERMINTZ

Chabad Nigunim

Volume 3

performed by a group of

Lubavitcher Chassidim

and

BOYS' CHOIR

Accompanied by

JOE KING ORCHESTRA

Produced by
"NICHOACH"Rabbi SAMUEL ZALMANOFF
DirectorSEYMOUR SILBERMINTZ
Music ConsultantReuven Kosakoff
Associate

INTRODUCTION

We are pleased to present, with G-d's help, the third record of Chabad - Lubavitcher melodies.

The first two records issued in 1960 and 1961 under the auspices of Nichoach were enthusiastically received and universally acclaimed. We therefore hope that this record will also bring joy to many Jewish homes and spiritual elevation to all devotees of Chassidic song.

The aim of the Nichoach organization is to gather and notate the Chabad *nigunim* (songs) from their authentic origins. The publication of the two volumes of "Sefer Hanigunim" (S.H. I, II) in which several hundred Lubavitcher melodies are set down in musical notation, made them available to lovers of Jewish melody in all corners of the globe. These volumes also contain extensive notes on the general historic significance of Chassidic song. The origin and interpretation of each *nigun* is explained separately.

At the initiative of the Lubavitcher Rebbe, Rabbi Menachem Mendl Schneerson שליט"א, (may his life be a long and good one) the Nichoach Society undertook to issue a series of recordings of Lubavitcher *nigunim*. These stirring Chassidic motifs now become available to the broad Jewish masses.

The program of Nichoach is guided by the proverbial Chassidic dictum: "Yofutzu May'nosecho Chutzo" "May your fountains (of learning) be spread to the outside (world)." It seeks to disseminate the teachings of the saintly Rebbe Yisroel Ba'al Shem Tov (founder of Chassidism) to the outside world, to all corners of Jewish Life. The implementation of this teaching is a fundamental prerequisite to the coming of the Messiah. Chassidic song is a path to this goal.

The notes to the first two Lubavitcher records presented the general background of Chassidic music, with special emphasis on Chabad-Lubavitcher song. This subject is treated comprehensively in the first volume of "Sefer Hanigunim" (Book of songs).

The Chabad-Lubavitcher *nigunim* have their special character and quality. They are interwoven with such soul-filaments which arouse and summon forth the latent religious warmth in the heart of the listener. For those to whom the teachings of Chassidism are unfamiliar, the *nigunim* can serve as a key to an understanding of the spiritual richness of Chassidic life.

The fourteen *nigunim* included in this record were reexamined by a special committee of Lubavitcher singers under the auspices of Nichoach. Their origin and authenticity were established and validated once more. There are some differences, therefore, when compared with their notation in "Sefer Hanigunim".

The *nigunim* were recorded by the following group of Lubavitcher *menaganim* (singers) under the supervision of Rabbi Samuel Zalmanoff:

Shalom Ber Alperowitz	Moshe Herson
Mendel Baumgarten	Sholom Levertov
Kalmen Brikman	Sholom A. Levitin
Samson Charitonow	Eli Lipsker
Mordechai Dubinsky	Hersch M. Spalter
Hirsh Ganaburg	Cantor Moshe Teleshevsky
Sholom Ber Gorodetsky	

Prominent musical artists and accomplished recording engineers have given their utmost in talent, skill and technical knowledge to produce this record.

SIDE I

1. AN'IM Z'MIROS

1. אָנִים זְמִירוֹת

(Words from *Shir Hakovod*, a prayer recited antiphonally in many synagogues by the cantor and congregation on the Sabbath at the conclusion of Musaf service.)

Soloists: Cantor M. Teleshevsky, M. Herson, S. Charotnov

This is a *nigun* in two sections, expressing the profound longing of the Jewish soul for its Creator. "I will sing songs, and melodies will I weave, for you Almighty my soul panteth. My soul longeth to lie beneath the shadow of Thy hand to know Thy every secret." The succeeding verses may also be sung with the same melody.

It is customary for the Lubavitcher Rebbe שליט"א, to teach a new *nigun* each year on Simchas Torah after Hakofos or to reintroduce an old *nigun*. The Chassidim learn the new melody and sing it at future Chassidic gatherings. This melody of An'im Z'miros was taught by the Lubavitcher Rebbe on Simchas Torah 5722 (1961), when he also explained its inner meaning.

אנשים ומירות ושרים אצור, כי אלך נפשי תערו.
נפשי תמה בצל ייך, לדעת כל דו סודך.

AN'IM Z'MIROS V'SHIRIM E'EROG, KI EILECHO
NAFSHI SA'AROG
NAFSHI CHOMDO B'TZEL YODECHO LODA'AS
KOL ROZ SODECHO.

2. NIGUN SIMCHO נִגּוּן שִׂמְחָה
(Nigun without words; S. H. I., No. 158, page 136)

A joyous song in three sections, sung often at Chassidic get-togethers. The *nigun* is repeated many times, each time with more jubilation and Chassidic ecstasy.

3. KE'AYOL TA'AROG כָּאֵיל תַּעְרוֹ
(words: Psalms 42:2,3, S.H.I., No. 14, P. 11)
Soloist: M. Baumgarten

Song of meditation in two sections, expressing profound spiritual longing, as sung by the *Rebbe Tzemach Tzedek*, Rabbi Menachem Mendl, when he chanted the psalms. "As the hart pants for the water brooks so my soul longs for Thee, Oh Lord. My soul thirsts for the living G-d; when will I come and appear before G-d?"

כאיל תערך על אפיקי מים, כן נפשי תערך אליך אלהים.
צמאה נפשי לאלהים לאל חי, מתי אבוא ואראה פני אלהים.

K'AYOL TA'AROG AL AFIKEI MOYIM, KEIN
NAFSHI SA'AROG EILECHO ELOKIM
TZOM'O NAFSHI LEILOKIM L'KEIL CHOI,
MOSAI OVO V'EIRO-E PNEI ELOKIM.

4. YA'ALE יַעֲלֶה תַּחֲנוּנִי

(Words: Piyut recited on Yom Kippur after Ma'ariv
based on the alphabet in reverse)

Soloist: E. Lipsker

Song in three sections in which we beseech the Almighty for mercy and express our faith in His eternal grace. The *nigun* is very appropriate for the text of "Ya'ale Tachanuneinu" (May our supplications arise), and has been sung at the synagogue of the Lubavitcher *Rebbe* for many years. On this record only the first four verses of the piyut are sung. The remaining verses may also be rendered with the same melody. It is also sung without words on various other occasions.

יעלה תחנונו מערב, ויבא שועתנו מבקר, ויראה רוננו, עד ערב.
יעלה קולנו מערב, ויבא צדקתנו מבקר, ויראה פדיונו, עד ערב.
יעלה ענינו מערב, ויבא סליחתנו מבקר, ויראה נאקתנו, עד ערב.
יעלה מוסנו מערב, ויבא למענו מבקר, ויראה כפורנו, עד ערב.

YA'ALE TACHANUNEINU ME'EREV,
V'YOVO SHAVOSEINU MIBOKER,
V'YEIRO-E RINUNEINU AD OREV.

YA'ALE KOLEINU ME'EREV,
V'YOVO TZIDKOSEINU MIBOKER,
V'YEIRO-E FIDYONEINU AD OREV.

YA'ALE INUYEINU ME'EREV,
V'YOVO SLICHOSEINU MIBOKER,
V'YEIRO-E NA'AKOSEINU AD OREV.

YA'ALE M'NUSEINU ME'EREV,
V'YOVO L'MA'ANO MIBOKER,
V'YEIRO-E CHIPUREINU AD OREV.

5. NIGUN SIMCHO נִגּוּן שִׂמְחָה
(Song without words, S. H. I. No. 168, p. 140)

Nigun in two sections giving vent to true Chassidic soul jubilation. All earthly cares are banished as one is elevated to heavenly, spiritual bliss and carefree optimism.

6. REB ASHER'S NIGUN אֲשֶׁר מְנִיקָא לַאֲיוֹנוֹ
(S. H. I., No. 59, p. 53)
Soloist: S. Zalmanoff

This *nigun* can be traced originally to the Polish-Ukraine Chassidim. The well-known Lubavitcher Chassid Reb Asher of Nikolaiev learned it from musicians playing at a Chassidic wedding in Kiev. Later the prominent Chabad *menagen* (singer) Reb Aaron Charitonow of Nikolaiev added and adapted it to the Chabad style. As presently sung, it is in four sections. When the late Lubavitcher *Rebbe*, Rabbi *Shalom Ber* (Rashab), heard this *nigun* for the first time about 60 years ago, he observed that this *nigun* reflects the humility and subordination of the Chassid and his reliance on the *Rebbe*.

7. HAKOFOS MARCH נִגּוּן לְהַקְפוֹת
(S. H. II, No. 185, p. 10)

A spirited rhythmic march in three sections, sung on Simchas Torah at the Hakofos of Rabbi Levi Yitzchok Schneerson of Yekatrinslaw, father of the present Lubavitcher *Rebbe* שליט"א. The *nigun* has its origins in the time of the *Alter Rebbe*, the author of the *Tanya*.

SIDE TWO

1. TAL YA'ASIS טַל יַעֲסִיס
(Words from Prayer of Tal, Musaf of first day
of Passover, S. H. I., No. 51, p. 43 — adapted)
Soloist: Cantor M. Teleshevsky

A Chassidic cantorial chant, set to the prayer of *Tal*, composed by the well-known Lubavitcher Chassid and

menagen, Reb Avrohom Charitonow of Nikolaiev. When this *nigun* was sung in Lubavitch in 5659 (1899), the *Rashab*, the Lubavitcher Rebbe at the time, was touched by its warmth and requested that it be sung often. The melody is very moving, especially when the words "B'mashmaneinu al yehi rozon" (In our "fatted flocks" let no leanness encroach) are reached.

The *Rashab* told his students that by emphasizing the inner meaning of "B'mashmaneinu", the richness in Torah and Mitzvos, they would be assured of redemption and emancipation from their suffering.

In the two verses of *Tal* included here, the prayer is expressed that "the people of Israel be redeemed from their constraints; let the dew bless the food, in its richness there shall be no withering, and may the will of the people of Israel be fulfilled."

סל יעטס צוק הרים, טעם במאדך מבחרים,
חנניך חלץ ממסגרים, ומרה ננעים וקול גרים, במל.
סל בו תברך מוץ, במשמנינו אל יהי רוח,
אימה אשר הסעה כצאן, אנה תפץ לה רצון, במל.

