



MOTZEI ROSH HASHANA 5740, JEM *via* LEVI FREIDIN 191950

THE REBBE'S WIGGUMIM

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הרה"ת ר' אברהם שמואל
וזוגתו מרת רבקה מירל שיחיו
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ליום נישואיהם
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"When a Chossid hears a *vort*, or [sees] a *tenuah*, or [hears] a *niggun* from a Rebbe, he becomes in that moment...a *mekushar* to the Rebbe.

"When repeating a *vort* or a *tenuah* or a *niggun* that the Rebbe said or sang...he [the Chossid] is knocking on the [Rebbe's] door.

"Knocking on the door is a statement that one is here and wants to enter...

"The knocking on the door [of a Chossid] is a *chassidisher* protege saying "Rebbe, I am yours; I am giving myself over to you entirely...I want to be as I should; Rebbe, have mercy on me and take me out of my present state, and set me [on the path] to where I should be."¹

(משיחת ל"ג בעומר תש"ח)

Every year on Rosh Hashanah, the Rebbe would say a *maamar* quoting each one of the Rabbeim. The Rebbe would also ask that a *niggun* from each one of the Rabbeim be sung². Strengthening our *hiskashrus* to the Rabbeim, the Rebbe explained, is the greatest way for us to gain the *kochos* to do our *avoda* properly throughout the year³.

On Rosh Hashana 5732⁴ before asking the Yidden who had recently left Russia to sing a *niggun*, the Rebbe mentioned a *vort* of the Frierdiker Rebbe: while we connect to the Rebbe through learning and reviewing his Torah, a *niggun* connects us in an even deeper way. While the Rebbe's Torah connects us to his *nefesh*, *ruach* and *neshamah*—the lower levels of the soul—a *niggun* connects us to his *chaya* and *yeichidah*—the soul's deepest levels⁵.



Throughout the years of the Rebbe's *nesius*, we merited to learn fourteen *niggunim* from the Rebbe.

Most of the *niggunim* were taught during the years 5715-5724, in the early hours of Simchas Torah morning. After *hakafos*, which began after midnight and usually concluded at around 3:00 AM, the Rebbe would go upstairs to the Friediker Rebbe's residence for *seudas Yom Tov*. A few hours later, he would come downstairs to the back of the shul (a temporary structure known then as the *shalash*) and distribute *l'chaim* to those who took upon themselves to learn an additional *shiur* of Chassidus. Then, he would teach the new *niggun*, often with a brief explanation behind it, which he would usually elaborate on more extensively at the farbrengen the following day.

This event was very unique, and carries a special place in the memories of the Chassidim that witnessed it. They recall how the Rebbe would stand up on a table, milk-crate, or the like, and teach the new *niggun*, often with great intensity and emotion.

Here is the story of an inherent part of *dor hashvi'i*—the Rebbe's *niggunim*:



THE YEARNING OF THE SOUL

Tzamah Lecha Nafshi SHABBOS PARSHAS KEDOSHIM 5714

צִמְאָה לָךְ, נִפְשִׁי כְּמָה לָךְ בְּשִׁרִי; בְּאַרְץ-צִיָּה וְעִיף בְּלִי-מַיִם.
כֵּן, בִּקְדֹשׁ חֲזִיתְךָ לְרֵאוֹת עֵזְךָ, וּכְבוֹדְךָ.⁶

The farbrengen on Shabbos Parshas Kedoshim 5714 was very unique; many of the *sichos* focused on *niggunim* that were sung at the farbrengen⁷.

The farbrengen began with the Rebbe's request to sing 'Ani Maamin.' After the singing subsided, the Rebbe spoke about the *niggun* 'Nye Zhuritzi,' explaining that the



inner meaning can encourage us to be happy, even in the time of *galus*.

The Rebbe then requested that the Chassidim sing ‘Nye Zhuritzi.’

After the *niggun* the Rebbe started a third *sicha*, which—while a continuation of the previous one—served as an introduction to the teaching of the *niggun* ‘Tzamah.’

The Rebbe further explained how one can be happy during *galus*: when a person thirsts for something, the desire itself somewhat satisfies him. And so, when a person develops a true thirst for *Elokus*, it already “quenches” his yearning.

Drawing an example, the Rebbe quoted a *posuk* from Tehillim, “צמאה לך נפשי... כן, בקדש—My soul thirsts for You... so may I look for you in the *Mikdash*...” As explained by the Alter Rebbe in the name of the Baal Shem Tov⁸, it should be read, “*Halevai*—if only I

could see you in the *Mikdash*.” This means that although one might be on a low spiritual level, he can elevate himself simply through genuine desire and yearning.

Concluding the *sicha*, the Rebbe requested that the *niggun* of the Alter Rebbe with the words ‘Tzamah lecha nafshi’ be sung.

However, the request was met with silence, as no one seemed to know the *niggun*. A few people attempted to sing *niggunim* to these words, but each time the Rebbe indicated that this wasn’t the one he had in mind. After several attempts, the Rebbe leaned his head on his hands with deep sincerity and began, “Tzamah lecha nafshi...”

Because no one had ever heard the *niggun* before, the Rebbe repeated it a number of times. He then requested from those present to join in the *niggun*, but the crowd had still not properly grasped it. Turning to the

bochurim, the Rebbe asked them to help out, but they also had a hard time with it, so the Rebbe repeated it again.

Later in the *farbrengen*, the Rebbe commented:

“The [Frierdiker] Rebbe once said that he would not be meticulous in the accuracy of

one sixteenth of a note; but now I won’t even be careful with one eighth...”

