

# OUR

## CONGREGATION

Issue 728



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News and views from  
**Belsize Square Synagogue**

### CHANUKAH

# Let us bring more holiness into the world

**Rabbi Gabriel Botnick** on how we can increase light in the darkness at this hugely difficult time

As I sit down to write this article, Israel is at war with Hamas and no one knows how things will develop over time or what the outcome will be, so I don't wish to speak specifically to this topic. If I did so, I might be at risk of writing something that will be irrelevant by the time you have a chance to read it. However it has become clear that, regardless of how things pan out in Israel, the situation here at home in the United Kingdom is not quite what we had thought it to be. We have felt in recent weeks that the sense of security we have enjoyed here since the founding of our synagogue in 1939 might be a mirage. I personally have experienced worry walking through the streets of London, wearing my kippah, speaking Hebrew, or displaying any other signs of my Jewishness. This has led to my questioning whether or not it makes sense to light the Chanukah candles in the window, directly visible to passers by as our

tradition dictates. My concern is that someone might see the candles and realise that ours is a Jewish home and do something foolish to harm or scare us. For this reason, rabbis throughout the centuries have taught that it is permissible to light the Chanukah candles inside your home, where the flames shine for you and your guests, out of sight of those who might wish you harm. While this certainly should be done in times where your Jewishness can prove to be fatal, thankfully, we are nowhere near that situation at present. Therefore we are left in a quandary.

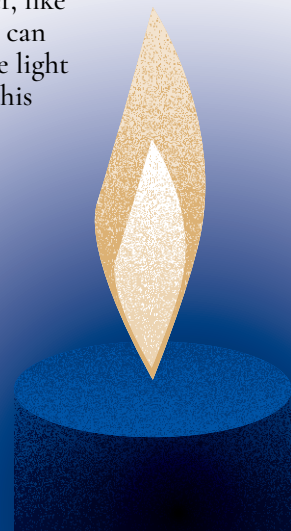
What should we do this year as we celebrate the miracle of the oil and God's providence over our lives? I think the answer lies within the candles themselves. There was a disagreement about whether we should start with one candle and increase the number each of the eight nights, or if we should start with eight candles and decrease the number of lights every evening, corresponding to the depletion of oil at the time of Maccabee victory. The rabbis concluded that the tradition should be according to the former opinion, which is how we light the candles today. The reason the rabbis gave is a phrase, *ma'alín bekedushah ve'ain moridin*, which means we only 'increase holiness'. By increasing the amount of light shining out from our homes into the surrounding darkness, we are adding to the holiness of the world.

I believe herein lies the answer to our conundrum, as we start to see an ever-growing darkness around us. Here in London we have two choices. We can either choose to add to that darkness by hiding our light, or we can stand up in defiance by lighting our menorahs in our windows for everyone to see. We will not only add our light to the darkness, but also let the world know that we, the Jewish people, will not allow ourselves to be intimidated into the shadows.

We associate our tradition of lighting the Chanukah candles with childhood, yet this year the candles will burn even more for us as adults. They are not a prelude to the exchanging of gifts but a proclamation of our strength as a Jewish people, the strength given to us by God, the greatest gift one could ever have hoped for. This year I encourage you to light your Chanukah candles in your window where they can be seen even if you normally don't follow this custom. Hopefully, together, like the Maccabees, we can fight to bring more light and holiness into this darkening world.

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## ISRAEL CHARITIES

### SUPPORTING THE VICTIMS OF CONFLICT

Our community came together in response to the horrific attack by Hamas on 7 October with messages of support from Rabbi Botnick and Chairman Jackie Alexander, and with services of healing and hope on the following Shabbat. We know that members of the community have friends or relatives in Israel who have been personally affected and that some members have travelled to Israel as reservists or volunteers. But many of us will also have sympathy for the plight of those of the Palestinian population in Gaza who are ordinary citizens and not members of Hamas or other terrorist groups. Our thoughts must go out to them too. There is no limit to the funds that will be needed, both immediately and in the recovery process when that comes, so we recap again the charities that have been suggested.

