

## The Celebration Continues

Scott Colbert, executive vice-president

With finger numbing temperatures outside, the halls of the Minneapolis Convention Center still managed to radiate warmth and good feelings. With his gavel, the Chairman of the Board of the UAHC brought the Biennial Convention of the largest movement of affiliated Jews to order on Wednesday evening, November 5<sup>th</sup>. Workshops were already underway. The Biennial choir under the baton of our own multi-talented ACC President, Richard Cohn, was well into the rehearsal schedule; our talented *shlichei tzibbur* were preparing for daily and Shabbat worship; those singing in concert settings were putting the final touches on wonderful programming.

Nearly eighty members of the American Conference of Cantors were in attendance at the Minnesota Biennial. Planning had been going on for twenty-three months. Susan Caro, who chaired our delegation and was one of the co-chairs of the now defunct Joint Commission on Synagogue Music gave countless hours to conference calls and meetings where each and every detail of cantorial participation was planned. We acknowledge Susan for her meticulous planning and organizing, along with Alane Katzew, UAHC staff member, each detail was handled with extreme care.

Thursday evening, the American Conference of Cantors was honored with the following resolution, which passed by acclamation. (See page two for complete resolution).

After the resolution was presented to the Conference by Russell Silverman, Chairman of the Board and accepted by me, sixteen of us who have been active in leadership representing the Conference, led by Richard Cohn presented a medley of four sacred pieces. The response from the assembly was overwhelming. At the conclusion of the evening, ACC members distributed our Jubilee CD.

Shabbat was a wonderful experience for each delegate. With clergy teams consisting of Benjie-Ellen Schiller and Rabbi Joe Black, Mark Childs and Rabbi Deborah Zecher, the Biennial Choir conducted by Richard Cohn again, made for a prayerful and unique Shabbat worship community.

(Colbert continued on page 8)

## The Cantorial Life: Shabbat of the Senses

by Judith Ovadia

My mother and father brought me to synagogue every Friday night from infancy onward. As a young child, I would snuggle next to my mother or my father and experience the service in a tactile way. The benches in the pews were covered with a tan velour and my brother and I would run our fingers back and forth over it, stroking the soft cushion. My mother would wear silk or wool and I would press my face against her side and smell her perfume. If I got tired, I would lean forward and rest my head against the cool, rounded oak back of the seat in front of me. I usually fell asleep before the closing song and my parents would carry me out to the foyer for the Oneg Shabbat.

As I grew, I began to experience services with my ears. My family always sat in the second row from the front, right next to the organ and the soloists. I was in awe of the soprano soloist. She sang with such power and her tone was so lush! The organ sounded so different from the upright piano we played at home. It scared me with its eerie chromatics and booming base notes. Our cantor was from the old country and had a strong accent. My brother and I would mimic the way he announced page numbers

(Ovadia continued on page 3)

Don't forget to pay your ACC dues for the year. December 31st is the deadline!

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# Placement NEWS

## OPENINGS

*600 and under congregational family units (no minimum requirement)*

- Highland Park IL / Solel (560)
- Oceanside NY / Temple Avodah (600)

*601-1000 congregational family units (min. 5 years experience)*

- Albuquerque NM / Congregation Albert (700)
- Richmond VA / Congregation Beth Ahabah (790)

*1001+ congregational family units (minimum 7 years experience)*

- Denver CO / Temple Sinai (1,160) *Open to all tiers*
- Tarzana CA / Temple Judea (1,300)  
*Now available for tier II*
- Bloomfield Hills MI / Temple Beth El (1,550)
- New York NY / Congregation Emanu-El of the City of New York (3,000)

## OTHER POSITIONS

- Jewish Home of Rochester NY / Chaplain  
(also looking for rabbi for same)\*

## IN NEGOTIATIONS

- Suffern NY / Reform  
Congregation of Suffern  
*Limited Service*
- Merrick NY / Temple Beth  
Am (475)

## WITHDRAWN

- Walnut Creek CA / B'nai Tikvah  
(320)

חנכה שמח  
*Happy Chanukah*



# Good and WELFARE

## MAZAL TOV ...

- to Jennifer Frost and Richard Prass on the birth of Lyla Ann (5lbs 11 oz).
- to Sally Neff on her beautifully written contribution to URI's *Torat Hayim* for *parasha Chayei Sarah*.