The *niggun* of ‘*Tzamah Lecha Nafshi*’ merited special attention by the Rebbe, as it was the only *niggun* that the Rebbe would lead with the Chassidim responding on cue, as we saw many times in the years that followed.

“A FEINER NIGGUN”

Vehi She’amdah PESACH 5715

וְהִיא שְׁעֵמְדָה לְאַבוֹתֵינוּ וְלָנוּ, שְׁלֹא אֶחָד בְּלִבָּד עֶמֶד עָלֵינוּ לְכַלּוֹתֵנוּ, אֶלָּא שְׁבָכֵל דּוֹר וָדוֹר
עוֹמְדִים עָלֵינוּ לְכַלּוֹתֵנוּ, וְהַקְדוּשׁ בְּרוּךְ הוּא מְצִילֵנוּ מִיָּדָם.

“Who knows the *niggun* of ‘*Vehi She’amda*’?”

It was late at night on the second night of Pesach, after the *seder* in the Frierdiker Rebbe’s residence, and the Rebbe held the usual post-*seder farbrengen*.⁹ In between the *sichos*, he asked this question.

The crowd responded by singing a well known classic tune of ‘*Vehi She’amda*,’ but it was not what the Rebbe had in mind. The

crowd sang through the entire song, but then the Rebbe proceeded to sing a new tune, one that no one had heard before.

After singing it once, the Rebbe asked Reb Mordechai Teleshevsky if he had grasped the *niggun*, and he answered that he did not. The Rebbe told him, “*Es iz a fainer niggun*—It is a fine *niggun*,” and proceeded to sing it another three or four times in order for the crowd to learn it properly.





"SIMCHAS TORAH SHADT NISHT"

Darkecha SIMCHAS TORAH 5716

דִּרְכָּךְ אֶלְקִינוּ לְהַאֲרִיךְ אִפְּךָ. לְרַעִים וּלְטוֹבִים וְהִיא תְּהַלְתֶּךָ.
לְמַעַן אֶלְקִינוּ עֲשֵׂה וְלֹא לָנוּ. רֹאה עֲמִידָתְנוּ דְּלִים וְרָקִים.

This was the first time the Rebbe taught a *niggun* on Simchas Torah.

In the early hours of Simchas Torah morning, the Rebbe came downstairs to the *shalash* and after encouraging the singing, started giving out *l'chaim* to all those who took upon themselves to add to their study of Chassidus.

Suddenly, the Rebbe stood up on a milkcrate and said: "Shemini Atzeres and Simchas Torah are like Rosh Hashanah, therefore this hour [the Rebbe looked out the window] before daybreak, corresponds to the time of *selichos*. Therefore, we will now sing the *niggun* 'Darkecha.'"

After singing it a number of times until everyone had grasped it, the Rebbe explained that the reason for singing this *niggun* now,

on Simchas Torah, is based on a saying of the Rebbe Rashab at a Simchas Torah'diker farbrengen, that "שמחת תורה שאדט נישט—Simchas Torah causes no harm." Therefore, although we are speaking negatively about ourselves when we say "*Darkecha...dalim v'reikim*" (we are poor and empty), since it is Simchas Torah, it will not harm us; we only take out of it that which is good for us. The advantage is that we know our situation—וואו מען האלט—that we are at the level of empty vessels, ready to receive¹⁰.

At the farbrengen the next day, the Rebbe elaborated more, saying that it is imperative that each person present utilize the *eis ratzon* to reach greater heights in his *avodas hateshuvah*, no matter where he was holding until now¹¹.

SILK SHEETS

Asader L'seudasa SHABBOS PARSHAS BALAK 5716

אַסְדֵּר לְסֵעוּדָתָא...וְאֵלֵין מְלִיא יְהוֹן לְרַקִּיעִיא, וְתַמֵּן מֵאן שְׂרִיא, הֲלָא הוּא שְׂמָשָׁא...

"It happened once that a Yid came to the *tzaddik* of Vilednik, the author of Shearis Yisroel, and asked him for a *bracha* for a son. The rav told him, go home and hang up silk curtains in his bedroom and that will be a *segula* to be blessed with a baby boy. His students then asked him for the source to this *segula*.

"He replied that the *makor* is in the hymn *Asader L'Seudasa*: וְאֵלֵין מְלִיא—And these words—יהוֹן לְרַקִּיעִיא—will become

firmaments—וְתַמֵּן מֵאן שְׂרִיא—Who will reside therein?—הֲלָא הוּא שְׂמָשָׁא—none other than the [*Shechina* known as the] sun.

"[The following is a wordplay in Yiddish, Aramaic, and Lashon Kodesh:] "When you take מְלִיא—Aramaic for silk—and place them in the sky—לְרַקִּיעִיא—[hang them up], then יהוֹן—who is found there? שְׂמָשָׁא—הֲלָא הוּא שְׂמָשָׁא—[the "sun" in Yiddish is *zun*¹² which can also mean a "son"]. And so it happened, the man had a child."¹³

This story was told over by the Rebbe on Shabbos Parshas Balak 5716, as a preface to teaching the *niggun* of *Asader Lseudasa*.

The Rebbe said that *Bnei Heichala* is already sung to the famous *niggun* of the Alter Rebbe, and for *Azamer Beshvachin* we use the *niggun* of Reb Hillel Paritcher. For the words of *Asader Lseudasa* there is a *niggun* that they used to sing in Lithuania and Ukraine. The *niggun* is a march-like song.”

The Rebbe then taught a tune that some Chassidim already recognized, but now the Rebbe sang it with the words of *Asader Lseudasa*.

