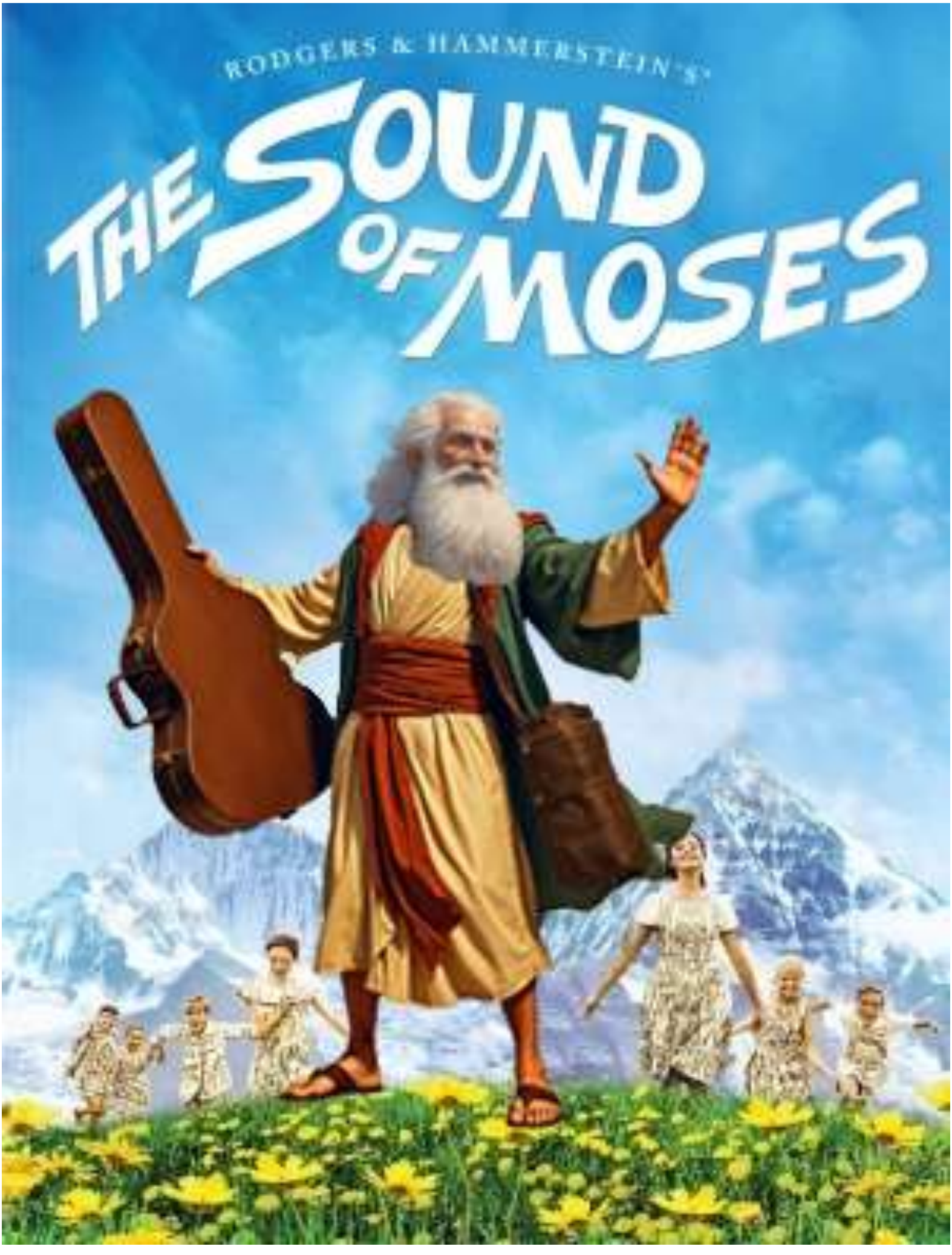
RODGERS & HAMMERSTEIN'S

THE SOUND OF MOSES



WELCOME TO OUR SEDER

The Sound of Music: A joyous story with a dark undercurrent of persecution, hiding in secret from the Nazi wave in Austria, leaving under cover of darkness. Pretty obvious connections to the eternal Jewish story, hiding in secret from the forces of persecution, eh? Why hasn't this association been explored for Pesach before? While there are several obvious connections, there may be unexpected ones also. Pack your travel bag and come along for the ride.

Within the Benedictine Abbey called Nonnberg (the oldest German-speaking Abbey in the world), the Mother Abbess, along with Maria Augusta Rainer[1] and the rest of the sisters would pray several times a day. They certainly would offer devotions to God daily, when rising in the morning and before resting at night, and in times of ceremony (as we offer our devotions to God during our ceremony tonight). And they certainly would offer a prayer before meals and sacramental wine. We begin by offering our own prayers before imbibing a little wine to fully appreciate the story. We santify that action by reciting our Kiddush.

Kadesh קַדֵּשׁ

בָּרוּךְ אַתָּה יְיָ, אֱלֹהֵינוּ מֶלֶךְ הָעוֹלָם, בּוֹרֵא פְּרִי הַגָּפֶן׃

בָּרוּךְ אַתָּה יְיָ, אֱלֹהֵינוּ מֶלֶךְ הָעוֹלָם, אֲשֶׁר בָּחַר בָּנוּ מִכָּל-עָם, וְרוֹמְמָנוּ מִכָּל-לָשׁוֹן, וְקִדְּשָׁנוּ בְּמִצְוֹתָיו,
וַתִּתֶּן-לָנוּ יְיָ אֱלֹהֵינוּ בְּאַהֲבָה מוֹעֲדִים לְשִׂמְחָה, חַגִּים וּזְמַנִּים לְשָׂשׂוֹן אֶת-יוֹם
חַג הַמַּצּוֹת הַזֶּה. זְמַן חֵרוּתֵנוּ, מִקְרָא קֹדֶשׁ, זֵכֶר לִיצִיאַת מִצְרָיִם.
כִּי בָנוּ בָחַרְתָּ וְאוֹתָנוּ קִדַּשְׁתָּ מִכָּל-הָעַמִּים. וּמוֹעֲדֵי קָדְשֶׁךָ בְּשִׂמְחָה
וּבְשָׂשׂוֹן הִנְחַלְתָּנוּ׃ בָּרוּךְ אַתָּה יְיָ, מְקַדֵּשׁ יִשְׂרָאֵל וְהַזְּמַנִּים׃

בָּרוּךְ אַתָּה יְיָ, אֱלֹהֵינוּ מֶלֶךְ הָעוֹלָם, שֶׁהֶחֱיָנוּ וְקִיְּמָנוּ וְהִגִּיעָנוּ לַזְּמַן הַזֶּה׃

Blessed are You, Lord our God, King of the Universe, who has granted us life and sustenance and permitted us to reach this season. ***Drink the wine reclining to the left.***

In the Abbey, the Sisters had analogues for many ceremonies we will perform tonight. Including the singing, though probably just chanting – and *certainly* without orchestral accompaniment. The present-day nuns still sing Gregorian Chant every morning. One ritual likely practiced by all religions around the world is washing hands before a meal. So let's do it!

Washing the hands וּרְחַץ

What *is* unusual about our own *Urchatz* ritual is that after we wash hands, we don't eat much for a looooong time. Instead, we tell each other stories of an ancient time, ask questions [four] and play hide-and-seek games. We do just about every distraction except eat. And we puzzle over ambiguous snippets of Scripture … another similarity with the Abbey experiences of postulant Maria Rainer.

But we don't abstain from foodstuffs altogether. We partake of a symbol of springtime and renewal, while dipping it (first dip!) into a symbol of enslavement. (Enslavement: is that what Maria believed the strictures of Church felt like?)

Karpas כַּרְפַּס

Everyone partakes of parsley, dips it into saltwater, and says:

בָּרוּךְ אַתָּה יְיָ, אֱלֹהֵינוּ מֶלֶךְ הָעוֹלָם, בּוֹרֵא פְּרִי הָאֲדָמָה׃

Blessed are You, Lord our God, King of the Universe, Creator of the fruits of the earth.

From now on you may partake as often as you like from the table snacks. Hunger shall not be one of the seder plagues.

[All parodies in this Seder are copyright ©2024 Robyn Shoulson, and were written for this Seder]

[1] Maria's stage name [Rainer] was her mother's maiden name. It was certainly easier than Kuczera, which Maria's family later respelled as Kutschera.

Here's our first game, a classic hide-and-seek. The leader hides, the guests seek. But not immediately. Enough time should pass (with enough wine!) that perhaps our guests don't even remember what they're supposed to find. Except we don't get dessert till someone produces the matching piece.

There's another hide-and-seek echoing tonight. Except this one isn't a game: the von Trapps are performing at the Kaltzburg[2] music festival (*Salzburger Festspiele*). They are escaping from the Nazis, and, one-by-one, disappear from the stage while un-ironically singing "So Long, Farewell". The von Trapps hide, the Nazis seek, but they get no satisfaction. The von Trapps slip out of Austria, and their pursuers get no dessert. Many lives would have been saved if God had drowned their pursuers in the Red Sea (or the Fuschlsee!).

Osterfestspiele Salzburg
Salzburg Easter Festival

(There's actually another Salzburg music festival that's been held the past six decades during the week before Easter.)

But we get ahead of our story. We have a little hide-and-seek game.

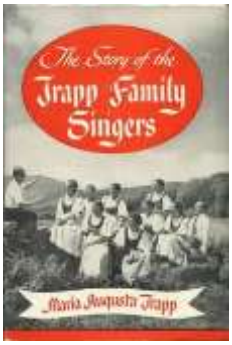
Break middle matzah יַחַץ

The leader takes the middle Matzah and breaks it in two, leaving one half between the whole ones, and puts the other half in a safe place for the grand Afikomen hunt.

Ha Lachma הָא לַחְמָא

This is the bread of affliction which our fathers ate in the land of Egypt. Not the wafer that Maria and the Nonnberg sisters munched on during communion, though it could certainly stand in for that. (Many Church writings include the guidance that crackers that are striped, pierced, and burnt like the matzah bread can be used.) Burnt!?

Let all who are hungry come and eat in the Captain's family villa in Aigen. (If you're in Salzburg, you're already in the neighborhood.) Let all who are needy come and celebrate with us. At present we are here in Austria, just a few years away from the *Anschluss*; next year may we be in a land of freedom. At present we are slaves to strict Catholic and societal rules, cowering in fear for our future; next year may we be free to sing wherever we want to.



Tonight's seder is based on *The Sound of Music*, the third Rodgers and Hammerstein musical featured in our seders. The creative partnership of this pair, with German-Jewish heritage, has been called the greatest of the 20th century. The story is based on Maria von Trapp's memoir *The Story of the Trapp Family Singers*. Its genesis started when the Broadway stage director, Vincent Donehue, saw *Die Trapp Familie*, a German film about the von Trapps. He thought the story would be perfect for his friend, the singer/actress Mary Martin. The stage producers agreed. The story was originally planned as a play mostly without music. Rodgers and Hammerstein were asked to compose a song. But they felt their own musical style would not at all work with traditional Austrian folk songs. They offered to write a completely new score for the entire production – if the producers were willing to wait. (Rodgers and Hammerstein wanted to complete another musical they were working on.) The producers replied they'd wait as long as necessary. And the rest is history.

Mah Nishtana (tune of The Sound of Music)

To all gathered here, I will ask a question.
This question's been asked for a thousand years.
We all know the words of the Mah Nishtanah.
It's not unfamiliar to all your ears:

Why is it tonight only matzah is on our plates
And no bread may we eat?

And Maror is bitter – no regular greens
We might want as a treat.

We dip tonight twice – once in tears,
Once in "mortar" of nuts and of wine.

As free men and kings, when we eat now
We all will recline.

So now you have heard the Mah Nishtanah,
These questions are our annual concern.
The answers we find to our Mah Nishtanah
We read the Hagaddah now to learn.

[2] *The Sound of Music* transforms Salzburg's actual festival to Kaltzburg. I found no apparent reason other than for 'art'

Ma Nishtana מַה נִּשְׁתַּנָּה

Why is this night different from all other nights?

On all other nights, we have a regular meal, probably without much singing; tonight, we have a special meal accompanied by a lot of singing.

On all other nights, we barely mention Rodgers and Hammerstein; tonight, it might seem we can't stop talking about them.

On all other nights, we might discuss the movies; tonight, we spend the evening exploring the actual backstory of Maria's home life and upbringing, her family, excitement and travails – items not well-known if you'd only seen the movie.

On all other nights, we do not dip even once; tonight, we dip thoroughly into von Trapp's life.

The second cup of wine is poured and the youngest in each family asks The Four Questions:

Why is this night different from all other nights?

On all other nights we eat chametz and matzah; tonight we eat only matzah. On all other nights we eat any kind of herbs; tonight, we only eat bitter herbs. On all other nights we do not dip even once; tonight we dip twice. On all other nights we eat sitting or reclining; tonight we recline.