TAL YA'ASIS TZUF HORIM, T'EIM BIM'ODECHO
MUVCHORIM
CHANÚNECHO CHALEITZ MIMASGEIRIM, ZIMRO
NAN'IM V'KOL NORIM, B'TAL.
TAL BO T'VORECH MOZON, BEMASHMANEINU
AL Y'HI ROZON
AYUMO ASHER HISA'TO KA'TZON, ONO TOFEK
LO ROTZON, B'TAL.

2. ADIR HU אָדיר הוּא

(Words: Piyut — a prayer poem — according to alphabet. S. H. I. No. 106, p. 96).

Soloist: H. Gansburg

This heartfelt *nigun* is appropriate for the text. It extols the Creator, who is "both mighty in the heavens and the Chosen one below. He is universally praised and all believe that He is One and there is none beside Him."

אָדיר הוּא בעליונים, בעור הוא בתחתונים.
בעליונים, בתחתונים, כלם מרים ומאמינים,
כי הוּי אחד ושמו אחד.
א שטאַרקער ביטו פון אייבער, אן אויסדערוויילטער
ביטו פון אונטער.
און פון אונטער און-פון אייבער, אַלע לייבער אַלע גלויבער.
אן דו ביטו איינער און פער קינער.

ADIR HU BOELYONIM BOCHUR HU
BATACHTONIM
BOELYONIM, BATACHTONIM KULOM MODIM
UMA'AMINIM
KI HAVAY'E ECHOD USH'MO ECHOD
A SHTARKER BIST DU FUN OIBN, AN OISDER'-
VEILTER BIST DU FUN UNTN
UN FUN UNTN UN FUN OIBN ALLE LOIBN ALLE
GLOIBN
AZ DU BIST EINER UN MER KEINER

3. NIGUN RIKUD נִגּוּן רִקּוּד

(Song without words. S. H. I, No. 169, p. 141)

Joyous dance melody in two sections sung on Simchas Torah and other Chassidic gatherings, is a crescendo of rapture. The deep devotional spirit of Chabad can be recognized not only in solemn songs of yearning but in joyous dance melodies as well.

4. KOL BAYA'AR קוֹל בֵּינֶר

(S. H. I, No. 23, p. 17)
Soloists: H. M. Spalter, S. Levortov

It is said that both text and the moving melody of supplication were composed by the renowned tzadik *Reb Arye Leib*, one of the followers of the *Ba'al Shem Tov*. He was known as the *Shpoler Zeide*, having lived in the city of Shpole in the Ukraine. He is remembered as a great exponent of *Ahavas Yisroel*, the love for fellow Jews. This *nigun* was chanted by the *Shpoler Zeide* before *Tikun Chatzos* (midnight prayer bewailing the destruction of the Temple.)

The text is divided into four stanzas. Each verse is sung in Hebrew, Yiddish and Russian (a mixture of White Russian and Ukrainian). The first section of the melody is sung with the text and the musical refrain, without words, follows. Only the first verse is sung on this record in three languages. The same melody may be used for each succeeding verse.

This soulful *nigun* is a dialogue between the Almighty Father and His children, the people of Israel. The Father looks for His children in *Galuth* (the Diaspora) and implores them to return home to the Holy Land. "Where have you been that you have forsaken Me?" He inquires of His children. "Dear children, please return home, I feel forlorn without you." The children's answer is "But, Father, how can we return when there is a guard blocking the door?"

קול ביער אנבי שומע, אב לבנים קורא
 א געשריי, א געזאלד און א געפילדער,
 א פאטער אין וואלד וואס וועט קינדער.
 שום וואלט וואקסענעט, באשטאנד וואלטעט שוואך דעטעי שוואכעט.
 בני בני היכן הלכתם, אשר עלי כן שכתבתם.
 קינדער קינדער האו זיט איר געוועזען,
 וואס אויף מיר האט איר אויף פארנעמען.
 דעטעי דעטעי גדיע ווי בילי, טשטאט נא מניע טאק זאבילי.
 בני בני לכו לבית, כי לא אוכל לשבת יחידי בביתי.
 קינדער קינדער קומט צו מיר אהיים,
 ווארום מיר איז אמעסטיג צו ווערן אליין.
 דעטעי דעטעי אידישע דא דאמ,
 בא מניע טקוטשטאט סידיעט טאמאמ.
 אבינו אבינו איך נלך, כי השומר עומד בשער המלך.
 פאטער פאטער ווי קענען מיר געהן צו דיר.
 א דער שומר שטעהט ביי די טיר.
 באטאק באטאק קאק נאם איטי.
 קאנדא סטאקאזשי ניע שוואכעט נאם איטי.

KOL BAYA'AR ONOCHI SHOMEIA, OV LABONIM
 KOREI
 A GESHRAI A GEVALD UN A GEPILDER, A FOTER
 IN VALD ZUCHT ZAINI KINDER
 SHUM V'LESU ZVUKAYET,
 BATKA V'LESU SVA-ICH DETEI SHUKAYET

5. V'CHOL KARNEI וְכָל קַרְנֵי

(Words: Psalms 75:11, 132:18; S. H. I., No. 161, p. 137)
 Soloist: M. Dubinsky

Lively song in two sections, sung by the Chabad Chassidim with intense ecstasy. The *nigun* gives expression to the verses of the Psalmist cited in two different chapters. "I will destroy the reign of the wicked and the power and radiance of the *tzadik* will be elevated." "The enemies of the *tzadik* will I clothe in shame, whereas the crown of the *tzadik* will glitter."

וְכָל קַרְנֵי רִשְׁעִים אֲגַדֵּעַ תְּרוֹמַמְנָה קִרְוַת צַדִּיק.
 אֵיבָיו אֲלִבִּישׁ בִּשְׁתׁ עֲלָיו יִצִּיק נֹרָא.

V'CHOL KARNEI R'SHO'IM AGADEIA
 TROMAMNO KARNOS TZADIK
 OYVOV ALBISH BOSHES V'OLOV YOTZITZ NIZRO

6. NIGUN M'SOROSI נִגּוּן מְסוֹרֹסִי

(S. H. I., No. 11, p. 7)

Soloist: S. B. Gorodetsky

This *nigun* in four sections is ascribed to the *Alter Rebbe*, Rabbi Schneur Zalman of Ladi. It has not been established whether this is one of the famous 10 *nigunim* composed by the *Alter Rebbe* himself. In this *nigun* we grasp the reflection of the inner emotional rapture and ecstasy of the Chassid, striving to the highest rung in the ladder of goodness and almost expiring in the endless blinding brilliance of the Almighty. However, at this point the Chassid senses "Kabolat Ol", the acceptance of His will, that by studying and observing His Law and commandments, the Jew illuminates and elevates this earthly world. This *nigun* is sung often at Chassidic gatherings with great fervor.

7. הוֹשִׁיעָה אֶת עַמִּי HOSHIO ES AMECHO

(Words: Psalms 28:9)

A spirited dance in two sections. Although not of Chabad origin, Lubavitcher Chassidim have adopted this *nigun* and it is often sung at the *farbrengens* (gatherings) of the Rebbe שליט"א. The *nigun* was introduced at "Lubavitch" by one of the group of Chassidim, who came to the Rebbe from Eretz Yisroel for the Holy Days of Tishrei 5722 (1961).

This prayer expresses the hope that the Almighty will sustain and bless his people and elevate them forever.

הוֹשִׁיעָה אֶת עַמִּי וּבְרַךְ אֶת נַחְלָתְךָ וְרַעַם וְנִשְׁאָם עַד הָעוֹלָם.

HOSHIO ES AMECHO UVORECH ES
 NACHALOSECHO UR'EIM V'NAS'EIM
 AD HO-LOLOM

Notes by Rabbi S. Zalmanoff

Prepared for Publication by A. Silbermintz

Painting by Chenocho Liberman

Chabad Nigunim

volume 4

performed by a group of

Lubavitcher Chassidim

and

Boys Choir

accompanied by

Joe King Orchestra

Seymour Silbermintz

Music Director

Reuven Kosakoff

Music Associate

Produced by

"NICHOACh - Lubavitch"

Rabbi Samuel Zalmanoff Director

INTRODUCTION

The first three records of Chabad-Lubavitcher *nigunim*, issued by NiChoaCh (Nigunei Chasidei Chabad) in 5720-5722 (1960-1962), were widely acclaimed by Jews everywhere. Thus we are confident that this fourth record of Chabad-Lubavitcher melodies will, please G-d, receive similar warm reception by all patrons of Chassidic song.

At the direction of the Lubavitcher Rebbe, Rabbi Menachem Mendl Schneerson שליט"א, the NiChoaCh Society has assumed the monumental task of gathering and notating Chabad *nigunim* of all generations. NiChoaCh also issues, periodically, collections and recordings of select Chabad *nigunim*.

The historical background of all Chassidic song, emphasizing the history and background of Chabad-Lubavitcher *nigunim* in particular, is discussed at length in the two volumes of "*Sefer Hanigunim*" (Book of Songs). Short explanatory notes on individual *nigunim* may be found on the jackets of the three preceding Lubavitcher records.

The recorded Chabad *nigunim* are of great his-

torical value, most of them dating back more than 100 years. These stirring, moving, musical outpourings of the soul possess an inner strength and magnetic faculty. Even in our own day—they evoke a fervent feeling for authentic Jewish values in the light of Chassidism, as it was lived for several generations.

The 13 *nigunim* recorded on this disc are chosen gems of Chabad-Lubavitcher songs. As in the previous three records we have reexamined their origin, and again confirmed their authenticity.

The *nigunim* were recorded by the following Lubavitcher "*menagnim*" (singers) under the supervision of Rabbi Samuel Zalmanoff:

Sholom Ber Alperowitz

Mendel Baumgarten

Moshe Herson

Kalmen Brikman

Sholom Levertov

Samson Charitonov

Sholom Aaron Levitin

Mordechai Dubinsky

Eli Lipsker

Hirsh Gansburg

Sholom Ber Shanowitz

Sholom Ber Gorodetsky Cantor Moshe Teleshevsky

SIDE 1

1. ASHREINU

אשרינו

(Verse recited before "*Shacharis*", the morning service. *Sefer Hanigunim* I, No. 103, Page 94).