**Magen David Adom** – saving lives throughout Israel

**British Red Cross** – supporting both Magen David Adom and Red Crescent

**The New Israel Fund** – defending human rights of Israelis and Palestinians

**UKAWIS** – UK Friends of the Association for the Wellbeing of Israel's Soldiers

**And the three charities supported by our Synagogue, who will all be in need of extra support:**

**ASSAF** – advocating for refugees and asylum seekers in Israel

**Yemin Orde** – a youth village for at-risk youngsters, including new immigrants

**Beit Uri** – a residential home for children with complex needs



Our regular report from our Board of Deputies representatives **Deborah Cohen, Peter Strauss and Dilys Tausz**

The voice of the Board of Deputies has never been more important than at the current time, following the horrifying attacks in Israel and the subsequent rise in antisemitic incidents in the UK. You can see the latest response from the Board and can sign up to receive a weekly update on their website [bod.org.uk/news](https://bod.org.uk/news).

Work has begun on the creation of a new 'Jewish Manifesto', to be launched ahead of the next general election. Such a manifesto is a way to highlight the issues of importance to our community. For those minded to attend hustings, it provides information with which to question parliamentary candidates. This is an exercise that the Board has carried out in preparation for a number of past elections.

Deputies are encouraging members of their communities to have their say by taking a few minutes to complete the questionnaire. We would be grateful if you would complete it. The survey can be accessed here [bod.org.uk/deputy-survey-jewish-manifesto](https://bod.org.uk/deputy-survey-jewish-manifesto).

## SYNAGOGUE SNAPSHOTS

### Adam Freudenheim

*Publisher and Managing Director of Pushkin Press*



**What is your favourite thing about your work?**

The books! I've been an avid reader and recommender of books from a very young age and I'm

incredibly lucky that my day job revolves around my passion. What I particularly like is the variety of books I work on – classics, crime, children's books, literary fiction, non-fiction – and that I'm involved in all aspects of the publishing – editorial, marketing, design, publicity, etc.

**What is the hardest part of your job?**

Saying no to people, whether authors or editors. The converse, however – saying yes to people – is definitely one of the great pleasures of the job!

**If you could do any other job for one day, what would you choose?**

A chef! I love to cook, so doing it professionally for a day would be a pleasure, though I doubt I could do it every day under the pressure that professional chefs face.

**How did you come to be a member of Belsize Square?**

My father was born in Germany and emigrated to the US in 1938, so from the very first time I came to Belsize more than 20 years ago I felt a strong connection to the history of the Synagogue. This connection to my family history and to Judaism informs a lot of Pushkin's publishing too. We publish a number of works by Jewish authors, past and present. Most recently, we published the fourth novel of the brilliant Israeli writer Ayelet Gundar-Goshen, *The Wolf Hunt*, and we've also just published our first translation from Yiddish – *The Book of Paradise*, the only novel by famed poet Itzik Manger.

**What's your favourite festival?**

Simchat Torah – but my single favourite service is Kol Nidre. The combination of the music and the content of that service always set me on the right path for 24 hours of deep reflection and contemplation.

**Where do you like to sit in shul?**

We usually sit in the last few rows on the main section on the right – close enough to see all the action but not too close! But I also like the balcony at times.

## LETTER FROM JERUSALEM

### Returning to an 'Israeli normality'

**Ilan Evyatar, an Israeli journalist and relative of Belsize members, gives a personal view, 29 October 2023**



As I sit down to write this letter, 21 days have passed since war broke out after Hamas' unspeakable evil. Like every household in Israel, we have been personally affected by events; friends of our daughter's butchered when they went to a rave, a distant relative murdered at the same event on the killing fields of the Nova music festival next to Kibbutz Reim. On Saturday, 7 October, Simchat Torah, I woke up just before 7:30 in the morning. A quick glance at my phone was enough to realise we were at war, even though the dimensions of the tragedy had yet to become clear. A couple of minutes later, the sirens began. We quickly rushed down to our basement safe-room where we would spend much of the next few days as Hamas fired a barrage of rockets at the area west of Jerusalem where we live. Many Israelis continue to find themselves under fire on a daily basis. On the Sunday, I went to the supermarket to stock up for what would obviously be a long war ahead. The shelves had already been almost emptied, the collective state of shock was palpable, a stunned silence hung in the air.