מַה נִּשְׁתַּנָּה הַלַּיְלָה הַזֶּה מִכָּל הַלֵּילוֹת?
שֶׁבְּכָל הַלֵּילוֹת אָנוּ אוֹכְלִין חָמֵץ וּמַצָּה. הַלַּיְלָה הַזֶּה כֻּלּוֹ מַצָּה׃
שֶׁבְּכָל הַלֵּילוֹת אָנוּ אוֹכְלִין שְׁאָר יְרָקוֹת. הַלַּיְלָה הַזֶּה מָרוֹר׃
שֶׁבְּכָל הַלֵּילוֹת אֵין אָנוּ מַטְבִּילִין אֲפִילוּ פַּעַם אֶחָת. הַלַּיְלָה הַזֶּה שְׁתֵּי פְעָמִים׃
שֶׁבְּכָל הַלֵּילוֹת אָנוּ אוֹכְלִין בֵּין יוֹשְׁבִין וּבֵין מְסֻבִּין. הַלַּיְלָה הַזֶּה כֻּלָּנוּ מְסֻבִּין׃

Some other versions:

Do Re Mi *parody by Yasmin Geva; Jerusalem and Ruthie Ben-Mayor, Kibbutz Ein-Shemer, Israel*

Dough, sans yeast, is matzo dough,
Rare, just baked one week per year;
Me, I go for bitter herbs,
Far preferred to other greens;
So, we'll dip and dip again,
Largely representing tears;
Teach the kids to dine 'n' lean,
Don't sit straight 'cause we're not sla-a-a-ves!

Heard at the Abbey's Seder:

CUR HAEC NOX AB OMNIBUS ALLIS NOCTIBUS DIFFERT
OMNIBUS ALLIS NOCTIBUS PANEM MATZAMVE EDIMUS
HAC NOCTE MATZAM SOLUM

Heard around the von Trapp villa:

Warum iſt dieſe Nacht nicht dieſelbe, wie alle anderen Nächte?
Alle anderen Nächte eſſen wir Brot oder Matzah;
In dieſer Nacht, eſſen wir nur Matzah.

Heard at their first train stop after leaving Austria:

Perchè è diversa questa notte dalle altre notti dell'anno?
Le altre notti dell'anno, mangiamo o pane lievitito o slievitato;
questa notte, mangiamo solamente pane slievitato.

Magid מַגִּיד

We now retell the play's Book.

We were spiritual slaves to our church in Nonnberg Abbey. Though our freespirited nature rebelled, the Mother superior punished us, and the Sisters alongside of us shunned us. But the Captain, our savior, took us out of there with a mighty hand, an outstretched arm, and a piercing boatswain's whistle. Had not the Playwright taken our mother out of bondage, then we, her children and grandchildren would still be enslaved in Salzburg. Even if we all were wise, and perceptive, experienced, and well versed (so to speak) in madrigals, it would still be our duty to tell about the Exodus from Egypt. The more one talks about the Exodus, the more praise he deserves.

It happened one night that the Mother Abbess, and the Sisters Azarya, Elazar, Akiva and Tarfon were discussing the Nazi threat to their city's citizens. They spent the whole night discussing a need for an exodus, when a postulant came and announced it was time for the early dawn prayers.

Bnai Brak (tune of Edelweiss)

Sages wise, sages wise,
On this morning we greet you,
Comes the day! Time to pray!
Teach us now, we entreat you.

All through the night you recalled the days
How we toiled in slavery,
Sages wise, sages wise,
We admire your bravery.

Four, no Seven Children **אַרְבָּעָה, לוֹ שִׁבְעָה יְלָדִים**

Blessed be God who has given the Torah to His people Israel; blessed be He. The Torah speaks of four sons; but the von Trapps speak of seven children: Liesl, Friedrich, Louisa, Kurt, Brigitta, Marta and Gretl. We know not which ones were wise, wicked, simple. But we do know each sung well and none were certainly unable to ask questions. (Maria loved the children very much, way before she ended up loving the Captain.) When von Trapp asked for her life-long help, he had asked her to be a mother to his children. She later said had he only asked her to be his wife, she may have refused.

In traditional Haggadah, we hear that the Wise Child asks about "rules, statutes, and judgments that God commanded us." They are told all the laws of Passover, including no dessert for you after the Paschal lamb is served.

The Wicked Child asks: "What does this service mean to you?" It's a reasonable question, but the sages taught by using "you," he indicates he's withdrawn from the community. He is dealt with harshly: "This is what the Eternal did for me when I came out of Egypt." Not for him: had he been there, he would not have been considered worthy for redemption.

The Simple Child asks "Vas iz das?" (*excuse me*: ?וואס איז דאס) and gets a simple reply: the Eternal brought us out of Egypt with a mighty hand.

The Child who is Unable to Ask receives the same answer as the Wicked son ("Because of what God did for me, when I was redeemed"). One explanation interprets the "unable to ask", not as a very young child, but someone so completely uninformed, or worse, ignorant they can't engage in the discussion.

Four Sons (tune of [How do you Solve a Problem Like] Maria)

Here now we have the problem of the four sons.
How do we pin them down to learn a lot?
Each one is very different, are our four sons –
A scholar, a scoffer, naive, and just a tot.

Many the things we know we have to tell them,
Many the things we feel they ought to know,
But how do we make them stay,
And listen to what we say?
We have to fit our answers to their ways.

So how do we solve the problem of these four sons?
We have our great tradition to convey.

What do we tell the scholar – he's the first son,
We have to give him details as he asks.
Next is our scoffer – he disdains religion,
Our skeptic sees empty rites and foolish tasks.

Then our naive son asks – what's going on here?
His brother doesn't even make a sound!
So how do we make them stay,
And listen to all we say?
We have to fit our answers to their ways.

So how do we solve the problem of these four sons?
We have our great tradition to convey.

We've just sung the melody for "How do you Solve a Problem like Maria". Maria was, in fact, a real problem when she went to the convent to become a nun. In her autobiography, she described herself as "horrid, the worst you can imagine." She listed a long tally of transgressions, such as breaking china, speaking during periods of silence, running in the courtyard, whistling Gregorian chants, and climbing on the convent roof. We might trace this to her childhood. After her mother died of TB, she was raised by her Uncle Franz. Franz maltreated her due to his mental illness, punishing her for things she didn't do. As a teen, she decided she may as well have fun if she was going to get in trouble anyway. What we might (ironically) call her devil-

may-care attitude is what sustained her in the Abbey. There's not much evidence of rebellious attitude when she became a governess to the Captain's children (that was dramatic impact added for stage and film).

Jacob went down to Egypt, compelled by the word of God; and sojourned there. **M**aria went down to the Captain's villa, compelled by the Mother superior, and sojourned there. Let's sit awhile and learn a little more about the family. Years earlier, Georg von Trapp had been the most successful Austro-Hungarian submarine commander of World War I. Along with numerous awards, he earned the highest military honor in the Austrian Empire. (No wonder the Nazis wanted him on their side of the war.) The Captain raised seven children (we met them on the previous page) with his first wife, a British-Austrian aristocrat. His villa was on 8½ acres, the largest privately owned park in Salzburg, so they had a very comfortable life, with plenty of servants. The von Trapps were a musical family long before Maria came. Georg and his wife encouraged song in their home, years before Maria arrived.

But his wife died, and four years later, one of the daughters got sick and he needed help tutoring her. Von Trapp wrote to the Nonnberg Abbey asking for a nun. Maria wasn't sent because she was troublesome, rather for her skill as a teacher. But Maria's autobiography makes clear she frequently strayed over the line.

She soon became governess to the entire brood. As a later echo of our Exodus story, Maria is akin to Pharaoh's daughter who first "took care" of Moses. Not long after Maria's arrival, von Trapp fell in love with her. Within he proposed she was frightened – not only was he 25 years older, Maria wasn't ready to give up a future of monastic religious life. She fled back to Abbey to seek guidance. The Mother Superior told her it was God's will: she should accept and be the loving mother the children deserved. Maria and Georg married in that same Abbey, a year after she arrived. She wrote in her autobiography that she was very angry on her wedding day, both at God and at her new husband, because she really wanted to be a nun. While liking him, she only loved the children, and learned to love him later.

Now comes the Depression. Von Trapp had transfered his massive fortune to a friend's Austrian bank to help the business. But the bank failed, and the von Trapps lost their money. To make ends meet, they rented the bottom floors of the villa and brought in a priest as a boarder. By lucky happenstance, the Father was a masterful musician and enjoyed the children's nightly singing. He coached the children, and when another boarder – a famous German opera soprano – heard them, she insisted they perform at an Austrian festival for musicians. They were a sensation and won first prize. But, it was a nightmare for Georg – a humiliation to see his family on stage. Yet, singing was going to keep them afloat. From there, Austria's Chancellor heard them on the radio, and invited them to perform in Vienna. The Father became the group's musical director, and they went on to perform at the Salzburg music festival. It was the highest dream of artists all over the world to give a concert in Salzburg. Again, their uniqueness as a singing family was a sensation. After the performance, concert managers from nearly every European country came with contracts and invitations. The invitations were put in a drawer; to ease von Trapp's displeasure, the family promised to stop performing. Little did they know it was just beginning. During their first European tour, they sang in France, England, Brussels, Italy, for royalty and Pope Pius XI. *(MvT autobiog)*

Getty Images

The von Trapp family sings in a London radio show in December 1937.

Now come the Nazis. A decade after Maria and Georg were married and living in their Salzburg villa, Germany invades Austria. Their town looks like a military camp, and each house is covered with huge swastika flags. Georg opposed the Nazis every chance he got. He tells a Gestapo solder he doesn't own a swastika flag. Why? He can't afford one, it's too expensive. The solder produces one. Von Trapp says he won't put it up, it's too loud, he doesn't like the color, but he can decorate the house with some oriental rugs.(!)

Von Trapp is then ordered to accept a commission in the German Navy, which he refuses. He declined a request for the family choir to perform at H's birthday concert. Von Trapp's eldest son Rupert declined

a position at a prestigious Vienna hospital that had fired all Jewish doctors. (Some sources say the Nazis had taken the open position away from a Jewish physician and offered it to Rupert.) Von Trapp summoned all his children and warned no family could safely refuse three successive offers from a man like H. He counseled them: they must choose between a life of comfort or become refugees. If refugees, they'd be leaving everything they knew – their friends, family, estate, and every possession – but keep their honor, which is what they did. Georg had installed in his family the moral ethics of a saint. Or a Moses.

The musical's lyricists, to make the story more dramatic, had the family escape over the mountains to Switzerland on foot, soon after Maria and Georg had wed. It makes for a good song, but crossing the Alps by foot is an impossible trip. Also, going that way would have brought them into Germany: not a destination they wanted. (After seeing the film, Maria complained: "Don't they know geography in Hollywood? Salzburg does not border on Switzerland!") Instead, under pretense of a hiking trip, the family went to Switzerland via train through Italy. (Georg was a citizen, having been born in Dalmatia.) Rather than climbing the Alps, they walked 5 minutes to the local train station.

In actuality, they left Austria more than 10 years after they'd wed (not one year, as the musical has it). But they recognized the threat correctly. They left just in time: the next day the Austrian borders closed. After weeks of waiting in Switzerland for a reply from an American contact about a concert, they made their way to England and then America. When they finally arrived in America, they had only $4.

Declaration of Intent: Maria Agatha Franzisca Gobertina von Trapp

Four dollars would have seemed like a fortune to our Israelite forebearers. (Until the Egyptians showered them with their gold and silver to leave town.) The purpose of retelling our own story is to encourage discussion of its implications for our lives. But the traditional Haggadah contains so much Rabbinic commentaries on Deuteronomy, the traditional text of the *Magid* is confusing for many readers. We present Rabbi Mark Greenspan's simple summary (modified) instead.

Read responsively

Come and hear the story of our people, the story we relive on Seder night.

How our ancestors went forth from the straights of *Mitzrayim*, to the open places of rejoicing and faith.

This story belongs to you and me. An age-old story, it becomes our own as we tell it on Seder night.

"A wandering Aramean was my father. He went down to *Mitzrayim* few in number. There he become a great nation, mighty and numerous."

"A famous submarine Captain was *my* father. He went down to *Aigen* few in number. There he became a great family, mighty and numerous." (well, 10 kids)

In Egypt we discovered our distinctiveness. Few in number, we learned that greatness is more than numbers.

"The Egyptians treated us harshly and oppressed us. They imposed hard labor on us."

"The Nazis treated us harshly and oppressed us. They imposed even harder labor on us."

Their harshness wounded us with false accusations, with venom and hate and distrust.

"We cried out to Adonai, the God of our ancestors. God heard our voice and saw our affliction, our toil and our oppression."

What did Adonai see in *Mitzrayim*? He saw families torn asunder, and children made to suffer. God saw the cruelty of Egypt and the helplessness of Israel.

What did Adonai see in the *Holocaust*? Families were torn asunder and our entire people were suffering. We don't know what God saw, but most of the world choose to ignore the cruelty of the oppressors and the helplessness of Israel.

"So Adonai brought us out of Egypt, with a mighty hand, with an outstretched arm, with awe and signs and wonders."

Egypt and Israel felt God's presence in every corner of the land. His signs filled the earth and sky; His wonders could be seen by every living thing. "I will show wonders in the heavens and in the earth — blood and fire and pillars of smoke."

With a mighty hand He demanded justice for the oppressed. With plagues and wonders He taught the Egyptians the lesson of his power.

So may God's signs be present today: to teach us of Your justice and Your mighty acts.

Ten Plagues עֶשֶׂר מַכּוֹת

As one spills three drops of wine, relate the wonders of the heavens and the earth:

"Blood, fire, and columns of smoke."

