SCHOLARSHIP

February 21, 1930

My dear Miss Anderson: The Trustees of the Julius Rosenwald Fund grant fellowships to a selected number of Negroes who show promise of leadership or whose scholarship or accomplishment in the Arts is outstanding.

As the President of the Fund, I have been authorized to grant you a fellowship at the rate of $1500 toward your studies in music in Europe for one consecutive year.

Mr. George R. Arthur, our Associate for Negro Welfare, is writing you further regarding our procedure in the matter of payments.

The Trustees and Officers of the Fund take much satisfaction in being able to assist you to continue your studies.

Very truly yours,

EDWIN R. EMBREE

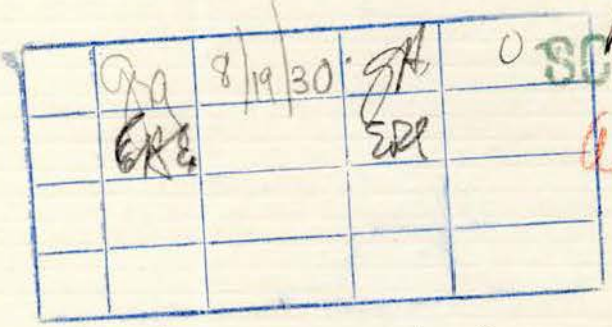
ERE:VH

Miss Marian Anderson
782 Martin Street
Philadelphia, Pennsylvania

FISK UNIVERSITY

Berlin, Germany
August 7th, 1930.

Mr George Arthur
925 S. Homan Ave.,
Chicago, Ill.



Dear Mr Arthur,

My last days at home were very anxious ones and when the message came that the award had arrived, all other matters seemed trivial.

It was five o'clock when I arrived in New York, and after attending to one or two affairs, had just time enough left to get the boat train to Brooklyn. The steamer was scheduled to leave at twelve fifteen A.M. but I understand that it was near to seven when she cleared New York harbor, the fog was so dense. The trip was delightful, the sea calm the whole of the way and Dr Alaine Locke of Howard University, was on board, so the voyage was not lonesome.

At Bremerhaven there was a boat train, which, after we had successfully passed the Customs Officials, brot us to Berlin at ten fifteen P.M. After spending two days at

a hotel, I came in this home to live. My lessons were started immediately, and it pleases me to say that the teachers are quite happy with my progress. They have so expressed themselves. In order to make good use of the short time it has been necessary to take many lessons and buy much music. I am trying to keep an accurate list of all expenditures.

The outlook seems bright and new friends predict success when the debut is made. I am hopeful. Sometime ago a manager was invited to hear my lesson and as a result, he has sent a contract for an engagement in Czechoslovakia. There may be a possibility of appearances in Norway and Sweden. It is my hope to have a good report on my return to America.

With sincerest thanks to you and to Mr Embree and great appreciation for your interest, I am

Sincerely yours
Marian Anderson
Potsdamerstr 75
Berlin N. 57.
Germany
c/o Herr Max Walther

SCHOLARSHIP 2nd

JULIUS ROSENWALD FUND

925 SOUTH HOMAN AVENUE

CHICAGO

Fellowship and Scholarship Application Blank

Date November 26th, 1929

Name in full Marian Anderson

Present Address 762 S. Martin Street, Philadelphia, Penna.
(Street and Number) (City) (State)

Home Address 762 S. Martin Street, Philadelphia, Penna.
(Street and Number) (City) (State)

Place of birth Philadelphia Date of birth Feb. 27th Age 26

Single, married, divorced single

Husband's Name _____ Date of Marriage _____
(Form of customary legal signature)

Number of Children _____ Age and Sex _____

Health

Your weight 134 Height 5 7 Are you in perfect health so far as
(Feet) (Inches)

you know? yes If not, what is the impairment? _____

_____ Enumerate any serious sicknesses:

give details none.

_____

FISK UNIVERSITY

Training

	Name and Location of School	Years or Length of Attendance	Did you Graduate? Give Degrees
Elementary	Stanton - Phila.	four	yes
High	South Philadelphia	four	yes
Normal			
College			
University			

Positions held (administrative, supervisory, teaching, etc.):

Name of Institution or School System, etc.	Location	Title of Position	Years of Tenure	Annual Salary

Reference to three persons acquainted with your qualifications:

Name	Position	Address
Paul J. Taylor	Physician	1913 Fitzwater St.
John C. Asbury	Attorney	1710 Christian Str.
Robert H. Tabb	Clergyman	620 S. Eighth St.

FISK UNIVERSITY

Special Information

What position do you now hold? recitalist (vocal)

Do you wish further training to fit yourself better for this position? yes

Or have you another position in mind? no If so, what is the position, and how definite are the arrangements for your taking it?

What institution offers the best opportunity for the work you wish to take?

What financial assistance are you guaranteed from the institution or school system or other organization you are now serving?

For what length of time do you require additional assistance?

Would you be willing to return to the South to teach or to work in another field of service?

Give Quarterly ✓ or Semester ____ budget:

Books	$	Room . .	90 . $
Tuition . .	180 .	Board . .	90 .
Extra Curricular Fees . . .		Laundry . . .	
Travel	500	Insurance	25 .
	680	Miscel-laneous	
Total	$		205
		Total	$

Grand Total $ 2040

Multiply the quarter or semester by the number of terms required to finish course $ ____ How much of this amount can you take care of yourself? about $500.00 Any additional information applicant wishes to give

Date application approved ____

Date application declined ____

FISK UNIVERSITY

Studies taken after completion of high school:

Name of Study	Year Taken	School or College	Term
Continuous study voice culture and languages		Private teacher Hugo School of languages. Eng.	
German French and Italian songs	1927 and 1928	Private teachers Eng.	

FISK UNIVERSITY

In the fall of 1927 I was able to sail for England (the money spent on this trip represented my life's savings). Determined I was however to have at least one year's study abroad. It was arranged through a friend that I should meet Roger Quilter - one of England's foremost composers. He immediately befriended me and secured the services of Raimond Von Muehlen - a master of the German Lieder. Because master (as he wished to be called) was in ill health my studies had to be carried on with his artist pupil Mark Raphael. With other languages I had the assistance of Miss Ira Aldridge.

Mr Quilter widened my circle of musical friends, and on June 15th my debut recital was given at Wigmore Hall before a large audience. The english group was entirely Roger Quilter's and he did me the honor of accompanying me in this group.

A few days later came requests for drawing room engagements. Then came the opportunity to appear at the Promenade Concerts at Queen's Hall. Sir Henry Wood conducted the orchestra. This appearance was on 16th of August 1928. Immediately came the offer to make records for His Master's Voice Ltd. (Gramophone Co.) Two broadcasts were next given over the London station one a short recital and the other a surprise in the form of a farewell the night before I sailed to America.

I do believe the Queen's Hall appearance with Sir Henry Wood at Queen's Hall was the big thing that occurred during my stay in England.

SCHOLARSHIP

Julius Rosenwald Fund

925 SOUTH HOMAN AVENUE

CHICAGO

EDWIN R. EMBREE
PRESIDENT
ALFRED K. STERN
DIRECTOR
WILLIAM B. HARRELL
SECRETARY-CONTROLLER

GEORGE R. ARTHUR
ASSOCIATE FOR NEGRO WELFARE

November 30, 1929

My dear Dr. Taylor: Miss Marian Anderson of Philadelphia has applied to the Julius Rosenwald Fund for a scholarship which will enable her to continue her study of voice in Europe.

It is the purpose of the Julius Rosenwald Fund to grant fellowships to a selected number of Negroes who show promise of leadership or whose scholarship or accomplishment in the Arts is outstanding.

Will you be good enough to give us your confidential opinion of Miss Anderson both as to character and as to what you believe she may be able to do if trained further in the field of music.