Three weeks later, a visit to the mall paints a completely different picture: shock and trauma have been replaced by anger, resolve and resilience, silence swapped for the usual Israeli cacophony. All the shops are open again, reservists

home for the weekend shopping with guns slung over their shoulders, families and friends getting together perhaps for the first time, people collecting donations for refugees from the south and food and equipment for soldiers. Conversations all revolve around the war: the heroic response of forces and community response teams that prevented a far worse tragedy, miraculous stories of survival, where your kids are serving, who has been called up for reserve duty, who do you know who was killed. Difficult days lie ahead, the situation in northern Israel remains unstable, a ground invasion of Gaza will come with a cost in the lives of Israeli soldiers, but nevertheless, life is returning to an 'Israeli normality'. The attack has brought together a fractured Israeli society – at least for the moment – and those who are too young or too old to serve volunteer, cooking food for soldiers on the front, setting up refreshment stations for the troops, taking in people who have been displaced from border communities in the north and south, sending parcels to soldiers and to those who were forced to flee their homes with the just the clothes on their backs. I would like to tell you about one particular effort by veterans of the Israeli Air Force 669 combat search and rescue extraction unit to make thousands of first-responder medical rescue kits available to front-line communities. Many community (non-military) emergency response teams lack sufficient equipment to save lives; 669 veterans over reserve duty age will also use these kits to provide back-up response. For more details, please contact [kanorlior@gmail.com](mailto:kanorlior@gmail.com).

*Am Yisrael Chai!*

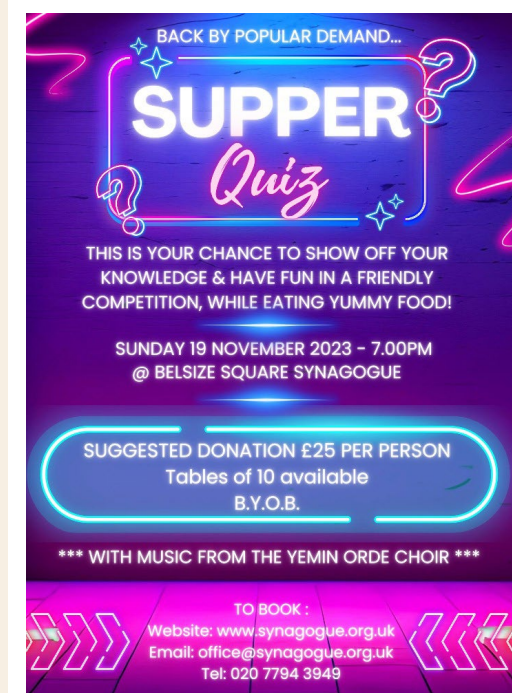


## THE BELSIZE CHANUKAH MARKET

**SUNDAY 3 DECEMBER  
12PM – 4.30PM**

**Delicious food, great music, your favourite stalls and more**

**Bring your friends and family – everyone welcome!**





# Art, Trauma and Resilience: The Story of a Painting

Philip Brass

It all started with a phone call from my cousin Richard, early last year. He'd taken a call from an American called Rebecca Friedman. She said she was the Arts Claims Specialist at the Holocaust Claims Processing Office at the NY Department of Financial Services and she had reason to believe that we were part of the wider family heirs to a painting stolen by the Nazi regime. The painting was now 'owned' by the City of Frankfurt and hanging in the Frankfurt Municipal Art Gallery (the Städel Museum). The gallery had 'self-reported' as they had reason to question the legitimacy of its provenance.

Rebecca had called our fathers first, but they'd put the phone down, suspecting a scam, having never heard of this strange department of American civil servants with a mandate to meddle in the internal German affairs of historic Nazi injustice. The assumption of a malicious scam is standard fare for Rebecca and she continued her investigations by skipping down a generation.

I asked my dad. He really didn't want to discuss it: in his mind, it was a scam and we'd be wasting our time. The extent of my dad's reaction suggested to me his latent fear that if there was any truth to it, we would be straying into the uncharted territory of unresolved trauma. There was a longstanding void about the less fortunate in our family, and many stories left unspoken by his parents. The silence profoundly impacted my father and his brothers in their childhood home in Glasgow. Despite his unease, he gave me his blessing to find out more, making it equally clear that he would prefer not to know the outcome.

Rebecca continued her forensic analysis: who owned the painting, and in what proportions? I was learning so much about my own family through her discoveries. There were many surprises. First, there was family in Hanover, where it turns out my great-grandmother (my paternal grandfather's mother) was born into a family of successful entrepreneurs, industrialists and art collectors. She had moved to Breslau to marry my great-grandfather at the end of the 19th century. Her pre-Breslau backstory had been lost amongst the sketchy history of my paternal grandfather's family and their tragic end.