Remove a drop of wine while reciting each plague:

These are the ten plagues which the Holy One, blessed be He, brought upon the *Egyptians in Egypt*:

1. Blood 2. Frogs 3. Vermin 4. Wild ANiMalS 5. Cattle Disease
6. Boils 7. Hail 8. Locusts 9. **Darkness** 10. **Death of the Firstborn**

דָּם. צְפַרְדֵּעַ. כִּנִּים. עָרוֹב. דֶּבֶר. שְׁחִין. בָּרָד. אַרְבֶּה. חֹשֶׁךְ. מַכַּת בְּכוֹרוֹת׃

Dahm · Tz'fardeyah · Kinim · Arov · Dever · Sh'chin · Barad · Arbeh · Choshech · Makat Bechorot

Rabbi Judah formed the initials thus:
D'tzach, Adash, B'achab

These are the plagues which the Holy One, blessed be He, brought upon the von Trapps in Austria, Broadway and Hollywood:

Difficulty Sustaining Your Obedience Vows
Financial Ruin
Nazis
Villa Taken Over by Heinrich Himmler as his Headquarters
Being Ridiculed as Too Much Schmaltz by your Film's Own Star *[to be explained later]*
Film Being Dissed In Its Home Countries (the film played 3 days in Salzburg, and was panned in Germany)
Multiple, Tedious Takes and Retakes (but that's Show Business!)

Ten Plagues (tune of Doe, a Deer)

We warned you right at the beginning!
You're bidden to Let Us Go!
For the sake of your land, take our advice,
Or the plagues will begin with: Blood, Frogs, Lice!
Blood, Frogs, Lice!
The first three plagues to be precise,
Are Blood, Frogs, Lice!

Chorus:
Blood, then Frogs, came from the Nile,
Lice and Wild beasts followed next,
Pestilence, that drove them wild,
Boils and Hail so all were vexed,
Locusts – then the fields were cursed,
Darkness filled their lives with dread,
What could possibly be worse?
Slaying all the firstborn – Dead!
Dead! Dead! Dead! *[repeat Chorus 2x faster]*

Maria never intended to write about her life. The family's publicist[3] pleaded not to let her story be forgotten. She asked whenever they saw each other. Finally in desperation, Maria went to her room for an hour to scribble a few pages about her life. That became the basis of her story, which became a best-seller in 1949. That led to the German film, which led to the musical, which led to the film.[4] ***All together:*** The rest is history.

The musical and the following film received spectacular honors, records and awards. The Broadway production won five Tony Awards. Sales in advance of the opening sold out many performances. It ran for nearly 5 years – at 1,443 performances, at its time the fourth-longest run for musicals.[5] Theodore Bikel was von Trapp and Mary Martin was Maria. (Bikel didn't like constantly playing the same role. "I promised myself then, that if I could afford it, I would never do a run as long as that again." *[TB autobiog]* Of course, he played Tevye thousands of times, but never all at once.)

The London staging went over 60% longer than Broadway's. The show played at *101%* of seating capacity, setting the highest attendance records for a single week of any British musical production. Pop singer Petula Clark played Maria, leading to the largest advance sale in British history. Maria von Trapp saw London's opening night, and described Petula as "the best" Maria ever. It played again in London 2 more times, on Broadway once more, but also played – sometimes with revivals – in Argentina, Australia, Brazil, Holland, Japan, South Korea, Spain, Thailand (in Thai). After its success on Broadway, it took 46 years for Austria to mount a production. (As you'll read below, they weren't thrilled with the superficial depiction of Austrian culture.)

The songs captured everyone's hearts. The song "The Sound of Music" was rated 10th best of all film songs.[6] (It had at least 11 other hit versions.) "Do-Re-Mi" and "My Favorite Things" are also on AFI's all-time best songs list. "The Lonely Goatherd" first brought Alpine yodeling to the attention of the American public, in addition to the occupation of goatherding. (Maria felt the yodeling wasn't authentic, by the way.)

"Climb Ev'ry Mountain," with at least 14 other hit recordings, is the most inspirational of the lot. Oscar Hammerstein felt the metaphors of climbing mountains and fording streams fit Maria's quest for spiritual compass. ("Fording streams": our story has us crossing the Red Sea. But Hammerstein didn't include crossing deserts; perhaps he should have.) The muse behind the song, a Sister Gregory at Rosary College (IL), had written to Oscar about choices people must make for purpose and direction in life. When the Sister read the final lyrics, she was "driven to the chapel" because the lyrics successfully conveyed yearnings that ordinary people feel but cannot communicate.

"Edelweiss" was written for Theodore Bikel. Near the end of the pre-Broadway run, Rodgers and Hammerstein decided something was missing from von Trapp's character. 11 days before opening night, they went to a piano in their hotel and wrote "Edelweiss" for the guitar-playing folksinger. It is so perfectly "authentic" in the public's mind that it was widely believed to be an old Austrian song. Austrians take issue with it, calling it kitsch, full of clichés and "an insult to Austrian musical creation." Yet, after one performance, Bikel was approached by a native Austrian who said, "I love that Edelweiss" and added with total confidence "Of course, I have known it for a long time … in German."

"Edelweiss" was the last song Rodgers and Hammerstein wrote together; Hammerstein was dying from stomach cancer. (He died 9 months after *The Sound of Music* opened on Broadway.[7])

Dayenu דַּיֵּנוּ

How many abundant favors has Tonight's Story created for us!

Priest who Rents your Villa Becomes your Musical Director *(Dayenu!)*
Winning Top Prize at Several Prestigeous Music Festivals *(Dayenu!)*
Getting out of Austria Just Before its Borders Close *(Dayenu!)*

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[3] The publicist also had a very storied life: she was an early "publicist to the stars": the NY Philharmonic and André Watts for 15 years, and Juilliard, Lincoln Center's Chamber Music Society and the Trapp Family Singers for 20+ years.
[4] … which led to this Seder :-)
[5] All of the top musicals – #1 My Fair Lady, #2 Oklahoma, and #3 South Pacific – have been our Seder themes.
[6] American Film Institute's Greatest Songs in Movie History
[7] After his death, the lights of Times Square and London's West End were turned off for one minute in recognition of his immense contributions. He was referred to as *'The man who owned Broadway'*

Making a Living Through Singing Alone *(Dayenu!)*
… after the plague of Having to Earn Living by Performing after Losing All Your Money *(Dayenu!)*
Having Masterful Songs Written for your Life Story by the Masters of Broadway *(Dayenu!)*
Having only 8 Notes of Solfège to Memorize *(Dayenu!)*
Not Receiving much Ridicule for Rhyming Fa with "a long long way to run" *(Dayenu!)*
300,000 People Descending on Salzburg for Sound of Music Tours (may instead be another plague?)
Top Awards Garnered for the Musical and the Movie *(Dayenu!)*
Creating the most successful movie musical of all time *(Dayenu!)*
Material for a Melodious Seder *(Dayenu!)*

Dayenu (tune of Lonely Goatherd)

God took us out, rescued us from slavery,
For just this, Dayenu, we say Dayenu
Killed their first born, mocked their gods and bravery,
For that, Dayenu, Dayenu.

God split the sea, led us through on dry land,
We should be so grateful for this, Dayenu,
Marched 40 years through the burning hot sand,
He guided, and fed us, Dayenu.

Oh, oh, Dayenu, Dayenu,
Oh, oh, thank you, Dayenu,
Oh, oh, Dayenu, Dayenu
We are grateful, Dayenu.

Brought us to Sinai, we stood in awe-Ah!
For all this, Dayenu, we say Dayenu.
Gave ten commandments, Shabbat, and Torah
For all that, Dayenu, Dayenu.

Guided as we wandered through unknown lands,
We should be so grateful for this, Dayenu.
And with His grace, brought us to our homeland!
For this we are grateful, Dayenu.

Oh, oh, Dayenu, Dayenu,
Oh, oh, thank you, Dayenu,
Oh, oh, Dayenu, Dayenu
We are grateful, Dayenu.
[rep last verse+chorus]

How many abundant favors has God performed for us!

Dayenu **דַּיֵּנוּ** ***Sing traditional Dayenu***

אִלּוּ הוֹצִיאָנוּ מִמִּצְרַיִם, וְלֹא עָשָׂה בָהֶם שְׁפָטִים, דַּיֵּנוּ׃	**Ilu hotzi-hotzianu,**
אִלּוּ עָשָׂה בָהֶם שְׁפָטִים, וְלֹא עָשָׂה בֵּאלֹהֵיהֶם, דַּיֵּנוּ׃	**Hotzianu mi-Mitzrayim,**
אִלּוּ עָשָׂה בֵּאלֹהֵיהֶם, וְלֹא הָרַג אֶת־בְּכוֹרֵיהֶם, דַּיֵּנוּ׃	**Hotzianu mi-Mitzrayim, Dayenu. (chorus)**
אִלּוּ הָרַג אֶת־בְּכוֹרֵיהֶם, וְלֹא נָתַן לָנוּ אֶת־מָמוֹנָם, דַּיֵּנוּ׃	**Ilu natan, natan lanu,**
אִלּוּ נָתַן לָנוּ אֶת־מָמוֹנָם, וְלֹא קָרַע לָנוּ אֶת־הַיָּם, דַּיֵּנוּ׃	**Natan lanu et ha-Shabat,**
אִלּוּ קָרַע לָנוּ אֶת־הַיָּם, וְלֹא הֶעֱבִירָנוּ בְתוֹכוֹ בֶּחָרָבָה, דַּיֵּנוּ׃	**Natan lanu et ha-Shabat, Dayenu. (chorus)**
אִלּוּ הֶעֱבִירָנוּ בְתוֹכוֹ בֶּחָרָבָה, וְלֹא שִׁקַּע צָרֵינוּ בְּתוֹכוֹ, דַּיֵּנוּ׃	**Ilu natan, natan lanu,**
אִלּוּ שִׁקַּע צָרֵינוּ בְּתוֹכוֹ, וְלֹא סִפֵּק צָרְכֵּנוּ בַּמִּדְבָּר אַרְבָּעִים שָׁנָה, דַּיֵּנוּ׃	**Natan lanu et ha-Torah,**
	Natan lanu et ha-Torah, Dayenu. (chorus)

Dayenu Madness ***Read as fast as possible***

Had He brought us out of Egypt, and not executed judgments against the Egyptians, It would have been enough—Dayenu!

Had He executed judgments against the Egyptians, and not their gods — Dayenu!

Had He executed judgments against their gods and not put to death their firstborn — Dayenu!

Had He put to death their firstborn, and not given us their riches — Dayenu!

Had He given us their riches, and not split the Sea for us — Dayenu!

Had He split the Sea for us, and not led us through it on dry land, — Dayenu!

Had He led us through it on dry land, and not sunk our foes in it — Dayenu!

Had He sunk our foes in it, and not satisfied our needs in the desert for forty years — Dayenu!

Had He satisfied our needs in the desert for forty years, and not fed us the manna — Dayenu!

Had He fed us the manna, and not given us the Sabbath — Dayenu!

Had He given us the Sabbath, and not brought us to Mount Sinai — Dayenu!

Had He brought us to Mount Sinai, and not given us the Torah, — Dayenu!

Had He given us the Torah, and not brought us into Israel — Dayenu!

Had He brought us into Israel, and not built the Temple for us — Dayenu!

How much more so, then, should we be grateful to God for the numerous favors that He bestowed upon us: He brought us out of Egypt, and punished the Egyptians; He smote their gods, and slew their firstborn; He gave us their wealth and split the Sea for us; He led us through it on dry land, and sunk our foes in it; God sustained us in the desert for forty years, and fed us with the manna; God gave us the Sabbath, and brought us to Mount Sinai; God gave us the Torah, and brought us to Israel; He built the Temple for us, to atone for all our sins.

I recently learned a teaching about gratitude by the 13th century Catholic theologian, Meister Eckhart: "If the only prayer you ever say in your entire life is thank you, it will be enough." Thank you God, Dayenu.

Rabbi Gamliel used to say that whoever does not mention these three things on Passover has not fulfilled his duty: the sacrifice of Pesach, the unleavened bread, and the bitter herbs.

פֶּסַח *Die Wiener Schnitzel*, which our ancestors ate during the Austrian empire – for what reason was it eaten? Because the Omnipresent, blessed be He, passed over the steeples of the Abbeys and provided us with Paschal Lambs, which became tender veal. And the people bowed down and worshipped the delicacy.

מַצָּה זוֹ ***Show the unleavened bread and say:*** This *Spezial Hefefrei* (special unleavened) *Sachertorte*, which we may now dream of eating, what does it mean? And the people bowed down and will enjoy a different treat.

מָרוֹר זֶה ***Show the bitter herbs and say:*** *Die Bitter Herb*, which we are actually about to eat, what does it mean? It is eaten to remind us of the bitterness of our ancestor's lives, be it in Egypt, or in Austria, or even an unhappy childhood amongst plenty.

Rabban Gamliel (tune of My Favorite Things)

Rabban Gamliel requires attention
"These are three things at the Seder to mention:
Pesach and Matzah and Maror – these three
Symbols of Passover for all to see."

Pesach – the Pascal lamb sacrificed yearly,
God skipped our houses protecting us, clearly,
As he attacked the Egyptian firstborn,
We stayed home feasting until early morn!

These three symbols, these three tokens,
Take us back to then –
We simply relive our historical truth,
And we are redeemed again!

Matzah reminds us we left in a hurry,
No time to rise the dough! No time to worry!
Maror – the bitterness that we endured,
Serving as slaves – now we're free and secure.

These three symbols, these three tokens,
Take us back to then –
We simply relive our historical truth,
And we are redeemed again!

The brilliance of the Seder is that it asks us to feel as though we are participating in our history. We are actually *compelled* to feel the Exodus experience. Method acting at its best. The theater and cameras are ready. The Director sends cues to the lighting and sound directors, the cast manager and yells "Action!"

