

New York, New York, 2/27/77

Folder Citation: Collection: Records of the First Lady's Office; Series: Mary Hoyt's Domestic Trip Files; Folder: New York, New York, 2/27/77; Container 13

To See Complete Finding Aid:

http://www.jimmycarterlibrary.gov/library/findingaids/First_Lady's_Office.pdf

95TH CONGRESS
1ST SESSION

H. J. RES. 132

IN THE HOUSE OF REPRESENTATIVES

JANUARY 11, 1977

Mr. RICHMOND introduced the following joint resolution; which was referred to the Committee on Banking, Finance and Urban Affairs

JOINT RESOLUTION

To authorize a special gold medal to be awarded to Miss Marian Anderson.

1 *Resolved by the Senate and House of Representatives*
2 *of the United States of America in Congress assembled,*
3 That in recognition of the highly distinguished and impres-
4 sive career of Miss Marian Anderson for a period of more
5 than a half a century during which she has been the recipient
6 of the highest awards from a score of foreign countries, for
7 her untiring and unselfish devotion to the promotion of the
8 arts in this country and throughout the world including the
9 establishment of scholarships for young people, for her strong
10 and imaginative support to humanitarian causes at home, for
11 her contributions to the cause of world peace through her

I

95TH CONGRESS
1ST SESSION

H. J. RES. 132

JOINT RESOLUTION

To authorize a special gold medal to be awarded to Miss Marian Anderson.

By Mr. RICHMOND

JANUARY 11, 1977

Referred to the Committee on Banking, Finance and Urban Affairs

1 work as United States delegate to the United Nations and
2 her performances and recordings which have reached an
3 estimated seven million people throughout the world, and
4 her unstinting efforts on behalf of the brotherhood of man,
5 and the many treasured moments she has brought to us
6 with enormous demand on her time, talent, and energy, the
7 President of the United States, or his delegate, is authorized
8 to award to Marian Anderson, in the name of Congress, an
9 appropriate gold medal. For such purpose the Secretary of
10 the Treasury is authorized and directed to cause to be struck
11 a gold medal with suitable emblems, devices, and inscriptions
12 to be determined by the Secretary.

13 SEC. 2. The Secretary of the Treasury shall cause dupli-
14 cates in bronze of such medal to be coined and sold, under
15 such regulations as he may prescribe, at a price sufficient to
16 cover the cost thereof (including labor), and the appropria-
17 tions used for carrying out the provisions of this section shall
18 be reimbursed out of the proceeds of such sale.

19 SEC. 3. There is authorized to be appropriated the sum
20 of \$2,500 to carry out the purposes of this resolution.

Pittsburgh, 1932. Baptist. Democrat. Business address: Florida A. & M. Coll., Tallahassee, Fla. Home address: 210 Osceola St., Tallahassee, Fla.

ANDERSON, MARIAN, concert singer; b. Philadelphia, Pa.; m. Orpheus H. Fisher of Wilmington, Del., July 24, 1943; ed. Philadelphia pub. schs., private music instruction in Philadelphia, N.Y.C., Chicago Coll. of Music and abroad; Mus. D., Howard U., 1938; Temple U., 1941; Smith Coll., 1944. Her musical ability was first demonstrated as a child in the Union Bapt. Ch. choir, Philadelphia; she was enabled to begin singing lessons under an Italian instructor; her singing career began in 1924, a year later, she won first prize in competition with 300 others at Lewisohn Stadium in N.Y.C.; first critical acclaim came to her in Europe; and she has since become recognized in the United States and abroad as one of the world's leading contraltos; refusal by Daughters of the American Revolution to allow her to give a concert in Constitution Hall, 1943 resulted in a momentous Easter Sunday open-air concert attended by over 75,000 people; four years later when invited to appear in Constitution Hall she denoted the proceeds to the United China Relief Fund; was the first Negro artist to appear at the Metropolitan Opera House; appeared before King & Queen of England and President Roosevelt in command performance, 1939; except for interruption of war, has made regular concert tours of the U.S.A., Europe and South America, is frequent performer on the leading coast-to-coast radio programs, and has appeared as soloist with the noted symphony orchestras; has also been, for years, one of the principal recording artists of Columbia records. Among many awards she has received are: Citizens Award of Birth Sholem Fraternity; the Order of African Redemption of the Republic of Liberia; Spingarn medal awarded by the N.A.A.C.P., 1939; Merit Award of the N.Y. Youth Com. for conspicuous service to youth; Philadelphia (Bok) Award (1940) of \$10,000 and a medallion given for outstanding citizenship and meritorious achievement. (She has used money to establish the Marian Anderson Scholarships given yearly to young students of outstanding scholarship and music ability); the govt. of Finland decoration, "Probenignitate humana", 1940; selection by Louisville (Ky.) Times as one of Americas ten leading women; helps financially, many worthy causes. Her artistry and devotion to democratic ideals have earned her international renown as a "symbol of American Unity". Mem. Alpha Kappa Alpha. Baptist. Addresses: Danbury, Conn. and 762 S. Martin Street, Philadelphia, Pa.