Crazily, this was the first time I was directly confronted with specific victims of the Holocaust

from within our family. The Holocaust was no longer a tragedy of my people, a book, a documentary or even the story that hangs over the foundations of our Belsize Square Synagogue community, but my own blood line – Elsbeth and Gustav Rüdenberg, murdered in December 1941 in the Riga ghetto, the childless owners of the painting that was now the subject of this investigation. Others included their cousins Max and Margarethe Rüdenberg, who died in Theresienstadt a few months later.

But my experience was not just a tragic and sudden personalizing of the Holocaust. It was also an



Fritz von Uhde *Portrait of a Lady (Portrait of Therese Karl)*  
Städel Museum, Frankfurt am Main, Germany

opportunity to take pride in my family's achievements in pre-Nazi Germany, a story that without Rebecca's intervention had been about to disappear from my family's collective memory. Hanging by a thread ...

While waiting for further news from Rebecca, it was not hard to fill in many of the blanks. The Rüdenbergs' story was told on Wikipedia amongst other places. There were 'Stolpersteine' (the 'Stumbling Block' commemorative brass plates engraved with the names of the victims of Nazism) embedded on the pavement outside the grand home where the couple had lived. And Gustav and his cousin Max Rüdenberg had been part of the group that created the Kestner Gesellschaft in Hanover to exhibit modern art to the public.

Most of their art was stolen by the authorities, stored in the basement of the Kestner Gesellschaft (closed by the Nazis) and lost in the fireballs of Allied bombing. Gustav had managed to sell one item of his collection as part of their desperate acts of survival in 1937 before the rest were seized, and so that painting avoided the fate of the rest of the collection. And 84 years later, that surviving painting – 'Portrait of a Lady' by Fritz von Uhde – was the subject of this investigation to find the owners' heirs.

As the answer emerged, my family tree expanded. There were two children of the Kindertransport, one now retired in Sussex, and his sister living in Paris (who passed away recently before we had time to meet). There is a 102-year-old still living in Queens, NY, who still remembers our family and the happy life before the rise of the Nazi regime. And then there's the next generation, now living in the UK, Los Angeles, Cape Town, Paris and some, full circle, back in Germany.

I learnt of the Washington Principles, signed in 1999. This agreement allows for research to be carried out in order to reunite stolen art from the Nazi era with the living generation of the past owners. Rebecca had to create a forensic family tree of the various strands of our family, trawling through extraordinary amounts of documentation to assign proportional ownership to each branch. Our link to the painting was a letter indicating the childless Rüdenbergs' desire to bequeath assets to their favourite niece, my great-grandmother! This research opened a unique window on their lives, their wealth, the original purchase of the painting in happy times and the subsequent sale under duress (all documented with receipts!) as their world shrank into ever-narrower circles, and ultimately their final steps in the Riga ghetto.

The result of Rebecca's research was the Rüdenberg story, a family tree and a scattered collection of people united by blood and our shared ownership of a lucky canvas on the wall of a Frankfurt gallery.

The gallery wanted to 'repurchase' the painting from us. Should we let them, or should we keep it? Given the multiple strands in the family, a sale to the gallery was accepted as the simplest solution. The gallery agreed to pay the higher of two valuations – my French cousins refused to accept the mid-price and thankfully negotiated harder than I would have! It was not a Klimt or a Van Gogh as others have had returned, but my dad and his two brothers received a few thousand

Euros each, which Dad happily gave to the Holocaust Education Trust, a nice recycling as a memorial.

As part of the settlement the picture must be displayed with a plaque describing its former Jewish owners, their tragedy and their final steps. The gallery's initial attempt at a memorial statement immediately united our family in shock at its breezy description of the painting's provenance and the horrors the owners endured. But they subsequently handed over authorship to us, and I was able to write my own tribute on behalf of us all. Words chosen to be blunt and true, perhaps as if I was speaking at the shiva they never had. I knew they were the right words, because they made me cry. The group of relatives agreed my text. The painting must always be exhibited with the plaque in English and German by its side in the gallery and online (look for 'About The Acquisition' if you follow this link [sammlung.staedelmuseum.de/en/work/portrait-of-a-lady-1](https://sammlung.staedelmuseum.de/en/work/portrait-of-a-lady-1)). We haven't been to the gallery to pay our final respects yet, but we will soon go there, armed with a defiant Kaddish.