בְּכָל־דּוֹר וָדוֹר In every generation each individual is compelled to regard himself as though he personally had come out of Egypt, as it is said: "You shall tell your son on that day: This is on account of what the Eternal did for me when I came out of Egypt." It was not only our ancestors whom the Holy One redeemed from slavery; we, too, were redeemed with them, as it is said: "He took us out from there in order to bring us in, that He might give us the land which He had sworn to our ancestors."

Raise the cup of wine and say:

Therefore it is our duty to thank and praise, pay tribute and glorify, exalt and honor, bless and acclaim the One who performed all these miracles for our fathers and mothers and for all of us. God took us out of slavery into freedom, out of grief into joy, out of mourning into a festival, out of darkness into a great light, out of slavery into redemption. We will recite a new song before Him! Halleluyah!

Lower cup temporarily while singing:

Hallelujah (tune of Climb Ev'ry Mountain)

Sing Hallelujah
Burst forth with song
Praise God – Hallelujah
All must sing along.

Sing all you nations,
Praise God above.
For His grace
surrounds us
And we have His love.

With love He has made
All the earth and the sky,
And the creatures therein,
All who walk, swim or fly.

Praise God with music,
Timbrel and lyre,
We sing Hallelujah
Come and join the choir!

It's finally time to alert the servants at the von Trapp villa that we are almost ready to dine on the sumptuous food they've prepared for us. First, it looks like we all need more wine. But the servants seem to be busy, so as a symbol of our freedom within the Empire, you might ask a guest near you to serve you some wine:

Second Cup כּוֹס שֵׁנִי

Over the second cup of wine, recite:

בָּרוּךְ אַתָּה יְיָ, אֱלֹהֵינוּ מֶלֶךְ הָעוֹלָם, בּוֹרֵא פְּרִי הַגָּפֶן׃

Blessed are You, Lord our God, King of the Universe, who creates the fruit of the vine.

Rachzah רָחְצָה

Wash the hands for the meal

בָּרוּךְ אַתָּה יְיָ אֱלֹהֵינוּ מֶלֶךְ הָעוֹלָם, אֲשֶׁר קִדְּשָׁנוּ בְּמִצְוֹתָיו, וְצִוָּנוּ עַל נְטִילַת יָדָיִם׃

Blessed are You, Lord our God, King of the Universe, who has sanctified us with your commandments, and commanded us concerning the washing of the hands.

Take the two whole matzahs and the broken one and say the following blessing:

בָּרוּךְ אַתָּה יְיָ, אֱלֹהֵינוּ מֶלֶךְ הָעוֹלָם, הַמּוֹצִיא לֶחֶם מִן הָאָרֶץ׃
בָּרוּךְ אַתָּה יְיָ, אֱלֹהֵינוּ מֶלֶךְ הָעוֹלָם, אֲשֶׁר קִדְּשָׁנוּ בְּמִצְוֹתָיו וְצִוָּנוּ עַל אֲכִילַת מַצָּה׃

Blessed are You, Lord our God, King of the Universe, who brings forth bread from the earth.

Blessed are You, Lord our God, King of the Universe, who has sanctified us with your commandments, and commanded us concerning the eating of unleavened bread.

Take some bitter herbs, dip them in charoset and say:

בָּרוּךְ אַתָּה יְיָ אֱלֹהֵינוּ מֶלֶךְ הָעוֹלָם, אֲשֶׁר קִדְּשָׁנוּ בְּמִצְוֹתָיו וְצִוָּנוּ עַל אֲכִילַת מָרוֹר׃

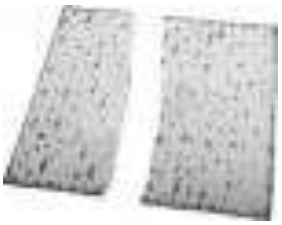
Blessed are You, Lord our God, King of the Universe, who has sanctified us with your commandments, and commanded us concerning the eating of the bitter herbs.

Hillel's Sandwich זֵכֶר לְמִקְדָּשׁ כְּהִלֵּל

Break the undermost matzah and distribute with some bitter herbs and charoset, and say:

Thus did Hillel during the existence of the Holy Temple: he took matzah and bitter herbs, and ate them together, in order to perform the Law: "With unleavened bread and bitter herbs shall they eat it."

The Festive Meal שֻׁלְחָן עוֹרֵךְ



Tzafon צָפוּן

Find the Afikomen. Eat the Afikomen.

Barech **בָּרֵךְ** ***Grace after meals [Shorter version with English]***

Pour the third cup and recite Shir Hama'alot and Birkat Hamazon.

בִּרְכַּת הַמָּזוֹן

[Exclude * paragraphs for shorter prayer] ***(Read rightmost column first)***

שִׁיר הַמַּעֲלוֹת בְּשׁוּב יְיָ אֶת שִׁיבַת צִיּוֹן הָיִינוּ כְּחֹלְמִים: אָז יִמָּלֵא שְׂחוֹק פִּינוּ וּלְשׁוֹנֵנוּ רִנָּה אָז יֹאמְרוּ בַגּוֹיִם הִגְדִּיל יְיָ לַעֲשׂוֹת עִם אֵלֶּה: הִגְדִּיל יְיָ לַעֲשׂוֹת עִמָּנוּ הָיִינוּ שְׂמֵחִים: שׁוּבָה יְיָ אֶת שְׁבִיתֵנוּ כַּאֲפִיקִים בַּנֶּגֶב: הַזֹּרְעִים בְּדִמְעָה בְּרִנָּה יִקְצֹרוּ: הָלוֹךְ יֵלֵךְ וּבָכֹה נֹשֵׂא מֶשֶׁךְ הַזָּרַע בֹּא יָבֹא בְרִנָּה נֹשֵׂא אֲלֻמֹּתָיו:

[Psalm 126]

Leader: רַבּוֹתַי נְבָרֵךְ׃

Let us praise God!

Group: יְהִי שֵׁם יְיָ מְבֹרָךְ מֵעַתָּה וְעַד עוֹלָם.

Leader: יְהִי שֵׁם יְיָ מְבֹרָךְ מֵעַתָּה וְעַד עוֹלָם.

Praised be the name of God, now and forever.

Leader: בִּרְשׁוּת הַחֲבֵרָה, נְבָרֵךְ אֱלֹהֵינוּ שֶׁאָכַלְנוּ מִשֶּׁלּוֹ.

Praised be our God, of whose abundance we have eaten.

Group: בָּרוּךְ אֱלֹהֵינוּ שֶׁאָכַלְנוּ מִשֶּׁלּוֹ וּבְטוּבוֹ חָיִינוּ.

Leader: בָּרוּךְ אֱלֹהֵינוּ שֶׁאָכַלְנוּ מִשֶּׁלּוֹ וּבְטוּבוֹ חָיִינוּ.

Praised be our God, of whose abundance we have eaten,
and by whose goodness we live.

Group: בָּרוּךְ הוּא וּבָרוּךְ שְׁמוֹ׃

Praised be the Eternal God.

בָּרוּךְ אַתָּה יְיָ, אֱלֹהֵינוּ מֶלֶךְ הָעוֹלָם, הַזָּן אֶת הָעוֹלָם כֻּלּוֹ בְּטוּבוֹ בְּחֵן בְּחֶסֶד וּבְרַחֲמִים הוּא נוֹתֵן לֶחֶם לְכָל בָּשָׂר כִּי לְעוֹלָם חַסְדּוֹ. וּבְטוּבוֹ הַגָּדוֹל תָּמִיד לֹא חָסַר לָנוּ, וְאַל יֶחְסַר לָנוּ מָזוֹן לְעוֹלָם וָעֶד. בַּעֲבוּר שְׁמוֹ הַגָּדוֹל, כִּי הוּא אֵל זָן וּמְפַרְנֵס לַכֹּל וּמֵטִיב לַכֹּל, וּמֵכִין מָזוֹן לְכָל בְּרִיּוֹתָיו אֲשֶׁר בָּרָא. בָּרוּךְ אַתָּה יְיָ, הַזָּן אֶת הַכֹּל׃

God of the universe, we praise You: Your goodness sustains the world. You are the God of grace, love, and compassion, the Source of bread for all who live; for Your love is everlasting. In Your great goodness we need never lack for food; You provide food enough for all. We praise You, O God, Source of food for all who live.

כַּכָּתוּב: וְאָכַלְתָּ וְשָׂבָעְתָּ, וּבֵרַכְתָּ אֶת יְיָ אֱלֹהֶיךָ עַל הָאָרֶץ הַטֹּבָה אֲשֶׁר נָתַן לָךְ. בָּרוּךְ אַתָּה יְיָ, עַל הָאָרֶץ וְעַל הַמָּזוֹן׃

As it is written: When you have eaten and are satisfied, give praise to your God who has given you this good earth. We praise You, O God, for the earth and for its sustenance.

וּבְנֵה יְרוּשָׁלַיִם עִיר הַקֹּדֶשׁ בִּמְהֵרָה בְיָמֵינוּ.
בָּרוּךְ אַתָּה יְיָ, בּוֹנֵה בְרַחֲמָיו יְרוּשָׁלָיִם. אָמֵן.

Let Jerusalem, the holy city, be renewed in our time. We praise You, *Adonai*, in compassion You rebuild Jerusalem. Amen.

הָרַחֲמָן, הוּא יִמְלוֹךְ עָלֵינוּ לְעוֹלָם וָעֶד.
הָרַחֲמָן, הוּא יִתְבָּרַךְ בַּשָּׁמַיִם וּבָאָרֶץ.
הָרַחֲמָן, הוּא יִשְׁתַּבַּח לָנוּ בְּרָכָה מְרֻבָּה בַּבַּיִת הַזֶּה,
וְעַל שֻׁלְחָן זֶה שֶׁאָכַלְנוּ עָלָיו.
הָרַחֲמָן, הוּא יִשְׁלַח לָנוּ אֶת אֵלִיָּהוּ הַנָּבִיא זָכוּר לַטּוֹב,
וִיבַשֶּׂר לָנוּ בְּשׂוֹרוֹת טוֹבוֹת יְשׁוּעוֹת וְנֶחָמוֹת.

Merciful One, be our God forever. Merciful One, heaven and earth alike are blessed by Your presence. Merciful One, bless this house, this table at which we have eaten. Merciful One, send us tidings of Elijah, glimpses of good to come, redemption and consolation.

* הָרַחֲמָן, הוּא יְבָרֵךְ אֶת־כָּל־הַמְסוּבִּין כַּאן,
אוֹתָנוּ וְאֶת כָּל אֲשֶׁר לָנוּ, כְּמוֹ שֶׁנִּתְבָּרְכוּ אֲבוֹתֵינוּ,
אַבְרָהָם יִצְחָק וְיַעֲקֹב: בַּכֹּל מִכֹּל כֹּל.
כֵּן יְבָרֵךְ אוֹתָנוּ כֻּלָּנוּ יַחַד. בִּבְרָכָה שְׁלֵמָה, וְנֹאמַר אָמֵן:

May God bless all who are gathered here and all their families, as well as all dear to us. Even as our forefathers, Abraham, Isaac and Jacob were blessed in every way; so may He bless all of us together with a perfect blessing, and let us say, Amen.

בַּמָּרוֹם יְלַמְּדוּ עֲלֵיהֶם וְעָלֵינוּ זְכוּת, שֶׁתְּהֵא לְמִשְׁמֶרֶת שָׁלוֹם,
וְנִשָּׂא בְרָכָה מֵאֵת יְיָ וּצְדָקָה מֵאֱלֹהֵי יִשְׁעֵנוּ, וְנִמְצָא חֵן וְשֵׂכֶל טוֹב בְּעֵינֵי אֱלֹהִים וְאָדָם:

May our merit and the merit of our fathers secure enduring peace for all of us. May we receive a blessing from the Lord, and justice from the God of our salvation. May we find grace and favor in the sight of God and man.

הָרַחֲמָן, הוּא יַנְחִילֵנוּ יוֹם שֶׁכֻּלּוֹ טוֹב:

May God grant us the day that will be entirely good.

עֹשֶׂה שָׁלוֹם בִּמְרוֹמָיו, הוּא יַעֲשֶׂה שָׁלוֹם,
עָלֵינוּ וְעַל כָּל יִשְׂרָאֵל, וְאִמְרוּ אָמֵן:

May the Source of peace grant peace to us, to all Israel, and to all the world. Amen. May the Eternal grant strength to our people. May the Eternal bless our people with peace.

* יְרְאוּ אֶת יְיָ קְדֹשָׁיו, כִּי אֵין מַחְסוֹר לִירֵאָיו:
כְּפִירִים רָשׁוּ וְרָעֵבוּ, וְדוֹרְשֵׁי יְיָ לֹא יַחְסְרוּ כָל טוֹב:
הוֹדוּ לַיְיָ כִּי טוֹב, כִּי לְעוֹלָם חַסְדּוֹ: פּוֹתֵחַ אֶת יָדֶךָ,
וּמַשְׂבִּיעַ לְכָל חַי רָצוֹן: בָּרוּךְ הַגֶּבֶר אֲשֶׁר יִבְטַח בַּיְיָ,
וְהָיָה יְיָ מִבְטַחוֹ: נַעַר הָיִיתִי גַם זָקַנְתִּי וְלֹא רָאִיתִי
צַדִּיק נֶעֱזָב, וְזַרְעוֹ מְבַקֵּשׁ לָחֶם:

Revere the Lord, you are His holy ones For those who revere Him suffer no want. Those who deny Him may famish and starve, but they who seek the Lord shall not lack anything that is good. Give thanks to the Lord, for He is good; His mercy endures forever. He opens His hand and satisfies every living thing with favor. Blessed is the man who trusts in God; for the Lord will be his protection. I have been young, and I have grown older, but I have not seen the righteous man forsaken; nor his children begging for bread.

