

Sept 2017/5777

Congregation Etz Chaim



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Biddeford Synagogue Gains Ordained Cantor

By Sarah Beth Campisi
Contributing Writer for the 8/31/17 Biddeford Courier

BIDDEFORD – Arundel resident Beth Strassler, 62, is the new cantor at Congregation Etz Chaim in Biddeford.

A cantor is an ordained clergy who leads the musical aspects of Jewish worship service.

“Since almost all of the prayers are sung, the responsibility is a big one,” Strassler said.

Strassler has been involved in the synagogue since fall 1982, at the Jewish High Holidays of Rosh Hashanah and Yom Kippur. Strassler’s family moved to Maine in 1982 and have been with Congregation Etz Chaim ever since.

The Strassler family has become a staple of the congregation, with Strassler’s new position of cantor, and her husband David Strassler as president of the synagogue.

“David has a terrific board of directors to work with as president. As the congregation’s cantor, I am working with both the Ritual Committee and the Hiring Committee to define and expand the role,” Strassler said.

When the Strassler family began attending services at Etz Chaim, the congregation was struggling with attendance and membership. Strassler and her husband knew they had to do something to revive the community. They have attended seminars and consulted with experts to find ways to help the congregation.

“We have both been deeply involved with the community as volunteers since we moved here,” Strassler said.

Strassler and her husband have been teachers for the congregation’s Hebrew School, to teach young Jewish people from three to 12 about their culture and religion.

“We have enjoyed the learning together and the collaboration very much,” Strassler said.

Strassler will lead High Holiday services herself this year.

“I am still pinching myself,” Strassler said. “When I am leading services at Congregation Etz Chaim, I feel at home, with purpose and closest to God. My voice sounds its best. I feel inspired.”

To become officially ordained, Strassler began her journey when she enrolled in a multi-denominational program at Hebrew College in Newton, Massachusetts. In 2011, Strassler applied to the ordination program and had to commit to being a full time student. Strassler spent nights away from home or commuted twice a week according to her class schedule to achieve her goal.

Biddeford Synagogue Gains Ordained Cantor, cont.

By Sarah Beth Campisi
Contributing Writer for the 8/31/17 Biddeford Courier

Strassler has completed a Masters in Jewish Studies and cantorial ordination and became officially ordained at Etz Chaim on July 1.

"I am usually an optimistic, confident person. However, during this course of study, there were many times when I felt discouraged. The amount I needed to learn, the precision of the learning and the fast pace was often overwhelming. I kept reminding myself that I was doing what I was meant to do," Strassler said.

Strassler's ordination has created more activity in the synagogue's summers. There were few services offered during summer at Etz Chaim, but Strassler's contract requires a 12-month commitment to leading Friday night and Saturday morning services.

During Strassler's first Friday night service, she accompanied the singing with her guitar.

"It has a different flavor than our more traditional Saturday morning service, which may appeal to a different group of people," Strassler said. "Usually the singing is unaccompanied. Well, the singing was robust and joyful."

The next Friday night service will be offered Aug. 25, at 7 p.m.

"I can only begin to describe how supportive the synagogue community has been throughout my years of study. Many people kept encouraging me, reminding me how much I was learning and developing my voice along the way. When classes were discouraging, I would lead a Saturday morning service and the community built me up again," Strassler said.

The Jewish High Holidays are in late September, for which Etz Chaim will hold services. Rosh Hashanah services will be held Sept. 20 through Sept. 22. Yom Kippur services will be held Sept. 29 and 30. For more information, visit etzchaimme.org



Girls' Dormitory is almost FINISHED!

Update from David & Sarah Strassler

Dear family and friends,

In case you did not receive this from Sarah, below is her exciting news.

She has finished her 27 months of Peace Corps, and has signed on to do another 6 months in Ghana to work with another non-profit.

From: Sarah Strassler [mailto:sarah.strassler@gmail.com]

Sent: Sunday, August 20, 2017 11:50 AM

To: undisclosed-recipients:

Subject: Update: Girls Dormitory Project

Good evening (or afternoon to all of you in the States)!

I'm very happy to write this email to you all, with the news that our girls' dormitory is almost FINISHED! It hasn't been easy, and it couldn't have happened without all of the helping hands in my community and all of the donors back home. The District Assembly (a local branch of the government) ended up coming in at the end to help us finish, since we decided to make the building much bigger than originally planned, and this project will be beneficial for them as well. With their help, we were able to add ceiling fans, tile the bath houses, and add showers!

