

Csurka had first become a target of the ADL because he attacked George Soros, a self-confessed Nazi collaborator, as a thief robbing Hungary blind.

Ignaz Bubis told this journalist that he spent his time in Washington, including before the Lantos subcommittee, in a drive to make publication of "Holocaust denial" literature illegal, but ran into a First Amendment blockade at all levels.

Asked about his testimony in an interview, Dr. Ruben Beraja, president of the Argentine Jewish Community and a WJC leader, boasted that his organization had placed Col. Mohamed Alf Seineldín in isolation. Seineldín led a republican military revolt in Argentina and is viewed as a hero by republican military officers throughout Ibero-America. Dr. Beraja flaunted his strong government backing, saying that Jews in the Argentine press could be unleashed on anyone—especially in the military—who got out of line. As a result, he said the government is helping implement a program in Argentina's schools, which is the ADL's "politically correct," racial-stereotyping program called "A World of Difference." Beraja also admitted that he was a good friend of Peter Hakim's Inter-American Dialogue, which is organizing in tandem with the São Paulo Forum of narco-trafficking terrorists under democratic guise, including former guerrilla armies linked to Cuba.

Assimilation is 'worst anti-Semitism'

When he addressed the WJC Governing Board on Feb. 9, Edgar Bronfman, who spent most his of life as an atheist playboy, returned to the theme of his keynote address to the ADL 80th National Commission celebration in Washington, D.C. in the spring of 1993. Bronfman said that Jews in the Diaspora were numerically disappearing, and he called for major educational efforts to stop "the worst anti-Semitism of assimilationism." Echoing the neo-pagan theology of British royals Prince Philip and Prince Charles, Bronfman said that Judaism could be more popular, if it eliminated the Biblical injunction in the Book of Genesis, that man should have "dominion over the earth" and "be fruitful and multiply"—in short, if it stopped being the Jewish faith, and reduced Jewish identity to the Holocaust.

He said that because of the need for educational programs, most of the money raised for Israel would now have to stay under WJC control in the Diaspora, which could give Bronfman a lucrative new "business." The WJC Governing Board co-chairman Isi Leibler's minutes of the meeting show that most board members concurred. Leibler, an Australian, added:

"A few weeks ago in Israel, I pleaded with Prime Minister Rabin to appoint an adviser on Diaspora affairs so that his government would be able to relate to Israel-Diaspora issues and, in particular, to the burning issue of Jewish education. . . . Yitzhak Rabin agreed that Israel must act in conjunction with the Diaspora and help us to save ourselves from the scourge of assimilation."

Two concerts salute Black History Month

by Marcia Merry

Feb. 27 was the birthday of the great singer Marian Anderson (1902-93), and in Washington, D.C., two concerts—one on Feb. 26 at the historic Ebenezer United Methodist Church, and the other the next day at the Andrew Rankin Chapel on the Howard University campus—offered programs whose design, as well as fine performance, offered musical tribute to Marian Anderson and universal culture.

On Feb. 26, the Schiller Institute sponsored a concert in celebration of African-American History Month, featuring one of the best examples of an African-American's expression of the universal principles of Classical composition: the *Requiem Mass* by Brazil's finest composer, José Maurício Nuñez García (1767-1830). Written in 1816, the mass has many moments of "dialogue" with Mozart's famous 1791 *Requiem*, which was first performed in Brazil in 1819 under Nuñez García's direction in Rio de Janeiro.

The chorus, mostly amateurs, was drawn for the occasion from the Schiller Institute Chorus and the Nevilla Ottley Singers. The orchestra was made up of players from the Takoma Park Symphony Orchestra, joined by musicians with wind instruments designed to play at the natural tuning of C=256 Hz.

The Nevilla Ottley Singers, based in the Maryland/District of Columbia area, has for years specialized in bringing forward choral programs containing works of both the great European Classical masters and Classical works of black and other "minority" composers. Directed by Nevilla E. Ottley—who also directed the Nuñez García performance—the group has served as the "launching-pad" for a number of fine singers, one of whom, the mezzosoprano Kehembe (Valerie Eichelberger), was also a soloist in the mass. The other soloists in the Nuñez García requiem were soprano Elizabeth Lyra Ross, tenor John Gilbertson, and bass-baritone Ronald Jackson.

Following the mass, each soloist also performed arias from Handel's *Messiah*, in turn, capped by a special musical offering: Robert McFerrin, the first African-American singer put on contract with the New York Metropolitan Opera, singing Handel's "The Trumpet Shall Sound." Mr. McFerrin followed this with a selection of traditional Negro spirituals arranged by his friend Hall Johnson, the great composer and choral master. McFerrin and the other soloists were accompanied by Sylvia Olden Lee, the first African-American vocal coach engaged by the Met and, among other talents, a spe-



A Schiller Institute concert Feb. 26 in Washington, D.C. where the José Mauricio Nuñez-García Requiem Mass was performed at the scientific tuning of C=256 Hz. Nevilla E. Ottley directed the performance.

cialist in American music history.

A special feature of the concert was the pitch level throughout at C equal to 256 Hz, known as the scientific or Verdi tuning. It is rare today to hear this because of the way that the pitch has been arbitrarily raised during the 20th century.

Schiller Institute spokesman Dennis Speed welcomed people to think of the concert's Verdi tuning as an experiment in restoring fine music. Speed further announced the dedication of the *Requiem* performance to both Marian Anderson and to John Wilson, former head of the Washington, D.C. City Council, who was a leading activist in the 1960s civil rights movement. Wilson died last year under strange circumstances.

The next day, the Howard University Department of Music presented an afternoon concert dedicated to "Black History—A Musical Tribute Commemorating the Life and Artistry of Marian Anderson." Conceived by Dr. Raymond Jackson (piano faculty), Kehembe (Valerie Eichelberger) (voice faculty), and colleagues, the program stands as a design worthy of inspiring future events.

Dispensing with the usual intermission, six musical interludes were interspersed with a student narrator presenting key points about Anderson's life. The seven sections of the concert proceeded as follows:

I. "The Voice of a Century," an introduction by Miss Yolanda Kerney.

II. "Her Early Years—Inspiration from the Church," with Howard students singing solo spirituals arranged by Hall Johnson, Roland Hayes, Harry T. Burleigh, and Sylvia Olden Lee.

III. "From Church Choir to the Concert Stage." Here Howard student soloists sang Schubert's Lied "Ave Maria," Gustav Mahler's "Ging heut' Morgen über's Feld," and Thomas H. Kerr, Jr.'s song "Riding to Town."

IV. "In Concert with Others," featuring a duet and solos from Howard faculty members, soprano Regina McConnell and baritone William Ray, and the Brahms Alto Rhapsody (Op. 53), done by Eichelberger, with a male chorus of eight Howard singers.

In the final segments of the program, V. and VI., called "Leading the Way for Others," the diva Mattiwilda Dobbs (Metropolitan Opera 1956-64), and her colleague Robert McFerrin sang two sets of solos before the concert ended, with the two of them leading a finale of Margaret Bonds's "He's Got the Whole World in His Hand," with full pipe organ, piano, and company of singers.

Mr. McFerrin brought the house down with his famous "Eri tu" from Verdi's *Un Ballo in Maschera* (*A Masked Ball*), and a set of Schubert and Hall Johnson songs. And true to great character, as the happy audience was filing out, suddenly Sylvia Olden Lee "pulled out all the stops" on the organ, and McFerrin and she—longtime friends and collaborators—performed Handel's "The Trumpet Shall Sound."