ANDERSON, ROY THOMAS, dentist; b. Pittsburgh, Pa., Mar. 25, 1898; s. Thomas and Jennie (Black) Anderson; m. Sadie Warfield, 1931. D.D.S., U. of Pittsburgh, 1926. Dentist, 1926-present; mem. Pa. Med., Dental and Phar. Assn; Kappa Alpha Psi. Presbyterian. Republican. Address: 1408 Wylie Ave., Pittsburgh, Pa.



MARIAN ANDERSON

ANDERSON, SUBBEAL STEWART, Dentist; b. Richmond, Va.; Mar. 23, 1896; s. Willis A. and Julia A. (Brown) Anderson; m. Jennie E. Watkins, Dec. 31, 1924; one child, Julien W. B.A. Virginia Union U., Richmond, Va., 1919; A.B. Howard U., Washington, D.C.; D.D.S., 1923; post-grad. studies in oral surg., N.Y.U., 1924; practicing dentist, 1927-present. Mem. North Harlem Dental Assn.; Washington Heights Assn.; Phi Beta Sigma (v-pres., 1927-29); Elks; the Bronx Chamber of Commerce; N.A.A.C.P.; Y.M.C.A. Independent. Address: 159 W. 116th St., New York, N.Y.

ANDERSON, TREZZVANT WILLIAM, editor-columnist; b. Charlotte, N.C., Nov. 22, 1906; s. Trezzvant E. and Amanda (Dixon) Anderson; ed. J.C. Smith U., Charlotte, N.C., 1921-27. Special feature writer, Norfolk, Va., Journal and Guide, 1930-31; Associated Negro Press, 1931-34; correspondent-columnist, Afro-American newspapers, 1931-43; U.S. Army war correspondent, 1944-45; editor, Charlotte, N.C., Eagle, 1946; bus. mgr., 761st Tank Bn. Assn.; founder and pres., Washington, D.C. Negro Press Club, 1931-33; mem. Elks; N.A.P.E.; Am. Newspaper Guild; C.I.O.; Hod Carriers and Common Laborers Union, A.F.L.; Intl. Mark Twain Soc. (hon.); Eugene Field Soc.; Veteran's Welfare Assn.; Am. Veterans Com. Author: Come Out Fighting, 1945. Baptist. Democrat. Address: 19 Mercer St., Pittsburgh, Pa.

ANDREWS, ANTHONY HINES, civil engr. coll. instructor; b. Bath, N.Y., Sept. 9, 1909; s. Harry

A National Treasure Is Saluted at 75

By C. GERALD FRASER

She possessed one of the outstanding voices of the century, and she broke racial barriers to become one of America's most honored women, but to the 24 members of Marian Anderson's extended family she is simply "Aunt Marian."

Many of these relatives will join Miss Anderson and the First Lady, Rosalynn Carter, at Carnegie Hall on Sunday evening, when the singer's 75th birthday will be commemorated. The benefit performers include the opera stars Leontyne Price, Shirley Verrett, Mignon Dunn and Clamma Dale; the instrumentalists Pinchas Zukerman, James Levine, Walter Trampler and Claude Frank; Arthur Mitchell's Dance Theater of Harlem, Dorothy Maynor's Harlem School of the Arts and the Heritage Society Chorus.