The final steps are just to add in the toilet and finish the bath houses. Expect photos from the commissioning of the building within the next month. :)

With Gratitude,
Sarah Strassler and the people of Menji community



Dr. Morton Gold, part II

by Beth Strassler

In the last episode of this series, I wrote:

Nine years ago, Dr. Morton Gold joined the minyan at Congregation Etz Chaim on Bacon Street in Biddeford, ME. He became one of our Shabbat regulars. As I became acquainted with Dr. Gold, I learned that he has composed Jewish liturgical music for the majority of his 84 years.

I have since sung several of his solo vocal compositions in synagogue and at recitals. The music is inspirational in a way that I have not experienced in other contemporary composers. As I became more and more immersed in its sounds, I became intrigued with how this composer's life events have shaped his music.

My thesis for partial fulfillment of my Master of Arts degree in Jewish Studies chronicles Dr. Gold's eighty-four years of life and sixty-six years of composing. It identifies the musical influences in his formative years, and their specific impact on his later compositions.

*My last newsletter article was: **The Early Formative Years: 1933-1947 on the Lower East Side of Manhattan.***

*I will now pick up where I left off: **The Later Formative Years: 1947-1960 in Boston***

The Gold family's move to Boston when Morton was 14 began a new chapter in the boy's life. His theatrical father had foreseen the downfall of the Yiddish theater, and re-tooled himself to continue to provide for his family. He began the next phase of his musical career as the cantor at Roxbury's Congregation Adath Jeshurun.

Morton did not adapt easily to the role of the son of an orthodox cantor. He was expected to be in synagogue for every occasion with his father. He was tutored in the prayers, so he would be able to fully participate in the service. It was difficult at first, but then he says he "got used to it".

After two years at the Boston English School, Morton was accepted into Boston University at the age of 15. He was planning to study business until Joseph Rumshinsky, one of the Yiddish theater's most respected composers and a Gold family friend, paid the Golds a social call when his touring schedule brought him to Boston:

"And what is your son planning to study in college?" Rumshinsky asked.

"Business" was the answer from his father.

Rumshinsky turned to young Morton, pointed his finger at him and, in his stammering voice, said (in Yiddish, of course) "**Er z-z-zol b-b-besser M-m-muzik studiern!**"

Translation: "It would be better if he studied music!"

Dr. Morton Gold, part II cont.

by Beth Strassler

This chance encounter changed the direction of young Morton's life. Was Rumshinsky so influential that if he said you should do something, you would do it? Morton said: "He was, I don't know. I really can't say. I probably would have had a very calm life and a more profitable life if I were an accountant." The composer put the idea of music study into the young man's head. As a result, Gold changed his life direction.

Morton received his bachelor's degree in Music Theory from Boston University. He spent summers between the ages of 15 and 17 gaining plenty of experience transposing and accompanying musical shows at the Workmen's Circle Summer Camp in Framingham, MA. These skills would become a reliable backdrop for his work in the future. Little did Morton realize that this experience would prepare him for future summers' work with well-respected musicians. But, indeed, it did.

After getting his Masters in Music Education from Harvard in 1954, Morton attended Tanglewood, the summer home and training school of the Boston Symphony Orchestra. He stated, "I was a known commodity then (from my teachers at Harvard)...but as I said, Hugh Ross, who oversaw the choral programs, saw something in me and he liked me and he let me do things." In other words, he gave Morton the freedom he preferred for composing.

During his first year at Tanglewood, Morton was taking a late afternoon swim with other performers. He received a message that Mr. Ross wanted to see him. He changed his clothes, then caught a ride to the inn where Mr. Ross was staying. Morton found him on the veranda having an appetitif:

"Ahh, Gold, thank you for coming."

I thought 'I have a choice?'

"Gold, let me see you conduct in 4."

I looked at him. That was insulting. What did he mean?

Allright, I put my hand out with downturned palm and began: 1, 2, and he grabbed my hand and he turned it sideways - 90 degrees with thumb up.

After he turned my wrist sideways, he said, "Now, conduct 4 again."

I could see this was no joke, he was serious.