Soloist: Cantor Moshe Teleshevsky

This verse expresses the exultation of the Jewish people, "We are happy, how goodly is our lot, and how pleasant is our fortune and how beautiful our heritage."

The melody, in three sections, reflecting the inner joy of the Soul was composed by the well-known Chabad "*menagen*" (singer) the *Shochet* of Nikolaiev, Reb Aaron Charitonov.

אשרינו. מה טוב חלקנו. ומה נעים עולמנו. ומה יפה רשתנו.

ASHREINU, MA TOV CHELKEINU, U'MA
NOIM GOROLEINU, U'MA YOFO
Y'RUSHOSEINU.

2. NIGUN DVEIKUS

ניגון דבקות

(Song without words)

The Chabad Chassidim have always followed the teaching of the *Alter Rebbe*, Rabbi Schneur Zalman of Ladi (founder of Chabad Chassidism), that, during prayer, one should totally immerse

one's self in thoughts of the Majesty of the Creator and the insignificance of the human being. This comparison subsequently evokes yearning for a fusion with the Lord through his Torah and commandments. It is these sentiments and passions which the Chassid wants to express while singing an emotion-laden *nigun* thus signifying his spiritual attachment to the Almighty. This typical *Dveikus nigun* is divided into three sections. The *nigun* begins with soft moving devotional tones, reaches its highest spiritual degree in the third part, and then returns to the second part. The Chassid now resolves to rededicate his entire being and *Dveikus* to the Eternal, through his complete devotion to the study of Torah and strict observance of *mitzvos*.

This is one of the original Lubavitcher *nigunim* ascribed to Reb Hillel Paritcher, who lived more than a century ago. He was both a great scholar of Torah and Chassidus and a composer of many Chassidic melodies.

3. NIGUN SIMCHO נִיגון שמחה

(Song without words) Soloist: Moshe Herson

This is a joyful song in three sections, sung frequently at Chassidic gatherings. Even in the most rapturous Chabad *nigun* the listener may perceive an echo of nostalgic tones. This *nigun* is basically a continuation of a previous mood of soul-accounting. The Chassid is convinced that he is still far removed from perfection in Torah study and religious practice. Yet, not to be dominated by utter hopelessness and despair, he sings forth a *nigun* of joy, gaining new strength and courage in his attempts at self-improvement.

4. EILU VOEILU OMRIM אֵלוֹ וְאֵלוֹ אֹמְרִים

(Words: Tractate Sukah 53:1; S. H. I, No. 108, page 97)

Soloist: Hirsh Gansburg

The Talmud in Sukah describes the unbounded joy of *Simchas Beis Hasho-eivoh* celebrated in the Holy Temple from the Second night of *Sukos* until the end of *Chol Hamoed*, (the Intermediate Days). "He who has not witnessed the joy of *Beis Hasho-eivoh* has never seen joy in his lifetime." The Talmud adds that, in their greatest ecstasy, the "Chassidim and men of good deeds" never overlooked the pressing need of repentance. Dancing together fervently they would sing out: "For-

tunate is he who has not sinned; and let one who has sinned, repent, and he will be forgiven."

This moving melody, composed by early Chabad Chassidim, accurately brings forth the message of the *nigun*—to contemplate repentance even in moments of highest rapture.

אֵלוֹ וְאֵלוֹ אֹמְרִים. אֲשֶׁר מִי שֶׁלֹא חָטָא וּמִי שֶׁחָטָא יִשׁוּב וְיִמְחול לוֹ.

EILU VOEILU OMRIM, ASHREI MI SHELO
CHOTO, U'MI SHECHOTO YOSHUV
V'YIMCHOL LO.

5. NIGUN HISVAADUS נִיגון התועדות

(Song without words)

This song is in four parts, sung with zeal at Chassidic gatherings. This *nigun* dates back to the days of the Rebbe known as the *Zemach Zedek*, Rabbi Menachem Mendl, the third generation of the Chabad leaders.

6. HANEIROS HALOLU הַנֵּרוֹת הָלָלוּ

(Verse recited after kindling the Chanukah lights;
S. H. I, No. 53, page 44-46)

Soloist: Eli Lipsker

Most Lubavitcher songs are not sung in the so-called cantorial style. They are based mainly on emotion of the heart and soul-expression. The Chassidim would sing when absorbed in prayer or during Chassidic gatherings for soul-searching.

There are exceptional instances when Chabad *nigunim* are sung in cantorial-like style. The prayer *Haneiros Halolu* is one such instance. This *nigun* was sung in the Yesheiva Tomchei Tnimit of Lubavitch (Russia) more than a half-century ago and is popular even today in the Lubavitcher Yeshivos in every corner of the globe. The interlude played by the orchestra in the middle of the *nigun* is an integral part of the melody. The text of the prayer can be translated as follows:

"We kindle these lights on account of the miracles, the deliverances and the wonders which Thou didst perform for our fathers in those days, at this season, by means of Thy holy priests. During all the eight days of Chanukah these lights are sacred, neither is it permitted to make any profane use of them, but we are only to look at them, in order that we may give thanks unto

"Thy name for Thy miracles, Thy deliverances and Thy wonders."

הנרות הללו אנו מדליקין. על ההשועות. ועל הנסים.
ועל הנפלאות. שעשית לאבותינו בימים ההם
בזמן הזה. על ידי כהניך הקדושים. וכל שמות
ימי חנכה. הנרות הללו קדש הם. ואין לנו רשות
להשתמש בהן. אלא לראותן בלבד. כדי להודות
ולהלל לשמך הגדול. על נסיה ועל נפלאותיך.
ועל ישועותיך.

HANEIROS HALOLU ONU MADLIKIN, AL
HATSHUOS V'AL HANISIM, V'AL HANIFLO-
OS SHE-OSISO LAAVOSEINU BAYOMIM
HOHEIM BIZMAN HAZE, AL Y'DEI
KOHANECHO HAKDOSHIM. V'CHOL
SH'MONAS Y'MEI CHANUKO HANEIROS
HALOLU KODESH HEIM, V'EIN LONU
R'SHUS L'HISHTAMESH BOHEIN, ELO LIR
OSON BILVOD, K'DEI L'HODOS U'HALEL
L'SHINCHO HAGODOL, AL NI-SECHO V'AL
NIFLOSECHO V'AL Y'SHUOSECHO.

SIDE 2

1. NIGUN RIKUD נִיגון רִיקוד

(Song without words)

Here we have a lively *nigun* in three sections, sung at Chassidic gatherings and festive occasions. The rhythmic tones of the *nigun* move even the most languid listener to dance.

2. "SHAMIL" "שָׁמִיל"

(Song without words)

Soloist: Cantor Moshe Teleshevsky

This *nigun* was taught by the Lubavitcher *Rebbe*, Rabbi Menachem Mendl Schneerson שליט"א, on *Simchas Torah*, 5719 (1958) in keeping with the *Rebbe's* tradition of teaching a new *nigun* each *Simchas Torah* evening following *Hakofof*. The *nigun* has the following background:

More than a century ago, there lived a leader of the Georgian tribes in Russia who then inhabited the Caucasus Mountains. His name was Shamil. The Russian Army engaged the Georgians in battle, seeking to conquer them and deprive them of their freedom. The Georgians fought valiantly against the invaders and could not be vanquished. The Russian army leaders then proposed a false peace treaty and by this means succeeded in getting the Georgians to lay down their arms. However, immediately after-

wards, the Russians lured the Georgian leader, Shamil, and confined him to a prison.

Staring out of the window of his small narrow cell, Shamil reflected on his days of liberty in the past. In his current exile and helplessness, he bewailed his plight and yearned for his previous position of freedom and fortune. He consoled himself, however, with the knowledge that he would eventually be released from his imprisonment and return to his previous position with even more power and glory. It is the above thought that is expressed in this melancholy, yearning *nigun*.

The moral: The soul descends to this world from the heavens above, clothed in the earthly body of a human being. The soul's physical vestments here are really its prison cell, for it constantly longs for spiritual, heavenly fulfillments. The soul strives to free itself from the "exile" of the human body and its earthly pleasures by directing its physical being into the illuminated and living paths of Torah and *mitzvos*.

3. NIGUN HISVAADUS נִיגון הַתְּוֹעֲדוּת

(Song without words)

Lead voice: Mordechai Dubinsky

This stirring Chassidic *nigun* in three sections, originated with the first generation of Chabad Chassidim. It is sung often at Chassidic assemblages.

4. TOSHEIV ENOSH תֹּשֵׁב אֲנוֹשׁ

(Words: Psalm 90:3, S.H.I., No. 102, page 94)

Soloist: Mendel Baumgarten

This *nigun* is attributed to the *Alter Rebbe*, Rabbi Schneur Zalman of Ladi, although it has not yet been established whether this is one of the famous ten *nigunim* which the *Alter Rebbe* composed. The *nigun* is in three sections and its moving, stimulating tones awaken even the most delicate threads of the soul to repentance and contrition. The verse from Psalms says: "Thou turnest man back to contrition, and sayest, repent O ye children of men."

תֹּשֵׁב אֲנוֹשׁ עַד דָּכָא. וְתֹאמַר שׁוּבִי כִּי אָדָם.

TOSHEIV ENOSH AD DAKO, VA'TOMER
SHUVU V'NEI ODOM.

5. NIGUN HAKOFOS

.5 נִגּוֹן הַקּוֹפּוֹת

(Song without words) (S.H.I, No. 165, Page 139)

This is an exciting, joyous *nigun* in two sections, generally sung at *Hakofos* on *Simchas Torah*. The *nigun* is repeated again and again until the participants are transported into the highest state of ecstatic joy, in the jubilant spirit of *Simchas Torah*.

6. "STAV YA PITU" .6 „סְטָאוּ יָא פִּיטוּ"

Soloist: Samson Charitonov

This *nigun* was taught by the Lubavitcher Rebbe שליט"א last *Simchas Torah*, 5723 (1962) after *Hakofos*. In the text of the *nigun* most of the words are Ukrainian-Russian, with some sentences in Hebrew and Yiddish.

The Rebbe explained that the basic *nigun* was learned by the Ukrainian Chassidim from the peasant shepherds. In the tradition of the saintly Rebbe Yisroel Ba'al Shem Tov (founder of Chassidism) they reconstructed the thought and melody of this shepherd's song to the theme of serving the Almighty. They have thus given us a pastoral Chassidic *nigun*, with a stirring call for repentance. The translation of the song is as follows:

"I started to drink on Friday, on Friday, / I had drunk, had drunk, my calf away, / One must, must know, how to be merry, / One must, must know, how to talk. / Oh, how to give a just reckoning / For the Master, the Lord, / Oh, to justify oneself, / But we drink, we drink, and we revel. / And we drink wine like water, / And we say together, "*Lechayim*" / And you, O Lord, please hearken to us in Heaven."