As a final component of the resolution, the gallery sent each claimant a print of the picture. We rather like it, so now the reproduction sits above our fireplace as it may well have done 100 years ago in the Rüdenbergs' home at Podbielskistraße 36, where now only their names engraved on the Stolpersteine outside hint at this hidden past.

Despite his original request, I did tell my dad the outcome – his family, the surviving painting, its sale back to the gallery and my determination to tell the unfiltered tragic story on that plaque. Somehow, after 85 years, that triggered a profound and totally unexpected change for him. The burden of trauma was not gone, but suddenly he was determined to overcome it for the sake of future generations. He embraced this new, self-appointed responsibility with urgency and determination. He was ready to share things that he had fought so hard to bury for 85 years. I saw how that immediately made him happier, lighter and more self-aware.

We were all invited to a special Sunday afternoon tea in March 2023. Documents were laid out, happy things as well as bad. My mum, my dad's two brothers and their wives, my and my sister's families and some of my cousins sat round. Dad spoke from prepared words that had taken weeks to write. He was determined to share everything he knew and to reflect on his own experiences. From the oppressive silence that dominated their family home, his difficult upbringing in Glasgow, his father's largely unsuccessful fight for compensation, betrayal of his father by some close friends and his need to find something different for his own life, and most importantly for his own family. This achievement is now his legacy.

In summary: one beautiful canvas, lots of new family and the lightening of my father's burden. An amazing blast of light from the darkest of chapters. And now Elsbeth and Gustav Rüdenberg are in our minds and memories – their legacy restored so we can truly say, as is written for all to read on the plaque, 'Of Blessed Memory'.



## NEWS FROM ABERNEIN MANSIONS NW.3.

Dear Fellow Members

Mrs Klopstick's alms are up with enger over the situation with sewage wasser being throne into our streems, our reverse und onto our seesite beaches. She hat recently taken over free wasser schwimming, but is quiet ritely very warried about ketcing thaifuss und colourer. Und on a simbler object, now that the H2O to Manchester has been councelled, why can't they just send faster trains up the existing dreck? The hole of the county's inforstructuer seams to be in schrets.

I have tried to pursuede my wive to kerb her outside ectivities now that we are coming in the hard of vinter. Infect, I put my feet down over this und she has now come into her census, sank guttness. She has taken up forgery. Every morning she werks with a black schmidt in order to make a menorah from pressures metal in time for Chanukah.

I have been pondering on the fenominimum off AI since the rabbi broad the object up in one from his Yom Kipper sirmens. Maybe I am just an old stick in the muck, but shirley this has all ready bean a round since the creation of the furst robert. Parently, this so called art-official intelligence is now cape-able to ride won's own auto biograffee. Why wood I want this when I have long upgiven motoring? In annie case, my old Vauxhall Wyvern wood not have past the missions of UKIP und the Confession Zone. To be frankly, technisches matters are really not up my stream.

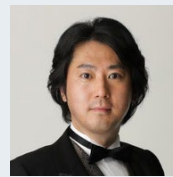
This year we did not billed our succah on our balcon, but constricted a communal won in the garten. Mrs Klopstick und new incomer, Hermann Heimann, did the heavy werk, und me und Hermann's wive Helga Herta Heimann decorated it with foilage und froots. The inclimate wether stopped most from outside sleeping, accept for Mrs K who has never mist a Succus night unter-niece the schtars. She is remakeable in many aspects.

With the best of intentions  
Fritz Klopstick

### ASK FRITZ

I have bean asked what is the best way to evade ringles in old age. The first sing is two not get two sin. A little plumness helps to fill in the crags. Then, of cause, won ken moysterise the arias wear ringles do there development. But my best advise is too do axersises like straining the faze mussels threw jawning.

## A SPECIAL CHOIR MEMBER



**Hiromitsu Maeda** is a wonderful tenor who sings in the professional choir at our High Holyday services. Hiro has been doing this since 2002 and now travels from Japan to take part.

### How did your connection with the Belsize choir start?

When I was a student at the Royal Academy of Music in London I found an advertisement on the notice board. I contacted Juanita Wise who is a choir member.