I began again, and then I stopped. I said, 'Ohhh!'" And I realized what he had done. I was glad I had kept my tongue! "

Dr. Morton Gold, part II cont.

by Beth Strassler

The way Mort had been conducting with a downturned palm, there was a delayed beat, which is not effective. On each beat, first the arm and the hand come up. But each time the arm stops, the wrist continues to move. Which is the proper beat?? When the arm stops or the wrist stops—it is not clear. *But* if your wrist is turned sideways with thumb up, the wrist doesn't bend with each arm movement. 1 is really 1, 2 is 2, 3 is 3 and 4 is 4. It is very clear.

Morton realized that he should learn more about both choral and orchestral conducting if only because he'd be conducting his own music.

Morton had the opportunity to conduct the *Finale* of his own work "Rhapsody for Orchestra" Opus 3 (1954) with the Boston Pops in Symphony Hall when he was just 21. It was the summer after the first year of his Masters studies. He had written the piece in Walter Piston's composition seminar while studying at Harvard. After seeing the piece, Piston said "Well, you should hear this. Perhaps I might call Fiedler."

Morton is not sure who called Fiedler, but someone did. His mother answered the phone one day, then called Morton saying, "Fiedler's on the phone." "Sure, sure," Morton thought. His mother insisted, "No no. It really sounds like Fiedler." Sure enough, it was.

Fiedler gave him two weeks to produce the music for each instrument of the symphony. He had no idea that Morton was feverishly working with the symphony librarian to produce each part of the score. It could not even be mimeographed, but completely hand written.

Rehearsals followed, the performance went smoothly and the piece was well received. "That was too easy", thought Morton.

Morton further honed his *orchestral* conducting skills during his doctoral studies in the summers of 1957 and 1958 at the Pierre Monteux School and Summer Festival in Hancock, Maine.

Pierre Monteux was a French conductor who was also well respected as a teacher. Known for conducting several world premiere works, such as Stravinsky's *The Rite of Spring*, his Paris conducting class became a summer school. When he moved to the United States in 1942, Monteux founded a school for conductors and orchestral musicians in rural Hancock, Maine—almost in Morton's backyard.

Dr. Morton Gold, part II cont.

by Beth Strassler

"I learned a lot from watching and listening," says Morton. He was a keen observer and earned the respect of Monteux right away.

In between these summers, Morton completed his formal education and gained teaching experience in both vocal arts and band conducting. Dr. Gold earned the privilege to wear a gown with velvet on the sleeves for his doctoral degree in 1960, as his mother had requested.

Next Time: The Nasson College and Family Years: 1962-1982

Temple Improvements—Have you noticed?

By Jeff Levy

You may have noticed that there have been a lot of synagogue improvements and updates over the last several years.

We have put a new floor in the Shapiro room, we have carpeted and installed new pews for the sanctuary, improving the beauty and the comfort of our facility.

Some of the updates are not as obvious; this past spring we replaced much of the roof, and repaired where it made sense. We have big plans to paint the synagogue this coming spring, to not only enhance the esthetics of our building, but to preserve the structure and repair any worn or damaged wood. Painting the facility is the most financially imposing task that we have undertaken, and special precautions are necessary, due to the old paint containing.

These have been, and continue to be, exciting updates for our temple. They happen because of the commitment of many members of our community, working together to ensure our physical structure continues to meet our community needs, now and well into the future.

Your Financial Support Matters

by Cynthia Kurtz for the Fundraising Committee

Your Financial Support Matters. Please consider increasing your support today. Your support ensures the continued vitality and growth of our community. Over 100 years and going strong!

There are many ways to financially support us. In addition to cash donations, there are many ways to donate and support Congregation Etz Chaim, a registered 501 (c) 3 non-profit organization.

Here are a few:

- Gifts of securities. Charitable gifts of appreciated securities can have distinct tax advantages.
- Bequests. A provision in a will for Congregation Etz Chaim allows for a contribution without diminishing assets during one's lifetime. The gift can be made through a will or trust, and enables you to distribute assets in the amounts or proportions you choose.
- Retirement Assets; Life Insurance. Consider designating Congregation Etz Chaim as the beneficiary of a retirement account, or donate proceeds of your RMD (required minimum distribution). Donors can also name CEC as the owner and beneficiary of a life insurance policy.

For more information contact your financial advisor or feel free to contact David Strassler.

As ever, we are grateful for the support of our donors.

The following is the essay submitted by Ethan Levy in 2017, the second recipient of the Arnold Shapiro Community Service Award

Personally, Etz Chaim has been a second home. I have grown up here and grown and changed into the person that I have become. It has always been a safe, wonderful place for me to make friends, learn, and most importantly, feel welcome and loved, even though none of us were related. Without even having to try, I was accepted into a family that was so accepting and welcoming, that I always looked forward to going to Hebrew School every Thursday.