The same melody is repeated, with the word "Sabbath" substituted for "Friday" and "work" instead of "calf".

This *nigun* is sung by the Chassidim at their festive occasions. Its inner meaning is: We have reached *Simchas Torah* and we take stock of our actions. The month of *Elul*, the days of *Slichos* and the festivals of *Rosh Hashono*, *Yom Kippur*, *Sukos* and *Shemini Atzeres* have all gone by and

we have not yet mended those areas of our soul in need of improvement. Then we must "drown" our body and animal spirit by moral stock-taking, so that they do not impede us in striving towards full repentance. By making an accounting of his deeds, the Chassid endeavors to free himself of the shackles of bodily indifference and human boundaries. He pierces through all these obstacles to the broad path of Torah, fear of Heaven and Worship of the Lord in joy. This *nigun* is spiritually deeply moving and soul stirring.

סְטָאוּ יָא פִּיטוּ אָדוּ פִּיאַטְנִיטְזוּ, אָדוּ פִּיאַטְנִיטְזוּ (סְבֻבָּה)

פִּראַפּאוּ יָא. יָא פִּראַפּאוּ סְוֵאוּ טֵלִיטְזוּ (רֵאכְאָט)

טֵרעבא טֵרעבא וואָס יאָק ווילאָט

טֵרעבא טֵרעבא וואָס יאָק ברעכאָט

אוי, חשבוֹן צדק אָטדאוואָט

פִּרעד פִּאנאַם חוֹיאנאַס אָטוועטשאָט

א. מִי פִיעַס דאָ פִיעַס דאָ מִי טֵלִיאַיעַס

אין מִיר טֵרִינקען יִין אָזוי ווי מִים

און מִיר וואָנען אלע צוואַמען לַחַיִּים

וואָס חֲשֵׁמַע מִן הַשָּׁמַיִם.

STAV YA PITU UV PYATNITZU, UV PYATNITZU (Subotu)

PROPUV YA, YA PROPUV SVOYU TELITZU (Rabotu)

TREBA, TREBA ZNATI YAK GULYATI

TREBA, TREBA ZNATI YAK BRECHATI

OY, CHESHBON TZEDEK OTDAVATI

PRED PANOM CHAZYAINOM OTVETSHATI

AH, MI PYEM, DA PYEM, DA MI GULYAYEM

UN MIR TRINKEN YAYIN AZOY VI MAYIM

UN MIR ZOGEN ALLE TZUZAMEN L'CHAYIM

V'ATO TISHMA MIN HASHOMAYIM

7. NIGUN SIMCHO

.7 נִגּוֹן שִׂמְחָה

(Song without words) (S. H. II, No. 199, page 23)

This joyous *nigun* in three sections is sung at Chassidic gatherings and happy occasions.



Chabad Nigunim

volume 5

performed by a group of

Lubavitcher Chassidim

with

Boys' Choir & Orchestra

Seymour Silbermintz

Music Director

Musical Settings by

Vladimir Heifetz

Produced by

"NICHACH - Lubavitch"

Rabbi Samuel Zalmanoff Director

INTRODUCTION

The Lubavitcher Chabad records issued by *NICHACH* (*Nigunei Chasidei Chabad*, songs of Chabad Chassidim) have already achieved fame and popularity throughout the Jewish world. There is hardly a Jewish community in any corner of the globe where the Lubavitcher records have not reached.

The Lubavitcher *Chabad Nigunim* (melodies) have been composed during the past two centuries, since the founding of the Chabad Chassidic movement by the great scholar and pious sage, Rebbe Schneur Zalman of Liadi (5532-1772). The melodies are distinguished by their gravity of tone, their deep absorptive quality and their mood of penetrative yearning to religious perfection. Even in the lively Lubavitcher *nigunim* we perceive an undertone of inner unrest, clamoring and demanding elevation and purification of the soul. The unique and distinctive musical character of the Lubavitcher *Chabad Nigunim* need not be underscored.

For many listeners, the *nigunim* awaken latent memories of their "old homes," when Chassidic song played such a major role among the broad Jewish masses. The melodies bring forth in them a desire to return to pure absolute Jewish conduct, such as they practiced and absorbed in their youth.

The *Chabad nigunim* may rightfully be compared to holy vessels ministering to the "inner palace" (*Heichal haPenimi*) of the soul. They arouse and stimulate the hidden innermost desires of the heart for authentic Jewish devotion and practice. These records are therefore so acclaimed and so welcome in Jewish homes everywhere.

The *Nichoach* Society, under the auspices of the Lubavitcher Rebbe, Rabbi Menachem Mendel Schneerson שליט"א, and directed by Rabbi Samuel Zalmanoff, is most meticulous that the *nigunim* sung on these records are accurate according to their original source and that the melodies are recorded to conform with the proper musical and technical standards.

This fifth record contains 15 *nigunim*, several of which may be found in the two volumes of "*Sefer HaNigunim*" and ~~some~~ have not yet been noted. The melodies are sung by a Chassidic choir consisting of "*menagim*" (singers) who often lead the singing at the gatherings of the present Lubavitcher Rebbe, שליט"א. They are accompanied by a boys' choir and orchestra.

The following singers take part in this recording:

Mendel Baumgarten	Moshe Herson
Shmuel Butman	Sholom Levertov
Hirsh Ganzburg	Eli Lipsker
Zvi Gorman	Hersh M. Spalter
Sholom Ber Gorodetzky	Cantor M. Teleshevsky

Side One

1. HU ELOKEINU הוא אלקינו 1.

(Words: *K'dushah*: "*Keser*" recited during the Sabbath and holidays)

Soloist: Cantor Moshe Teleshevsky

This is one of the melodies taught by the Lubavitcher Rebbe, שליט"א, on Simchas Torah evening (5724) following *Hakofos*, together with *Nigun* #13 on this record.

This lively *nigun* is very expressive of its text. It conveys steadfast belief and confidence in the approaching imminent full redemption. As we sing in this prayer "*Veyigoleinu Sheinis B'korov*" — he will redeem us once more, shortly. This *nigun* is therefore one of the favorites of the Rebbe and is frequently sung at the Chassidic gatherings.

Fifty years ago, this *nigun* was sung in Lubavitch and afterwards in Rostov, Russia. The famous cantor, the Chassid Reb Yechiel Hachohen Halpern used this melody for the *Kedushah*: "*Keser*", when leading the congregation in prayer during the High Holidays, during the time of the then Lubavitcher Rebbe, (Rabbi Sholom Ber Schneerson).

הוא אלמנו, הוא אבינו, הוא מלכנו, הוא מושיענו, הוא יושענו וינאלנו שנית בקרוב וישמיענו ברחמי לעיני כל חי לאמר: הן נאלמתי אתכם אחרי כבדאשית, להיות לכם לאלקים.

HU ELOKEINU, HU OVINU, HU MALKEINU, HU MOSHIEINU, HU YOSHIEINU V'YIGOLEINU SHEINIS B'KOROV, V'YASHMIEINU B'RACHAMOV L'EINEI KOI CHAI LEIMOR: HEIN GOALTI ES-
CHEM ACHARIS KIVREISHIS, LIH'YOS LOCHEM LEILOKIM.

He is our G-d. He is our Father, He is our King. He is our Redeemer. He is our Deliverer. He will deliver us, and redeem us once more, shortly; and will let us hear in His mercy, in the presence of all living, proclaiming: Behold, I have redeemed you at the end of time as in the days of yore, "To be to you for a G-d."

2. RIBONO SHELOM של עולם רבונו

(Text: by Chassidim)

Soloist: Hirsh Ganzburg

This *nigun* is one of the very oldest Chabad melodies. It is sung by the Chassidim at their gatherings in moments of deep soul searching.

The melody is sung also without words and then the *nigun* begins from the second stanza, as sung on this record.

רבונו של עולם, רבונו של עולם, רו ביסט דאך אונזער פאטער, און מיר ווילען זיינע דינער.

RIBONO SHELOM, RIBONO SHELOM, DU BIST DOCH UNZER FOTER, UN MIR ZAINEN DAINE KINDER.

O Master of the Universe, Master of the Universe, Thou art our Father and we are Thy Children.

3. NIGUN RIKUD נִיגון רִיקוד

(Dance song without words, S.H.I. #151, page 131)

Joyous dance *nigun* in two parts. The *nigun* originates from Nikolaiev, a city in the Ukraine, Russia. There were many Chabad *menagim* there, who introduced the *nigun* to Lubavitch.

4. HIGO-LE NO הגלה נא

(Words: last paragraph of *Yedid Nefesh*, recited at *Mincha*, Friday evening S.H. II, #186, page 11)

Soloist: Eli Lipsker

This *nigun* is one of the few cantorial recitative motifs, sung by the Chabad Chassidim. This beautifully stirring melody gives vent to the feelings of craving, request for mercy and absolute faith in the immediate redemption, as brought forth in the words of "Higo-le No."

הגלה נא ופרוס חביבי עלי את סופת שלומך, תאיר ארץ מבורך, נגילה ונשמחה בך, מהר אהוב כי בא מועד, ונחננו כימי עולם.

HIGO LE NO UFROS CHAVIVI OLAI ES SUKAS SHLOMECHO, TO-IR ERETZ MIK-
VODECHO, NOGILO V'NISM'CHO BOCH, MAHEIR OHUV KI VO MOEID, V'CHO-
NEINU KIMEI OLOM.

O, reveal Thyself and spread, my Beloved, over me Thy tabernacle of peace. May the earth be illuminated by Thy glory. Let us be glad and rejoice in Thee. Hasten, Beloved, for the time has come, and favor us as in the days of old.

5. NIGUN נִיגון התועדות

HISVA'ADUS

(Melody without words S.H.I. #115, page 100)

This *nigun* in two sections was introduced to Lubavitch by the famous Chassid Reb Bin-yomin Althaus of Nikolaiev. Although not the composer, he is credited with the *nigun*. As with the other Nikolaiever melodies, it conveys deep sentimental warmth and heartiness.