Rabbi Sholom Feldman a”h, who was present at that farbrengen, related:

“When the Rebbe finished telling the story, the crowd was smiling, having found this *pshetel* amusing. But then the Rebbe became serious and he said that the *kuntz* here is not the explanation of the word; the point is that the person had a child. This Yid followed the advice of his Rebbe and he merited that his wish was granted.

“At that farbrengen, there was a man who was in need of a blessing for children. He took the Rebbe’s words wholeheartedly with pure simple faith. When he returned home he bought a silk sheet and hung it in his house. Not long after his wife gave birth.”

NIGGUN OF THE IGUD

Ki Anu Amecha SIMCHAS TORAH 5717

כִּי אֲנִי עֹמֵךְ וְאַתָּה אֱלֹקֵינוּ, אֲנִי בְנִיךָ וְאַתָּה אָבִינִי
אֲנִי עַבְדְּךָ וְאַתָּה אֲדוֹנֵינוּ, אֲנִי קַהֲלְךָ וְאַתָּה חֲלָקְנִי

In middle of the customary distribution of *lchaim* to those who would add to their study of Chassidus, the Rebbe stopped and asked:

“Is there someone that can catch on to a *niggun* quickly? Where is Reb Yoel? Reb Moshe Teleshevsky? They can learn a *niggun* quickly.”

The Rebbe then taught the *niggun* of ‘*Ki Anu Amecha*.’

Two days later, at the Shabbos Bereishis farbrengen, the Rebbe spoke about the objective of the newly founded ‘Igud Talmidei Hatmimim,’¹⁴ and then said:

“The custom in this country is that even before a child is born they give him a name, they appoint a president and a vice president, etc. etc. All as a preparation for his work in *maaseh b’poel*.

“Amongst all of the *hachanos*, [for the new Igud Talmidei Hatmimim] they should also choose a *niggun* as an anthem, and since the chairman and the *menahel* are both present, they should choose a *niggun* and proceed to sing it.”¹⁵

The *niggun* they chose was the new *niggun* of ‘*Ki Anu Amecha*,’ which the Rebbe had taught two nights earlier.

THE DUEL WITH THE YETZER HORAH

Tzamah-Ech Ti SIMCHAS TORAH 5718

צָמָאָה לךְ נִפְשִׁי, כָּמָה לךְ בִּשְׂרִי
אִי טִי דוֹרְעֵן מֵאַרְקָא, טִשְׁטֵא טִי עֲדִישׁ נֵאִיאַרְמֵאֲרָקָא
נִיעַ קֶאָפֿלאַיִשׁ, נִיעַ פֿראָד־אִיִּשׁ, טֶאָלְקָא רֶאָבִישׁ סְבֵאֲרָקוּ

"Oh, you Marco fool, what are you doing at the fair? You do not buy or sell; you just create controversy."

Unlike the previous 'Tzamah,' taught in 5714, this *niggun* is lively, with a quick beat, and includes the above additional line in Russian.

Before teaching the *niggun* in the early hours of the morning on Simchas Torah 5718, the Rebbe explained that the derisive line is directed towards the *yetzer hara* inside of us. We say to him that he is unproductive and useless, and all he tries to do is create friction between the Yidden and the *Aibershter*.¹⁶

A few months later, at the Yud Shevat farbrengen, the *niggun* was sung again, and the Rebbe added a lengthier explanation:

Before entering the body, a Yid's *neshamah* was located near the *kisei hakavod*, as a *chelek Eloka' mima'ul* without any needs or worries. But then it was sent on a painful journey; to spend time in a physical body, surrounded by the mundane matters of a materialistic world.

This unappealing endeavor is not a punishment for the *neshamah*, nor is it



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necessarily a real *yeridah*, for it is sent to this ‘marketplace’ on a mission, to fulfill Torah and mitzvos. It is expected to return with a profit so desirable, which it could not have obtained in its original surroundings.

In order for the *neshamah* to properly deserve the gain that it wants to earn, the *Aibershter* created an antagonist, whose sole task is to incite the person and attempt to distance him from the proper path. However, the true purpose of the *yetzer hara* is not to actually cause one to sin, but to give the person a chance to find the *kochos* within himself to withstand the temptation and to choose to serve the *Aibershter* anyway. If the *yetzer hara* is too successful at his profession and a Yid actually does make the wrong choice because of his work, the *yetzer hora* has in reality failed at his mission. He was really sent to supplement a Yid’s *avodah*, not to take away from it.

In the *niggun*, we admonish the *yetzer hara* for failing at his job, by doing it too well. He has come to the marketplace with the intent

to gain, to bring out new levels of resistance within a Jew, but he has failed miserably, and has only succeeded at causing the Yid to distance himself from *Elokus*. “He does not buy or sell”—he sees no profit from his dealings, and he is only successful at creating friction between the Yidden and the *Aibershter*.

However, this remark at the *yetzer hora* comes after we acknowledge that he initially did fulfil his job. The unfriendly surroundings in which the *neshamah* finds itself—due to the presence of the *yetzer hara*—awakened within him a thirst and a yearning to be closer to Hashem, to a state of “*tzamah lecha nafshi*—my soul yearns for You.” But now that the *yetzer hara* has fulfilled his mission, and the Yid already yearns for the *Aibershter*, the “fool Marco,” the “*melech zaken u’chsil*—old and foolish king” has no right to mix in anymore. For when he does, he has a negative impact, and is only successful at bringing *machlokes* between the Yidden and their Father in Heaven¹⁷.

WE WILL BE FREE ONCE MORE...