Very truly yours,

GRA:VH

Dr. Paul J. Taylor
1913 Fitzwater Street
Philadelphia, Pennsylvania

Dec. 5, 1929.

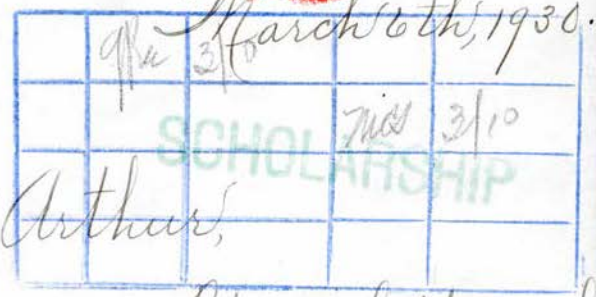
My dear Mr. Arthur:

Fourteen years acquaintance with Miss Marian Anderson has taught me to believe that she possesses sterling character, marvelous natural ability as a singer; one who works at her profession unceasingly, and is worthy and appreciative of any and all that would help her in her chosen life of endeavor.

Very truly yours,

Paul J. Taylor.

762 S. Martin St.
Philadelphia, Pa.
March 6th, 1930.



My dear Mr Arthur,

Your letter of February 21st has been received, and I am lost for words to express my delight over the outcome of the Rosenwald Contribution to my studies.

This work or vocation that I have chosen or rather, was chosen for me,

FISK UNIVERSITY

It is my true ambition to become a great artist and a credit to my race, in every way possible. I do not feel that the voice is my personal property, it belongs to everybody. I do feel that I should make every effort to present it to the public in the best form possible. It is also my sincere wish to, in the future, help some talented Negro boy or girl who has ambitions to become

FISK UNIVERSITY

seems to be filled with ups and downs. At first things went very well and I was able to save a few dollars, but, now as more publicity piles up, more songs to learn and living expenses to consider, - this business of singing looms up with magnitude.

What I did save, was used for eleven months study in England returning to America I found that I had only scratched the surface. Now I wish to return and get more.

FISK UNIVERSITY

a great singer. It is my earnest prayer that some day my financial position will permit me to do so.

Please extend my sincere thanks to all who helped ~~me~~ to secure this contribution for me.

Just now I am not sure as to my sailing date but trust to have definite plans completed and passage booked at my next writing. New York recital over, much of interest to tell you.

Gratefully yours
Marian Anderson

SCHOLARSHIP

ACCOUNT Scholarships and Fellowships APPROPRIATION No. 2930-10

NAME OF STUDENT Marian Anderson

ADDRESS 762 Martin Street, Philadelphia, Pennsylvania

INSTITUTION

RECOMMENDED BY Mr. Nicholas Douty, Mr. Robert H. Tebb, Mr. J. C. Asbury, Mr. Paul J. Taylor

STATEMENT OF OFFER

ERE to Miss Anderson 2/21/30

"As the President of the Fund, I have been authorized to grant you a fellowship at the rate of $1500 toward your studies in music in Europe for one year."

AMOUNT OF OFFER $1500 PAYMENT DATES

CHECKS PAYABLE TO Self

TIME PERIOD OF OFFER One Year

APPROVED BY [illegible] AUTHORIZED BY [illegible]

PAYMENTS

DATE	EXPLANATION	AMOUNT	DATE	EXPLANATION	AMOUNT

762 South Martin Street.
Philadelphia,Penna.
May 29th,1930.

SCHOLARSHIP

	Apr 6/4			

Mr.George R. Arthur,
925 South Homan Ave.
Chica go,Illinois.

Dear Mr.Arthur:-

Your wire of May 28th has been received and I think I ha ve given you the wrong impression in regard to my coming trip to Europe.My managers are arranging these concerts incidental to my presence there,the sole object of my trip is to study and it is not my purpose to use the money given me by the Rosenwald Fund to finance any concerts in Europe,that has already been provided for and the money given me will be used for my teachers.I did not want to misrepresent a single move,that is why I explained that my managers had arranged at least two concerts for me on the continent which I before explained (that) I would have to finance.

I am quite satisfied to have the money paid as you have before suggested but I wanted you to know that I would only stay abroad six months.It is my purpose to return to Europe next spring and complete what I have started out to do and if it possible I should like to have the money for the remaining six months given me next season when I return to Europe.At any rate my present plans for at least six months study are completed and I am depending on my grant to the extent of your original offer.

,Hoping that I have made myself quite clear and that Mr.Embree will understand that these two concerts do not constitute a tour of Europe.

With best wishes.

Sincerely yours,
Marian Anderson
Marian Anderson

FISK UNIVERSITY

SCHOLARSHIP

762 South Martin Street,
Philadelphia, Penna.
May 13th, 1931.

Mr. George Arthur
900 Homan Ave.
Chicago, Ill

Dear Mr. Arthur:-

Enclosed you will find translations of, and the originals (3) from the Berlin recital. When you have finished with them, may I please have them, for just now all the others are in use. As soon as they are returned, ishall be very pleased to make up a complete set that you may keep.

The teacher with whom I worked most, is one who speaks very little english, which was of course very fine for me. He would I am certain, be glad tonwrite you his opinion of my work with him. In the last week I had a letter from him and one from his niece, asking that I return. Would you be interested in writing to him directly? The name and address are:

Dr. Kurt Johnen
Stiefensandstr. 9
Berlin, Germany.

The coach with whom the numbers for the recital were also worked out, might also send a letter.

Mr. Micheal Raucheisen
Bayrischer Platz 5
Berlin, Germany.

During the five weeks in England, the teacher there was a very charming lady, the daughter of that famous man For whom she is named Ira Aldridge,

2 Bedford Gardens,
Kensington, London
England.

Your letter has given me new hope, and I trust that Mr Embree may find it possible to award me the remainder of the scholarship. Just as soon as possible, I shall try to begin study abroad. Please believe that I do appreciate so much your interest and shall always try for that which means improvement.

With best wishes.

Sincerely yours,

Marian Anderson

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SCHOLARSHIP

Norddeutscher Lloyd Bremen
D. „Europa"

Berlin W. 9.
June 3rd 1931.

Mr George Arthur,
Anderson-Marian

My dear Mr Arthur:

Thank you for your letter of May twentieth. The terms stated by you are quite satisfactory to me since I plan to stay in Europe until December.

The next day after arrival in Berlin, I started study taking three lessons weekly from Dr Johnen whose address you

FISK UNIVERSITY

already have.

There is promise of work in Scandinavia for November, but to date I hold no contracts for any engagements, so that there seems a sureness of uninterrupted study at least until November should the contracts come through.

I am trying not just to cover six months but nine or twelve months work, and find with my mind free of financial cares it is possible to accomplish this.

Please say to Mr Edwin Embree

The Fellowship has helped me realize one of my dreams, and it is quite difficult to tell you how much I thank you.

One again please, my sincere appreciation of the Award and know that I shall work my hardest and best.

With my best wishes.

Sincerely yours,

Marian Anderson

FISK UNIVERSITY

SCHOLARSHIP
Anderson Marian

Berlin,
July 13th, 1931

Mrs George Arthur,

Dear Mrs Arthur:

Thank you for your letter which awaited me on my return from Paris, where I went at the inbitation of my teacher and his niece.

I have read your letter carefully and can quite see your point of view, but permit me pleas to present my point of view.

It is a pity that we have been unable to have another conference, for letters are not always so succesful in carrying the exact meanings.

Strange to say, but true nevertheless, in America an artists' ability is judged by his appearances in foreigh countries and the notices he receives therefrom.

In order to have good criticisms, however, it is most essential that he study well and long with good masters.