6. NIGUN נִיגוֹן גַּעגוּעִים 6. GA-AGU-IM

(Song without words, S.H.I. #92, page 84)
Soloist: Sholom Levertov

A sweet and euphonistic melody in three parts, giving introspective expression and a deep yearning for religious inspiration and spiritual elevation. This *nigun* is of very early origin and is also widely spread among various Chassidic groups.

7. NIGUN SIMCHO נִיגוֹן שִׁמְחָה 7. (Melody without words)

This *nigun* in three sections expresses Chassidic joy and hope in the Almighty, which are the basic fundamentals of Chassidism.

This melody was first introduced to Lubavitcher circles by the famous Chassid and *menagen*, Reb Michael Dworkin, in 1947, when he arrived in America from Eretz Israel to visit the late Lubavitcher Rebbe, Rabbi Joseph Isaac Schneersohn, for whom he sang this melody at various Chassidic festive gatherings. The *nigun* was accepted and acclaimed, although not Chabad in origin.

Side Two

8. ASHREINU אֲשֶׁרֵינוּ 8. (Text: Morning Shacharis prayer) Soloist: Eli Lipsker

Joyous *nigun* in three sections, heard often at Chassidic gatherings. The *nigun* is usually sung without words. The words were adapted to this melody by the *NiChoaCh* choir to produce this very fine, lively and joyous song.

אֲשֶׁרֵינוּ, מִה טוֹב חֶלְקֵנוּ וְמִה נְעִים גּוֹרְלֵנוּ, וְמִה יִפְהַ יִּרְשָׁתֵנוּ.

ASHREINU, MA TOV CHELKEINU,
UMA NOIM GOROLEINU, UMA YOFO
Y'RUSHOSEINU.

Happy are we, how goodly is our portion and how pleasant is our lot, and how beautiful our inheritance!

9. ASHREI ISH אֲשֶׁרִי אִישׁ 9. (Words: Rosh Hashono, Musaf, S.H. II, #179, page 151) Soloist: Samuel Zalmanoff

This is a deeply moving *nigun* in two sections expressing spiritual adherence. The first section is in a mournful, melancholy yearning

mood and the second section is a lively melody of hope. This is the message which the prayer wishes to convey.

This "d'veikus" *nigun*, as the former generation of Chabad Chassidim have transmitted to us, was heard in Lubavitch from the "Rebbe Maharash," Rabbi Shmuel, who was a fourth generation of the Chabad dynasty, as he was engrossed in holy ecstasy during the silent prayer of the Rosh Hashono *Musaf*. According to the published "Sichos" (Talks) of the late Lubavitcher Rebbe, Rabbi Joseph Isaac Schneersohn (Pesach 5694), this *nigun* originated with the "Zemach Zedek", Rabbi Menachem Mendl, the third generation of the Chabad leaders, during the silent devotion of the Rosh Hashono *Musaf*.

אֲשֶׁרִי אִישׁ שְׁלֵא יִשְׁבָּחָהּ, וְכֵן אָרְם יִתְאַמֵּץ בָּהּ,
כִּי דוֹרְשֶׁיהָ, לְעוֹלָם לֹא יִפְשְׁלוּ, וְלֹא יִכְלְמוּ לְנִצָּח
כָּל הַחוֹסִים בָּהּ.

ASHREI ISH SHELO YISHKOCHEKO,
UVEN ODOM YISAMETZ BOCH, KI DOR
SHECHO L'OLOM LO YIKOSHEILU, V'LO
YIKOLMU LONETZACH KOL HACHOSIM
BOCH.

Happy is the man who forgetteth Thee not and the son of man who strengtheneth himself in Thee. For they that seek Thee shall never stumble; neither shall any ever be put to shame, who trust in Thee.

10. NIGUN SIMCHO נִיגוֹן שִׁמְחָה 10. (Song without words, S.H. #149, page 130)

One of the oldest lively and joyous Chabad *nigunim*, sung often at Chassidic gatherings. Its three sections are repeated over and over again until the participants are transported to Chassidic ecstasy.

11. NIGUN שַׁבָּת וַיּוֹמֵט 11. FESTIVAL NIGUN

(Song without words, S.H.I., #77, page 71)

Soloist: Sholom Ber Gorodetzky

This is a serious, moving *nigun*, sung usually at the Sabbath and festival meals. Although Chabad Chassidim do not recite the customary "z'miros" texts at the Sabbath and holiday meals, they sing *nigunim*, mostly without words. This *nigun* is popular also in other Chassidic groups.

12. OCHEIN ATO אַכֵּן אַתָּה .12

(Isaiah 45:15; S.H.I., # 105, page 95)

Soloist: Moshe Herson

Melody in two sections expressing devotion and soul outpouring to the Almighty, interpreted in the words "Ochein Ato Keil Mistateir." The inner meaning of the words is to convey admiration of the Almighty, blessed be He, who is hidden and unseen yet present in disguise in all nature's wonders.

אַכֵּן אַתָּה אֵל מְסֻתָּר.

OCHEIN ATO KEIL MISTATEIR.

Truly Thou art G-d that hidest Thyself.

13. KI ONU AMECHO כִּי אֲנוּ עִמָּךְ .13

Soloist: Mendl Baumgarten

In keeping with his annual custom, following *Hakofos* in 5724, the Lubavitcher Rebbe שליט"א taught a *devekua* (meditative) recitative on the text of "Ki Onu Amecho".

Teaching the Nigun, the Rebbe, שליט"א, elaborated that he had heard it once from an old chassid, who hummed this melody to the words of *Ki Onu Amecho* during the Yom Kippur prayers. Upon conclusion of the fast, he broke out in a fervent dance, singing the same melody, and repeating the words back and forth, again and again.

The Rebbe added that its melancholy tones characterize this melody as a song of repentance, and thus no set order is important for its musical phrases, and the *nigun* is not resolved in a conventional musical ending. It therefore lends itself to repetition over and over again. This is a symbol of a true concept of repentance. One is never satisfied, but strives to approach deeper and deeper. This *nigun* is sung often at Chassidic gatherings.

כִּי אֲנוּ עִמָּךְ וְאַתָּה אֵלֵינוּ, אֲנוּ בְּנֵי וְאַתָּה

אֵלֵינוּ, אֲנוּ עֲבָדֶיךָ וְאַתָּה אֲדֹנֵינוּ, אֲנוּ קְהֵלְךָ וְאַתָּה חֵלְקֵנוּ.

KI ONU AMECHO V'ATO ELOKEINU, ONU VONECHO V'ATO OVINU, ONU AVODECHO V'ATO ADONEINU, ONU K'HOLECHO V'ATO CHELKEINU.

For we are Thy people and Thou art our Lord; We are Thy children and Thou art our Father; We are Thy slaves and Thou art our Master; We are Thy congregation and Thou art our portion.

14. TZOM'O L'CHO

NAFSHI צִמָּאָה לָךְ נַפְשִׁי .14

(Psalms 6:32; S.H.II # 196, page 20)

Soloist: Cantor Moshe Teleshevsky

One of the oldest Chabad *nigunim*. The first section is sung to the words "Tzom'o L'cho Nafshi, Koma Lecho Besori" and the second section is rendered in rhyming Russian with the following parable:

O, you foolish Mark, why travel to the fair. You don't buy, you don't sell, you only cause strife.

The moral is: We demand of the evil angel, the *Yetzer Hara*, and of our human animal instinct, comparable to a silly villager going to the market, "Why do you go to the fair (the present materialistic world)? You don't buy and you don't sell, you only cause bad feeling (between the Almighty and the Jews)."

This *nigun* conveys penetrating heartfelt striving to G-dliness.

צִמָּאָה לָךְ נַפְשִׁי כְּמָה לָךְ בָּשָׂר

TZOM'O L'CHO NAFSHI, KOMA L'CHO V'SORI.

My soul thirsteth for Thee; My flesh longeth for Thee.

עַד! טו דורען מאַרקו טשטא טו יעדעש נא
יאַרמאַרקו ניע קופּאַיעט ניע פּראַראיעש, טאַלֶא
רַאפּיש סוואַרקו.

(Russian words)

ECH! TEE DURAN MARKU, TSHTO
TEE YEDESH NA YARMARKU, N'YE KU-
PLAYESH, N'YE PRODAYESH, TOLKO
ROBISH SVARKU.

15. NIGUN SIMCHO נִיגֻן שִׂמְחָה .15

(Melody without words, S.H.I., # 206, page 31)

Broad, hearty, joyous *nigun* in three parts. Its Nikolaiever origin is quickly recognized by its characteristic tones and musical nuances. The contribution of the Nikolaiever Chassidim to the treasures of Lubavitcher *nigunim* is quite substantial.

Notes by Rabbi Samuel Zalmanoff

Prepared for publication by Aaron Silbermintz

CHABAD NIGUNIM

Volume 6

performed by the

CHABAD CHOIR

Adults & children

accompanied by orchestra

YOSEF MARTON

Music Conductor

Produced by

"NICHOACH-CHABAD-LUBAVITCH"

Rabbi Samuel Zalmanoff, Director

INTRODUCTION

After an interval of two years, we present once again a further issue, No. 6, of the *Nichoach* series of *Chabad Nigunim*, this time produced in the Holy Land — Eretz Israel.

The melodies on this record reproduce all the nuances of the original *nigunim* as recalled by the elder *Chassidim* of Kefar Chabad from the days of their youth in the Chassidic hamlets of Russia.

A special flavor of originality attaches to these ancient Chabad melodies of a century ago and more. The listener is immediately taken back to that wonderful world of soul-stirring purity and elevation, experiencing a yearning for holiness and spirituality combined with inner joy, the joy of the Chassidim.

The "Nichoach" Institute under the auspices of the Lubavitcher Rebbe, Rabbi Menachem Mendl Schneerson שליט"א, has registered new achievements in its efforts to offer the public a faithful reproduction of the original ancient Chassidic melodies.

This record includes hitherto unpublished melodies as well as a more accurate and faithful reproduction of those already published in the two volumes of *Sefer Hanigunim* (edited by Rabbi Samuel Zalmanoff, published by "Nichoach", vol. 1, Brooklyn 1949; vol. 2, Brooklyn 1958).

The music conductor of this record, Yosef Marton, is a member of Chabad and very successful in his field. The Chabad Choir conducted by him is composed of Lubavitcher *Chassidim* from Kefar Chabad and Jerusalem. Consequently, these melodies bear the imprint of the veteran Chabad community in the Holy Land. Literally "a choice fruit of the Holy Land" — מִמְּדֵר הַקֹּדֶשׁ.