Shamil *SIMCHAS TORAH 5719*

‘*Shamil*’ is the only *niggun* from the Rebbe that has no words. Once, on Rosh Hashanah, the Rebbe explained¹⁸ that the *hiskashrus* brought about through the *niggun* of a Rebbe is even stronger when it has no words. Then the Rebbe asked that all the *niggunim* of the Rabbeim be sung without words, so ‘*Shamil*’ was sung as the Rebbe’s *niggun*.

As the Rebbe prepared to teach the new *niggun* in the early hours of Simchas Torah morning, he suddenly grew very serious, and gave an introduction:

“I heard this *niggun* from Chassidim together with the following story.”¹⁹ With great emotion, the Rebbe told over the entire story of Shamil, and its explanation in *avodas Hashem*.



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Those who were in attendance relate: “The *sicha* was accompanied by piercing sobs, which was uncharacteristic of those occasions, and the teaching of the *niggun* was also interrupted by the Rebbe’s continuous weeping. The feeling in the room was one of solemnity, similar to the feeling on Rosh Hashanah, when the Rebbe would blow *shofar*.

“When the Rebbe finished singing the *niggun* once, he asked Reb Moshe Teleshevsky to repeat it, but Reb Moshe had not succeeded in learning the tune, and was not able to reach the high note that the Rebbe had sung at the conclusion of the *niggun*. When the Rebbe saw that he wasn’t able to sing it properly, he waved his hand dismissively, and stopped teaching the *niggun*.

The entire scene took over an hour and a half until the Rebbe went up to his room (usually it would be about forty five minutes).”

The story and the meaning of the *niggun*, as the Rebbe explained then and more at length at the Farbrengen the following day²⁰, is as follows:

When the Russian Czar began to spread his kingdom, he wished to conquer also the Caucasian mountains, which was home to various uncivilized tribes. Despite the Russian Empire’s fierce army and powerful weaponry, he was unable to conquer the region, due to the tribes’ superior position on the high mountains. This situation continued until the Czar came up with an idea; he deceived them, promising them that they would make peace, and he gave their leader—Shamil—a number of assurances. Not suspecting a trap, Shamil

agreed to meet with the Russian’s unarmed, and they managed to capture him, exiling him to the depths of Russia.

While he was in exile, he would often recall his time on the high mountains, when he was free like an eagle, and did not have the constraints of exile, the city or cultured living in general. Feelings of yearning would awaken within him, and he would sing this tune, which begins with an expression of yearning, and ends off with a spirit of hope, that ultimately he will be able to return to his people, his land, and his freedom.

When a certain Jew heard this song, he translated it into his own meaning, relating it to the descent of the *neshamah* “from the highest roof to the lowest pit.” When it was with the *Aibershter* it was free, but then it was ‘tricked’ and sent away from its place, to descend into a body and a *nefesh habehamis*.

When the *neshamah* contemplates this, feelings of yearning awaken within him. Although he understands that he was sent in order to reach new heights, he is nevertheless pained by the current *yeridah*.

This is the feeling expressed in the first part of the *niggun*—the longing and the thirst of the *neshamah*. The second part of the *niggun* expresses the knowledge that there is hope, as he will yet achieve his goal and ascend to his proper place, a higher level, to which he could not have gone on his own beforehand.

In a *yechidus*, Reb Reuven Dunin asked the Rebbe:

If ‘Shamil’ is a *mashal* for the *neshamah*, then it would seem that it is possible to trick the *neshamah* and to bring it to total failure and descent; for that is what happened to Shamil—he was tricked into capture and remained in exile for the rest of his life.

The Rebbe answered him, that this is not the case. The *neshamah* will always return to its source; it may have to go down a second or third time to continue the process, but it will ultimately return.

The Rebbe added, that the entire story of Shamil only took place for the purpose of the lesson in *avodas Hashem* that we learn from it. Our *avodah* needs to resemble the end of the song, with the hope to return. For ultimately that is the case; the *neshamah* always returns. And if *chas veshalom* one falls at times, he must still continue going forward with happiness, for that is Hashem’s will²¹.



THE NIGGUN OF THE BROKEN HEARTED

Rachamana SIMCHAS TORAH 5720

רַחֲמָנָא דְעָנִי לְעָנִי עֲנִינָא, רַחֲמָנָא דְעָנִי לְתַבִּירִי לְבָא עֲנִינָא

Rabbi Leibel Raskin a”h related:

“On Simchas Torah 5720, I went to visit the Rebbe’s mother, Rebbetzin Chana, and she asked to hear the new *niggun* that the Rebbe had taught. I told her that it was ‘*Rachamana*,’ and I attempted to sing it for her, although I was not yet fluent in it. She, however, did not need to hear it for long; she immediately recognized it, and told me that this was a *niggun* of her father, Horav Meir Shlomo Yanovsky.”

This *niggun* is initially sung slowly, and afterwards with a faster beat. When the Rebbe taught it, he explained that this is because it is first a *niggun* of supplication, and as we go on singing, the feeling becomes one of

demanding, as well as *bitachon*, that Hashem will fulfill our request. Since we are in a state of *s’virei liba*—broken hearts—surely *aneina*—Hashem will answer us.²²

When the Rebbe finished teaching the *niggun*, he asked Reb Moshe Teleshevsky to repeat it, and Reb Moshe proceeded to sing it in a *chazzanishe* style. The Rebbe commented that it didn’t fit with the *toichen* of the *niggun*; “*S’virei liba* (broken hearts) with *chazzanus*?”