יְיָ עֹז לְעַמּוֹ יִתֵּן, יְיָ יְבָרֵךְ אֶת עַמּוֹ בַשָּׁלוֹם׃

The Lord will give strength to His people; the Lord will bless His people with peace.

Barech **בָּרֵךְ** ***Grace after meals [Shorter version with English]***

Pour the third cup and recite Shir Hama'alot and Birkat Hamazon.

בִּרְכַּת הַמָּזוֹן

[Exclude * paragraphs for shorter prayer] ***(Read rightmost column first)***

שִׁיר הַמַּעֲלוֹת בְּשׁוּב יְיָ אֶת שִׁיבַת צִיּוֹן הָיִינוּ כְּחֹלְמִים׃ אָז יִמָּלֵא שְׂחוֹק פִּינוּ וּלְשׁוֹנֵנוּ רִנָּה אָז יֹאמְרוּ בַגּוֹיִם הִגְדִּיל יְיָ לַעֲשׂוֹת עִם אֵלֶּה׃ הִגְדִּיל יְיָ לַעֲשׂוֹת עִמָּנוּ הָיִינוּ שְׂמֵחִים׃ שׁוּבָה יְיָ אֶת שְׁבִיתֵנוּ כַּאֲפִיקִים בַּנֶּגֶב׃ הַזֹּרְעִים בְּדִמְעָה בְּרִנָּה יִקְצֹרוּ׃ הָלוֹךְ יֵלֵךְ וּבָכֹה נֹשֵׂא מֶשֶׁךְ הַזָּרַע בֹּא יָבֹא בְרִנָּה נֹשֵׂא אֲלֻמֹּתָיו׃

[Psalm 126]

Leader: רַבּוֹתַי נְבָרֵךְ׃

Let us praise God!

Group: יְהִי שֵׁם יְיָ מְבֹרָךְ מֵעַתָּה וְעַד עוֹלָם.

Leader: יְהִי שֵׁם יְיָ מְבֹרָךְ מֵעַתָּה וְעַד עוֹלָם.

Praised be the name of God, now and forever.

Leader: בִּרְשׁוּת הַחֲבֵרָה, נְבָרֵךְ אֱלֹהֵינוּ שֶׁאָכַלְנוּ מִשֶּׁלּוֹ.

Praised be our God, of whose abundance we have eaten.

Group: בָּרוּךְ אֱלֹהֵינוּ שֶׁאָכַלְנוּ מִשֶּׁלּוֹ וּבְטוּבוֹ חָיִינוּ.

Leader: בָּרוּךְ אֱלֹהֵינוּ שֶׁאָכַלְנוּ מִשֶּׁלּוֹ וּבְטוּבוֹ חָיִינוּ.

Praised be our God, of whose abundance we have eaten,
and by whose goodness we live.

Group: בָּרוּךְ הוּא וּבָרוּךְ שְׁמוֹ׃

Praised be the Eternal God.

בָּרוּךְ אַתָּה יְיָ, אֱלֹהֵינוּ מֶלֶךְ הָעוֹלָם, הַזָּן אֶת הָעוֹלָם כֻּלּוֹ בְּטוּבוֹ בְּחֵן בְּחֶסֶד וּבְרַחֲמִים הוּא נוֹתֵן לֶחֶם לְכָל בָּשָׂר כִּי לְעוֹלָם חַסְדּוֹ׃ וּבְטוּבוֹ הַגָּדוֹל תָּמִיד לֹא חָסַר לָנוּ, וְאַל יֶחְסַר לָנוּ מָזוֹן לְעוֹלָם וָעֶד. בַּעֲבוּר שְׁמוֹ הַגָּדוֹל, כִּי הוּא אֵל זָן וּמְפַרְנֵס לַכֹּל וּמֵטִיב לַכֹּל, וּמֵכִין מָזוֹן לְכָל בְּרִיּוֹתָיו אֲשֶׁר בָּרָא. בָּרוּךְ אַתָּה יְיָ, הַזָּן אֶת הַכֹּל׃

God of the universe, we praise You: Your goodness sustains the world. You are the God of grace, love, and compassion, the Source of bread for all who live; for Your love is everlasting. In Your great goodness we need never lack for food; You provide food enough for all. We praise You, O God, Source of food for all who live.

כַּכָּתוּב: וְאָכַלְתָּ וְשָׂבָעְתָּ, וּבֵרַכְתָּ אֶת יְיָ אֱלֹהֶיךָ עַל הָאָרֶץ הַטֹּבָה אֲשֶׁר נָתַן לָךְ. בָּרוּךְ אַתָּה יְיָ, עַל הָאָרֶץ וְעַל הַמָּזוֹן׃

As it is written: When you have eaten and are satisfied, give praise to your God who has given you this good earth. We praise You, O God, for the earth and for its sustenance.

וּבְנֵה יְרוּשָׁלַיִם עִיר הַקֹּדֶשׁ בִּמְהֵרָה בְיָמֵינוּ׃
בָּרוּךְ אַתָּה יְיָ, בּוֹנֵה בְרַחֲמָיו יְרוּשָׁלָיִם. אָמֵן.

Let Jerusalem, the holy city, be renewed in our time. We praise You, *Adonai*, in compassion You rebuild Jerusalem. Amen.

הָרַחֲמָן, הוּא יִמְלוֹךְ עָלֵינוּ לְעוֹלָם וָעֶד.
הָרַחֲמָן, הוּא יִתְבָּרַךְ בַּשָּׁמַיִם וּבָאָרֶץ.
הָרַחֲמָן, הוּא יִשְׁתַּבַּח לָנוּ בְּרָכָה מְרֻבָּה בַּבַּיִת הַזֶּה,
וְעַל שֻׁלְחָן זֶה שֶׁאָכַלְנוּ עָלָיו.
הָרַחֲמָן, הוּא יִשְׁלַח לָנוּ אֶת אֵלִיָּהוּ הַנָּבִיא זָכוּר לַטּוֹב,
וִיבַשֶּׂר לָנוּ בְּשׂוֹרוֹת טוֹבוֹת יְשׁוּעוֹת וְנֶחָמוֹת.

Merciful One, be our God forever. Merciful One, heaven and earth alike are blessed by Your presence. Merciful One, bless this house, this table at which we have eaten. Merciful One, send us tidings of Elijah, glimpses of good to come, redemption and consolation.

* **For communal meals**: הָרַחֲמָן, הוּא יְבָרֵךְ אֶת־כָּל־מְסוּבִּין כַּאן, אוֹתָנוּ וְאֶת כָּל אֲשֶׁר לָנוּ, כְּמוֹ שֶׁנִּתְבָּרְכוּ אֲבוֹתֵינוּ, אַבְרָהָם יִצְחָק וְיַעֲקֹב׃ בַּכֹּל מִכֹּל כֹּל.
כֵּן יְבָרֵךְ אוֹתָנוּ כֻּלָּנוּ יַחַד. בִּבְרָכָה שְׁלֵמָה, וְנֹאמַר אָמֵן׃

May God bless all who are gathered here and all their families, as well as all dear to us. Even as our forefathers, Abraham, Isaac and Jacob were blessed in every way; so may He bless all of us together with a perfect blessing, and let us say, Amen.

בַּמָּרוֹם יְלַמְּדוּ עֲלֵיהֶם וְעָלֵינוּ זְכוּת, שֶׁתְּהֵא לְמִשְׁמֶרֶת שָׁלוֹם, וְנִשָּׂא בְרָכָה מֵאֵת יְיָ וּצְדָקָה מֵאֱלֹהֵי יִשְׁעֵנוּ, וְנִמְצָא חֵן וְשֵׂכֶל טוֹב בְּעֵינֵי אֱלֹהִים וְאָדָם׃

May our merit and the merit of our fathers secure enduring peace for all of us. May we receive a blessing from the Lord, and justice from the God of our salvation. May we find grace and favor in the sight of God and man.

Shabbat: הָרַחֲמָן, הוּא יַנְחִילֵנוּ יוֹם שֶׁכֻּלּוֹ שַׁבָּת וּמְנוּחָה לְחַיֵּי הָעוֹלָמִים׃

Merciful One, help us see the coming of when all time is Shabbat.

Festivals: הָרַחֲמָן, הוּא יַנְחִילֵנוּ יוֹם שֶׁכֻּלּוֹ טוֹב׃

May God grant us the day that will be entirely good.

עֹשֶׂה שָׁלוֹם בִּמְרוֹמָיו, הוּא יַעֲשֶׂה שָׁלוֹם, עָלֵינוּ וְעַל כָּל יִשְׂרָאֵל, וְאִמְרוּ אָמֵן׃

May the Source of peace grant peace to us, to all Israel, and to all the world. Amen. May the Eternal grant strength to our people. May the Eternal bless our people with peace.

* יְראוּ אֶת יְיָ קְדֹשָׁיו, כִּי אֵין מַחְסוֹר לִירֵאָיו׃
כְּפִירִים רָשׁוּ וְרָעֵבוּ, וְדוֹרְשֵׁי יְיָ לֹא יַחְסְרוּ כָל טוֹב׃
הוֹדוּ לַיְיָ כִּי טוֹב, כִּי לְעוֹלָם חַסְדּוֹ׃ פּוֹתֵחַ אֶת יָדֶךָ, וּמַשְׂבִּיעַ לְכָל חַי רָצוֹן׃ בָּרוּךְ הַגֶּבֶר אֲשֶׁר יִבְטַח בַּיְיָ, וְהָיָה יְיָ מִבְטַחוֹ׃ נַעַר הָיִיתִי גַם זָקַנְתִּי וְלֹא רָאִיתִי צַדִּיק נֶעֱזָב, וְזַרְעוֹ מְבַקֵּשׁ לָחֶם׃

Revere the Lord, you are His holy ones For those who revere Him suffer no want. Those who deny Him may famish and starve, but they who seek the Lord shall not lack anything that is good. Give thanks to the Lord, for He is good; His mercy endures forever. He opens His hand and satisfies every living thing with favor. Blessed is the man who trusts in God; for the Lord will be his protection. I have been young, and I have grown older, but I have not seen the righteous man forsaken; nor his children begging for bread.

יְיָ עֹז לְעַמּוֹ יִתֵּן, יְיָ יְבָרֵךְ אֶת עַמּוֹ בַשָּׁלוֹם׃

The Lord will give strength to His people; the Lord will bless His people with peace.

Barech **בָּרֵךְ** ***Grace after meals [Traditional version]***

Pour the third cup and recite Shir Hama'alot and Birkat Hamazon.

בִּרְכַּת הַמָּזוֹן

[Exclude * paragraphs for shorter prayer] ***(Read rightmost column first)***

שִׁיר הַמַּעֲלוֹת בְּשׁוּב יְיָ אֶת שִׁיבַת צִיּוֹן הָיִינוּ כְּחֹלְמִים: אָז יִמָּלֵא שְׂחוֹק פִּינוּ וּלְשׁוֹנֵנוּ רִנָּה אָז יֹאמְרוּ בַגּוֹיִם הִגְדִּיל יְיָ לַעֲשׂוֹת עִם אֵלֶּה: הִגְדִּיל יְיָ לַעֲשׂוֹת עִמָּנוּ הָיִינוּ שְׂמֵחִים: שׁוּבָה יְיָ אֶת שְׁבִיתֵנוּ כַּאֲפִיקִים בַּנֶּגֶב: הַזֹּרְעִים בְּדִמְעָה בְּרִנָּה יִקְצֹרוּ: הָלוֹךְ יֵלֵךְ וּבָכֹה נֹשֵׂא מֶשֶׁךְ הַזָּרַע בֹּא יָבֹא בְרִנָּה נֹשֵׂא אֲלֻמֹּתָיו:

Leader: רַבּוֹתַי נְבָרֵךְ׃

Group: יְהִי שֵׁם יְיָ מְבֹרָךְ מֵעַתָּה וְעַד עוֹלָם.

Leader: יְהִי שֵׁם יְיָ מְבֹרָךְ מֵעַתָּה וְעַד עוֹלָם.

Leader: בִּרְשׁוּת מָרָנָן וְרַבָּנָן וְרַבּוֹתַי, נְבָרֵךְ אֱלֹהֵינוּ שֶׁאָכַלְנוּ מִשֶּׁלּוֹ.

Group: בָּרוּךְ אֱלֹהֵינוּ שֶׁאָכַלְנוּ מִשֶּׁלּוֹ וּבְטוּבוֹ חָיִינוּ.

Leader: בָּרוּךְ אֱלֹהֵינוּ שֶׁאָכַלְנוּ מִשֶּׁלּוֹ וּבְטוּבוֹ חָיִינוּ.