## REFUAH SHLEIMAH . . .

- to Amy Miller on her recent surgery
- to Marsha Cohn

## CONDOLENCES . . .

- to Arlene Bernstein on the loss of her father, Joseph.
- to Annie Bornstein on the loss of her mother, Vera.
- to Morris Chotin on the loss of his wife of forty-six years, Elayne.

New good and welfare can be  
brought to the attention of:

Ellen Sussman Congregation Keneseth Israel  
2227 West Chew Street, Allentown, PA 18104  
phone: 610-435-0074 fax: 610-435-9076  
Email: <kicantor@enter.net>

### *Chadeish T'filateinu: Renewing Our Worship* A Regional Retreat for Clergy January 25-27, 2004 Kutz Camp, Warwick, NY

- Do you experience moments of personal prayer while leading others in worship?
- Are you moved by the worship service in your own synagogue?
- Do you seek to expand your prayer-leadership skills?

*Chadeish T'filateinu* is a worship retreat for CCRAR rabbis and ACC cantors who serve UAHC congregations in the following UAHC regions: GNYCRS, NJ-WHV, PAC, and NEC.

Multiple clergy from the same congregation are strongly encouraged to attend as a team.

For further information, please contact the Department of Worship, Music and Religious Living at 212.650.4193 or <worship@uahc.org>.

Registration form and brochure is available on line at <[www.uahc.org/living/pdfdl/chadeish03.pdf](http://www.uahc.org/living/pdfdl/chadeish03.pdf)>.

Sponsored by the ACC, the CCRAR, HUC-JIR, and the UAHC, in consultation with Synagogue 2000.

## The Cantorial Life: Shabbat of the Senses, continued

“Please turn to page sirty sree.” His voice was rich, and his *kavanah* was evident.

Years later I was told that everyone thought he had a terrible singing voice, but they kept him on because he was beloved for his soul and his devotion to the Temple.

When I was around the age of Bat Mitzvah, I began to use my vision to take in the happenings around me in the sanctuary. I searched for who among my parents friends was there that night and looked for my own Hebrew school buddies. I saw the rabbi glare at me one night when my antics with my brother became too rowdy. It was then I began to notice who was whom in the temple hierarchy. I saw my father sitting on the *bima* as a trustee. I saw the cantor fall asleep once during the rabbi’s sermon.

I also became aware of the clothing worn by the fancy ladies in our congregation. My own dress and shoes became of interest to me around this age, and I sometimes would get up and go check myself out in the ladies’ room mirror. I saw boys from my school looking cute in their sports jackets and khaki pants.

Eventually, I was mature enough to take in services with my mind. I memorized the *V’ahavta* in English, old Union-Prayer-Book-style. I knew that when we got to the *Aleinu*, we were almost finished. My rabbi’s sermons were no longer a signal to go play in the coat room. Now I was interested in what he was saying. I could follow his complex threads as he weaved from the Torah portion through Rashi’s commen-

tary, from Buberian philosophy through to the urgent social agenda of the day. I gasped with amazement along with the rest of the adult congregation when I realized the brilliance of his rhetoric as he returned to his starting place in Torah. I knew then I wanted to be a rabbi.

I became a youth group songleader. I learned to chant the prayers in Hebrew at Camp Harlam. I taught religious school. In college, I fell in love with music and began to see that there may be a place for me in the cantorate. What was I to do? I wanted to inspire, to teach, to bring others to Torah.

It was becoming clearer and clearer that my musical potential could lead me to heights unknown. I spoke with the director of admissions at Hebrew Union College. He told me to apply to rabbinic school because, according to him, the cantorate would not be as intellectually rewarding. Could this be true? I wondered, would I feel unfulfilled if I did not pursue the rabbinate?

I followed my heart and it led me home; home to the Shabbat of the senses.

Now I stand with my congregation on Friday night. My fingers trace the ornate grapevine sculpted onto the silver Kid-dush cup. My eyes take in the dancing flames of the Shabbat candles. My ears are filled with the swell of the singing congregation. My mind is focused on the two commands: Keep and Remember. I raise my voice for glory and thanksgiving. From my mouth, I pray, may come inspiration and instruction.

## Opening Doors with Melody: A Trip with Harold Orbach by Laurie LaZebnik

My husband, Robert, and I have both had the privilege of serving as president of Temple Beth Israel of Jackson, Michigan, one of the oldest Reform congregations in the U.S. What a thrill it was to join Cantor and Mrs. Harold Orbach on a trip to Russia where we could experience the birth of a new religious fervor.