FISK UNIVERSITY

I shall be very much more attractive to any agent when he learns that my study abroad has been rewarded by good press notices, than if I brot him recommendations from the finest teachers.

Do you understand my point?

It would have pleased me greatly to have remained a year and then give concerts, for a trip abroad is not the success it could be unless the country in which one has worked, puts it's stamp of approval on one. One of the first questions is - Where did you appear abroad and show us your notices? If you recall, this was also Mr Rayfield's question when I told him I had studied a year in England.

I hope I have made myself plain. and that you better understand my view.

The November dates referred to, are those that were partially promised last year, and since I knew I must have something to do if I remained six months, I sent a letter saying

that I would return to Europe in May. The agent immediately got busy and we verbally agreed to the concerts. This happened before your letter came. Since arrangements have been made for November, the managers insisted on having a contract which was signed about ten days ago. I write these things because I think you should know them.

You may be assured that I am doing only the things that I believe will further my career as an artist.

My best regards to Mr Rayfield and ask my appreciation for your interest.

Sincerely yours
Marian Anderson.

Linkestr 42
Berlin W. 9
c/o Simon

FISK UNIVERSITY

Apa 8/31 Ja 9/2
SCHOLARSHIP

Berlin N.9.
August 19th, 1931.

Anderson-Marian

My dear Mrs Arthur:

Thanks you for your letter of July 24th.

At this writing I am extremely happy to be able to send you a critic's idea of recent offerings at the University here in Berlin.

We had worked on this "dreaded touch-stone of masterships" as the reviewer refers to it, barely six weeks before the rendition in July. The accompanying articles speak for themselves of the calibre of work we are doing.

Herr Max Friedlaender, now about eighty four years old, and who knew Brahms and his works very well, has told us that he has never heard the work so beautifully done. He was most enthusiastic, but could not believe that we had not been studying this work at least six months.

To date, I can truthfully say that we have accomplished more than twice as much as last year, one reason being that one has more the hang of things this time.

Aside from any fine comment

FISK UNIVERSITY

one might give, I have a goal which I am trying to reach and now begins to see light.

Certainly you can't imagine what great good you have done through the award.

As soon as I hear from you, I shall add another lesson to my already heavy schedule, in order that the programs next season may be my best yet.

I trust that you have enjoyed a fine vacation.

Will you please show the notices to Mr Embree, that he may know that the Fellowship is doing great things.

With very best wishes,

Yours sincerely,

Marian Anderson

P.S.

The criticisms need not be returned to me. These copies were made especially for your use.

M.A.

FISK UNIVERSITY

Famed Contralto Honored

Shown in Philadelphia yesterday as she received the Liberian Order of African redemption award of the Republic of Liberia is Marian Anderson (right) renowned Negro contralto. Presenting the award is local Consul General Walter F. Walker (left) as Mrs. Eleanor Roosevelt looks on.

[Associated Press Wirephoto.]

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Colored Help, $77-$80 Mo.
PPLY HOUSEKEEPING DEPARTMENT. dgewater Beach Hotel, 5349 Sheridan.

OD checker and cashier wanted—Exp referred; good wages; no Sunday work. ational Cafeteria, 312 S. Wabash.

HOTEL SWITCHBOARD OPERATOR.
Days; no Sunday work.
Good position for exp. operator.
PARKLAND HOTEL.
1550 East 63d-street.

MAIDS AND CLEANERS
Salary $77 to $80 a month. Apply Housekeeper, Edgewater Beach Hotel. 5349 Sheridan-rd.

OLDER WOMEN.
ere's an opportunity with no heavy ork, hospital maid duties, good salary, us room and board.
NORTH SHORE HEALTH RESORT, 5 SHERIDAN-RD. WINNETKA 211.

EVENINGS
6 P. M. to 11 P. M.

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TIME INC.
330 E. 22D-ST.

WOMAN of good education, initiative and sound judgment for permanent position with well known concern; ref., dep. Address Y S 90, Chicago Daily News.

WOMAN—Catholic, for special work; $40 weekly if qualified; exp. not essential. Apply early, 105 N. Clark-st., Rm. 720.

Most Unusual Opportunity

for a lady age 35 to 65 who is not acceptable for any reason in defense or other full time work but who has the need for making money; hours can be arranged to suit daily convenience; permanent compensation discussed at interview. Apply Thursday, Dec. 16, before 11:30 a. m. Room 1109 (Stevens Bldg.), 17 N. STATE-ST.

Trade Schools—Women

30-Day Gen. Office Course
Filing, switchboard, compt'r. reception, bookkpg., fundamentals, etc. Days, eves. Voss, 25 E. Washington. State 3080.

4 SERVICE

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$3—9x12 dom. clean 2 sides, like new; guar.; cover city. A 1 Rug. Cl. Kil. 8414

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PILGRIM	BRUnswick 9000
RED, WHITE, BLUE	VICtory 1818
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FURS and men's clothing wanted. High prices paid. Call Can. 3527 or Nev. 4312

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Tropical Fish; Aquarium Plants.
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AUTOMATIC oil burner, force feed, like new, designed for installation in any type furnace. Brookfield Body Shop, 4013 Blanchan-av., Congress Park. Brookfield 6943.

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NOW YOU CAN BUY NEW
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BOTTLED GAS STOVES OR
Convert your present City-Gas stove coal and oil burning stoves, all sizes
BERCHTOLD'S. 4912 MADISON-ST.

GAS ranges, coal and oil heaters—Large selection for immediate deliv., $24.95 and up. 3334 N. Central. Mulberry 0800.

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98c TO CLEAN, adjust your mach. Parts for all makes. THE FAIR. State 2500

WE PAY CASH FOR USED SEWING MACHINES—ANY MAKE. KEDZIE 1300

Washing Machines
REBUILD YOUR OLD WASHER.
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WANTED—To buy used washers in any condition. ALBANY 0141.

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SLIGHTLY used new models, automatic storage gas water heaters, only $34.50; guar. Cen. 8888. 217 N. Wells-st., 1st fl.

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EASY, CONVENIENT CREDIT TERMS.

Repossessed parlor sets	As low as $29
Sample parlor sets	As low as $45
3-piece bedroom sets	As low as $39
Kitchen sets, all kinds	As low as $18
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Rugs, all sizes	As low as $25
3-ROOM OUTFIT, slightly used	$169
3-ROOM OUTFIT, sample group	$229

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North: 4840 Broadway
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BEAUTIFUL Hollywood bed, upholstered headboard, $59 value now $39.95. Terms Schultz, 2255 W. Madison.

INLAID linoleum, 89c sq. yd.; free estim.; laid free. Wallace, 228 N. Cicero.

USED rugs reasonable. Also 2-piece parlor set. 610 N. CICERO-AV.

Household Goods—Central
REPOSSESSED furniture—3 complete rms., month old, was $475; bal. due $147; tms. MEYERS, 455 W. 63d-st. Open eves.

USED rugs—In good cond.; all sizes. Oriental, domestic; now on sale. 1249 Devon.

BELL TELEPHONE
OREGON 0300

SCHOLARSHIP
Dra

LAW OFFICES OF
J. C. ASBURY
501 SOUTH 16TH STREET
PHILADELPHIA

Gra | 12-6-29 | Gra | O

December 3, 1929

Mr. George R. Arthur
Associate for Negro Welfare
Julius Rosenwald Fund
925 South Homan Avenue
Chicago, Ill.

Dear Sir:

I am in receipt of your letter of November 30th making inquiries concerning Miss Marian Anderson who has applied to your fund for a scholarship to enable her to continue her study of Voice in Europe.