The Rebbe explained that in the *niggun* we ask the *Aibershter*, the *Av harachaman*, to answer the *aniyim*—the poor, which refers to us, all of the Yidden in *golus*, for our natural state is one of *geulah*.



THE NIGGUN OF DOR HASHVI'I

Atah Vechartanu SIMCHAS TORAH 5721

אַתָּה בְּחַרְתָּנוּ מִכָּל הָעַמִּים, אֲהַבְתָּ אוֹתָנוּ וְרָצִיתָ בָּנוּ
וְרִמַּמְתָּנוּ מִכָּל הַלְשׁוֹנוֹת, וְקִדְשְׁתָּנוּ בְּמִצְוֹתֶיךָ
וְקִרְבַּתָּנוּ מִלִּפְנֵי לַעֲבוֹדָתְךָ, וְשִׁמְךָ הַגָּדוֹל וְהַקְדוֹשׁ עָלֵינוּ קְרֹאתָ

Throughout the years, this *niggun* received special attention from the Rebbe, who requested that it be sung on many occasions. Often, when the *niggunim* of all the Rabbeim were sung, the Rebbe asked that 'Atah Vechartanu' should be sung at the end.

When teaching this *niggun*, the Rebbe began by saying that there is a tune on the words of 'Atah Vechartanu' that has two parts; the first is that of *tzaddikim*, and the second is of *baalei teshuvah*. In the stanza of *baalei teshuvah*, each part is repeated twice, because *baalei teshuvah* go about their *avodah* with

stubbornness, repeating their work again and again until they are successful²³.

[The next day, the Rebbe added that this *avodah* of a *baal teshuvah* is expressed in Tanya, where the Alter Rebbe tells a person to push himself a bit more than what he is used to; "If he is used to learning one *daf*, he should learn two *dafim*."²⁴ Additionally, that part of the *niggun* has no end; it is repeated *ad ein sof*, for a *baal teshuvah* is always striving higher, no matter how much he has accomplished in the past.]



JEM10375

א ניגון וועלכן ער האט מחבב געווען

בהמשך צו דעם וואס מ'האט ערשט געזונגען די ניגונים פון רבותינו נשיאינו, אנהויבנדיק פון די שלש תנועות פון דעם בעש"ט, דער מגיד, און דער אלטער רבי. און די ניגונים פון דעם אלטן רבי'ן, פון מיטעלן רבי'ן, פון צ"צ, פון רבי'ן מהר"ש, פון רבי'ן נ"ע, און פון כ"ק מו"ח אדמו"ר נשיא דורנו. וכידוע דער ביאור פון כ"ק מו"ח אדמו"ר בנוגע צו דעם ענין פון א ניגון, און נוסף אויף דערויף וואס עס שטייט אין ירושלמי אז ווען מ'זאגט איבער א מאמר איז "יהא רואה בעצמו כאילו בעל השמועה עומד לפניו", איז ווען עס רעדט זיך וועגן א ניגון, איז דאס נאכמער ווי מ'זאגט איבער א מאמר אין הלכה און אגדה וכו', וויבאלד אז דאס איז זיינער א ניגון, אדער א ניגון וועלכן ער האט מחבב געווען, ביז וואנעט אז ער האט געוואלט אז עס זאל אנגערופן ווערן על שמו.

וואס דערפאר זאל מען איצטער זינגען דעם ניגון "אתה בחרתנו".
(משיחת ראש השנה תשל"ט - הנחה בלתי מוגה)

THE POLISHER CHOSSID

An'im Zemiros *SIMCHAS TORAH 5722*

אָנעם זמירות וְשִׁירִים אָאָרֹג, כִּי אֵלֶיךָ נִפְשֵׁי תַעֲרֹג
נִפְשֵׁי חֲמֵדָה בְּצֶל יְדֶךָ, לְדַעַת כָּל רֵז סוּדְךָ

"The seder is, that on the morning after Yom Kippur... we daven early in the morning. It so happened in a certain village, that when the congregants arrived for *shacharis*, they found a *Poishler Chossid* dancing next to the *chazzan's amud* singing the *shir hakavod* (*An'im Zemiros*) with this tune. The Chossid was so engrossed in his song, he had entirely forgotten to break his fast".

This tune, set to the words of *An'im Zemiros*, with its intense yearning and *gaaguim*, was taught by the Rebbe together with the above story. The Rebbe explained:

"There are a number of *tefillos* and *piyutim* that the Alter Rebbe did not include in his *siddur*, but they nevertheless carry meaning,

and often *Toras Hachassidus* itself explains them. One of those *tefillos* is the *shir hakavod* (*An'im Zemiros*), which was not included in davening, but nevertheless is a lofty idea.

"The Yid that stood a whole night singing the *niggun* did so out of his intense yearning for the holiness and lofty levels of Yom Kippur.

"On Yom Kippur, we are compared to *malachim*, and when the end of Yom Tov arrives, we return to the *avodah* of the weekdays with *simcha*, for we know that it is the will of the *Aibershter*. Nevertheless, we will miss the holiness of Yom Kippur, and it is expressed in the wish 'לדעת כל רז סודך'—to know all Your ways,' to know *pnimius haTorah*."²⁵

Everyone is Capable

On Shabbos Parshas Noach 5727, the Rebbe spoke about the need to extend the *simcha* of Tishrei into the whole year, and at the same time there should also be the longing and yearning for the month of Tishrei. Once again, the Rebbe told the story of the Polisher Chossid, and continued to say as follows

“Even though we cannot all compare ourselves to that chossid, nevertheless, every Yid has a “*shemetz mimenu*” - a small amount of every good thing, to the point that we say that each Yid has a part of Moshe Rabbeinu inside of himself, and each one is able to reveal that small part, so that it may take root inside of him²⁶.