Buds of religion are poking though the thawing Russian soil, allowed to blossom only since 1991. Jews are looking to worship with other Jews, participating even without the basic tools of worship.

Progressive Jews of St. Petersburg sing the same melodies, read the same Hebrew words that we use at our Temple. Standing here I feel I am part of a world community of Jews.

“I’m not here to sing for you, but with you,” announces Cantor Orbach as the service begins. He sets his Russian/Hebrew prayer book carefully on the cardboard box balanced on a café table-turned *bima*. It’s covered with a prayer shawl in this make-shift synagogue rented especially for the event of the Cantor’s visit. Taped to the wall behind him in what had been a café less than two hours before, is the blue and white flag of Israel.

The Vice-mayor of St. Petersburg came especially for this important event in the life of the congregation. He read a prayer for the country from the prayer book similar to the prayer we read in Michigan for peace and to give our leaders wisdom. He tells Mrs. Orbach in English, “I am a Christian,

## NEWS FROM TRANSCON

**A**ttention Chazzanim!  
Transcontinental Music and the URJ Press are seeking Jewish original or folk songs for a new pre-school curriculum and CD for teaching Torah to tots.

The songs submitted should be easily learnable both by the kids as well as the average pre-school teacher. Submissions must be in notated music form (sheet music). If you have a professionally produced recording, please submit it along with the notated music.

All copyrights on the song must be properly attributed on the notated music itself. All song-writing credits (including lyrics) must be properly attributed on the notated music itself. Please enclose a cover letter with your submission.

We are looking for songs on major stories and/or themes in the bible from Creation until the receiving of Torah on Mount Sinai. For example: Tower of Babel, Jacob's Ladder, Joseph thrown into a Pit, Baby Moses, Leaving Egypt, etc.

For more information, contact Joel Eglash. The deadline for submissions is January 15, 2004. All submissions should be mailed to the following address (please do not submit via email or fax):

Transcontinental Music/URJ Press  
Attn: Joel Eglash  
633 Third Avenue  
NY, NY 10017

DEADLINE FOR THE  
January Koleinu:

*December 23rd*

*(Opening doors continued from page 3)*

Russian Orthodox, and enjoyed this service, especially the Cantor's singing. During the time of the Czars I heard cantors sang for the regiments and in the Marensky Theater. I'm delighted to experience one singing in the environment for which he was trained."

As the Shabbat candles flicker Rabbi Eliezer Shasha Lyskovoy finishes his sermon and Cantor Orbach sings a nigun. "Melodies, as they travel from one part of the world to another sometimes change," he tells the group, and waits while the rabbi translates. "I apologize if I sing some of the melodies differently than you are accustomed to hearing."

Wine is passed out and three challah appear from behind the *bima*. In what we are told is a Georgian tradition, people surround the table, make toasts, recite original poetry and sing ballads while they eat and drink. These Jews are vital, poets, authors and intellectuals, singing with fervor about their hopes for the future.

At the request of the crowd Cantor Orbach leads in the singing of *z'mirot*. People join arms and sway to the music. They don't want to stop as they sing well into the night.

We watch the tape edging the Israeli Flag loosen, the flag droop and understand the fragility of Russian Jewry and their need for support. Thirty-three progressive congregations now in Russia, only two with professionally trained Rabbis with a third due to arrive soon.

The congregations urgently need Jewish music and a cantorial CD library. It's the dream of Rabbi Gregory Kotlyar of Moscow for annual summer seminar for cantorial soloists taught by the American Conference of Cantors.

The rabbi in Moscow recalled with much pleasure Cantor Steven Merkel visit last year and the great impact he had on those aspiring cantorial interns that studied with him. I would like to urge the ACC in cooperation with WUPJ and ARZA to sponsor a yearly seminar in Russia by sending one of our members there to teach every summer. I would also urge all of us to send them music and establish a CD library for them.

Some doors to spirituality can only be opened with a melody.