I consider Miss Anderson the best representative of the Negro Race who is preparing for a career in music. I have known her since childhood. When she was very small she lived with grandmother on the opposite side of the street from me in the same square. She was a member of the Union Baptist Sunday School of which I was superintendant for nine years. When she was very small her voice attracted the attention of the Sunday School and Church. The Church congregation has since encouraged and helped her as much as possible. I know of no young person today who has a contralto voice that in any way approaches hers. She is of good moral character and is a very welcome visitor to my house. She is a diligent student. I believe if further trained she will become the outstanding American contralto.

Very truly yours,

J. C. Asbury

JCA:FW

FISK UNIVERSITY

NICHOLAS DOUTY
1710 CHESTNUT STREET
PHILADELPHIA, PA.

Jan 2-1-30 1930 SCHOLARSHIP

2nd

My dear Sir. Mr Chas. Anderson

sang for me the following

programme -:

Donaudy - Oimè amato ben

Bizet - Card Scene (Carmen)

Mozart - Alleluia

Schubert - Der Jüngling

Schubert - Der Graf Anselmo

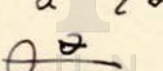
Faure - Les Berceaux

FISK UNIVERSITY

NICHOLAS DOUTY
1710 CHESTNUT STREET
PHILADELPHIA, PA.

Strauss - Zueignung

I selected several of these numbers from her repertoire with the idea of finding out the range of her voice, its quality, her ability to sing both loud and soft, her diction in four or five languages, and her conception of the songs.

She has a rarely beautiful contralto voice of good range (she sang from a low G to a high A 

FISK UNIVERSITY

NICHOLAS DOUTY
1710 CHESTNUT STREET
PHILADELPHIA, PA.

with beautiful tone quality and ample power. She has been well taught, knows how to control her breath, place her tones, speak words and sing loud and soft at will. The mechanism of her voice are well done. Very few of the contraltos of the moment are so well equipped vocally.

Now she needs to concentrate upon the musical and artistic side of singing, and to develop that personal appeal which

NICHOLAS DOUTY
1710 CHESTNUT STREET
PHILADELPHIA, PA.

a part of the equipment of all great artists. If your foundation would sent the young woman for two years study in Europe where she could familiarize herself with German and French, and where she could come into contact with truly musical people, you might produce a truly great ~~singer~~ artist. She has a remarkable voice, musicianship, personality stage craft and knowledge of languages still remain to be studied.

Very truly yours
Nicholas Douty

Feb 6 1930

FISK UNIVERSITY

Michigan Boulevard Garden Apartments

BUILDING CORPORATION

4650 MICHIGAN BOULEVARD

CHICAGO

SCHOLARSHIP

EDWARD E. BROWN
PRESIDENT
ALFRED K. STERN
TREASURER
GEORGE R. ARTHUR
SECRETARY

ALBERT H. CHAPMAN
RENTING AGENT

January 29, 1931

	AKS	1-30		0

Miss Clara H. Matz
c/o Julius Rosenwald Fund
900 South Homan Avenue
Chicago, Illinois

My dear Miss Matz:

Mr. Taylor has asked me to forward you the enclosed correspondence which Mr. Stern left at this office on Saturday together with a clipping from the Herald Examiner, which gives an account of Marian Anderson, a Rosenwald Scholar.

Will you please see that Mr. Stern receives the clipping upon his return?

Gratefully yours,

Sara F. Wells

Sara F. Wells
Secretary to Mr. Taylor

Enclosures

FISK UNIVERSITY

SCHOLARSHIP

June 23, 1931

My dear Miss Anderson: We received your letter of June thir~~tieth.~~ For our own sake we are selfish enough to hope that you do not make contracts for November, as stated by you. We feel that any break in a period of study detracts something from the intensity of the person studying and we have found that sometimes considerable time is lost in getting into the mood again. We hope, however, whatever you do will help to train you for your future work as an artist in the field of music.

It seems a long time since Mr. Rayfield and I had the pleasure of our first interview with you. It may be that my not being able to talk with you when you were in Chicago last, had something to do with it.

Very truly yours,

GRA:VH

GEORGE R. ARTHUR

Miss Marian Anderson
Linkstrasse 42
c/o Simon
West Nine, Berlin, Germany

FISK UNIVERSITY

SCHOLARSHIP

July 24, 1931

My dear Miss Anderson: In answer to your letter of July thirteenth, I, of course, can very easily see your point of view relative to your need of publicity in your concert work. The only request we make is that this publicity is not secured through too much effort spent away from your studies. After all, we are interested in the development of your voice as far as it can be developed in the time given. We know that it takes hours of work every day and only the best equipped singers survive the tremendous grind. We will leave it to your judgment as to how much time you should give to study and how much to concert work as a background for American performances.

Very truly yours,

GRA:VH

GEORGE A. ARTHUR

Miss Marian Anderson
Linkstrasse 42
c/o Simon
Berlin W 9, Germany

FISK UNIVERSITY

Julius Rosenwald Fund

925 S. Homan Avenue
CHICAGO

SCHOLARSHIP

To

First National Bank of Chicago
38 So. Dearborn Street
Chicago, Illinois

Payment Voucher No. 5697

Date September 21, 1931

Draft drawn on Berlin, Germany to Miss Marian Anderson as the final payment on her fellowship grant - - - - - - - - - - - - - $375.00

Ck. #5793

Accounts	Appropriation No.	Debit	Credit
Scholarships & Fellowships	2930-83	$375.00	

Prepared by	Checked by	Posted by	
MGJ			For Controller

FISK UNIVERSITY

SCHOLARSHIP

September 2, 1931

My dear Miss Anderson: We are in receipt of your letter of August nineteenth together with the articles concerning a concert in the Psychological Institute. The critics were indeed good to you and I am quite sure that you deserve it.

There are several pieces of Brahms that I have felt are akin to some of our Negro spirituals. I think the writer could have added that the religion of the phenomenon could be traced also not only to Huguenot traditions of psalm singing, but also to psalm singers of England, especially those who settled along the eastern coast of South Carolina in the early Seventeenth Century. Of course, you know that two of the white writers have claimed that the melodies of the spirituals do not spring from the Negro inately, but were caught by the early slaves from hearing the old English songs and ballads, and the melodies were used to express purely Negro thought. This statement, of course, men like James Weldon Johnson, Dett, and others disclaim entirely - stating that not only the melody of the spirituals, but the rhythm especially, are of African origin. At any rate, whether they come from the Huguenot, the English or the African they express the travail and misery of a persecuted people. The Massacre of St. Bartholomew will give you a story of the Huguenots' flight from France. I cannot at this moment give you the specific narrative of the particular English group which went to the Carolinas. Of course, you know and feel the sufferings of the Negro. After all the foregoing at least you know just how wonderfully the Solemn Songs of Brahms can be interpreted.

I do not quite understand your statement as to hearing from me before starting another lesson. You no doubt have a letter written by me around May 20 wherein I advised that upon your request the balance of your scholarship - $375 - would be forwarded to you. No such request has come in to date. We are ready to send the money as soon as we receive a written statement from you.

Very truly yours,

GRA:VH

GEORGE R. ARTHUR

Miss Marian Anderson
Linkstrasse 42
c/o ~~West Berlin~~ Berlin
Germany

FISK UNIVERSITY

Gpa 10/5 gp 0

Berlin N. 30.
22nd September, 1931.

SCHOLARSHIP

Anderson - Marian

My dear Mr Arthur:

Thank you for your letters of the 2nd and 9th instant.

You no doubt, have wondered why I sent a second cable. The present situation in England is destined to affect other European countries and already there are rumors that there may be an inflation in Germany at any time. You know of course what effect this would have on money being sent from America in marks. The sum, by the time it would reach here, would be only a fraction of its real worth. I must therefore ask that you send the check payable to me in American currency. This is a very necessary precaution.

I have your letter this morning relative to a statement from my teacher concerning the progress I am making. Dr Johnen has for sometime wished to write to you but had expected a letter from you on this score.