**What attracts you to the very specific liturgical music of our community?** The mixture of the beautiful traditional Jewish melodies and the German romantic style of the music.

### What is your favourite type of music to sing?

I like all sorts of music. I now sing mainly baroque and art songs, I especially love English music.

Last year, when Juanita and I were walking past St Peter's church next door, the door was open so we went inside. We spoke to a church warden about possibly giving a concert there the following year. I was so happy when he spoke back to me in Japanese! He arranged for me to give a concert this year, and I asked Kate Fun who is also in the Belsize choir to sing as well. She has a very beautiful voice. We had a wonderful pianist, called Iain Laks. A few people from the synagogue came to the concert, and we had a good audience. We sang solos and duets, and the final piece we sang was 'Abraham and Isaac' by Benjamin Britten.

### What do you feel you get from participating in our choir at this special time of year for us?

I like the atmosphere of the services and the music very much. It is very touching. I am honoured to sing at Belsize Square with Benjamin Wolf and Michael Cayton, who are both very fine musicians. Everyone at Belsize is so nice to me. I would like to say thank you very much to everyone who helped and supported me to come to sing. Hopefully I shall come next year too.

**As part of the 2023 Tsitsit Jewish Fringe Festival, we are hosting a concert of music by a unique 17th-century Italian Jewish composer**



## COMMUNITY CHOIR

# A chorus of approval

Marion Godfrey

Jewish prayer relies heavily on music. Evidence of liturgical choral singing goes back all the way to Exodus, when Moses and Miriam led the Israelites in singing to praise the Lord after successfully fleeing Egypt. The Levites had the responsibility of singing and playing instruments as part of the Temple service, but after the destruction of the second Temple the rabbis forbade the use of instruments during prayer, perhaps as a sign of mourning for the Temple.

By the early 16th century we see the beginnings of choral singing in synagogues in the manner of the churches of Europe, and in the early 19th century German reformers decided that the music of their synagogues would be provided by men and women singing. This was considered shocking by more traditional Jews, who believed, and still do, that mixed choirs were in contradiction to laws set out in the Talmud. A more moderate reform was proposed by synagogue musicians such as Sulzer in Vienna, Lewandowski in Berlin and others in Paris, London and Odessa. They composed music and conducted four-part choirs of men and boys that complemented the traditional solo artistry of the chazan. Bloch's Sacred Service is possibly the greatest musical setting of the Jewish liturgy, but it hardly promotes a sing-along with a choir leading the congregation. Choral singing even made its way into orthodox synagogues, although the singers remained men and boys only.

Our own musical tradition at Belsize Square owes much to Lewandowski and Sulzer, with our mixed choir with organ accompaniment dating back to the early days of the establishment of our community by refugees from Germany and Austria. Most of our choral music scores were saved from the Fasanenstrasse synagogue in Berlin during Kristallnacht in

1938 by Cantor Magnus Davidsohn, when he and his colleagues physically carried the music folders out of the burning building. Those scores were eventually brought to our Synagogue by Davidsohn, who became our first Cantor. By the 1990s they were literally falling apart and Sue Mariner and Henry Kuttner undertook the mammoth task of transcribing them and transferring them onto Sibelius software, preserving them for ever. These are the scores we now use and our Synagogue owes them an enormous debt of gratitude for their work.

Many choirs are composed of professional singers who are paid for their art. Belsize Square has a great professional choir, but for many years enthusiastic amateurs have formed the Community Choir. A while ago, with the retirement of Sue Mariner, our Community Choir faded and disappeared. Those of us who sang in it were very sad indeed. We may not have been the most professionally artistic of choirs, but what we lacked in purity of voice we made up for with enthusiasm.

In Autumn 2019, encouraged by Peter Leon and others, Michael Brod took the bull by the horns, contacted a few of us and relaunched the choir. Then along came Covid. Everything came to a halt and we couldn't actually sing together until September 2021. Initially, Michael didn't know how much support he would have, but the Community Choir has proved to be alive and well and in fine voice! Many of the members have been at our Synagogue since childhood. I was in the children's choir under Cantor Davidsohn, then the youth choir under Hanni Lichtenstern and her organist husband Paul, and then the original Community Choir. Like the other members, I love singing, so it was natural that I should join the reborn choir.