We trust that this record comprising selected melodies will be welcomed, like its predecessors, by the lovers of original music and that they will derive the greatest enjoyment therefrom.

The following members of the Chabad Choir take part in this recording:

Cantor Zalman Bronstein
Abraham Eizenbach
Shmeryl Feldman
Sholom A. Henig
Joshua Juzevitz
Nahum Kaplan
Zalman Levin
Abraham Linder

Moshe Lipsh
Zvi Lipsh
Israel Lipshaker
Nahum Margolis
Eli Leib Rivkin
Abraham Ruchamkin
Yaakov Orenstein
Dov Wallas

SIDE 1

1. VE'SOMACHTO BE'CHAGECHO וְשִׂמַחְתָּ בַחֵן

(Words: Dvorim (Deuteronomy) 16: 14, 15)

Soloist: Zalman Levin

וְשִׂמַחְתָּ בַחֵן... וְהָיִיתָ אֶחָד שָׂמֵחַ

Ve'somachto Be'chagecho... Ve'hoyiso Ach Someiach.

"And thou shalt rejoice in thy feast... and thou shalt be altogether joyful."

This lively tune of three stanzas is sung by Chassidim on the *Yomtovim*, particularly on *Simchas Torah*. The melody is very old, but only the last two stanzas were known. The first has been restored by recourse to the tradition preserved by the elder Chassidim from Kefar Chabad.

The words adapted to this melody follow the tradition of the veteran Chabad community in the Holy Land. In spite of its antiquity the melody is sung with youthful fervour and enthusiasm.

2. NIGUN GA'AGUIM

2. נִגּוּן גַּעְוִיעִים

(Song without words. Sefer Hanigunim 1, No. 137, page 121)

Soloist: Cantor Zalman Bronstein

This melody of 4 stanzas is attributed to the famous Chassidim of Kremenchug (Ukraine, Russia) called "Die Berellach" (The Bears), as they were all known by their same first name of Dov — Bear.

This *nigun* is expressive of the deep yearning for religious inspiration and spiritual elevation. From the beginning of the first stanza the yearnings and spiritual anguish given vent to in this melody gradually become more insistent reaching their climax with the close of the third stanza. The fourth stanza constitutes a joyful finale giving utterance to feelings of encouragement, hope and confidence in G—d.

3. DOKSHITZER NIGUN

3. דֹּקְשִׁיטְצֶר נִגּוּן

(Song without words. S. H. 1, No. 145, p. 127)

Soloist: Zalman Levin

Chassidim brought to Lubavitch tunes from various localities, which were called after their places of origin. This melody was composed by the Chabad Chassidim of Dokshitz, a Chassidic townlet in the Vilna district.

It is a lively tune of four stanzas. The joy and gaiety increase in intensity from stanza to stanza. This *nigun* is often sung at Chassidic gatherings.

4. SABBATH & FESTIVAL NIGUN נִגּוּן לַשַּׁבָּת וְיוֹם טוֹב

Song without words. S. H. 1, No. 83, p. 76)

Soloist: Abraham Ruchamkin

Chabad Chassidim do not recite customary *Zemiros* at the Sabbath and Holiday meals. Instead they sing *nigunim*, mostly without words. This melody of 3 stanzas is a serious and moving *nigun*.

5. NIGUN CHASSIDIM נִגּוּן חַסִידֵי אֲדוֹמֵר מוֹהָרֵשׁ MAHARASH

(Song without words. S. H. 1, No. 148, p. 129)

A lively tune of three stanzas sung with verve and joy at festive occasions and Chassidic gatherings. According to Rabbi Isaac Dubov from Manchester, an old Chossid testified, that the Rebbe Maharash (Rabbi Shmuel, 4th generation of Chabad leaders) had been very fond of this tune and his followers would sing it often for him.

SIDE 2

6. KI HINEI KA CHOMER כִּי הִנֵּה כְחוֹמֶר

(Words: Piyut — a prayer poem — recited on Yom Kippur night. S. H. 1, No. 66, p. 61)

Soloist: Cantor Zalman Bronstein

כִּי הִנֵּה כְחוֹמֶר בִּיד הַיּוֹצֵר, בְּרָצוֹן מַרְחִיב וּבְרָצוֹן מַקְצֵר, כֵּן
אֲנוּחַ בִּיד חֶסֶד נֹצֵר, לְבָרִית הַבֵּט וְאֵל תִּפְן לִיצֵר.
כִּי הִנֵּה כְאֵבֶן בִּיד הַמַּסְסֵת, בְּרָצוֹן אֲרוּחַ וּבְרָצוֹן מַכְתֵּת, כֵּן אֲנוּחַ
בִּיד מַחִיָּה וּמְמוֹתֶת, לְבָרִית הַבֵּט וְאֵל תִּפְן לִיצֵר.

Ki Hinei Kachomer Beyad Hayotzer, Birtzoso Marchiv Uvitzoso Mekatzer, Ken Anachnu Beyodcho Chessed Notzer, Labris Habet Veal Teifen Layetzer.

Ki Hinei Koeven Beyad Hamesates, Birtzoso Ochez Uvitzoso Mechates, Ken Anachnu Beyodcho Mechayeh Umemoses, Labris Habet Veal Teifen Layetzer.

"Lo as the clay is in the hand of the potter, who as he pleases extends it, and as he pleases condenses it, thus are we in Thy hand, most gracious Preserver, look to the covenant and regard not the sinful desire."

"Lo as the stone in the hand of the mason, who at his pleasure retains it, and at his pleasure breaks it in pieces, thus are we in Thy hand, Who giveth life and meteth death, look to the covenant and regard not the sinful desire."

A song of 3 stanzas with a musical charm all its own. It is usually sung without words. But the Chossid Reb Aharon Charitonov, a *Shochet* in Nikolayev, Ukraine, one of the famous composers of Chabad melodies, would sing this tune to the words of the Piyut "Ki hinei kachomer" on Yom Kippur night.

7. HO'ADERES VE'HOEMUNO הַאֲדָרֶת וְהַאֲמוּנָה

(Words: "Piyut" recited on Yom Kippur, also at the Sabbath and Yomtov prayers. S. H. 1, No. 104, p. 95)

Soloist: Abraham Lider

הַאֲדָרֶת וְהַאֲמוּנָה לְחֵי עוֹלָמִים, הַבִּינָה וְהַבְרָכָה לְחֵי עוֹלָמִים.

Ho'aderes Ve'hoemuno Le'chai Olomim, Habbino Ve'habrocho Le'chai Olomim.

"Majesty and faithfulness appertain to Him Who liveth eternally. Understanding and blessing appertain to Him Who liveth eternally."

This melody was sung by Reb Shlomo, a *Melamed* in the town of Nevel, Russia (a famous Chassidic centre) who was known as "Shlomo der Geller" (Shlomo the Yellow). Reb Shlomo was a fervent Chossid and always gay. This melody expresses spiritual joy combined with complete self effacement.

8. NIGUN HISVA'ADUS נִגּוּן הַתּוֹעֲדוֹת

(Song without words)

Soloist: Rabbi Shmuel Zalmanoff

The renowned Chossid Reb Michael Blinner (known as Reb Michael der Alter) who served as a *Mushpiak* — spiritual mentor — in the yeshivah of Tomchei Tmimim in Lubavitch used to sing this melody at get togethers with his disciples in the yeshivah. This melody is distinguished for its profundity of content, expressive of intense yearnings for spiritual elevation. It is sung particularly at gatherings of a serious nature.

9. נִיעַ בְּאִיּוֹסִיָּא נִיעַ בְּאִיּוֹסִיָּא

(Songs to words in Russian)

Soloist: Zalman Levin

סוֹלֵן: נִיעַ בְּאִיּוֹסִיָּא נִיעַ בְּאִיּוֹסִיָּא, אִי נִיעַ וְיִעֲרֵר נִיקְאִיָּמָה
טֹאֲלִקָּה בְּאִיָּה אֲדִנְאִיָּמָה, נִיעַט נִיעַט נִיעַ בְּאִיּוֹסִיָּא נִיעַ בְּאִיּוֹסִיָּא
נִיעַט נִיעַט נִיעַט נִיעַט, טֹאֲלִקָּה בְּאִיָּה אֲדִנְאִיָּמָה.
הַמְקַלְחָה: נִיעַט נִיעַט נִיעַט נִיעַט, קִרְאִיָּמֵי יִעֲרֹחַ אֲדִנְאִיָּמָה.

Soloist: *Nye ba-yus-ya ni-ka-vo, eey nye vye-ru ni-ka-mu, tol-ha Bo-ga ad-na-mu. Nyet nyet, nye ba-yus-ya, nye ba-yus-ya ni-ka-vo, tol-ha Bo-ga ad-na-vo.*

Choir: *Nyet nyet ni-ka-vo, krom-ye Ye-vo ad-novo.*

Soloist: I fear no one and believe in no one save the Lord alone.

Choir: There is no one besides Him (G—d) the Only One.

It is ancient practice for Chassidim to sing their tunes in the vernacular of their milieu, in this case Russian. This song is a courageous and defiant declaration of absolute faith in G—d the Only One, that reflects the confidence of the true believer who has no fear of anything or anyone save his Divine Master above. A state of mind which gives him the strength to keep faith with Torah and Mitzvos through thick and thin. The melody itself fits the content, and it is frequently sung at Chassidic gatherings.

10. VE'NISLACH

10. ונסלח

(Words: Bamidbar (Numbers) 15, 26. The verse is repeated three times on Yom Kippur night after "Kol Nidrei")

Soloist: Zalman Bronstein

ונסלח לכל עדת בני ישראל ולגור הנר בתוכם, כי לכל העם בשונה.

Ve'nislach Le'chol Adas Bnei Yisroel Ve'lager Hagor Be'sochom, Ki Le'chol Ho'om Bishgogo.

"And it shall be forgiven to the whole congregation of the children of Israel, and to the stranger who sojourneth among them, for all the people acted in ignorance."

The melody was composed to the above verse by the Chassidic cantor Reb Yechiel Halperin, who led the Holiday services at the Beth Hamedrash of the late Lubavitcher Rebbe, Rabbi Sholom Ber in Lubavitch. The song has three stanzas corresponding to the three times the verse is repeated.