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I am asking him to-day to send you a letter stating his exact opinion of my work and progress.

At my next writing I hope to have some interesting news to tell you.

With very best wishes!

Sincerely yours
Marian Anderson

FISK UNIVERSITY

SCHOLARSHIP

September 23, 1931

My dear Miss Anderson: I am enclosing herewith, draft drawn to your order on the Deutsche Bank und Disconto Gesellschaft, Berlin, Germany, in the amount of Three Hundred Seventy-Five Dollars ($375.) as the balance due on your fellowship grant. Kindly acknowledge receipt of same.

Very truly yours,
DOROTHY A. ELVIDGE
Dorothy A. Elvidge
Assistant Comptroller

DAE:MCJ
encl.

Miss Marian Anderson
Linkstrasse 42
c/o Simon
West Nine, Berlin, Germany

FISK UNIVERSITY

FBD 26

FOREIGN BANKING DEPARTMENT

THE FIRST NATIONAL BANK OF CHICAGO

DRAFT MEMORANDUM

SEP 22 1931 19

No. 73691 U. S. # $375.00

Drawn on Berlin.

~~To Issue~~ Marion Anderson

In case a Duplicate of above Draft is desired this memorandum must be presented.

Always see that your Draft is signed by two Officers of the Bank.

SEE OTHER SIDE FOR CONDITIONS COVERING THIS DRAFT

FISK UNIVERSITY

Purchasers of foreign drafts should, as a matter of ordinary business caution, immediately send the same forward in order that they may be collected as promptly as possible. Under no circumstances should drafts be bought and held for the purpose of speculating in foreign money. This bank assumes no liability on drafts not presented for payment within a reasonable time from date of issuance.

This bank assumes no obligation to refund drafts returned to us for cancellation. In the event refund is made on such drafts by us it will be at the buying rate for demand drafts on the point on which drawn on the date of such refund.

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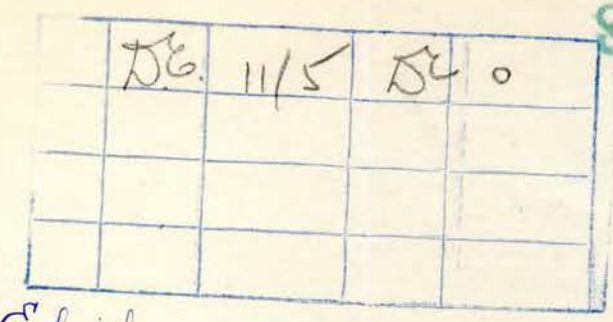


SCHOLARSHIP

Berlin
23rd October. 1931.

My dear Miss Elvidge:

When your letter arrived I was in London, having been again invited there to sing with Sir Henry Wood's orchestra at Queen's Hall. This has been responsible for a bit of delay.

Please accept this note as an acknowledgement of the receipt of the draft drawn to my order in the amount of Three Hundred Seventy-five Dollars ($375.) as the balance due on my fellowship grant.

Thanking you very much,

I am

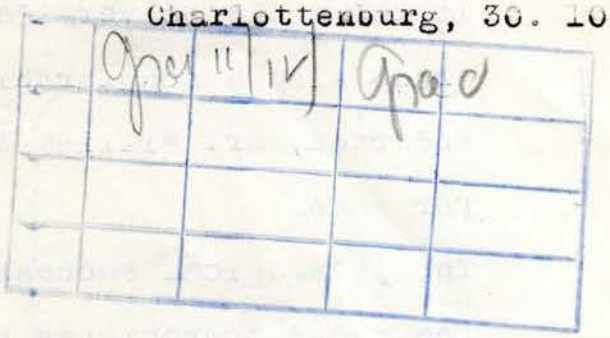
Sincerely yours
Marian Anderson

FISK UNIVERSITY

SCHOLARSHIP

Dr. Kurt Jonnen
Steifensandstr.9.

Charlottenburg, 30. 10, 31.



Mr. George A r t h u r
900 Homan Ave.
Chicago Ill. U.S.A.

Dear Mr. Arthur,

Miss Marian Anderson has asked me to render you best thanks for the last remittance of the scholarship-amount. I am glad to inform you that it was a fortunate choise to grant Miss Anderson this scholarship. I had to introduce Miss Anderson in German style of songs. Being eminent talented and exceedingly diligent Miss Anderson had an enormous profit from our work. The great succes of our mutual work has been confirmed unanimously by the whole of our Berlin musicpress. It is obviously testified by a word of the well known Schubert and Brahms -inquirer Geheimrat Professor Dr. Max Friedlander, who has also been professor in exchange for America. He said after he had heard the interpretation of the very difficult " Ernste Gesänge" by Brahms from Miss Anderson:" This is the very greatest miracle, which I ever heard in the long years of my life. " Tomorrow Miss Anderson will meet the most important professors of the Berlin University in the house of Geheimrat Friedlander.

APR 10 1933

FISK UNIVERSITY

It now would be very desirable, if you could arrange to grant also a scholarship to the accompagnist of Miss Anderson, Mr. William King, who already solicitted for same.

The pedagogical success with Miss Anderson, which she feels and appreciates herself so much has its origin in the new knowledge about rhythmical education and formation of the work of art. This new knowledge was the result of my scientific researches of many years in the Psychological Institut of the Berlin University. (Relation between the rhythme of the work of art and the rhythme of the body, i.e. breath and pulse of the interpreter). It would be of greatest importance for the artistic succes of Miss Anderson, when her accompanist would obey the same rhythmical laws to form tegether with her the work of art in the same sense.

Mr. King already studied his piano play in this way for some month last winter. He was ardent and clever at these new ideas. It was a pity that the time was too short for penetrating the very difficult matter. To attain the best results in the cooperation of the two artists it would be necessary that Mr King contiues his studies with me, which is only possible, if he receives a scholarship. In the interest of Miss Anderson, whose rising artistic carreer is of most importance for the interantional musicworld, I should be obliged to hear from you, that you could meet your decisions as proposed.

Yours faithfully

Dr Kurt Johnen

FELLOWSHIPS

Anderson, Marian

March 31, 1941

Dear Miss Anderson: The Trustees of the Julius Rosenwald Fund, at a meeting just held, learned with deep satisfaction of your receiving the Philadelphia Award. The Board requested me to express to you their congratulations.

You may be interested to know that among the members of the Board expressing keen personal interest in this Award were Mrs. Franklin D. Roosevelt and three of the members of the family of Mr. Rosenwald, the founder of this Fund. Being human, we took a little reflected glory from having had some connection with your preparation. Your career has more than justified our highest hopes at the time our fellowship was granted. While the honors that you receive are richly deserved, it is nevertheless a source of gratification that Philadelphia and the nation at large continue to respond so enthusiastically to your gifts.

Very truly yours,

ERE:JW

EDWIN R. EMBREE

Miss Marian Anderson
30 Rockefeller Plaza
New York City

cc to Mr. Lessing J. Rosenwald

FISK UNIVERSITY

FELLOWSHIPS

July 25, 1941

Dear Miss Anderson: I have been personally interested in a children's anthology of Negro poetry which Mr. Arna Bontemps is bringing out under the title "Golden Slippers". I also have a professional interest in this book, since we are hoping to use it in the children's libraries which we help supply to thousands of southern rural schools.

To Mr. Bontemps and to me it seems ideal to have a preface to this volume from you. Your position in the world of music would make your name a perfect supplement to that of Mr. Bontemps in this collection of "songs" for children. A very brief note would cover the matter. The material given on the enclosed advance announcement provides the framework for anything you might wish to write. This, together with a note of appreciation in your sincere hand, would make these poems a precious collection to children throughout America.