Several of these performers will be there because they have been associated with one of Miss Anderson's favorite interests, Young Audiences. Proceeds from the concert will go to that organization, which in 25 years has introduced millions of children to classical music, dance and the theater through programs in the public schools.

Despite her extraordinary career, Miss Anderson did not appear with the Metropolitan Opera Company until 1955, 10 years before her formal retirement. Her debut as Ulrica in Verdi's "Un Ballo in Maschera" marked the first time a black had appeared as a soloist with the Met.

'To Make the Door Open'

"Whatever role she did that night, it wouldn't have mattered," said Miss Price, one of Miss Anderson's successors at the Met. "Even if she had just walked on stage that night, the singular thing that she did was to make the door open. She did that, and I will be eternally indebted to her."

Miss Price also recalled that when she was a small child in Mississippi, she heard Miss Anderson at Jackson's Civic Auditorium and decided then that "this was what I wanted to do."

In a career that spanned 60 years, Miss Anderson often found herself contending against bigotry, but she managed to deal with it and with her career without ever publicly expressing outrage.

One reason for her equanimity, according to Sandra Grymes, a young cousin of the contralto, was the force of family.

"All of my life," said Miss Grymes, "Aunt Marian has been a star. This gave the family status and served to bring us closer together. We have tried to be a real support for her. She could always come home and relax and be herself."

"She got a lot of respect because she was Marian Anderson. She took an interest in everybody, made a lot of things possible, and not just by giving money or great largesse, but because she was a model."

Marian Anderson came all the way in what might now be described as a classic black style. She sang in church choirs at 6 and scrubbed the steps of homes in her native Philadelphia for nickels and dimes.

When she was a little older, she was taken to a concert, and after watching and listening to the orchestra and to the violinist, she said to herself, "That's for me."

Her father died when she was 9, and the money that she earned singing dur-

ing church programs went to help support her mother and her sisters.

Local fame grew after she was hired by churches for fund-raising affairs in small halls, and she once appeared with Roland Hayes, then a rising tenor.

"At that point," Miss Anderson was quoted as saying in an interview in *American Heritage*, "Roland Hayes was opening his program with Italian classics and German lieder and maybe a French art song. My claim to fame was that I was singing English only, and people would say, 'If our Marian sings, at least we will know what she's singing about.'"

"Our Marian" became a special person to black Philadelphia. An article in *The New York World* in 1925 by Lester Walton told how the black community underwrote her start:

"A committee of Philadelphia Negroes was formed, the president of the Philadelphia Choral Society (colored) officiating as chairman. The first big benefit concert was given at Music Fund Hall, on which occasion Miss Anderson faced her first large and enthusiastic audience."

In July 1925, Miss Anderson won a contest at Lewisohn Stadium that led to an appearance there with the New York Philharmonic.

She then began her ascent, like many American black artists of her time, she achieved success in Europe before she was accepted at home. The composer Sibelius, for whom she sang, said: "Miss Anderson, the roof of my house

Tips on Tickets

Single seats to the Marian Anderson commemoration are \$20, \$35, \$50 and \$100, boxes at \$400 and \$1,000. They may be bought at the Carnegie Hall box office or through Chargit, 239-7177.

is too low for you." She was a favorite first in Scandinavia and then all over the Continent, except for Germany, where a scheduled concert was canceled when it was learned that she was not "100 percent Aryan."

Not until the mid-1930's, when she was under the management of the late Sol Hurok, did Miss Anderson tour and triumph in the United States. She began collecting the awards, honorary degrees and prizes that signaled recognition in her homeland. Arturo Toscanini called hers "a voice such as one hears once in a hundred years."

Recognition, however, did not stop the Daughters of the American Revolution from banning Miss Anderson's appearance at Constitution Hall in Washington in 1939. Eleanor Roosevelt, then the First Lady, resigned from the D.A.R. in a celebrated protest, and the Federal Government allowed Miss Anderson to present an outdoor concert at the Lincoln Memorial. Some 75,000 people came to listen.

Just as she inspired Miss Price, Miss Anderson also inspired many others and helped them as well. In 1942, she established the Marian Anderson Award, using for it the \$10,000 Bok Award she herself had received in Philadelphia. More than 80 Anderson prizes were awarded.