*Laurice LaZebnik has served as President of both Temple Beth Israel's Board and it's Sisterhood in Jackson, Michigan. Active in State Sisterhood, she is involved in her community as President of the Economic Club and Hospice, serving on the Executive Boards of the Chamber of Commerce and Jackson Venture Capitol Group. Laurice started the Jackson Storyfest that is now in it's 16th year. She and her husband, Robert, vacation frequently with Cantor and Mrs. Harold Orbach.*

## KOLEINU

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E-mail: <cantor.levitt@verizon.net>

## **RESOLUTION ON THE 50TH ANNIVERSARY OF THE AMERICAN CONFERENCE OF CANTORS (ACC)**

Submitted by the Joint Commission on Synagogue Music  
and the Commission on Religious Living to the 67<sup>th</sup> UAHC General Assembly

*Then you shall make proclamation with the blast of the horn throughout your land, unto all the inhabitants thereof. And you shall hallow the fiftieth year; a jubilee shall that fiftieth year be unto you. (Leviticus 25:9–10)*

### **BACKGROUND**

“For decades, cantors and synagogue musicians have worked in tandem with rabbis to infuse our worship services with joyful and meaningful music. Equally important is the role that each of you—clergy and professionals alike—plays in building and sustaining the vibrant congregations that are vital and precious links in our Union. Through your sacred work, you not only provide caring and compassionate service to members and their families but also ensure that our spiritual homes are exemplary houses of worship, houses of study, and houses of assembly” (Rabbi Eric Yoffie, on the occasion of the ACC/GTM Jubilee Conference in New York, July 2, 2003).

The American Conference of Cantors was founded in 1953 by a small and dedicated group of "sweet singers in Israel" who were called to serve the Jewish people in Reform congregational settings. Over the last fifty years, the ACC has evolved into a thriving professional organization that currently represents over 450 cantors in Australia, Austria, Canada, England, Hong Kong, Israel, Sweden, and the United States of America as, *k'lei kodesh*, serving the multifarious needs of *K'lal Yisrael*.

The ACC exists to support its members in their sacred calling as emissaries for Judaism and for Jewish music. Each individual cantor offers spiritual, pastoral, musical, educational, and organizational leadership to the congregations and communities of the Reform Movement. The American Conference of Cantors draws upon the energies and aspirations of its members through a shared and dynamic vision of programs and initiatives that respond to the needs of the greater Reform community.

Members of the ACC contribute greatly to the vitality of our Jewish culture and heritage. Rooted in the past yet envisioning new growth toward the future, cantors invested and certified by Hebrew Union College–Jewish Institute of Religion are thoroughly schooled in Jewish music and its history, as well as the history of our people through its liturgy, its philosophy, and the study of its sacred texts. Members of the ACC strive to maintain the highest standards of excellence and aesthetic authenticity while seeking to provide our communities with a compelling experience of text, music, and learning in relationship to one another and connectedness to God.

THEREFORE, the Union of American Hebrew Congregations resolves to:

1. Congratulate the American Conference of Cantors (ACC) on the occasion of its 50th (Jubilee) Anniversary;
2. Recognize the integral role that the ACC plays to ensure a vibrant and secure future for Reform Judaism by serving in leadership positions on numerous commissions of the UAHC and most notably the Joint Commission on Synagogue Music and the Commission on Religious Living;
3. Acknowledge and applaud the significant contribution to the Reform community made by members of the ACC through their commitment to maintaining a sacred covenant (*b'rit kodesh*) with the CCAR, HUC-JIR, and the UAHC and its affiliates and their devotion to acting in partnership to benefit *K'lal Yisrael*; and
4. Affirm the sacred calling of the cantor and the centrality of Jewish music, cantillation, and nusach in transmitting Torah and the rich and variegated heritage and values of the Jewish people to present and future generations through the many voices and faces of the American Conference of Cantors.

## Making Music Speak the Language: Challenges Arranging Yiddish Songs for Chorus

by Mark Zuckerman

By the time a choral arranger works on a song, most of the decisions about combining words and music have already been made. Even so, a wide array of challenges and opportunities arise in trying to make musical aspects of the arrangement communicate a sense of the text while still preserving the character of the original song.

When the language is probably unfamiliar to much of the anticipated audience (not to mention some of the singers), these challenges take on much greater importance.

Such is the case with Yiddish.

Yiddish language and culture have a special relationship with both Jewish and American cultures, but the number of Yiddish speakers has decreased so that basic understanding cannot be expected even from people whose roots are in the Yiddish-speaking world. Most such Jews of my generation had Yiddish-speaking parents or grandparents but grew up not speaking it themselves.

This was my own experience.

Yiddish was the common language between my paternal grandparents and also the first language my father spoke, but it was not a presence in my house as I was growing up. I had to learn Yiddish from classes at the National Yiddish Book Center and the Workmen's Circle and by taking the intensive YIVO summer program. I still don't feel altogether comfortable speaking Yiddish, though I can understand others and can read at more than a basic level.