Possibly a measure of the depth of our desire for your collaboration may be had from the fact that I am pretty sure that Mrs. Roosevelt would be glad to write a preface to this book, yet it seems to us that it would be much more appropriate for the foreword to come - of all the people in America - from you.

Very truly yours,

ERE:MLU

EDWIN R. EMBREE

Miss Marian Anderson
762 South Martin Street
Philadelphia, Pennsylvania

FISK UNIVERSITY

Marian Anderson

	ERE	5/10	84	D

Danbury, Conn.
May 8th, 1948.

FELLOWSHIPS

Dr Edwin R. Embree
4901 Ellis Avenue,
Chicago 15, Ill.

Dear Dr Embree:

Enclosed you will find the brief story with just one correction and an addition which I believe makes it quite accurate.

I tried to reach you by phone this morning to say that I would be pleased to have you use my name on the Sponsoring Committee of Fellows and Friends.

On monday I will try again to reach you, so until then with kindest regards, I am,

Yours sincerely,

Marian Anderson

FISK UNIVERSITY

Palads-Hotellet · Esbjerg
(O. D. Clausen)

Den 7 December 1931

Telefoner 794 - 795 - 935 Omstilling til Værelserne
Statstelefon 46

Ga 22

SCHOLARSHIP

Anderson - Marion

Dear Mr Arthur,

This is not intended to be a letter but rather a note to send you greetings and again thanks you for your interest.

The Scandinavian concerts have proved such a success that it has been necessary to give extra ones. The press notices I am bringing with me to America, and as soon as the translations are finished you may have a complete set.

My Chicago recital this season is scheduled

Palads-Hotellet - Esbjerg
(O. D. Clausen)

Den 7 December 193 1

Telefoner 794 - 795 - 935 Omstilling til Værelserne
Statstelefon 46

for February eighth and is under the direction of Bertha Ott. Inc.
There are a few matters of importance on which I should like to have your advice, if I may - so, when I come to Chicago, if you are then there, it would be mighty fine to talk them over, if you have the time.

I shall be returning to America this month and will write you from Philadelphia.

With very best wishes,

Sincerely yours,

Marian Anderson.

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Neue Wege zur Energetik des Klavierspiels

von

Dr. KURT JOHNEN

Preis: RM 7.— Gebunden: RM 8.—

120 Seiten mit vielen Kurven, Abbildungen und Notenbeispielen

VERLAG: H. J. PARIS — AMSTERDAM
F. VOLCKMAR — LEIPZIG

Der Verfasser hielt u. a. Vorträge über seine Forschungsergebnisse in Amsterdam, Muzieklyceum, Berlin, Zentralinstitut für Erziehung und Unterricht, Charlottenburg, Akademie für Kirchen- und Schulmusik, Dortmund, Städt. Konservatorium, Köln, Hochschule für Musik, Leipzig, Landeskonservatorium, Mannheim, Hochschule für Musik, Münster, Westfälische Musikschule, Prag, Deutsche Akademie für Musik und darst. Kunst, Ortsgruppen des Reichsverbandes Deutscher Tonkünstler und Musiklehrer: Aachen, Berlin, Charlottenburg, Breslau, Gleiwitz, Görlitz, usw., Rundfunk: Breslau, Köln, Königsberg.

Kritiken und Gutachten über Buch und Vorträge:

„Abgesehen von dem technischen Nutzen, wird der Spieler veranlaßt, sich bewußte Klarheit über den Aufbau des Kunstwerkes zu verschaffen, sodaß dieser plasttisch herausgearbeitet wird, wodurch die sinnvolle Darstellung gewinnt."

Professor Waldemar Lütschg v. d. Staatl. Hochschule f. Musik.

„Das von ihm beigebrachte Anschauungsmaterial, das aus einer großen Reihe sehr sinngemäßer und systematischer Versuche resultiert, ist beweiskräftig genug, um jedem Klavierspieler und besonders jedem Klavierpädagogen die Beschäftigung mit den von Dr. Johnen angeschnittenen Problemen zur Pflicht zu machen."

Prof. Bodky, Staatl. Akademie für Kirchen- und Schulmusik, Charlottenburg.

Basel, Bern, Chur,
Kassel, Lausanne, Luzern Neuchatel, Paris
St. Gallen, Stuttgart, Winterthur, Zürich.

„Alles in allem kann der Publikation ein wirklich praktischer Wert rückhaltlos zuerkannt werden."

Der Rektor der Hochschule f. Musik u. darst. Kunst, Wien.

Vossische Zeitung: „. . . eine neue verdienstvolle Untersuchung, mit der der Pianist und Klavierlehrer Kurt Johnen vor kurzem in der philosophischen Fakultät unserer Universität promoviert hat. Der Grundgedanke, der sich während der Untersuchungen immer klarer herausschälte, war, das Spiel so zu gestalten, daß geistige und körperliche Kräfte möglichst gespart werden, daß der ganze geistig-körperliche Organismus auf das äußerste ökonomisch zusammenarbeitet . . Es ist wohl nicht zuviel gesagt, wenn man behauptet, daß hier volksgesundheitlich ein beachtenswerter Fortschritt getan ist."

Professor Dr. Hans Rupp von der Universität Berlin.

Zeitschrift für die gesamte physikalische Therapie: „Die vom Verfasser behandelte Frage und die von ihm gefundene Lösung ist auch für den Arzt von Interesse. ... Die Schrift läßt den Nichtmediziner kaum erkennen. . . . Ich halte die Anregungen des Verfassers für sehr beachtenswert und vernünftig."

Geh. Med. Rat Universitätsprofessor Dr. Goldscheider.

Der Tag: „Mit diesen Untersuchungen wird nun die Klavierpädagogik vor ganz neue Aufgaben und auf eine ganz neue Basis gestellt. Zum ersten Male ist die Möglichkeit gegeben, wissenschaftlich einwandfrei nachzuweisen, wo bei mangelhaftem Klavierspiel die Fehlerquellen liegen und wie sie zu beheben sind. Es ist dringend zu wünschen, daß die Johnensche Untersuchungsmethode allgemein eingeführt wird. Dadurch könnte viel Segen gestiftet werden."

Professor Dr. Carl Krebs.

„Es war erfreulich zu beobachten, daß hier nicht graue Theorie am Werk ist, sondern daß sich ein in der praktischen Klavierpädagogik erfahrener Musiker mit sicherem Instinkt zu wissenschaftlicher Klarheit durchgerungen hat. Diesen Ergebnissen wird sich in Zukunft kein ernststrebender Musiker entziehen können."

v. Fouqué, Deutsche Tonkünstlerzeitung.

„Diese Untersuchungen eröffnen der Klavierpädagogik nicht nur nach der hygienischen Seite neue Perspektiven, sondern sie führen den Spieler auch zu einer zielbewußteren, großzügigeren Gestaltung seiner künstlerischen Interpretation."

Hartungsche Zeitung, Königsberg.

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„Die Entdeckungen Johnens sind verblüffend. Und verblüffend einfach. Aber wie alles einfache wurden auch sie erst spät gefunden."

Dr. Oskar Guttmann, Zeit am Mittag, Breslau.

„Der Verfasser hat eine Lösung dieses Problems gefunden, die sich als die bestmögliche erweisen dürfte . . . ."

Dr. Felix Rosenthal, Zeitschrift für Musikwissenschaft.

„Das Studium dieses sachlich klar und leichtverständlichen Buches kann nur aufs nachhaltigste empfohlen werden."

Dr. Beninger, Zeitschrift für Schulmusik.