Group: בָּרוּךְ הוּא וּבָרוּךְ שְׁמוֹ׃

בָּרוּךְ אַתָּה יְיָ, אֱלֹהֵינוּ מֶלֶךְ הָעוֹלָם, הַזָּן אֶת הָעוֹלָם כֻּלּוֹ בְּטוּבוֹ בְּחֵן בְּחֶסֶד וּבְרַחֲמִים הוּא נוֹתֵן לֶחֶם לְכָל בָּשָׂר כִּי לְעוֹלָם חַסְדּוֹ. וּבְטוּבוֹ הַגָּדוֹל תָּמִיד לֹא חָסַר לָנוּ, וְאַל יֶחְסַר לָנוּ מָזוֹן לְעוֹלָם וָעֶד. בַּעֲבוּר שְׁמוֹ הַגָּדוֹל, כִּי הוּא אֵל זָן וּמְפַרְנֵס לַכֹּל וּמֵטִיב לַכֹּל, וּמֵכִין מָזוֹן לְכָל בְּרִיּוֹתָיו אֲשֶׁר בָּרָא. בָּרוּךְ אַתָּה יְיָ, הַזָּן אֶת הַכֹּל׃

נוֹדֶה לְךָ יְיָ אֱלֹהֵינוּ עַל שֶׁהִנְחַלְתָּ לַאֲבוֹתֵינוּ, אֶרֶץ חֶמְדָּה טוֹבָה וּרְחָבָה, בְּרִית וְתוֹרָה, חַיִּים וּמָזוֹן. יִתְבָּרֵךְ שִׁמְךָ בְּפִי כָּל חַי תָּמִיד לְעוֹלָם וָעֶד. כַּכָּתוּב: וְאָכַלְתָּ וְשָׂבָעְתָּ, וּבֵרַכְתָּ אֶת יְיָ אֱלֹהֶיךָ עַל הָאָרֶץ הַטֹּבָה אֲשֶׁר נָתַן לָךְ. בָּרוּךְ אַתָּה יְיָ, עַל הָאָרֶץ וְעַל הַמָּזוֹן׃

*רַחֵם נָא יְיָ אֱלֹהֵינוּ, עַל יִשְׂרָאֵל עַמֶּךָ, וְעַל יְרוּשָׁלַיִם עִירֶךָ, וְעַל צִיּוֹן מִשְׁכַּן כְּבוֹדֶךָ, וְעַל מַלְכוּת בֵּית דָּוִד מְשִׁיחֶךָ, וְעַל הַבַּיִת הַגָּדוֹל וְהַקָּדוֹשׁ שֶׁנִּקְרָא שִׁמְךָ עָלָיו. אֱלֹהֵינוּ, אָבִינוּ, רָעֵנוּ, זוּנֵנוּ, פַּרְנְסֵנוּ, וְכַלְכְּלֵנוּ, וְהַרְוִיחֵנוּ, וְהַרְוַח לָנוּ יְיָ אֱלֹהֵינוּ מְהֵרָה מִכָּל צָרוֹתֵינוּ, וְנָא, אַל תַּצְרִיכֵנוּ יְיָ אֱלֹהֵינוּ, לֹא לִידֵי מַתְּנַת בָּשָׂר וָדָם, וְלֹא לִידֵי הַלְוָאָתָם. כִּי אִם לְיָדְךָ הַמְּלֵאָה, הַפְּתוּחָה, הַקְּדוֹשָׁה וְהָרְחָבָה, שֶׁלֹּא נֵבוֹשׁ וְלֹא נִכָּלֵם לְעוֹלָם וָעֶד׃

[If on Shabbat, extra paragraph goes here]

Festivals:

*אֱלֹהֵינוּ וֵאלֹהֵי אֲבוֹתֵינוּ, יַעֲלֶה וְיָבֹא וְיַגִּיעַ, וְיֵרָאֶה, וְיֵרָצֶה, וְיִשָּׁמַע, וְיִפָּקֵד, וְיִזָּכֵר זִכְרוֹנֵנוּ וּפִקְדוֹנֵנוּ, וְזִכְרוֹן אֲבוֹתֵינוּ, וְזִכְרוֹן מָשִׁיחַ בֶּן דָּוִד עַבְדֶּךָ, וְזִכְרוֹן יְרוּשָׁלַיִם עִיר קָדְשֶׁךָ, וְזִכְרוֹן כָּל עַמְּךָ בֵּית יִשְׂרָאֵל לְפָנֶיךָ, לִפְלֵיטָה לְטוֹבָה לְחֵן וּלְחֶסֶד וּלְרַחֲמִים, לְחַיִּים וּלְשָׁלוֹם בְּיוֹם חַג הַמַּצּוֹת הַזֶּה. זָכְרֵנוּ יְיָ אֱלֹהֵינוּ בּוֹ לְטוֹבָה. וּפָקְדֵנוּ בוֹ לִבְרָכָה. וְהוֹשִׁיעֵנוּ בוֹ לְחַיִּים, וּבִדְבַר יְשׁוּעָה וְרַחֲמִים, חוּס וְחָנֵּנוּ, וְרַחֵם עָלֵינוּ וְהוֹשִׁיעֵנוּ, כִּי אֵלֶיךָ עֵינֵינוּ, כִּי אֵל מֶלֶךְ חַנּוּן וְרַחוּם אָתָּה׃

וּבְנֵה יְרוּשָׁלַיִם עִיר הַקֹּדֶשׁ בִּמְהֵרָה בְיָמֵינוּ.
בָּרוּךְ אַתָּה יְיָ, בּוֹנֵה בְרַחֲמָיו יְרוּשָׁלָיִם. אָמֵן.

בָּרוּךְ אַתָּה יְיָ אֱלֹהֵינוּ מֶלֶךְ הָעוֹלָם, הָאֵל אָבִינוּ, מַלְכֵּנוּ, אַדִּירֵנוּ בּוֹרְאֵנוּ, גּוֹאֲלֵנוּ, יוֹצְרֵנוּ, קְדוֹשֵׁנוּ קְדוֹשׁ יַעֲקֹב, רוֹעֵנוּ רוֹעֵה יִשְׂרָאֵל, הַמֶּלֶךְ הַטּוֹב, וְהַמֵּטִיב לַכֹּל, שֶׁבְּכָל יוֹם וָיוֹם הוּא הֵטִיב, הוּא מֵטִיב, הוּא יֵיטִיב לָנוּ. הוּא גְמָלָנוּ, הוּא גּוֹמְלֵנוּ, הוּא יִגְמְלֵנוּ לָעַד לְחֵן וּלְחֶסֶד וּלְרַחֲמִים, וּלְרֶוַח הַצָּלָה וְהַצְלָחָה בְּרָכָה וִישׁוּעָה, נֶחָמָה, פַּרְנָסָה וְכַלְכָּלָה, וְרַחֲמִים, וְחַיִּים וְשָׁלוֹם, וְכָל טוֹב, וּמִכָּל טוּב לְעוֹלָם אַל יְחַסְּרֵנוּ׃

רַחֲמָן, הוּא יִמְלוֹךְ עָלֵינוּ לְעוֹלָם וָעֶד.
רַחֲמָן, הוּא יִתְבָּרַךְ בַּשָּׁמַיִם וּבָאָרֶץ.
רַחֲמָן, הוּא יִשְׁתַּבַּח לְדוֹר דּוֹרִים, וְיִתְפָּאַר בָּנוּ לָעַד וּלְנֶצַח נְצָחִים, וְיִתְהַדַּר בָּנוּ לָעַד וּלְעוֹלְמֵי עוֹלָמִים.

* רַחֲמָן, הוּא יְפַרְנְסֵנוּ בְּכָבוֹד.
* רַחֲמָן, הוּא יִשְׁבּוֹר עֻלֵּנוּ מֵעַל צַוָּארֵנוּ וְהוּא יוֹלִיכֵנוּ קוֹמְמִיּוּת לְאַרְצֵנוּ.
* רַחֲמָן, הוּא יִשְׁלַח לָנוּ בְּרָכָה מְרֻבָּה בַּבַּיִת הַזֶּה, וְעַל שֻׁלְחָן זֶה שֶׁאָכַלְנוּ עָלָיו.
* רַחֲמָן, הוּא יִשְׁלַח לָנוּ אֶת אֵלִיָּהוּ הַנָּבִיא זָכוּר לַטּוֹב, וִיבַשֶּׂר לָנוּ בְּשׂוֹרוֹת טוֹבוֹת יְשׁוּעוֹת וְנֶחָמוֹת.

At communal meals: רַחֲמָן, הוּא יְבָרֵךְ אֶת־כָּל־הַמְסוּבִּין כַּאן, אוֹתָנוּ וְאֶת כָּל אֲשֶׁר לָנוּ, כְּמוֹ שֶׁנִּתְבָּרְכוּ אֲבוֹתֵינוּ, אַבְרָהָם יִצְחָק וְיַעֲקֹב: בַּכֹּל מִכֹּל כֹּל. כֵּן יְבָרֵךְ אוֹתָנוּ כֻּלָּנוּ יַחַד. בִּבְרָכָה שְׁלֵמָה, וְנֹאמַר אָמֵן׃

* בַּמָּרוֹם יְלַמְּדוּ עֲלֵיהֶם וְעָלֵינוּ זְכוּת, שֶׁתְּהֵא לְמִשְׁמֶרֶת שָׁלוֹם, וְנִשָּׂא בְרָכָה מֵאֵת יְיָ וּצְדָקָה מֵאֱלֹהֵי יִשְׁעֵנוּ, וְנִמְצָא חֵן וְשֵׂכֶל טוֹב בְּעֵינֵי אֱלֹהִים וְאָדָם׃

Fest: רַחֲמָן, הוּא יַנְחִילֵנוּ יוֹם שֶׁכֻּלּוֹ טוֹב׃

* רַחֲמָן, הוּא יְבָרֵךְ, אֶת־מְדִינַת יִשְׂרָאֵל, רֵאשִׁית צְמִיחַת גְּאֻלָּתֵנוּ׃
* רַחֲמָן, הוּא יְבָרֵךְ, אֶת־אַחֵינוּ בְּנֵי יִשְׂרָאֵל הַנְּתוּנִים בְּצָרָה, וְיוֹצִיאֵם מֵאֲפֵלָה לְאוֹרָה׃
* רַחֲמָן, הוּא יְזַכֵּנוּ לִימוֹת הַמָּשִׁיחַ וּלְחַיֵּי הָעוֹלָם הַבָּא.
* מִגְדּוֹל יְשׁוּעוֹת מַלְכּוֹ, וְעֹשֶׂה חֶסֶד לִמְשִׁיחוֹ, לְדָוִד וּלְזַרְעוֹ עַד עוֹלָם׃

עֹשֶׂה שָׁלוֹם בִּמְרוֹמָיו, הוּא יַעֲשֶׂה שָׁלוֹם, עָלֵינוּ וְעַל כָּל יִשְׂרָאֵל, וְאִמְרוּ אָמֵן׃

* יְרָאוּ אֶת יְיָ קְדֹשָׁיו, כִּי אֵין מַחְסוֹר לִירֵאָיו׃ כְּפִירִים רָשׁוּ וְרָעֵבוּ, וְדוֹרְשֵׁי יְיָ לֹא יַחְסְרוּ כָל טוֹב׃ הוֹדוּ לַיְיָ כִּי טוֹב, כִּי לְעוֹלָם חַסְדּוֹ׃ פּוֹתֵחַ אֶת יָדֶךָ, וּמַשְׂבִּיעַ לְכָל חַי רָצוֹן׃ בָּרוּךְ הַגֶּבֶר אֲשֶׁר יִבְטַח בַּיְיָ, וְהָיָה יְיָ מִבְטַחוֹ׃ נַעַר הָיִיתִי גַם זָקַנְתִּי וְלֹא רָאִיתִי צַדִּיק נֶעֱזָב, וְזַרְעוֹ מְבַקֶּשׁ לָחֶם׃

יְיָ עֹז לְעַמּוֹ יִתֵּן, יְיָ יְבָרֵךְ אֶת עַמּוֹ בַּשָּׁלוֹם׃

Magid, Cont'd מַגִּיד, כְּהִתְנַ"ד

It's time to go to the movies. Following the success of the musical – 7 months after the Broadway opening – the film rights went for $1.25 million *($13½ million, 2025 dollars)* plus 10% of the gross *($2.4 billion, 2025 figures).* This time, Julie Andrews was Maria[8], Christopher Plummer was von Trapp (Bikel got his wish not to play von Trapp over and over). Others who were considered for von Trapp were Sean Connery and Richard Burton. Kids that tried out for the children roles were Mia Farrow, Richard Dreyfus (!), and some of the Osmand Brothers.

The film, of course, brought the story to much larger audiences than could the musical. Thankfully, few critics panned it. "An evening suffers from little children" *(Herald Tribune)*, "a sugar-coated lie" in which audiences are "turned into emotional imbeciles … humming sickly, goody-goody songs." *(Pauline Kael)* (Even Theodore Bikel said the play was so sweet he suspected diabetics had trouble with their insulin levels.) *(Bikel's autobio)*

What do critics know? It broke box-office records in 29 countries, and was the highest-grossing film for 5 years.[9] It topped US ticket sales for 41 weeks. It was still in the top ten 100 weeks after its release. The sound track was also one of the most successful albums in history, achieving platinum status 20 times over. It was still selling well after 4½ years. Billboard named it the second greatest album of all time.

The movie was completely dubbed in French, German, Italian, Spanish, and was successful in every country it opened in, except the two countries of the story, Austria and Germany. (The original release played just 3 days in Salzburg.) Austrians took issue with the costumes and hated show tunes replacing folk songs, and the Germans didn't like the Nazi theme. Attitudes changed with time. It took *46 years* for the musical to open in Salzburg; but when it did, most performances completely sold out. Their perspective improved because tourism based on *The Sound of Music* became way bigger than the appeal of Mozart's birthplace. It draws 300,000 people each year (talk about mixed multitudes!). So many visitors to the gazebo used in the movie, got injured while trying to leap from seat to seat (mimicking Liesl in the film), that the gazebo is now closed.