Not everybody has the level of interest (or the time) to study Yid-

dish and learn to speak it. However, even to most non-speakers, Yiddish is not utterly foreign. Jews with family who are native Yiddish speakers retain a sense of Yiddish intonation, may use English equivalents of Yiddish expressions or speak English influenced by Yiddish grammar, and perhaps know some Yiddish words or phrases. It's likely they'd know stories from Yiddish literature and recognize some Yiddish songs. This sense of familiarity is a complicated issue for an arranger, even one who can identify with it (like me).

On the one hand, you can anticipate a sympathetic ear from a feeling of cultural connection. On the other, you can face a number of limiting stereotypical expectations based on narrow experience.

For example, there's the common notion that all Yiddish music is basically confined to klezmer and should, at the very least, be boisterous and toe-tapping. This ignores the breadth of Yiddish song that runs the gamut from labor songs to lullabies (sometimes combining both). Often, there is a resistance to venturing away from the familiar territory of old Yiddish standards, like *Rozinkes mit mandlen* or *Abi gezint*.

It's not much help to use as models compositions and arrangements from the great period of Yiddish choral music. I learned about this wonderful literature singing with the Jewish People's Philharmonic Chorus and the Workmen's Circle Chorus in New York. Both choruses have long and rich histories dating back to the early decades of

the twentieth century. During the heyday of Yiddish choral music there were sizable Yiddish choruses all over the country. They performed in large halls singing four-part (often a cappella) compositions, arrangements, and even oratorios—with texts entirely in Yiddish—by such composers as Zavel Zilberts, Max Helfman, Lazar Weiner, and Maurice Rauch.

Nowadays, the audience for this music is considered highly specialized (read: very small), consisting mostly of "Yiddishists": people with a strong dedication to Yiddish language and culture. As an arranger,

... the Yiddish voice speaks about the Holocaust from an otherwise silent perspective.

though, my objective has been to make Yiddish music accessible to a wider audience, both Jewish and non-Jewish, using the medium of four-part a cappella chorus.

This accessibility has to be created by encouraging a connection through the music—especially through details of the arrangements—rather than by relying on a bond with the Yiddish language.

The most important contribution an arranger can make toward greater accessibility, is by reinforcing in music what the text says in words. Here, the text instructs us. I'll illustrate using two Holocaust songs from my collection of Yiddish arrangements: *Dolye mayne, dolye* (My Fate) by Itsik Manger (music by S. Beresovsky) and *Unter dayne vayse shtern* (Under Your White Stars) by Avrom Sutzkever (music by Avrom Brudno). These are not

## Making Music Speak the Language: Challenges Arranging Yiddish Songs for Chorus, continued

random examples.

Not surprisingly, some of the strongest Yiddish poetry is about the Holocaust. I firmly believe any collection of Yiddish music ought to include Holocaust songs, since the Yiddish voice speaks about the Holocaust from an otherwise silent perspective.

Itzik Manger was known as a troubadour who typically coupled a deceptively simple folk ballad surface with deep and complex poetry. In *Dolye*, Manger conveys the story's elements by shifting the narrator's vantage point.

The first verse is like a bird's eye view ("Over the ruins of Poland lies a head with blond hair"). In the second verse, the view is still outside, but is closer and personal ("*Under* the ruins of Poland I feel pain seeing the head of my girl"). In the third verse ("Pain sits at my writing table and writes a long letter"), we are hearing the poet's soul in anguish: the voice of the poet from inside.

Successive verses reverse the process. The fourth verse brings in the image of a funeral bird, while the last verse reflects on what the bird represents to the narrator, taking the image of the bird out of the context of time.

The arrangement of *Dolye* is structured to highlight the poem's structure. Women's voices are assigned the role of the "bird's eye" narrator, carrying the melody in the first and fifth verses, while men's voices take the part of the more immediate and personal experience (second and fourth).

Most such Jews of my generation had Yiddish-speaking parents or grandparents but grew up not speaking it themselves.

In the third (strongest) verse, the setting is homophonic, with all vocal parts singing in close, frequently dissonant harmony. To heighten the drama, this verse has the first rendition of the refrain. (The second occurrence of the refrain concludes the piece.)

By contrast, the most striking poetic features of *Unter dayne vayshe shtern* are the arresting images and powerful, frequently ironic word choices and juxtapositions. This strongly suggests a musical approach that highlights local details. The *Dolye* arrangement changes setting from verse to verse but maintains a consistency within each verse. In *Unter dayne vayshe shtern* the arrangement emphasizes word painting, unusual local harmonies and harmonic successions, and small gestural stresses.