A CHESHBON TZEDEK

Stav Ya Pitu SIMCHAS TORAH 5723

סטאַוו יאָפּיטוּ פֿיאַטניצו, אוי, פֿיאַטניצו (סובאַטו)

I started to drink on Friday, on Friday (second round - on Shabbos)

פֿראָפּואוו יא, יא פֿראָפּו, סוואַיו טעליצו (ראבאַטו)

I had drunk, had drunk, my calf away (with my drinking I lost my calf (second round - my job))

טֿרעבאַ טֿרעבאַ זנאַטי יאק גולאַטי,

One must, must know, how to be merry

טֿרעבאַ טֿרעבאַ זנאַטי יאק ברעכאַטי

One must, must know, how to talk

אוי, חֶשְׁבֹּן צֶדֶק אַדאַוואַטי, פֿרעד פֿאַנאַם, חאַזאַינאַם, אָטוועטשאַטי

Oh, how to give a just reckoning (an honest report). Before the Landowner, G-d, O justify yourselves

אוי, מי פֿיעם, דאָ פֿיעם, דאָ מי גולייעם,

But we drink, we drink, and we revel

און מיר טרינקען יין אזוי ווי מים, און מיר זאָגן אלע צוזאַמען לחיים, ואתה תשמע מן השמים.

And we drink wine like water, and we all say L'chaim together, and You, please listen to us from heaven

Rabbi Shlomo Zarchi relates:

“At the farbrengen on the day of Simchas Torah, the Rebbe burst out: “*Oy gevald, cheshbon tzedek utdavat*”... when explaining the meaning behind the *niggun* ‘Stav Ya Pitu,’ which he had taught the night before. The crowd watched the Rebbe intently, but the Rebbe had stopped singing. Looking at those standing next to him, the Rebbe said:

“Why are looking at me? This applies to me—pointing at himself—and you—pointing at another individual—and you’—pointing at another.

“This is not a laughing matter,’ the Rebbe exclaimed. ‘If it would be a *gelechter, volt geven*

gantz gut—It may have been better for it to be a joke.”

Most of the words were in Russian and Ukrainian, so when the *niggun* was taught by the Rebbe on that Simchas Torah morning, the Chassidim had a difficulty catching the words to the *niggun*. The Rebbe repeated it many times, until Reb Yoel Kahan grasped it.

The Rebbe then proceeded to explain—albeit briefly—the deeper meaning of the words:

“This is a *niggun* that Chassidim in Ukraine heard from the simple folk (the following day, the Rebbe added that it was heard from Russian shepherds), and they used it out in

their *avodas Hashem*. The point is, that upon arriving at Simchas Torah, after the lengthy *avodah* of Elul, Rosh Hashanah, etc., one suddenly comes to the realization that he is lacking in several issues, even in central issues, and because of this he needs '*yayin hameshaker*'—intoxicating wine.

“In other words, '*yayin hamesame'ach*'—wine that makes one rejoice, refers to a *hisbonenus* in the greatness of Hashem, which brings joy. But when he realizes that

the *hisbonenus* has not had the proper effect, he needs the '*yayin hameshaker*,' which will inebriate the body and the *nefesh habehamis*. This '*yayin hameshaker*' state does not come from *hisbonenus* in the greatness of Hashem, rather from a realization about his own personal state of affairs in *avodas Hashem*. The realization that he is not in his true home, in the source of all *neshamos*, will bring him to a state of *teshuvah* which is in a way of drunkenness, without any limitations.



“And then the *niggun* says, ‘*treba znati yak gulyati*’—we must know how to take the wine, so that it should have the proper effect, and ‘*yak brechati*’—we must know how to talk, we must know how to bring it out in *poel mamash*.²⁷”

At the next day’s farbrengen, the Rebbe gave lengthy explanations about the meaning

of the new *niggun*, also explaining why the words change a bit on the second round.

[The *sichos* of that farbrengen are quite long, and are beyond the scope of this article. In order to properly understand the meaning of the *niggun*, see the *sichos* in their full form, in *Toras Menachem* vol 35, p. 160.]

HIGHER AND HIGHER

Ki Anu Amecha II SIMCHAS TORAH 5724

כִּי אֲנִי עֹמֵד וְאַתָּה אֶלְקִינִי, אֲנִי בְּנִיד וְאַתָּה אֲבִינִי
אֲנִי עֹבֵדֶיךָ וְאַתָּה אֲדוֹנִינִי, אֲנִי קַהֲלֶךָ וְאַתָּה חֲלֻקְנִי

When teaching this version of ‘*Ki Anu Amecha*,’ the Rebbe related that he had learned the *niggun* from an elderly Chossid who sang the tune during the davening of Yom Kippur. At the words of ‘*Ki anu amecha*,’ and at the end of the fast, he broke out into an enthusiastic dance while singing the *niggun* over and over again.

This was the second *niggun* that the Rebbe taught to these words, so the Rebbe explained that the previous *niggun*, which he had taught

in 5717, is a *niggun* of *tzaddikim*, while the *niggun* he is teaching now is of *baalei teshuvah*.

“This *niggun*,” the Rebbe explained, “expresses a feeling of *teshuvah*. It therefore has no end in a normal musical fashion, and it is repeated over and over again. For *Teshuvah* is a never ending process, and a person must never be content, and never feel satisfied with himself, rather he must always want to reach higher and higher.”