Oh look, the von Trapp servants are still standing behind us. They ask if they can fill our wine cups.

Third Cup כּוֹס שְׁלִישִׁית ***Over the third cup of wine, say:***

בָּרוּךְ אַתָּה יְיָ, אֱלֹהֵינוּ מֶלֶךְ הָעוֹלָם, בּוֹרֵא פְּרִי הַגָּפֶן׃

Blessed are You, Lord our God, King of the Universe, who creates the fruit of the vine.

It wasn't easy to get a director for the film. The producers wanted Robert Wise. Wise had previously done *Citizen Kane*, *West Side Story*, and the cult classic *The Day the Earth Stood Still*. Because Wise was busy with another film, the producers approached *four* other directors, all of whom turn it down. They invited another director to see the Broadway show. He hated it, but half-heartedly agreed to direct. His commitment was lukewarm and he backed out; by then Wise was now available. Investigating cast members, Wise watched footage of Julie Andrews from the not-yet-released *Mary Poppins.* He told the producers "sign this girl before somebody else sees this film and grabs her." Wise was indeed wise.

Ironically, Julie Andrews had appeared in a TV special hosted by Carol Burnett. She ridiculed the "gooey schmaltz" of the new Broadway production *The Sound of Music*. She never realized she would be asked to star in the film version two years later. (She later confessed she thought she wouldn't get the role because of this spoof.)

[8] Julie Andrews beat out Doris Day and Grace Kelly for the starring role.
[9] *Gone With The Wind*, had its record for 24 years when it was eclipsed by *The Sound of Music*.

The film begins when Julie Andrews frolics amongst the hills 'alive with the sound of music'. Some of it was filmed by a "monstrous" helicopter with a cameraman bravely hanging out the side. After each shot of Julie walking up the mountain and spinning around, the helicopter circled to start over. The downdrafts were so strong, Julie was flung to the ground each time. There were nine takes of this shot, in the freezing cold weather.[10]

There are faint echos of the *Fiddler* story. Liesl, one of the von Trapp's daughters, is kissed and courted by Rolf, who they later find out had joined the Nazis. In the musical, we don't see how von Trapp reacts to Rolf, though it's unlikely to be welcoming. Chava, one of Tevya's daughters, is courted by Fyedka, who isn't Jewish. Though Tevya loves Chava, her leaving the faith prevents Tevya from blessing their marriage. In both cases, a tight-knit community shows its strains from forces (of love!) outside that community.

Pre-Israel connections: On a visit to Palestine, von Trapp purchased seven bottles of water from the Jordan River, which were later used to baptize his first seven children. But what of true connections to the story of Jewish life? *The Sound of Music* is largely the work of Jews: composer Richard Rogers, lyricist/librettist Oscar Hammerstein, screenplay author Ernest Lehman, and director Robert Wise; plus Theodor Bikel was its first Captain von Trapp on Broadway.

Nevertheless, many have commented that the bio and film encompasses an anti-Nazi narrative, set in Austria during the onset of the Holocaust. Yet it waters down the Nazi threat; makes no mention of the Jews; does not portray Nazis as anti-Semites; and features no Jewish characters.

However, that's exactly the von Trapp story. They were buffeted by the Depression, horrified by the Nazi takeover of Austria, escaped their ancestral home, and found refuge in music. If you want *yiddishkeit,* go to *Fiddler*. (As we did, in Seder #40.)

Everyone pours a little of their wine into the cup honoring the Prophet Elijah, and continues with Hallel.

Hallel **הַלֵּל** ***Pour the fourth cup and recite Hallel.***

לֹא לָנוּ יְיָ לֹא לָנוּ כִּי לְשִׁמְךָ תֵּן כָּבוֹד, עַל חַסְדְּךָ עַל אֲמִתֶּךָ. לָמָּה יֹאמְרוּ הַגּוֹיִם, אַיֵּה נָא אֱלֹהֵיהֶם. וֵאלֹהֵינוּ בַּשָּׁמָיִם כֹּל אֲשֶׁר חָפֵץ עָשָׂה. עֲצַבֵּיהֶם וְכֶסֶף מַעֲשֵׂה יְדֵי אָדָם. פֶּה לָהֶם וְלֹא יְדַבֵּרוּ, עֵינַיִם לָהֶם וְלֹא יִרְאוּ. אָזְנַיִם לָהֶם וְלֹא יִשְׁמָעוּ, אַף לָהֶם וְלֹא יְרִיחוּן. יְדֵיהֶם וְלֹא יְמִישׁוּן, רַגְלֵיהֶם וְלֹא יְהַלֵּכוּ, לֹא יֶהְגּוּ בִּגְרוֹנָם. כְּמוֹהֶם יִהְיוּ עֹשֵׂיהֶם, כֹּל אֲשֶׁר בֹּטֵחַ בָּהֶם: יִשְׂרָאֵל בְּטַח בַּיְיָ, עֶזְרָם וּמָגִנָּם הוּא. בֵּית אַהֲרֹן בִּטְחוּ בַיְיָ, עֶזְרָם וּמָגִנָּם הוּא. יִרְאֵי יְיָ בִּטְחוּ בַיְיָ, עֶזְרָם וּמָגִנָּם הוּא:

All say:

Give glory, O Lord, not for our sake, but for Your name's sake, because of Your kindness and Your truth.

יְיָ זְכָרָנוּ יְבָרֵךְ, יְבָרֵךְ אֶת בֵּית יִשְׂרָאֵל, יְבָרֵךְ אֶת בֵּית אַהֲרֹן. יְבָרֵךְ יִרְאֵי יְיָ, הַקְּטַנִּים עִם הַגְּדֹלִים. יֹסֵף יְיָ עֲלֵיכֶם, עֲלֵיכֶם וְעַל בְּנֵיכֶם. בְּרוּכִים אַתֶּם לַיְיָ, עֹשֵׂה שָׁמַיִם וָאָרֶץ. הַשָּׁמַיִם שָׁמַיִם לַיְיָ, וְהָאָרֶץ נָתַן לִבְנֵי אָדָם. לֹא הַמֵּתִים יְהַלְלוּ יָהּ, וְלֹא כָּל יֹרְדֵי דוּמָה. וַאֲנַחְנוּ נְבָרֵךְ יָהּ, מֵעַתָּה וְעַד עוֹלָם, הַלְלוּיָהּ:

The Lord who has remembered us will bless; God will bless the house of Israel ... Halleluyah!
How can I repay the Lord for all His kind acts toward me? I will raise the cup of salvation, and call upon the name of the Lord. .... Halleluyah!

Give thanks to the Lord, all you nations; praise Him, all you peoples!

Give thanks to the Lord, for God is good;
His kindness endures forever. ..... כִּי לְעוֹלָם חַסְדּוֹ:
Give thanks to the God above gods, ... כִּי לְעוֹלָם חַסְדּוֹ
Give thanks to the Lord of lords, ... כִּי לְעוֹלָם חַסְדּוֹ:
To God who alone does great wonders, כִּי לְעוֹלָם חַסְדּוֹ:
To God who made the heavens with understanding, כִּי לְעוֹלָם חַסְדּוֹ:
To God who stretched the earth over the waters, כִּי לְעוֹלָם חַסְדּוֹ:
To God who made the great lights, כִּי לְעוֹלָם חַסְדּוֹ:

[10] Movie life wasn't easy: one scene had Maria and the children in a boat that capsizes into the lake. They had to do four takes, drying off each time and restarting.

The sun to reign by day, כִּי לְעוֹלָם חַסְדּוֹ׃
The moon and the stars to reign by night,
כִּי לְעוֹלָם חַסְדּוֹ׃
To God who smote Egypt in their firstborn,
כִּי לְעוֹלָם חַסְדּוֹ׃
And took Israel out from among them, כִּי לְעוֹלָם חַסְדּוֹ׃
With a strong hand and an outstretched arm,
כִּי לְעוֹלָם חַסְדּוֹ׃
To God who parted the Red Sea, כִּי לְעוֹלָם חַסְדּוֹ׃
And caused Israel to pass through it, כִּי לְעוֹלָם חַסְדּוֹ׃
And threw Pharaoh and his host in the Red Sea,
כִּי לְעוֹלָם חַסְדּוֹ׃
To God who led His people through the wilderness,
כִּי לְעוֹלָם חַסְדּוֹ׃
To God who smote great kings, כִּי לְעוֹלָם חַסְדּוֹ׃
And slew mighty kings, כִּי לְעוֹלָם חַסְדּוֹ׃
Sihon, king of the Amorites, כִּי לְעוֹלָם חַסְדּוֹ׃
And Og, king of Bashan, כִּי לְעוֹלָם חַסְדּוֹ׃
And gave their land as an inheritance, כִּי לְעוֹלָם חַסְדּוֹ
An inheritance to Israel His servant, כִּי לְעוֹלָם חַסְדּוֹ׃
Who remembered us in our low state, כִּי לְעוֹלָם חַסְדּוֹ׃
And released us from our foes, כִּי לְעוֹלָם חַסְדּוֹ׃
Who gives food to all creatures, כִּי לְעוֹלָם חַסְדּוֹ׃

What happened to the von Trapps in America? In the 1940s, they toured as the Trapp Family Singers, and settled in Stowe, VT. In renting a camp near their farm, their very novel idea was a summer camp based on singing, reminscent of Sing Weeks that provided music education in Austria.
In 1944, they secured a ten-year lease from the State of Vermont. They renamed the barracks after famous composers (Schubert Hall, Haydn Hall, Beethoven Hall, Mozart Hall, Bach Hall and Stephen Foster Hall), and ran four 10-day music camps each summer, with 400 participants. Everyone in the family lead the activities (singing, folk dancing, and how to play the recorder) and did all aspects of running a camp: preparing meals, washing dishes, making beds, and laundering linens.

In 1950, they opened a 27-room guest lodge on 660 acres [more than 1 square mile].
The current-day Trapp Family Lodge is now a new, much-larger building. It's still owned and operated by descendants of the von Trapps – a very luxe ski lodge. Not bad from starting with just $4.

The Fourth Beer Stein[11] **כּוֹס רְבִיעִית**

The blessing over wine is said and the fourth cup is drunk while reclining:

בָּרוּךְ אַתָּה יְיָ, אֱלֹהֵינוּ מֶלֶךְ הָעוֹלָם, בּוֹרֵא פְּרִי הַגָּפֶן׃

Blessed are You, Lord our God, King of the Universe, who creates the fruit of the vine.
(Don't drink it yet!)

Blessed are You, Lord our God, King of the Universe, for the vine and its fruit, and for the produce of the field, for the beautiful and spacious land which You gave to our fathers as a heritage to eat of its fruit and to enjoy its goodness. Have mercy, Lord our God, on Israel your people, on Jerusalem your city, on Zion the abode of your glory, on your altar and your Temple. Rebuild Jerusalem, the holy city, speedily in our days. Bring us there and cheer us with its restoration; may we eat of its fruit and enjoy of its goodness; may we bless You for it in holiness and purity; and grant us happiness on this Feast of Matzot; For Thou, O Lord, are good and beneficent to all; we thank You for the land and the fruit of the vine. ***(OK, now the fourth cup is drunk.)***

[11] Our *Halacha* authorities need to remind you that while we can look at pictures of beer, beer is not Kosher for Pesach

וְעַל תְּנוּבַת הַשָּׂדֶה, וְעַל אֶרֶץ חֶמְדָּה טוֹבָה וּרְחָבָה, שֶׁרָצִיתָ וְהִנְחַלְתָּ
לַאֲבוֹתֵינוּ, לֶאֱכוֹל מִפִּרְיָהּ וְלִשְׂבּוֹעַ מִטּוּבָהּ. רַחֵם נָא יְיָ אֱלֹהֵינוּ עַל
יִשְׂרָאֵל עַמֶּךָ, וְעַל יְרוּשָׁלַיִם עִירֶךָ, וְעַל צִיּוֹן מִשְׁכַּן כְּבוֹדֶךָ,
וְעַל מִזְבְּחֶךָ וְעַל הֵיכָלֶךָ. וּבְנֵה יְרוּשָׁלַיִם עִיר הַקֹּדֶשׁ בִּמְהֵרָה בְיָמֵינוּ,
וְהַעֲלֵנוּ לְתוֹכָהּ, וְשַׂמְּחֵנוּ בְּבִנְיָנָהּ וְנֹאכַל מִפִּרְיָהּ וְנִשְׂבַּע מִטּוּבָהּ,
וּנְבָרֶכְךָ עָלֶיהָ בִּקְדֻשָּׁה וּבְטָהֳרָה
וְשַׂמְּחֵנוּ בְּיוֹם חַג הַמַּצּוֹת הַזֶּה. כִּי אַתָּה יְיָ טוֹב וּמֵטִיב לַכֹּל,
וְנוֹדֶה לְךָ עַל הָאָרֶץ וְעַל פְּרִי הַגָּפֶן.

Conclusions מְסְקָנוֹת

What are the lessons of Maria's story? They do resonate strongly with our own story. Overcoming adversity, having faith in God, staying true to your ethical compass, the importance of community, the power of music to nurture that community. It's an inspiring story for millions of people (even if they were turned into 'emotional imbeciles' by the sappy-sweet music). Perhaps the most relevant song of the lot turns out to be "Climb Every Mountain" (especially if we add crossing deserts and seas to the list of hurdles and challenges):

Climb every mountain
Search high and low
Follow every highway
Every path you know

A dream that will need
All the love you can give
Every day of your life
For as long as you live

Climb every mountain
Ford every stream
Follow every rainbow
'Till you find your dream

Climb every mountain
Ford every stream
Follow every rainbow
'Till you find your dream

When Julie sings "I Have Confidence" in the film, there was a cameo of Maria and her daughter Rosmarie. The trio in the back left also includes a daughter of one of the original von Trapp children that Maria cared for.