In diesem Buche wird das Ergebnis der erfolgreichen wissenschaftlichen Untersuchungen des in Berlin-Charlottenburg als staatlich anerkannter Musiklehrer wirkenden Klavierpädagogen Dr. Kurt Johnen über die physiologischen Grundlagen des Klavierspiels veröffentlicht. Der Verfasser, der seine Untersuchungen im Psychologischen Institut der Berliner Universität mit Beratung und Unterstützung von Prof. Dr. Hans Rupp betreibt, hat seine langjährige pädagogische Erfahrung mit den neuesten Forschungsergebnissen der Psychotechnik und Arbeitsphysiologie in Einklang gebracht. Der besondere Wert der Arbeit liegt darin, daß die so oft als unangenehm und unkünstlerisch empfundene Trennung hie Technik — hie Musik aufs Glücklichste überbrückt wird.

Johnen geht bei seinen Untersuchungen von dem Rhythmus der darzustellenden Komposition aus und ermittelt, welchen Größeneinheiten derselben sich der Atemrhythmus am günstigsten anpassen kann. Das Atmen und damit die regelmäßige Sauerstoffzufuhr ist die wichtigste Krafterneuerungsquelle für den menschlichen Organismus. Daher ist auch für die anstrengende Tätigkeit des Klavierspielens ein ungehemmt fließender Atem von höchster Wichtigkeit. Da nun die Regelmäßigkeit der Atmung bei vielen Pianisten durch die Anstrengung des Spielens stark beeinträchtigt wird, muß diesem wichtigen Faktor in der Klavierpädagogik weit größere Aufmerksamkeit zugewandt werden. Eine bewußte Kontrolle des Atmens würde aber eine unerträgliche Aufmerksamkeitsbelastung bedeuten. Der Verfasser zeigt nun, daß man die Atmung durch regelmäßige leichte Mitbewegung des Oberkörpers hervorrufen und sichern kann, die ihrerseits wieder von der regelmäßigen Metrik des Musikstückes in natürlicher Weise ausgelöst

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wird. Er entwickelt weiter, bei welcher Lagerung der Armgelenkkette und der Hände diese Bewegung am günstigsten den ganzen Organismus beeinflußt und wie durch den hierdurch erzeugten Spannungswechsel in Körper und Armen der ohnehin stark in Anspruch genommene Organismus vor krampfhaften Spannungen und schließlich nervösen Störungen bewahrt werden kann.

Diese Bewegung des Oberkörpers hat sich aber nicht nur den dem Atemrhythmus entsprechenden Größeneinheiten des Musikstücks anzupassen, sondern sie hat auch dem gelegentlichen Abweichen der Komposition von dieser gleichförmigen Rhythmik zu folgen. Die Impulse zur Körperbewegung gehen also ganz von der Metrik der Komposition aus. Hier entwickelt der Verfasser eine bisher weder in der Theorie des Klavierspiels bewußt berücksichtigte, noch auch in dem instinktiven Spiel selbst guter Pianisten hinreichend zum Ausdruck kommende metrische Kompositionsanalyse. Unter Berücksichtigung dieser Gesichtspunkte kann der Spieler die Struktur, den Aufbau des Kunstwerkes, in Bewegung übertragen. Damit kommt man um ein wesentliches Stück näher an das heran, was bisher zwar gelegentlich gefordert, aber doch nur stückweise durchgeführt worden ist: daß der Gesamtorganismus in allen seinen Teilen einheitlich wirken soll, indem sowohl die körperliche Leistung wie auch das geistige Erlebnis des Kunstwerks in Einklang gebracht werden. Durch diese Klarheit in der Wiedergabe wird dem Zuhörer die Auffassung, das Verstehen des Kunstwerks erleichtert und der künstlerische Genuß wird für ihn erhöht.

An Hand kymographischer Aufnahmen wird die Spieltätigkeit verschiedener Pianisten untersucht und auf ihre Zweckmäßigkeit hin mit den gefundenen Resultaten verglichen. In einem weiteren Kapitel wird nachgewiesen, daß durch ein Ordnen der Spielbewegungen nach den obigen Gesichtspunkten sogar Spielhemmungen schwerster Art (Spielkrampf usw.) beseitigt werden können.

Das Werk zeigt die pianistischen Probleme in einer ganz neuen Beleuchtung und eröffnet für die Klavierpädagogik weite Perspektiven. Daher wird sich jeder Pianist, Klavierpädagoge, Musikstudierende und ernsthafte Musikliebhaber, der mit seiner Zeit mitgehen will, mit dem Johnenschen Werk auseinandersetzen müssen. Insbesondere wird aber allen denen, die an Spielhemmungen leiden und in der freien Entfaltung ihrer künstlerischen Absichten behindert sind, der Weg ins Freie gewiesen.

Sellindruckerei, Berlin, Alte Jakobstr. 48a.

FISK UNIVERSITY

sie jetzt erwarten könnte, daß man die beiderseitige Verantwortung und die beiderseitige Schuld nach Prozentanteilen auseinanderrechnet. Sie kann sich nicht wundern, wenn jetzt der Kampf gegen die Sozialdemokratie zugleich den Kampf gegen sie selbst als deren stärksten Exponenten bedeutet.

Daran wird sie auch nichts ändern mit der phantasievollen Ausmalung der Folgen eines positiven Ausgangs des 9. August. Sie behauptet, der bedeute den „Bruderkrieg im eigenen Land". Eigentlich müßte sie auf Grund des Paragraphen 2,2 der Pressenotverordnung alle Zeitungen, die diese ihre Behauptung drucken, verbieten. Denn die Verbreitung solcher handgreiflichen Uebertreibungen bedeutet in der Tat eine Gefährdung der öffentlichen Sicherheit und Ordnung. Sie bedient sich natürlich zum Abschrecken auch derselben Argumente, die wir schon von der französischen Presse her kennen: daß ein Erfolg des Volksentscheids zu wirtschaftlichen Rückschlägen führen müßte. Daß es gerade der Sozialismus in Deutschland gewesen ist, der mit seinen Auswirkungen in Staat und Wirtschaft die deutsche Kreditfähigkeit schwer geschädigt hat, daß das Vertrauen des Auslands auf Deutschland nur gestärkt werden kann, wenn auch in dem größten deutschen Land die sozialistische Vorherrschaft durch eine bürgerliche Regierung abgelöst wird, das zu wissen oder doch zu sagen

Volksentscheid

Und wenn der Abstimmungstermin von der preußischen Regierung auch mitten in die Erntezeit gelegt ist:

Dennoch!

Am 9. August 1931: Der Preußische Landtag ist aufzulösen! Der deutsche Bauer stimmt ja!

Verständnis für deutsche Aufführungen „oben" hat, sondern

...beilage zur Deutsc...

man „I want to be happy" von einer Konservenmusikplatte sie hineinplärren läßt. Deshalb wundere ich mich auch, wa überall Großsender gebaut werden müssen, meinetwegen kön man sie gar nicht klein genug machen — so klein, daß sie üb haupt nicht mehr da wären. Aber die Leute, die etwas da

Herren von der deutschen Botschaft in den Vatikan begeben und nacheinander dem Kardinalstaatssekretär Pacelli einen Besuch abstatten, um dann ebenfalls einzeln vom Papst in Privataudienz empfangen zu werden. Der Kardinal Pacelli wird dann die Besuche der deutschen Minister auf der Deutschen Botschaft beim Heiligen Stuhl erwidern. In der Botschaft findet am Abend in kleinem Kreise ein Essen statt, an dem außer den deutschen Ministern auch der Kardinalstaatssekretär Pacelli teilnehmen wird. Der Empfang im Vatikan wird sich nach dem Zeremoniell abspielen, das dem Range der deutschen Gäste entspricht.

Baumwolle und Kredite.

Neuyork, 6. August.

„Associated Preß" meldet aus Washington daß das Staatsdepartement heute das Angebot der deutschen Regierung über den Ankauf von Baumwolle erhalten und dieses Angebot an das Farm Board weitergeleitet habe. Einzelheiten des deutschen Angebots sind nicht bekanntgegeben worden.