11. HOPP COSSACK

11. הופ קוזאק

(Melody: S.H. 1, No. 24, p. 18)

Soloist: Eli Leib Rivkin

The melody is attributed to the renowned *Tzaddik* known as the "Shpoler Zeide" (Shpoli Grandad). The background to this melody is according to Chassidic tradition the following story: The "pritzim", the nobles ruling the villages in old Russia and Ukraine in those days, used to make sport on the Jews subject to them, by dressing them up in bearskins and forcing them to dance with a Cossack. When the Jew failed to keep step with the tune, he would suffer lashes with the whip. Once a Jew who had rented an estate from the "poritz" was imprisoned for failing to pay his rent on time. When his turn came to dance in the bearskin, the Shpoler Zeide managed to take his place and perform the dance for him which culminated in the Zeide's gaining the upper hand over the cossack. This melody gives expression to this incident and for this reason opens slowly gradually working to a climax in the light of the dancer's success and the defeat of the cossack opponent. It therefore ends with the cry: Hopp Cossack. The song is meant as a spur to fervent and joyous worship of G-d. It is sung on joyous occasions, on Simchas Torah and the like.

Notes by Rabbi Samuel Zalmanoff

CHABAD NIGUNIM

Volume 7

performed by the

CHABAD CHOIR

Adults & children

accompanied by orchestra

★

Produced by

"NICHOACH-CHABAD-LUBAVITCH"

Rabbi Samuel Zalmanoff, *Director*

INTRODUCTION

We are happy to present to the lovers and admirers of Chassidic song the seventh record of *Nigunei Chabad* (Chabad Melodies), prepared and produced, like its predecessor (*Chabad Nigunim* — Volume 6), in the Holy Land — *Eretz Israel*.

The "Nichoach" Institute, under the auspices of the Lubavitcher Rebbe, Rabbi Menachem Mendl Schneerson *shlita*, has added, with the issuing of this record, another important link in the chain of its activities to perpetuate the time-honored melodies of the Chabad Chassidim, most of which were composed more than a hundred years ago, and to propagate them within the Jewish community. These heartfelt melodies awaken in their hearers a yearning and a reverence for the holiness and joy of life of the noble Chassidim of past generations.

For those who already possess the previous "Nichoach" recordings of *Chabad Nigunim* there is no need to emphasize the importance of these melodies, in terms of both their high musical caliber and their historical value. But for those who are making their first acquaintance with *Chabad Nigunim* via the present record, we would direct their attention to the two volumes of *Sefer Hani-gunim* (edited by Rabbi Samuel Zalmanoff, published by "Nichoach", vol. 1, Brooklyn 1949; vol. 2, Brooklyn 1958), and to the introductions on the previous record jackets, for purposes of gaining some idea of the unique character of these *nigunim*.

The present record contains twelve of the choicest jewels from the Chabad musical treasure, all in their original setting. The musical notation for some of them has already been published in the aforementioned *Sefer Hanigunim*, but the notation for others has yet to appear in print. The *nigunim* have been recorded by a group of Chabad "menagim" (singers) from Jerusalem and from K'far Chabad, with the accompaniment of a boys' choir, which adds a special dimension to the performance.

It is our hope that this record, the seventh in the series (The sages say: "All sevens are beloved", [Vayikra Rabbah 29:9]) will be greatly acclaimed by the lovers of original Chassidic song.

There follows an alphabetic listing of the adult vocalists in this recording:

Zalman Bronstein	Jeshua Juzevitz
Yaakov Bergman	Menachem Kirshenbaum
Josef Chaim Gelbstein	Zalman Levin
Eliezer Gelbstein	Abraham Ruchamkin
Shlomo A. Henig	Shlomo Weisberg

SIDE ONE

1. **PROZOS TEISHEV YERUSHOLAYIM** פרוזות תשב ירושלים
(Zechariah 2:8)

A joyous melody in two sections, without words, always sung by the Chassidim at festivals and Chassidic gatherings, with fervor and joyousness. At the *Chag Ha-geulah* gathering, 19 Kislev 5729, the Rebbe *shlita*, having dedicated one of his discourses to the liberation of the old city of Jerusalem, and to its complete redemption in the future, requested the director of "Nichoach" to adapt a Chabad *nigun* to the words "*prozos teishev Yerusholayim*" ("Jerusalem will be inhabited as an unwallied city"). On the spot this melody was adapted to these words, and the *nigun*, in this form, spread among Chabad Chassidim throughout the world as an expression of strong faith in the speedy realization of the hope it holds forth.

2. **NIGUN GA'AGUIM** ניגון געגויים
(Song without words. *Sefer Hanigunim* 2, No. 203, page 175)

Soloist: Rabbi Samuel Zalmanoff

A melody in four sections, of the "Vallach" variety (after the land area, Vallachai, in southeastern Europe to which this type of song is indigenous), attributed to Harav Hagaon Vchegasid, Reb Meir Shlomo Yanovsky,

Rabbi of Nikolaiev (Ukraine), and grandfather of the present Lubavitcher Rebbe *shlita* on his mother's side. As sung by him, it was associated with deep thought and spiritual outpouring. The first two sections are expressive of the soul's longing to unite itself with its Creator, and the last two of hope, joy, and trust in G-d.

3. **NIGUN SIMCHA** ניגון שמחה

(Song without words. S.H. 1, No. 155, page 134)

A joyful *nigun* in three sections, originating with the Chabad Chassidim in Nikolaiev and transmitted to us by the Chassid, Reb Eli Chaim Althaus. It is expressive of the unique nature of Chassidic joy.

4. **"ZHEBINER HARTZ"** "זשעבינער הארץ"

(Song without words, S.H. 1, No. 63, page 57)

Soloist: Zalman Levin

A melody in four sections, evocative of the heart's fervor. The town Zhebin, in White Russia, was populated by two types of Chabad Chassidim: *maskilim*, the "thinkers", who devoted themselves to the intellectual aspects of Chassidus, and those who concentrated upon the service of G-d through protracted prayer characterized by the heart's arousal and response. Their *nigunim* were, correspondingly, of two types: serious, reflective *nigunim*, and the sense-awakening, heart-stirring variety. This melody, as its name, "Zhebener Hartz" (the heart of Zhebin) clearly indicates, is of the second kind.

5. **HANESHOMO YOREDES** הנשמה יורדת

(Words: traditional Chassidic; melody: S. H. 1, No. 107, page 96)

Soloist: Zalman Bronstein

הנשמה יורדת לתוך הגוף, (אך) צועקת וי וי, (אך) צועקת וי וי, ירידה זו צורך עליה, עד שכל זה הוא כדאי.

"*Haneshomo yoredes lesoich haguf, (och) tsoekes wai, wai, (och) tsoekes wai, wai, wai, yerido zu tsorech alyah, ad shekol ze hu kedai*"
"The soul descends into the body, screaming 'Woe! Woe!'. Its future ascent makes the descent worth the woe."

This ancient *nigun*, in two sections, attributed to the first generation of Chassidim, gives utterance to the soul's bitterness over its descent from its Heavenly source to a lowly material body — but there is exultation, too, in the attainment of the goal of this descent — ascent to an even higher eminence than before.

6. NIGUN RIKUD

6. נִיגון רִיקוד

(Song without words)

Among the *nigunim* brought to the center of Chabad in Lubavitch (Russia) were those which originated with the Chassidim of Poland. This joyful melody, in two sections, was brought by one of the Polish students to the Yeshiva Tomchei Tmimim in Lubavitch, where it was very favorably received, and whence it found its way into the treasure of Chabad *nigunim*.

SIDE TWO

7. AL ACHAS KAMOH VE'CHAMOH

7. על אחת כמה וכמה

(Words: Passover Haggadah; melody: S. H. 2, No. 191, page 164)

על אחת כמה וכמה טובה כפולה ומכופלת למקום עלינו
שהוציאנו ממצרים...

"Al achas kamoh ve'chamoh toivo ch'fuloh um'chupes laMokom oleinu shehoitsionu mimizroim..."
"How much greater, then, is our indebtedness to the Omnipresent for the multiple and manifold good He has bestowed upon us. For He took us out of Egypt..."

A lively tune, in two sections, sung with fervor and youthful enthusiasm at festive dances, on Passover, and at all Chassidic gatherings.

8. POLTAVA RABBI'S NIGUN

8. נִיגון להרב מפולטובה

(Song without words. S.H.1, No. 45, page 36)

Soloist: Zalman Bronstein

A *nigun* in three sections, expressive of the soul's yearning and longing for G'dliness.

Beginning from the first section, the soul's anguish at its present state and its yearning to escape from its mundane surroundings to its celestial home rises in ever-growing intensity, reaching its climax in the third section — the heart's outburst of aspiration to G'dliness — and resolving itself in an affirmation of hope for the future. Harav-Hagaon Vehechasid Reb Yaakov Mordechai Bepalov, Rabbi of Poltava (Ukraine), one of the celebrated Chassidim at the time of the Lubavitcher Rebbe Maharash and his successor, the Rebbe Rashab (fourth and fifth generations of Chabad leaders) used to pray with great fervor and devotion in the manner of Chabad, employing this *nigun* as an instrument to heighten the effectiveness of his prayer.

9. "ACH DU"

9. "אך דו"

(Song without words)

A *nigun* belonging to the class of Chassidic song known as "Fonke" from its distinctive Russian sound. A joyful melody in three sections, it is sung as a dialogue in an elevated spirit of Chassidic exultation and joy. The melody reached us through that excellent Chassidic singer and cantor, Reb Shmuel Kantaroff, who studied in the Yeshiva Tomchei Tmimim in Lubavitch.

10. NIGUN GA'AGUIM

10. נִיגון גאגונים

(Song without words. S.H.1, No. 138, page 122)

Soloist: Rabbi Samuel Zalmanoff

A heartfelt *nigun* of five sections belonging to the "Vallach" class of song. The soloist received the *nigun* from his father, Harav Hechasid Reb Shraga Faivish, one of the first students of the Yeshiva Tomchei Tmimim in Lubavitch, and one of the leading Chabad chassidim of the past generation. The first two sections are expressive of the soul's yearning and longing, and the last three end on a note of joy and spiritual uplift.

11. SABBATH-FESTIVAL NIGUN

11. נִיגון לשבת וירט

(Song without words. S.H. 1, No. 84, page 77)

Soloist: Abraham Ruchamkin.