It's time to call upon Eliyahu Hanavi, who has figured in our own dreams for thousands of years. We open the door to welcome him – ***Go do that*** – while invoking God's wrath on godless nations that have done us harm:

Pour out Your wrath upon the nations that do not acknowledge You. For they have devoured Jacob and laid waste his habitation. Pour out Your indignation upon them, and let the wrath of Your anger overtake them. Pursue them with anger, and destroy them from the heavens of the Lord. In other words, kick butt!

We now sing Eliyahu Hanavi:

Eliyahu Hanavi, Eliyahu ha-Tishbi;
Eliyahu, Eliyahu, Eliyahu ha-Giladi.

Beem-hei-rah, V'yamaynu, Yavo ei-leinu.
/ Eem moshiach, ben David ***/***

Nirtzah נִרְצָה

The Seder now concludes according to Halacha, complete in all laws and ordinances. Just as we were privileged to celebrate it tonight, so may we be granted to perform it again. Oh Lord, who dwells in the heights above, establish us as a countless people once again, speedily guide Israel as a redeemed people, to the land of Zion with song.

NEXT YEAR IN JERUSALEM!

This year we are here, next year in the Promised Land. ***Sing: L'Shana Haba'a, B'Yerushalayim ... Habnuya!***

לְשָׁנָה הַבָּאָה בִּירוּשָׁלָיִם׃

Order of the Seder (tune of So Long, Farewell)

Kadesh, Ur'chatz,
Karpas, Yachatz,
Maggid, Rachtzah,
Motzi Matzah

Maror, Korech,
Shulchan Orech,
Tzafun, Barech,
Hallel, Nirtzah

[slowly]
The sun has set,
The Seder is behind us,
We drank, we prayed,
And sang in joyful chorus.

Shalom, Shalom,
Shaloooooooooom!

And You Shall Say:

Say on first night: It Came to Pass at Midnight / ***Second night:*** It is the Pesach Sacrifice.

A list of events that happened during Passover usually follows, the text of which you can find in a traditional Haggadah.

Ki Lo Naeh כִּי לוֹ נָאֶה

Powerful in kingship, truly chosen, His troops sing to Him: Thine only Thine, O Lord, is the Majestic Kingdom. Beautiful praises are His due. Famous in kingship, truly glorious, God's faithful sing to Him: Thine only Thine, O Lord, is the Majestic Kingdom. Beautiful praises are His due.

אַדִּיר בִּמְלוּכָה, בָּחוּר כַּהֲלָכָה, גְּדוּדָיו יֹאמְרוּ לוֹ:
לְךָ וּלְךָ, לְךָ כִּי לְךָ, לְךָ אַף לְךָ, לְךָ יְיָ הַמַּמְלָכָה.
כִּי לוֹ נָאֶה, כִּי לוֹ יָאֶה.

דָּגוּל בִּמְלוּכָה, הָדוּר כַּהֲלָכָה, וְתִיקָיו יֹאמְרוּ לוֹ:
לְךָ וּלְךָ, לְךָ כִּי לְךָ, לְךָ אַף לְךָ, לְךָ יְיָ הַמַּמְלָכָה.
כִּי לוֹ נָאֶה, כִּי לוֹ יָאֶה.

Say on second night:

This is the first day of the Omer הַיּוֹם יוֹם אֶחָד לָעֹמֶר

בָּרוּךְ אַתָּה יְיָ, אֱלֹהֵינוּ מֶלֶךְ הָעוֹלָם, אֲשֶׁר קִדְּשָׁנוּ בְּמִצְוֹתָיו וְצִוָּנוּ עַל סְפִירַת הָעֹמֶר׃

יְהִי רָצוֹן מִלְּפָנֶיךָ יְיָ אֱלֹהֵינוּ וֵאלֹהֵי אֲבוֹתֵינוּ שֶׁיִּבָּנֶה בֵּית הַמִּקְדָּשׁ בִּמְהֵרָה בְיָמֵינוּ וְתֵן חֶלְקֵנוּ בְּתוֹרָתֶךָ׃

May it be your will, O Eternal, our God, and the God of our ancestors, speedily rebuild your temple in our days, and grant us our share in your Law.

Ending songs! (A traditional order is Adir Hu, Echad Mi Yodea, Chad Gadya)

Chad Gadya חַד גַּדְיָא, חַד גַּדְיָא

חַד גַּדְיָא, חַד גַּדְיָא
דְּזַבִּין אַבָּא בִּתְרֵי זוּזֵי, חַד גַּדְיָא, חַד גַּדְיָא.

Leader and chorus version

One little goat	"Ma Ma"
That my Abba bought	"Thanks Dad"
With two Gold coins, Chad Gadya, Chad Gadya.	
And then there came a cat	"Meow"
That ate the little goat	"Ma Ma"
That my Abba bought	"Thanks Dad"

Had Gadya (One little goat)

With two Gold coins, Chad Gadya, Chad Gadya.

And then there came a dog ("Ruff Ruff"); That bit the little cat ("Meow"); That ate the little goat ("Ma Ma"); That my Abba bought ("Thanks Dad"); with two Gold coins, Chad Gadya, Chad Gadya.

And then there came a stick ("Whack"); That hit the little dog ("Ruff Ruff"); That bit the little cat ("Meow"); That ate the little goat ("Ma Ma"); That my Abba bought ("Thanks Dad"); with two Gold coins, Chad Gadya, Chad Gadya.

And then there came a fire ("Ouch"); That burned the stick ("Whack"); That hit the little dog ("Ruff Ruff"); That bit the little cat ("Meow"); That ate the little goat ("Ma Ma"); That my Abba bought ("Thanks Dad"); with two Gold coins, Chad Gadya, Chad Gadya.

And then there came some water ("Whoosh"); That put out the fire ("Ouch"); That burned the stick ("Whack"); That hit the little dog ("Ruff Ruff"); That bit the little cat ("Meow"); That ate the little goat ("Ma Ma"); That my Abba bought ("Thanks Dad"); with two Gold coins, Chad Gadya, Chad Gadya.

And then there came an ox ("Moo"); That drank up all the water ("Whoosh"); That put out the fire ("Ouch"); That burned the stick ("Whack"); That hit the little dog ("Ruff Ruff"); That bit the little cat ("Meow"); That ate the little goat ("Ma Ma"); That my Abba bought ("Thanks Dad"); with two Gold coins, Chad Gadya, Chad Gadya.

And then there came a shochet ("Chop"); Who slaughtered the ox ("Moo"); That drank up all the water ("Whoosh"); That put out the fire ("Ouch"); That burned the stick ("Whack"); That hit the little dog ("Ruff Ruff"); That bit the little cat ("Meow"); That ate the little goat ("Ma Ma"); That my Abba bought ("Thanks Dad"); with two Gold coins, Chad Gadya, Chad Gadya.

And then came the Angel of Death ("BOO"); Who slaughtered the shochet ("Chop"); Who slaughtered the ox ("Moo"); That drank up all the water ("Whoosh"); That put out the fire ("Ouch"); That burned the stick ("Whack"); That hit the little dog ("Ruff Ruff"); That bit the little cat ("Meow"); That ate the little goat ("Ma Ma"); That my Abba bought ("Thanks Dad"); with two Gold coins, Chad Gadya, Chad Gadya.

And then there came our God ("Yay!"); Who killed Angel of Death ("BOO"); Who slaughtered the shochet ("Chop"); Who slaughtered the ox ("Moo"); That drank up all the water ("Whoosh"); That put out the fire ("Ouch"); That burned the stick ("Whack"); That hit the little dog ("Ruff Ruff"); That bit the little cat ("Meow"); That ate the little goat ("Ma Ma"); That my Abba bought ("Thanks Dad"); with two Gold coins, Chad Gadya, Chad Gadya.

חַד גַּדְיָא, חַד גַּדְיָא.
דְּזַבִּין אַבָּא בִּתְרֵי זוּזֵי, חַד גַּדְיָא, חַד גַּדְיָא.
וְאָתָא שׁוּנְרָא, וְאָכְלָה לְגַדְיָא, דְּזַבִּין אַבָּא בִּתְרֵי זוּזֵי, חַד גַּדְיָא, חַד גַּדְיָא.
וְאָתָא כַלְבָּא, וְנָשַׁךְ לְשׁוּנְרָא, דְּאָכְלָה לְגַדְיָא, דְּזַבִּין אַבָּא בִּתְרֵי זוּזֵי, חַד גַּדְיָא, חַד גַּדְיָא.
וְאָתָא חוּטְרָא, וְהִכָּה לְכַלְבָּא, דְּנָשַׁךְ לְשׁוּנְרָא, דְּאָכְלָה לְגַדְיָא, דְּזַבִּין אַבָּא בִּתְרֵי זוּזֵי, חַד גַּדְיָא, חַד גַּדְיָא.
וְאָתָא נוּרָא, וְשָׂרַף לְחוּטְרָא, דְּהִכָּה לְכַלְבָּא, דְּנָשַׁךְ לְשׁוּנְרָא, דְּאָכְלָה לְגַדְיָא, דְּזַבִּין אַבָּא בִּתְרֵי זוּזֵי, חַד גַּדְיָא, חַד גַּדְיָא.
וְאָתָא מַיָּא, וְכָבָה לְנוּרָא, דְּשָׂרַף לְחוּטְרָא, דְּהִכָּה לְכַלְבָּא, דְּנָשַׁךְ לְשׁוּנְרָא, דְּאָכְלָה לְגַדְיָא, דְּזַבִּין אַבָּא בִּתְרֵי זוּזֵי, חַד גַּדְיָא [2]
וְאָתָא תּוֹרָא, וְשָׁתָא לְמַיָּא, דְּכָבָה לְנוּרָא, דְּשָׂרַף לְחוּטְרָא, דְּהִכָּה לְכַלְבָּא, דְּנָשַׁךְ לְשׁוּנְרָא, דְּאָכְלָה לְגַדְיָא, דְּזַבִּין אַבָּא בִּתְרֵי זוּזֵי, חַד גַּדְיָא [2] !!

Echad Mi Yodea was written as a polemic against the Christian world. You Christians say there are three gods? No, there's just one! You say there is one father? Nope, there were three! And even: You say conception happens immaculately? Nope, it takes nine months! Although originally written with 12 verses, a thirteenth was later added to serve as further polemic – in Christianity, thirteen may be an unlucky number (consider the number of attendants at the last supper) but in Judaism, thirteen is especially lucky (bar mitzvah, the attributes of God, etc).

Echad Mi Yodea **אֶחָד מִי יוֹדֵעַ?**

(Find words in traditional Haggadah)

Adir Hu אַדִּיר הוּא

אַדִּיר הוּא, יִבְנֶה בֵיתוֹ בְּקָרוֹב, בִּמְהֵרָה בִּמְהֵרָה, בְּיָמֵינוּ בְּקָרוֹב.
אֵל בְּנֵה, בְּנֵה בֵיתְךָ בְּקָרוֹב.

בָּחוּר הוּא, גָּדוֹל הוּא, דָּגוּל הוּא, יִבְנֶה בֵיתוֹ בְּקָרוֹב, בִּמְהֵרָה
בִּמְהֵרָה, בְּיָמֵינוּ בְּקָרוֹב. אֵל בְּנֵה, אֵל בְּנֵה, בְּנֵה בֵיתְךָ בְּקָרוֹב.

הָדוּר הוּא, וָתִיק הוּא, זַכַּאי הוּא, חָסִיד הוּא, יִבְנֶה בֵיתוֹ בְּקָרוֹב,
בִּמְהֵרָה בִּמְהֵרָה, בְּיָמֵינוּ בְּקָרוֹב. אֵל בְּנֵה, אֵל בְּנֵה, בְּנֵה בֵיתְךָ בְּקָרוֹב.

טָהוֹר הוּא, יָחִיד הוּא, כַּבִּיר הוּא, לָמוּד הוּא, מֶלֶךְ הוּא, נוֹרָא הוּא,
סַגִּיב הוּא, עִזּוּז הוּא, פּוֹדֶה הוּא, צַדִּיק הוּא, יִבְנֶה בֵיתוֹ בְּקָרוֹב,
בִּמְהֵרָה בִּמְהֵרָה, בְּיָמֵינוּ בְּקָרוֹב. אֵל בְּנֵה, אֵל בְּנֵה, בְּנֵה בֵיתְךָ בְּקָרוֹב.

קָדוֹשׁ הוּא, רַחוּם הוּא, שַׁדַּי הוּא, תַּקִּיף הוּא, יִבְנֶה בֵיתוֹ בְּקָרוֹב,
בִּמְהֵרָה בִּמְהֵרָה, בְּיָמֵינוּ בְּקָרוֹב. אֵל בְּנֵה, אֵל בְּנֵה, בְּנֵה בֵיתְךָ בְּקָרוֹב.

Passover ritual includes the tangible reenactment of the story, through use of symbolic foods, actions and other means, to allow us to experience the degradations of slavery and the exhilaration of freedom. Only those who have experienced oppression can truly appreciate the value of liberty. A message that bears repeating in our own country, as many of us no longer appreciate how precious freedom is.

- Uncle Eli's Haggadah