As I grew older, I got even more involved in Etz Chaim. I had my Bar Mitzvah, and then I started assisting David's Hebrew class and joined the teen class. I was able to share all of my past Hebrew knowledge and experiences with my friends, as well as having deeper discussions with Rob and the rest of the teens in the teen class. After three years of tutoring and taking the teen class, I completely graduated from over eight years of Hebrew School. Ever since then, I have still been very active in the Etz Chaim community. I have become a teacher for the Hebrew School, and consistently enjoy attending potlucks and holiday services, including reading the second day of Rosh Hashanah haftarah the past few years.

Etz Chaim has become a part of my life. I get excited to teach my Hebrew class with Beth every Thursday, and I'm going to miss not teaching or being as much a part of the community next year, when I'm at college. However, thanks to my years at the temple, I will continue to participate in whatever Jewish community that I can find, and will keep Judaism in my life, because of all of the amazing things that I've experienced at our temple.

Wishes, Dollars & Dial-A-Thon

by Temple Fundraising Committee

Based upon the responses we received from our community's most recent membership survey, the Congregation Etz Chaim Fundraising Committee has been closely working with our Board of Directors to solidify our synagogue's future. We are identifying and pursuing three important efforts, geared toward opportunities that provide broader activities, expanded fund raising, and an opportunity to speak with our members candidly.

Wishes Do Come True: The Board has hired our own Cantor, Beth Strassler, to be our ordained spiritual leader for twelve months each year. In addition to leading a once a month Saturday morning Shabbat service, she will work to fulfill the Board's next three wishes toward community sustainability:

- ◇ Lead a short Friday night service once a month, which will be followed by a dessert Kiddush.
- ◇ Coordinate regular Adult Programming, and Educational Programs.
- ◇ Make pastoral visits to those not able to attend synagogue functions.

Dollars Needed: The Fundraising Committee has 2 goals:

- ◇ Increase our membership from 70 families to 100 families.
- ◇ Double the amount of money raised by dues, as compared to last year.

Dial-a-thon: Our Board members will be calling community members, during the second week of October, to hear what your hopes and dreams are for our Jewish Community—and maybe you'll be willing to stretch your contributions a bit more to support funding toward programming and building expenses.

Congregation Etz Chaim Fundraising Committee

Cynthia Kurtz Leah Macomber Pam Small Oliver David Strassler

Auschwitz Visit—Two Points of View

by Austin & Edison Macomber

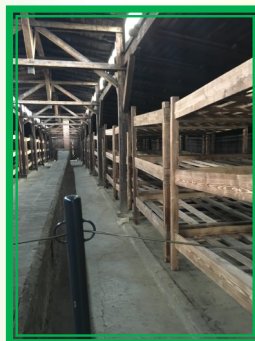
Austin: Everyone knows about the tragedy that took place at Auschwitz all those years ago. Despite its importance, few people get to actually visit the site where it happened. While in Europe, my family took a day to explore the huge compound with its hundreds of buildings. Having already been familiar with the actual facts, I didn't expect to hear or see anything new. While it's true that I learned only a little new information, it was the artifacts and buildings that shook me to the core. It was hard to imagine that anyone could have felt the true pain, as described in countless history books, while walking through an area quite similar to a college campus. However, as I walked into one of the never-ending buildings, and looked at where people slept, saw what their conditions were, I began to understand, to the full extent, what it was like to live there.

The truly horrifying parts of the visit weren't any of that; they were the artifacts of those who lost their lives. Not only were there never-ending supplies of shoes and glasses, but some of them belonged to young children. I could hardly imagine the people responsible, knowing what they were doing.

The nice weather and pleasant college campus-like grounds disguised the horrible events. Over all, I saw, with my own eyes, the evidence that points to a part in history we must never forget. Even more so, I'm desperate that nothing like it will ever happen again.

Edison: When I first learned about the horrors of the Holocaust, it seemed like fiction. But when I went to the Auschwitz concentration camp in Poland, I saw the facts with my own eyes. I knew that a lot of people died there, but when I saw the piles of glasses, shoes and books, and the giant book of names, I really understood the quantity of 1.6 million.