The following day the Rebbe elaborated:



“This is a *niggun* of *baalei teshuvah*, and therefore its tone is one of stubbornness. A *baal teshuvah* is one who pushes forward, and does not pay attention to what is being said on high—that perhaps it is too late for him to do *teshuvah*, because he knows that he has no other option. He knows that it must be ‘*anu amecha v’Atah Elokeinu, anu vanecha*

v’Atah avinu.’ He does not care about what has happened in the past, nor does he pay attention to the higher standing that he will gain as a *baal teshuvah*. He is like someone running away from something destructive, who does not pay attention to any side issues—negative or positive—all he cares about is fleeing the danger.²⁸

BITACHON IN THE GEULAH

Hu Elokeinu

הוא אֱלֹקֵינוּ, הוא אָבִינוּ, הוא מִלְכֵנוּ, הוא מוֹשִׁיעֵנוּ הוּא יוֹשִׁיעֵנוּ וְיִגְאָלֵנוּ שְׁנֵית בְּקָרוֹב וְיִשְׁמָעֵנוּ בְּרַחֲמָיו לְעֵינֵי כָל חַי לֵאמֹר: "הֵן גָּאֻלְתִּי אֶתְכֶם אַחֲרִית כְּבָרָאשִׁית, לִהְיוֹת לָכֶם לְאֱלֹקִים"

After teaching the *niggun* of ‘*Ki Anu Amecha*,’ the Rebbe continued giving out *lchaim*. The shul was extremely crowded and there was terrible pushing.

At 5:30 AM the Rebbe said, “In fifteen minutes I must go home.” Five minutes later the Rebbe said, “In ten minutes I have to go home.” The Rebbe continued to give out *mashke* until there were two minutes left. Then the Rebbe said, “I think this will be the last time we will give out *mashke*. People are not

keeping their *hachlatos*. How can little children be standing here in line? Will they also add in their learning of Chassidus this year? And regarding the *niggunim*, I don’t know what will happen next year, so therefore I will teach an additional one now.”

The Rebbe requested a *siddur*, and began to sing the *niggun* ‘*Hu Elokeinu*.’ He explained that the *niggun* was sung in Rostov and Lubavitch before the Rebbe Rashab; and



apparently also before the Friediker Rebbe on Rosh Hashanah during *Kesser*.

After the Rebbe finished teaching the *niggun*, he turned to Reb Reuven Dunin and asked him to sing. Reb Reuven hesitated, saying that he didn't yet manage to catch the tune, and the Rebbe answered him that in this *niggun*, the tune is not so important; what is important are the words, which clearly express our *bitachon* in the *geulah*.

The next morning during *mussaf*, the Rebbe himself began the new *niggun* of 'Hu

Elokeinu' in a loud voice, and when he entered for *mincha*, he again said to sing it.

At the farbrengen that day, the Rebbe asked Reb Shmuel Zalmanov, being that he is a *chazzan*, to fit the tune to the words. Reb Shmuel tried, but his efforts didn't bear much fruit. Then the Rebbe began to sing it on his own, with Reb Shmuel singing quietly along. The Rebbe commented to him, that if the *niggun*'s composer, Reb Yechiel Der Chazzan, would hear that his *niggun* is being sung quietly, he would have screamed 'gevald'...²⁹

A Command

While today, every single Shabbos we sing the Rebbe's tune during *Hu Elokeinu*, this was not always the case. Initially, they would sing it in 770 only when the Rebbe would bang on the *shtender*, which was understood as a sign that it should be sung.

During a *seudah* in the Friediker Rebbe's apartment on Shavuos 5730, Reb Zalmon Jaffe asked the Rebbe why there is no custom to sing 'Hu Elokeinu.'

Reb Zalmon: "Today the *oilam* is more modern, and need to sing happy *niggunim*. It is surprising that the whole world has learned to sing happy *niggunim* from here, but here they don't sing..."

The Rebbe: The fact that they didn't sing 'Hu Elokeinu' *iz doch ayer shuld*—is your fault [for not initiating it].

Reb Zalmon: "I am only a soldier."

The Rebbe: "If so, I am commanding you to sing."³⁰

The Rebbe held the *niggun* of *Hu Elokeinu* in very high esteem, and referred to it as one of the "ten songs of Moshiach's time."³¹

A FRENCH NIGGUN

Hoaderes V'haemunah SIMCHAS TORAH 5734

הַאֲדָרַת וְהָאֱמוּנָה לְחֵי עוֹלָמִים / הַבִּינָה וְהַבְּרָכָה לְחֵי עוֹלָמִים / הַגָּאוּה וְהַגְּדֻלָּה לְחֵי עוֹלָמִים
הַדְּעָה וְהַדְּבוּר לְחֵי עוֹלָמִים...

"It is well known that each country has a national anthem, which is sung on special occasions in the country...The song represents the style of the land, and in this case it is especially clear; as it is well known that the song was composed during the revolution.

"A few years ago, Chassidim began to sing the French national anthem to the words of 'Hoaderes V'haemunah,' and a short time later, a strange thing happened—the French

government changed the notes of the *niggun*, altering its beat and softening its tone.

"Chassidim explain, that once the *niggun* was brought to *kedusha*, the *sar* and *mazel*—protective angel—of France felt it, and that brought about the change." (Shabbos Parshas Vayeshev 5752³²).

The Rebbe was referring to what took place during *hakafos* on Simchas Torah 5734:

Ten years had passed since the Rebbe had taught a *niggun* on Simchas Torah; the last time was in 5724. The Rebbe explained that he stopped this custom along with a number of other things because Chassidim had not appropriately appreciated them,³³ so what took place during that *hakafos* came as a total surprise.