These examples illustrate the assortment of challenges and opportunities offered the choral arranger of Yiddish songs. The proof of the pudding, though – to mix a metaphor – is in the singing.

The arrangements in this article are all available (or soon to be available) from publishers:

- *Ikh bin a kleyner dreydl* from Carl Fischer
- *Dolye mayne, dolye* from Transcontinental Music; and *Zog, Maran* and *Unter dayne vayshe shtern* from ECS Publishing.
- They are also included in the CD, "The Year in Yiddish Song," on Centaur Records (CRC 2611). More of my arrangements are becoming

available through Transcontinental and ECS.

For those interested in sheet music for Yiddish songs, I recommend these definitive source books published by the Workmen's Circle:

- "Yontefdike Teg" (Songbook for the Jewish Holidays)
- "We Are Here" (Songs of the Holocaust), both compiled and edited by Eleanor (Chane) Mlotek and Malke Gottlieb
- the three volumes compiled and edited by Chane and Joseph (Yosl) Mlotek: "Mir Trogn a Gezang," "Pearls of Yiddish Song," and "Songs of Generations." All feature the music, Yiddish text, transliteration, and English translation for each song.

The National Yiddish Book Center in Amherst, MA, is a valuable resource for locating Yiddish sheet music – including old journals, like "Gezang un Kamf," which published Yiddish choral music – most of which is out of print. Chane Mlotek at YIVO in New York City is probably the greatest single resource on Yiddish music alive today.

Composer Mark Zuckerman's collection of Yiddish a cappella choral arrangements is gaining an international reputation with performances by amateur and professional choirs on four continents. His arrangements are recorded by the Goldene Keyt Singers on "The Year in Yiddish Song" (Centaur Records CRC2611). They are published by Carl Fischer, Transcontinental Music, and ECS Publishing, which is issuing them in a Mark Zuckerman Yiddish Choral Series. To find out more, visit his website at <[www.mazicmusic.com](http://www.mazicmusic.com)>.

## Phai Fund Donations

### IN HONOR OF ...

- Shoshana Lash's "B'rosh Hashana": Barbara Ostfeld & Todd Joseph
- David Goldstein's "Kol Nidre": Barbara Ostfeld & Todd Joseph
- Judy Seplowin and Mark Kalish on the birth of *gesunte* twin girls, Rebecca Alma and Jessica Leah: Jacquie Shuchat-Marx, Jennifer, Ira and Sammy Vogel
- the 60<sup>th</sup> anniversary of Julie and Sylvia Feinberg: Florence Merel and Loren Hurwitz
- the birth of Nathaniel Reuven Singer: Barbara Ostfeld and Todd Joseph, Jacquie Shuchat-Marx
- the Kiddushin of Don Croll and Jan Gartenberg: Barbara Ostfeld and Todd Joseph, Ellen Stettner, Scott and Karen Colbert
- Pat Hickman's installation at Temple Israel: Susan Berkson
- Mazel Tov to Evan Kent and Don Goor: Ellen Stettner
- Richard Cohn for an outstanding performance as Biennial choir conductor: Scott and Karen Colbert

### IN MEMORY OF ...

- Diana Kaufman, mother of Evette Katlin: Susan Berkson
- Joseph Bernstein, father of Arlene: Ellen Stettner
- Vera Bornstein: Marshall Portnoy, Ellen Stettner, Dick and Linda Botton, Scott and Karen Colbert

Donations over \$18 will be acknowledged and can be sent to:  
Ellen Stettner, Temple Kol Emeth  
1415 Old Canton Road Atlanta GA 30062

(Colbert continued from page 1)

Following the Friday evening service, Kay Greenwald chaired an Erev Shabbat Oneg concert. Though it was so very late at night, all of the cantors participating did the Conference proud. At the Saturday luncheon concert, chaired by Susan Caro, once again a wonderful concert was presented with élan.

All in all, November in Minnesota with nearly 4,000 Reform Jews from all over the world was a very special experience. Remember to calendar the 2005 Biennial in Houston. You won't want to miss it!

### PLAN AHEAD FOR FUTURE ACC CONVENTIONS:

❖  
JUNE 27—JULY 1, 2004  
SAN DIEGO, CA

❖  
MARCH 13—17, 2005  
NEW ORLEANS, LA

❖  
JUNE 25—JUNE 29, 2006  
ISRAEL



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