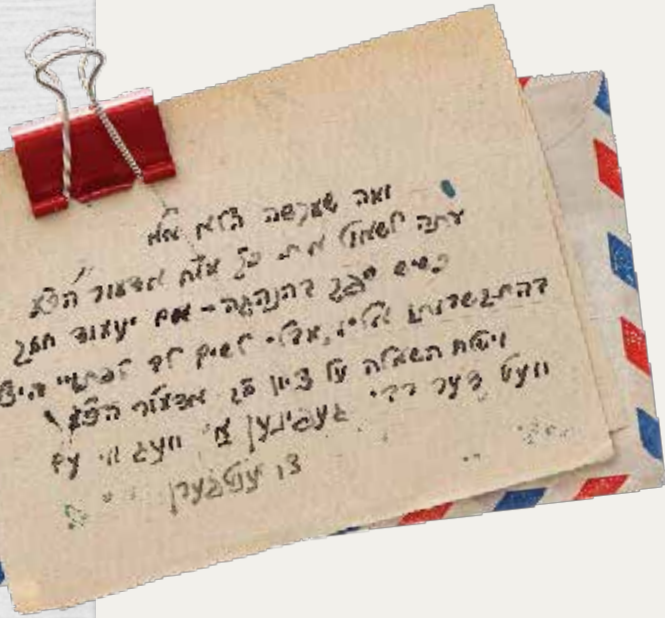




Story



לע"נ  
הילדה התמימה אלטא מינא ע"ה  
בת יבלחט"א הרה"ח הרה"ת  
ר' ישכר שלמה ומרת שיינא שיחיו  
טייכטל

תלמידת בית רבקה חברה בצבאות ה' זכתה  
לקירוב מיוחד מכ"ק אדמו"ר נשיא דורנו  
נקטפה בדמי ימיה ביום ש"ק, פרשת ואלה שמות כ"ג טבת ה'תש"נ  
ת.נ.צ.ב.ה.

נדפס ע"י  
משפחתה שיחיו

דער רבי זעט  
געפינען א זעג...

WRITTEN BY: RABBI LEVI GREENBERG (TX)

# It Was a Good Idea



AS TOLD BY  
**RABBI LEVI GOLDSTEIN**  
(Des Moines, Iowa)

For a long time, I wanted to produce an album of Chabad Niggunim, and in Kislev of 5780, I sent a Facebook message to the famous pianist and music producer Yaron Gershovsky, asking if he would be interested in the project. He graciously provided his contact information, and we had an initial conversation about the project. In the meantime, COVID shut down society, and many other things were happening in my life, so this project was postponed indefinitely.

Finally, in Adar of 5785, I decided to go ahead with the

project and reconnected with Yaron. After some conversations, we launched the project and got to work.

A few days before Yud-Aleph Nissan, I browsed the web to find flights to New York, and I was surprised to find a very cheap round-trip flight from Chicago (a five-hour drive from my home) arriving late Yud-Aleph Nissan in the evening and returning the next afternoon.

After booking the flight, I decided on a whim to ask Yaron if he would like to meet me at the Ohel on Yud-Aleph Nissan. He responded that he would be happy to do



THE UPCOMING ALBUM PRODUCED IN COLLABORATION WITH YARON GERSHOVSKY.

so, but needed directions to get there since he had never visited the Ohel before. When I provided him with the address and described the general area, he realized that it was just a half-hour drive from his home.

When we met at the Ohel on Yud-Aleph Nissan morning, he told me that he had once seen the Rebbe in 770, but he could not recall the setting or the circumstances that brought him there. I explained to him the significance of coming to the Rebbe at the Ohel, how he should conduct himself there, and he was very moved by the experience. After we spoke for a while, he left to go home, and I found a ride to Crown Heights. During the ride, I shared with my fellow passengers that I had just met Yaron Gershovsky at the Ohel and was working with him on a new Chabad Niggunim album.

One of the passengers, Yisroel Levin from Palo Alto, CA, opened up a Kindle Reader and said to me, “If you’re working on a Chabad Niggunim album, I’m sure you would like to see this letter.”

The Kindle Reader was open to Likkutei Sichos vol. 16, p. 515. It is a letter from the Rebbe dated 24 Teves 5719.

I was pleased to receive your letter and to see in it your interest in Jewish melodies in general, and specifically Chassidic melodies and, more specifically, Chabad melodies...

In principle, your idea to produce these melodies to be played by orchestras is proper. However... there is a real concern that the “production” may change the style and content of the songs, to the point that instead of being beneficial, it could be harmful...

My intention is not to discourage the project; on the contrary. I am only requesting that you pay attention to this concern.

The message of this letter resonated strongly with me, as one of my main motivations for producing an album was to be very specific about remaining true to the authentic ways the niggunim were sung by Chassidim for generations, rather than changing them for musical purposes. Also, the way this letter was shown to me right after inviting Yaron Gershovsky to come to the Ohel for the first time, gave me the feeling this was the Rebbe’s way of sending me a message that I was on the right track. **T**

## YOUR STORY

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