On the night of Simchas Torah³⁴, the Rebbe called the group of French visitors for a *hakafah*, as he had done the previous two years as well. Waiting for all of them to gather at the *bimah*, the Rebbe commented—in French—to one of the guests that, “I called all of the Frenchmen; did they all come? I see one there, and another there... Someone should go to the middle of the shul, and announce that all of the guests from France should come to the middle.”

Then, unexpectedly, the Rebbe turned around to the crowd with his *siddur* in his hand, walked to the edge of the *bimah*, and began to sing the words of ‘*Ho'aderes Vebaemulah*’ to the tune of the *Marseillaise*, the French national anthem. Excitedly, the French guests joined in with the Rebbe, and later that night, they taught the new *niggun* to the rest of the Chassidim in 770.

On Shabbos Bereishis the Rebbe explained that although ‘converting’ *niggunim* is not a capability within the spiritual reach of our generation, nevertheless, since the Alter Rebbe ‘opened the faucet’ and ‘converted’ Napoleon’s march, it has become possible for us to do the same.³⁵

After the *sicha*, the Rebbe once again called the entire group to come onto the *bimah*, and went on to do something unprecedented: He said a short *sicha* entirely in French, telling the Jews of France to make a revolution against the *yetzer hara* “as soon as possible”!³⁶

From then on, singing this *niggun* became quite common. When the guests from France would come to the Rebbe for a Yom Tov, the Rebbe would ask them to sing ‘their *niggun*.’

~



The Rebbe's *niggunim* are a major part of *dor hashvi'i* and serve as yet another means of connecting ourselves with the Rebbe, and in a most profound and deep manner, as noted at the beginning of this article.

About the Alter Rebbe's *niggun*, the Frierdiker Rebbe said³⁷:

"When we sing the [Alter] Rebbe's *niggun*—the *niggun* of *Daled Bavos*—we bring about the revelation of the *neshamah* of the Rebbe. We merited

to hear from my father, that when the Tzemach Tzedek sang the [Alter] Rebbe's *niggun* during a gathering of Chassidim, each one of the Chassidim assembled looked around to see if the Rebbe was standing by his side."

When we sing a *niggun* that was sung by the Rebbe—how much more so, when we sing a *niggun* that was taught by the Rebbe—we raise ourselves to a totally different space; to a place where we can remember and connect to the Rebbe on the deepest of levels.



Like those Chassidim who were able to sense אז דער רבי שטעהט באַ זיין זייט, the Rebbe is standing at their side.

On one occasion, the Rebbe asked that all the Rabbeim's *niggunim* be sung, specifying each of the Rabbeim by name, and then concluding: "Until we reach the [Frierdiker] Rebbe's *niggun*, the one with which we finish off the *galus*, and go to the *geulah ha'amitis ve'hashleima*, with the "*Shira ha'asiris*"—"the tenth song," *teikef umiyad Mammosh!*³⁸ **T**



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1. Sefer Hasichos 5708, p. 226
2. In the later years (5749-5752) this was customary on the other Yomim Tovim as well; Simchas Torah, Acharon Shel Pesach and Shavuot.
3. See the Farbrengens of Rosh Hashana 5745 and 5746.
4. Sichos Kodesh 5732 vol 1, p. 5
5. Likkutei Dibburim vol 1, p. 204
6. Tehilim 63:2-3
7. Toras Menachem vol 11, pgs 242-245; 251
8. See Keser Shem Tov, p. 315
9. Read more about these farbrengens—Derher, Nissan 5776, "The Rebbe's Seder"
10. Toras Menachem vol 15, p. 114
11. Ibid, 132
12. The Rebbe said "a zin" (poilisher Yiddish pronunciation), adding "he was yet a poilisher".
13. Toras Menachem vol 17, p. 97
14. "For the *talmidim* that have already entered the 'world,' and the objective is that the *talmidim* should strengthen each other wherever they are spread out, and conduct themselves in a manner befitting the *talmidei hatmimim*, in addition to the conduct of Chassidim in general."
15. Toras Menachem vol 18, p. 140
16. Toras Menachem vol 21, p. 113
17. Toras Menachem vol 22, pgs 41-45
18. Hisvaaduyos, 5745 vol 1, p. 29
19. Toras Menachem vol 24, p. 133
20. Toras Menachem vol 24, pgs 170-173
21. Mikdash Melech vol 2, p. 418
22. Toras Menachem vol 27, p. 94
23. Toras Menachem vol 29, p. 106
24. Iggeres Hateshuvah, Perek 9
25. Likkutei Sichos vol 39, p. 409
26. Toras Menachem vol 48, p. 239
27. Toras Menachem vol 35, p. 145
28. Toras Menachem vol 38, p. 123
29. Diaries of Reb Berke Wolf and Reb Aharon Halperin
30. Hamelech Bimsibo vol 2, p. 141
31. Shabbos parshas Tzav 5751 - *bilti mugah*
32. Sefer Hasichos 5752, p. 184
33. Sichos Kodesh 5732 vol 1, p. 74
34. Read about the events preceding this—Derher Tishrei 5776, "B'chatzros Kodsheinu" from Rabbi Shimon Druk.
35. Sichos Kodesh 5734 Vol 1, p. 101
36. Read an account from Rabbi Chaim Melul on these events - Derher Shevat 5776, "The French Revolution- למעליהם".
37. Sefer Hasichos 5707, p. 146
38. Shabbos parshas Nasso 5751 second farbrengen, *bilti mugah*