I was surprised that the camp was so big; there were a lot of buildings, and where bunkhouses had once stood, there was a vast field of chimneys. We walked around inside one of the bunkhouses, where people slept in 3 layers, and I could really imagine the discomfort and desperation of the people. Hopefully this is the worst chapter the Jews/humans will ever face.



Bringing the history of the holocaust to a local synagogue

From the Biddeford Courier, written by Sarah Beth Campisi

BIDDEFORD -- Congregation Etz Chaim is usually quiet on a Thursday night in July. While the sanctuary remains empty, a few dedicated congregation members set up rows of plastic chairs in the downstairs hall. People embrace and mingle with one another before finding their way to their seats.

Etz Chaim holds cultural and religious events year round, from potluck suppers, to Passover seders, to Saturday services. People go to feel connected to their community and culture. Rebecca Comerford, a professional singer and actor, brought some more culture to Etz Chaim July 6 with a talk on her company's performance of "Brundibar," a resistance opera written and performed by Jews in a Nazi concentration camp during World War II.

Comerford has performed locally at the Ogunquit Playhouse in a production of, "My Fair Lady," as Eliza Doolittle, and also with Portland Players in, "Night of January 16th," as Attorney Stevens. She has also performed in New York theaters in plays such as, "Midsummer Night's Dream." Comerford has acted in several prominent film festival movies, including Sundance and Woodstock Film Festivals. As a singer, Comerford has performed at prestigious theaters, including Carnegie Hall and Lincoln Center. Comerford has an extensive professional resume, and is now using her knowledge of performing to educate young performers. Comerford is a founder of Ojai Youth Opera, the first youth opera company in the United States. Ojai Youth Opera, based in Ojai, California, was formed in 2012 by Comerford along with friend and colleague Julija Zonic.

Ojai Youth Opera performed, "Brundibar," as part of its 2017 season. "Brundibar" was written by composers Krása and Adolf Hoffmeister in 1938. The opera was originally created for the Children's Orphanage of Prague. The opera, which follows the story of a brother and sister who stand up to a bully in order to afford milk to save their sick mother, was meant to teach the children at the orphanage about how to deal with a bully, and how to remain positive in difficult situations. The 1941 debut of the opera was secret due to German occupation. European Jews were rounded up for deportation to concentration camps as the war continued. Krása was one of those deported to the concentration camp in Theresienstadt, a town in the former Czechoslovakia. The Nazis renamed the town Terezin.

Krásá rewrote the opera for the children in the camp to perform. They rehearsed in secret until the Nazis discovered them. Instead of being punished, the Nazis saw Krásá's opera as a way to show the world that they were treating their prisoners fairly, allowing them to practice the arts.

The antagonist, an organ grinder who sang loudly on the street in order to make money and drown out all the townspeople's voices, was symbolic of Adolf Hitler's tyrannical reign. The Nazis failed to make this connection, and so the resistance opera continued to be performed under their noses. "Brundibar" was performed 55 times in the camp for inspectors from organizations such as the Red Cross on humanitarian missions.

Many of the opera's performers were deported from Terezin to Auschwitz- Buchenwald. Most performers died there. When performers were deported, they were replaced by other prisoners at Terezin. Only 20 of the 400 performers of "Brundibar" survived to see liberation.

"They were making art up until the very end," Comerford said.

At the end of "Brundibar," the chorus sings the following: "We've won a victory over the tyrant mean. Sound trumpets, beat your drum, and show us your esteem. We've won a victory because we were not fearful, because we were not tearful. Because we marched along singing our happy song, bright joyful and cheerful."

Theresienstadt was a hub of Jewish art during the Holocaust, whether it was performed for an insidious purpose, or practiced in secret. One of the boys' barracks curated a literary magazine in secret, called, "The Lead." The boys met in secret once a week to put together their poems and art work. Pavel Friedman, a young boy interned there, wrote a poem, that is now famous today, called "The Butterfly." **Rebecca Comerford, professional singer and actor, performs, "Wiegenleid," by Gideon Klein, a composer who died in the Holocaust July 6. (Sarah Beth Campisi photo)**



Bringing the history of the holocaust to a local synagogue, cont.

From the Biddeford Courier, written by Sarah Beth Campisi

"Brundibar" was not performed outside of Theresienstadt until 1986, when Radio Prague debuted it internationally. In 2005, the Lyric Opera of Kansas City performed a production.