An old *nigun* in four sections, sung by Chassidim from generation to generation at *Shabbos* and *Yom Tov* meals and at all Chassidic gatherings. It is sung slowly, reflectively, proceeding from the mind's concentration and the heart's arousal.

12. MARCH

12. שִׁיר לכת (מארש)

(Song without words. S.H. 1, No. 171, page 143)

A *nigun* in three sections in march time, brought to Lubavitch from Poland by a young man called "Yankel Poilisher", who came to study at the Tomchei Tmimim Yeshiva in Lubavitch. He was endowed with a sweet voice and brought with him many melodies of the Polish Chassidim, most of them of the joyful, dance variety. Some of these, this one included, found favor with the Chabad Chassidim and were adopted by them.

ניגוני חב"ד

CHABAD NIGUNIM

VOLUME 8

INTRODUCTION

Presented here is the ninth in the series of Chabad-Lubavitch recordings, produced by the Nichoach Society.*

Several years ago, upon the directive of the Lubavitcher Rebbe, Rabbi Menachem M. Schneerson שליט"א, the Nichoach Society was given the monumental task of recording the old, richly historical, Lubavitcher nigunim, as well as those Lubavitcher nigunim of more recent vintage.

Music is the language of the soul. While words may often be constricting, the flow of the soul knows no boundaries. The superficial can be verbalized, but the profound can only be expressed by an inarticulate expression or cry — a song.

Chabad-Lubavitch melodies express longing, others reflect meditation and introspection. Still others express joy or ecstasy. One well versed in Lubavitcher nigunim may often find himself pouring forth, spontaneously or otherwise, a melody reflecting his mood at that particular time. It would be impossible to express himself in any more recent way.

Lubavitcher Chassidim have used song also to bridge the gap between mind and body. It assists in controlling the emotions and subjugating one's feelings and actions to Chabad — the intellect. It is therefore an important asset in enabling one to become deeply involved in Torah and Mitzvos, intellectually, emotionally and ultimately in the day to day observance of living Yiddishkeit.

More than 100 nigunim representing a wide variety of Chabad-Lubavitch melodies have already been recorded on the first eight Nichoach recordings. Nichoach will continue to forge ahead to make the hundreds more yet unrecorded available to the Jewish masses, who have learned to appreciate and look forward to hearing these unique nigunim.

* NICHACH is an acronym of *Nigunei Chassidei Chabad* — songs of Lubavitcher Chassidim.

CHABAD CHOIR

Yosef Yitzchak Abelski
Menachem Mendel Baumgarten
Pinchas Baumgarten
Yossi Baumgarten
Shneur Zalmen Baumgarten
Shalom Ber Baumgarten
Lubel Baumgarten
Levi Yitzchok Borenstein
Shmuel Brook
Shalom Bruchstat
Avrohom Chazan
Yaakov Chazan
Yitzchok Chazan
Shlomie Friedman
Avrohom Friedman
Avrohom Goldman
Schneur Zalmen Goldstein
Menachem Mendel Hayward
David Horowitz
Shalom Horowitz
Yoine Jakobovits
Chaim Klein
Yossi Korf
Yitzchok Dov Ber Leiberman

Moshe Chaim Levin
Yosef Yitzchak Levin
Levi Mockin
Avrohom Fresman
Yosef Reitzes
Mayer Rivkin
Menachem Mendel Shagalow
Chaim Eli Wilschanski

BOYS:

Levi Baumgarten
Gershon Eichorn
Yosef Yitzchok Lipsker
Akiva Gansburg
David Kahanow
Mendel Feigenson
Menachem Mendel Shemtov
Yosef Yitzchok Lehrman
Boruch Duchman
Nussen Dubrawsky
Yonah Pruss
Yoseph Yitzchok Marlow
Avrohom Wilschanski

Side I

1. YIFRACH BEYOMOV (Ps. 72:7-8-9) 3:00 יפרח בימיו

Soloists: Levi Baumgarten, Mayer Rivkin

As mentioned above in the note to nigun 1, this song was introduced at the farbrengen on Nissan 11, 5733, commemorating the 71st birthday of the Lubavitcher Rebbe שליט"א.

May the Tzadik blossom and flourish
in his time,
And may there be an abundance of peace
So long as the moon endures.
And He will rule from sea to sea
And from the river
to the ends of the earth.
The inhabitants of the wilderness
shall bow before him,
And his enemies will lick the dust.

2. BCHO BOTCHU (Ps. 22:5,6) 4:05 בך בטחו

Soloists: Shalom Horowitz, Cantor Moshe Teleshevsky, Shneur Zalman Baumgarten, Eli Lipsker

This nigun was sung by the Chassidim of Dokshitz (Russia), and was introduced in the United States by the Chossid Reb Yochanon Gordon of Dokshitz.

In You our fathers trusted
They trusted and You delivered them.
They cried unto You
and they were rescued,
They trusted in You
and were not shamed.

3. NIGUN RIKUD 2:35 ניגון ריקוד

(Music: *Sefer Hanigunim*, Vol. I, nigun 164, p. 139).

A joyous song often heard at Chassidic farbrengens. The melody is repeated many times with mounting jubilation and Chassidic ecstasy.

4. HALLELU (Ps. 117) 4:13 הללו את ה' כל גוים

This joyous nigan in three sections is often sung at Chassidic farbrengens and festive occasions. The words were adapted to the melody by the Nichevach choir.

Praise the L-rd all you nations,
Laud Him all you peoples,
For His kindness has abundantly
been bestowed upon us,
And G-d's truth endures forever.
Praise the L-rd.

הללו את ה' כל גוים
שבחוהו כל האומים
כי גבר עלינו חסדו
ואמת ה' לעולם
הללויה

5. NIGUN HISVAADUS 5:45 ניגון התשובה

A melodious tune expressing a profound devotion and spiritual reverence of the Al-mighty. This nigan is one of the oldest of the Chabad melodies.

6. VEELOKIM MALKI (Ps. 75:12) 3:50 ואלקים מלכי מקדם

Soloists: Yosef Yitzchok Marlow, David Kahanow, Yosef Yitzchok Lipsker, Yosef Lehrman, Pinchus Baumgarten

As mentioned above in the note to nigan 1, this song was introduced at the farbrengen on Nissan 11, 5735, commemorating the 73rd birthday of the Lubavitcher Rebbe שליט"א.

And G-d is my king
From days of old,
Who performs salvation (actuates deliverance)
In the midst of the earth.

אלקים מלכי
מקדם
פועל ישועה
בקרב הארץ

Side II

7. V'CHOL KARNEI (Ps. 75:11 - 132:18) 3:00 וכל קרני

(Music: *Sefer Hanigunim*, Vol. I, nigan 161, p. 137)
Soloist: Levi Baumgarten, Yosef Lehrman, David Kahanow

In accordance with the Chassidic custom to recite daily the particular Psalm corresponding to one's age, this nigan, the first verse of which is from the 75th Psalm, was sung on the 11th of Nissan, 5736, at the farbrengen commemorating the Lubavitcher Rebbe's שליט"א 74th birthday.

וכל קרני רשעים אגדע תרוממנה קרנות צדיק
אויביו אלביש בשת ועליו יצץ גורל

I will destroy the reign of the wicked
and the reign of the Tzadik will rise up.
The enemies of the Tzadik I will clothe in shame,
and the crown of the Tzadik will shine brilliantly.

8. VEHI SHEOMDOH (Haggadah Shel Pesach) והיא שעמדה

(Music: *Sefer Hanigunim*, Vol. II, nigan 190, p. 163) 3:30
Soloists: Levi Baumgarten, Avrohom Friedman

This nigan was introduced by the Rebbe שליט"א at the second seder night in the year 5715.

והיא שעמדה לאבותינו ולנו שלא אחד בלבד עמד עלינו לבלותנו
אלא שבכל דור ודור עומדים עלינו לבלותנו
והקדוש ברוך הוא מצילנו מידם

And this has stood by our fathers and us.
For not just one rose against us to annihilate us.
But in every generation there are those
who rise to annihilate us.
And the Holy One Blessed is He
saves us from their hands.

9. OM ANI CHOMAH (Siddur - Hoshanos) אום אני חומה

(Music: *Sefer Hanigunim*, Vol. I, nigan 162, p. 138) 3:44
Soloists: Levi Baumgarten, Avrohom Pressman

What a gift! What a boon! — וידוער א מעלה
What a gift! What a boon! — אום אני חומה
"A nation firm as a fortress" — וידוער א מעלה
"Bright as the sun above" — ברה כחמה
Although and albeit — האטש האטש האטש
"In exile and distress" — גולה וסירה
Yet and withal — דאך דאך דאך
"Like a palm — all grace and love." — דממה לתמר
This nigan depicts the virtues of the Jewish people.

10. NIGUN NIKOLAYEV 3:13 ניגון ניקולאייב

(Music: *Sefer Hanigunim*, Vol. I, nigan 116, p. 101)
Soloists: Sholom Horowitz, Menachem Mendel Baumgarten

This nigan was composed by the musically talented Charitonov brothers and was sung by the Chassidim of Nikolayev (Russia).

11. NIGUN REB MICHOEL DVORKIN 3:20 ניגון ר' מיכאל דווארקיין

This joyous melody was introduced in Lubavitch by the Chossid Reb Michoel Dvorkin, and has since been referred to by his name.

12. NIGUN L'SHABOS VEYOMTOV 3:41 ניגון לשבת ויום טוב

(Music: *Sefer Hanigunim*, Vol. I, nigan 70, p. 64)
Soloist: Yossi Baumgarten

A sweet and enthusiastic melody in three parts, giving introspective expression and a deep yearning for religious inspiration and spiritual elevation. This nigan is of very early origin and is also widely spread among various Chassidic groups.

13. UTZU EITZOH VESUFOR (Isaiah 8:10) 3:22 עיצו עצה ותספר

Soloists: Levi Baumgarten, Mayer Rivkin, Yonah Pruss
Contrive a scheme but it shall be foiled.

Construe an evil plot
But it shall not prevail,
For G-d is with us.

עיצו עצה ותספר
דברו דבר
ולא יקום
כי עמנו איל

PLEASE DO NOT PLAY
THIS RECORD ON THE SABBATH
AND JEWISH HOLIDAYS.

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Prepared for publication by
Rabbi Yehuda Krinsky - Dr. N. Mindel
Cantor Moshe Teleshevsky

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