We know the services extremely

well, although many new melodies have been introduced by successive ministers and by our Synagogue's musical director, the amazing Ben Wolf. We are greatly supported by our brilliant organist Mike Cayton, by Juanita Wise, a soprano in the professional choir, who is the BSS choir archivist and who organises the musical scores, and by our wonderful Cantor, Paul Heller, who has given the Community Choir every encouragement and been exceedingly patient with us – I shall not dwell on why! Most of us can read music, but my own sight reading isn't all that great and when I am unsure, I try and stand next to someone with a good voice who knows the melody! We are sustained (except on Yom Kippur) by an infinite supply of peppermints from Sue Leon and Stephen Wiener to keep our throats well lubricated, and of course, up in the choir loft we get all the congregational gossip first-hand...

We do our best not to give a command performance, but to lead the congregation in song in the hope that all of us, both congregation and choir, begin and end more or less at the same time and on the same note – and with our Synagogue experience enhanced.

*Long live the Belsize Community Choir!*

**If anyone is interested in joining us in the choir, please contact Michael Brod or the Synagogue Office.**



## SERVICES

**Friday evenings** at 6.45pm

**Saturday mornings** at 10.00am

**Kristallnacht service** Friday 10 November at 6.45pm

### Kikar Kids – Junior Shabbat Service

Saturday 4 November, 2 December, 6 January

11.00am in the crèche for under 5s Service

11.00am in the library for 5–9-year-olds

11.30am Kids Kiddush

Often followed by a potluck lunch

Contact Caroline on [caroline@synagogue.org.uk](mailto:caroline@synagogue.org.uk) for more information

## CHEDER AND BEIT MITZVAH

**Sunday mornings** 9.30am–12.00pm

Enquiries to Head: Caroline Loison

[caroline@synagogue.org.uk](mailto:caroline@synagogue.org.uk)

End of Term – Sunday 10 December

## ADULT DISCUSSION GROUP

Meetings take place on Sunday mornings in term-time.

Programme and Zoom joining details for each meeting will be in the News from the Square emails every Thursday.

For further information, please contact Claire Walford [claire.walford@yahoo.com](mailto:claire.walford@yahoo.com).

## COMMUNITY NEWS

### NEW MEMBERS

We extend a cordial welcome to:

Julian Weiss with children Emily & Aaron | Toby Glicher & Claudia Collins | Audrey Assouly | Rachel & Sam Selmon-Schraer | Alexandra Reitman & Jesse Brown with children Jacob & Maya | David Harvey | Ian Zilberkweit & Marjana Milerman | Tanya Arathoon with children Vigo & Micha | Daniel & Ella Hay with children Lila, Jacob & Jesse | Lucy Wiseman | Max Woolfson | Kate Weinberg & James Harding with children Samuel & Elsie

### BIRTH

Mazal tov:

Sasha & Jeremy Maisel on the birth of their daughter Aria

### BNEI MITZVAH

Mazal tov to:

Stephanie & Nick Miller on the Bar Mitzvah of their son Raphael on Saturday 18 November

### DEATHS

We regret to announce the passing of:

Marion Harvey on 23 September

Henry Rockwell on 24 September



Sunday  
19 November

On Mitzvah Day we can all make a positive difference to the world in which we live by giving our most valuable possession – our time. Please contact the Synagogue office for more information on how you can help.

## SYNAGOGUE HELP LINES

### BELSIZE SQUARE SYNAGOGUE

51 Belsize Square,  
London NW3 4HX

020 7794 3949

[office@synagogue.org.uk](mailto:office@synagogue.org.uk)

[www.synagogue.org.uk](http://www.synagogue.org.uk)

### SYNAGOGUE OFFICE HOURS

Mon–Thu: 9.00am–5.30pm

Friday: 9.00am–2.00pm

### SYNAGOGUE LIBRARY

Open to members during  
office hours

### RABBI

Rabbi Gabriel Botnick

[rabbi@synagogue.org.uk](mailto:rabbi@synagogue.org.uk)

To book an in-person,  
video or telephone  
appointment with Rabbi  
Botnick, please email his  
PA Claire Austin:  
[claire@synagogue.org.uk](mailto:claire@synagogue.org.uk)

### CANTOR

Dr Paul Heller

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Seasonal greetings from chairman Jackie Alexander and husband John (taken in Alaska in July!)