Miss Anderson now lives in quiet retirement in Danbury, Conn. An old friend, Gwendolyn Carter, said the contralto busies herself sewing slipcovers, upholstering chairs and working in her darkroom, developing film and printing photographs.

THE WHITE HOUSE

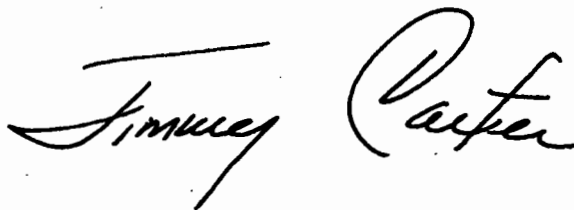
WASHINGTON

Young Audiences Week, 1977

The Twenty-fifth Anniversary of Young Audiences, Inc. is an important milestone in the life of an organization that has greatly enriched the education of countless young Americans.

By bringing performing artists into schools in thirty-four states and making our cultural heritage come alive for nearly three million students annually, Young Audiences, Inc. has provided a splendid opportunity for children in the urban and rural schools alike to meet talented artists-teachers and to gain enduring knowledge and enjoyment of music, art and theater.

Rosalynn and I are delighted during the traditional observance of National Young Audiences Week to express our warm congratulations to all those who have contributed to the success of this worthwhile program.

A handwritten signature in black ink, reading "Jimmy Carter". The signature is written in a cursive, flowing style. The first name "Jimmy" is written with a long horizontal stroke at the top, and the last name "Carter" is written with a large, prominent "C" that loops around.

February 16, 1977

Office of the First Lady's Press Secretary

Contact: Ann Anderson
456-2162

MRS. CARTER PATRON FOR YOUNG AUDIENCES

Mrs. Rosalynn Carter has accepted an invitation to be the patron of a special concert honoring the 75th birthday of Marian Anderson and the 25th anniversary of Young Audiences. Young Audiences is the only nationwide performing arts-education organization in this country in which children are invited to hear the world's greatest musicians and to meet and talk with them as well.

The concert will take place at Carnegie Hall in New York on Sunday, February 27th. Among the artists who will appear are Leontyne Price, Leonard Bernstein, Rudolf Serkin and Andre Watts.

After Mrs. Carter is introduced in her box at Carnegie Hall, she might say this:

I am so happy to be here this evening. I consider it a rare privilege to ^{be with} ~~accompany~~ your honored guest, Miss Marian Anderson, who is one of our truly great American women.

I am also pleased to bring President Carter's greetings to you all, and to convey his best wishes and high hopes for the continued success of Young Audiences, which has brought so much knowledge and joy to America's school children.

I have brought a special message from President Carter to Miss Anderson. He wrote this letter on Friday and asked me to read it to her tonight at this wonderful concert.

(RSC then reads the attached letter)

Fact Sheet

YOUNG AUDIENCES

Young Audiences is a non-profit educational organization with chapters in 38 states.

Young Audiences programs bring classical music and dance by top quality artists to millions of public school children each year.

Helen Hayes is the national Chairperson of Young Audiences this year. Rudolf Serkin is Vice President. Marian Anderson is the Chairperson for the 1977 National Young Audiences Week and is also on the National Advisory Committee.

When musicians or dancers visit a school, the children become active participants in a creative educational event. They may talk to the musicians on a one-to-one basis, ask questions, get demonstrations, touch and even play the instruments. Demonstration and instruction is also provided by the dancers.

The visiting artists ask the children questions that stimulate their conceptual thinking, causing them to make personal artistic discoveries.

For many children who have difficulty in mastering the regular school curriculum, Young Audiences programs provide a valuable educational tool. It has been found that involvement in the arts can often break a child's pattern of repeated failure and lead to the development of confidence in other areas of study.

Children get practical information about music and dance which in turn stimulates their intellectual growth in other areas.

In recent years, special programs have been devised for physically handicapped, culturally disadvantaged and emotionally disturbed children.

Young Audiences is funded by individuals, businesses, and various philanthropic organizations.



Young Audiences
Salutes

Starrian Anderson