"The board of directors and I were sitting around trying to decide what we were going to program for the 2017 season. The conversation came up about the current political climate, and the rise of fascism across the globe, and the pervasive rise of intolerance, not just nationally, but on a macro level, too. I told the board the story of this opera," Comerford said of how Ojai Youth Opera chose "Brundibar" as part of the 2017 season.

Comerford said there was an element of education to the show too. She said the company had to decide what they were going to teach their performers about how to promote tolerance and inclusion, and about how to deal with bullies and negativity.

"We decided that this would be really timely and relevant in terms of our mission, and said let's do this outreach component, too. We'll really discuss the messages. How do we deal with a bully? What does that mean to our children? And why do they need to know this story, so history doesn't repeat itself again?" Comerford said.

Comerford sang for the Etz Chaim's audience, performing an operatic arrangement of, "The Butterfly," and a lullaby by Gideon Klein, called, "Wiegenleid." Comerford also performed pieces from "Brundibar" itself. During his time at Terezin, Klein was active in the camp's underground cultural life. Klein wrote the lullaby shortly before he was killed in the Holocaust at Auschwitz- Buchenwald concentration camp.

"It's our obligation as a human family to share the story," Comerford said.



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at Congregation Etz Chaim

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for the
York County Community



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High Holidays 5778 – Fall 2017

Rosh Hashanah Day 1:

Evening Service: Wednesday, September 20: 6:45 pm

Morning Service: Thursday, September 21: 9:15 am | **Torah Service:** 10:15 am

Hineni: 11:15 pm | **Service Ends:** 12:15pm | **Tashlich follows:** 12:30 pm

Rosh Hashanah Day 2:

Evening Service: Thursday, September 21: 6:45 pm

Morning Service: Friday, September 22: 9:15 am | **Torah Service:** 10:15 am

Yom Kippur

Evening Service: Friday, September 29: | **Kol Nidre:** 6:45 pm

Morning Service: Saturday, September 30: 9:15 am | **Yizkor:** 11:15 am

Afternoon service: 4:30 pm

Community Break Fast: Begins approx. 6:30pm

Visit our website:
<http://etzchaimme.org>

A Note from the Board

President David Strassler and the Board of Directors of Congregation Etz Chaim wish you and your family a healthy, happy and peaceful New Year.

Shabbat Services

Join us for Shabbat Services:

*The first Friday evening, and the
third Saturday morning of the month*

Cantor: Beth Strassler

Board of Directors at Congregation Etz Chaim

Julie Campisi
Linda and Frank Federman
Alan Fink
Maureen King
Cynthia Kurtz
Jeff Levy
Leah Macomber
Pamela Small Oliver
Sue Rubin
Jack Schraeter
David Strassler

York County (YC) Jewish Community

This newsletter is published twice each year. It is intended to announce and report on Jewish community events in York County, and especially at Congregation Etz Chaim in Biddeford. It offers local perspectives on historical and contemporary aspects of Jewish life.

Adrienne Levy, Editor & Layout Design Consultants:

Levy family & Board members

mail@etzchaimme.org

If we have your email address, you have been removed from the snail mailing list.

If you wish to continue to receive a paper newsletter, just write/email us.

Our Synagogue

Our community programs are available to all members of the York County Jewish Community and are driven by the following mission statement:

“We promote Jewish cultural, social, educational and religious activities in southern Maine. Our primary goal is to make available a range of activities that facilitate the expression of what each individual finds valuable in the Jewish experience.

We attempt to accommodate individuals along the entire spectrum of Jewish practice and theology. We value and support the existence of a local formal congregation, but view our community programs as open to all interested people, regardless of whether or to what congregation they may be formally affiliated.”

Hebrew School!!

Calling all students - old and new!

Hard to believe that public school has already started and it is time to think about another exciting year at the York County Community Hebrew School at Congregation Etz Chaim. Classes will once again be held on Thursday afternoons, from 4:00-6:00.

October 5th will be the first class, as we celebrate Sukkot. This is a good time to welcome new students and their families, and reconnect with old friends. On 10/5, school will end at 5:30 pm.

Hope to see you all there!

Any questions, contact Beth: strassler@roadrunner.com

Synagogue Contacts

Please mail Membership dues to:

*PO Box 905,
Kennebunk, ME 04043*

**Memorial Plaques, Prayer books,
Etz Chaim books of Torah:
Hebrew School/Services:
Shabbat Potlucks:
Library**

David Strassler:

Beth & David Strassler:

Linda Federman:

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York County Jewish Community News



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