Paris, 6. August.

Nach einer Havasmeldung verhandelte heute Direktor Schlieper von der Deutschen Bank mit Vertretern

Einzelpreis 10 Pfg.

Morgen-Ausgabe

Einzelpreis 10 Pfg.

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Deutsche Tageszeitung

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Für das deutsche Volk! – Für deutsche Art! – Für deutsche Arbeit in Stadt und Land!

Nr. 369 * 38. Jahrgang | Berlin, Freitag, 7. August 1931 | Ausgabe A Nr. 183

Europäische Musik und Negermusik.

Die Negeraltistin Marian Anderson im Psychologischen Institut.

Anläßlich des kürzlich an dieser Stelle besprochenen amerikanischen Musikfestes in Homburg hatten wir Anlaß, auf das Wesen des „Spirituals" hinzuweisen. Von der religiös bedingten Empfindungswelt dieser auf hugenottische Traditionen des Psalmensingens zurückzuführenden Erscheinung spinnen sich ganz offenbar psychologische Verbindungsfäden zu der herb niederdeutschen Welt der „Ernsten Gesänge" von Brahms an, jenem Wunderwerk an fromm bastelnder Filigranarbeit eines zu höchster Reife geläuterten Altersstils. So läßt sich vielleicht die erstaunliche Fähigkeit erklären, mit der eine Wesensfremde diesen gotisierenden Formenbau mit einer Intensität nachtastete, die doch wohl im letzten Grunde nicht die Negerin, sondern den künstlerisch gestaltenden Menschen am Werke zeigte. Die ganze Schönheit ihres tiefsatten Kontraaltes entfaltete die Sängerin in der großen Eboliarie aus „Don Carlos", die so knallig, also in diesem Falle stilvoll, wie erforderlich herauskam. Die deutsche Aussprache, nahezu ohne Beiklang, verdient vorbildlich genannt zu werden. Dr. Kurt Johnen, Assistent des Instituts, war ihr wohl nicht nur am Klavier, sondern auch bei der künstlerischen Vorarbeit ein ausgezeichneter Helfer.

K—y.

Criticisms and Opinions of the Book and its Contents:

"Aside from the technical advantages of the system, the pianist will gain such understanding of the composition that it will lend to his performance certain feeling and mastery not otherwise possible."

Professor Waldemar Lutschg v. d. Staatl.
Hichschule f. Musik.

"It is apparent from the material which Dr. Johnen has brought together that the systematic results already obtained from the majority of his pupils are proof enough that every student of piano and especially every teacher of piano needs some acquaintance with Dr. Johnen's solution of musical problems."

Professor Bodky, Staal. Akademie fur Kirchen und Schulmusik, Charlottenburg

FISK UNIVERSITY

European Music and Negro-Music.

The negro alto-singer Marian Anderson in the Psychological Institute.

When we recently reviewed in this paper the American musical festival at Homburg, we seized the opportunity to point out to the nature of the spirituals. The sensitive entity dependent on religion of this phenomenon which must be traced back to Huguenot traditions of psalm singing is quite evidently followed up by psychological connexions leading to the severe Low German sphere of the "Solemn Songs" of Brahms, that marvellous work of gently twisted filigree showing an ennobled style of former times. This explains perhaps the startling capacity by which this negro-singer, though foreign to her nature, interpreted this structure of forms - with reminiscences of Gothics - with such intensiveness which last not least revealed the work of an artistic minded individual and not of the negress. The singer developed the magnificence of her ample contra-alto in the grand Eboli air of "Don Carlos" which was brought forth just as striking as necessary, that is to say of good style in this instance. The German pronunciation nearly without any accentuation, deserves to be praised as being most excellent. Dr. Kurt Johnen, assistant of the Institute, was certainly a most capable helper to her not only at the piano but for the artistic preparatory work as well.

FISK UNIVERSITY

Deutsche Allgemeine Zeitung
Berlin

Mit den Beilagen

Sonntag:	Unterhaltungsblatt Frau und Welt Bauen und Wohnen Reisen und Wandern
Dienstag:	Wirtschaft — Steuer — Recht
Mittwoch:	Literarische Beilage
Donnerstag:	Kraft und Stoff Weltverkehr
Freitag:	Unterhaltungsblatt (Musik und Musiker)
Sonnabend:	Filmatelier und Filmtheater

Freitag, 7. August 1931

Konzert im psychologischen Institut

Das psychologische Institut der Universität hat zu einem Abend der Neger-Altistin Marian Anderson, deren erstes Auftreten im vergangenen Herbst bereits viel von ihr erhoffen ließ. Dieser Eindruck hat sich nur vertieft. Als Einleitung hatte sie sich nichts Geringeres als die „Ernsten Gesänge" von Brahms ausgesucht, ein in der Strenge des Ausdrucks und der herb „niederländernden" Linienführung des Stils höchste Anforderungen stellendes Werk, den mit Recht gefürchteten Prüfstein der Meisterschaft. Erstaunlich, wie der Sängerin eine musikalische und künstlerische Wiedergabe gelang, erstaunlich der Grad in dem sie sich in die bezeichnende seelische Haltung dieser typisch norddeutschen Empfindungswelt gefunden hat. Außerdem bot die Künstlerin mehrere bezeichnete Proben von Neger-Spirituals und fügte noch die stilecht vorgetragene große Arie der Eboli aus Verdis „Don Carlos" hinzu. Bewundernswert ist ihre völlig korrekte Aussprache des Deutschen; die samtweiche Stimme, mit dem so seltenen Glockenton des echten Kontraalt, ladet dennoch in der Höhe mit intensivster Steigerungsfähigkeit aus. Dr. Kurt Johnen, Assistent des Instituts, war ihr ein ausgezeichneter Begleiter. —tz—

70. Jahrgang 7. 8. m. Nr. 357 10 Pfennig

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uch die Zentrumsminister sie mit ihrem

A Concert in the Psychological Institute.

The psychological Institute of the University had invited for a concert of the negro alto-singer Marian Anderson whose début in last autumn gave fair promise for the future. This impression has intensified. For an introduction she had chosen nothing less but the "Solemn Songs" of Brahms, a work which, as to its harshness of expression and the severe course of "Dutch suggestions" of the style expects a very great deal of the singer and which is, for good reason, the dreaded touch-stone of mastership. It was most astonishing to hear the singer perform a musical and artistic interpretation, astonishing to which extent she succeeded to find the characteristic nobility of mind of this typical North German sensitive entity. Furthermore, the artist performed several characteristic proofs of negro-spirituals and still added the grand air of the Eboli in Verdi's "Don Carlos" showing a very fine delivery, correct in style. Her absolutely correct pronunciation of the German language deserves to be admired; her voice soft as velvet with the sound as clear as a bell which is seldom heard and which is proper to the real contra-alto, nevertheless considerably increases in the high notes. Dr. Kurt Johnen, assistant of the Institute, was a most excellent accompanist.

FISK UNIVERSITY

SCHOLARSHIP

AUDITORIUM THEATRE

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presents

MARIAN ANDERSON

Kosti Vehanen at the Piano

FISK UNIVERSITY

I.

Begruessung ..... ***Handel***

Greeting. Son, see down the cheeks of your aged father, tears are streaming. Long after I have been in the grave, your name and glory will fill the world.

Der Floete weich Gefuel ..... ***Handel***

The flute's soft mood, whispering at the side of the grave with dying and quivering tones reveals love's unhappy longing.

Bist Du Bei Mir ..... ***Bach***

Abide with me so that in the sweet content that comes from your presence, I shall not fear the far-off land!

Pastoral ..... ***Verachini***

Over the hill-top yonder, Come, maiden, let us wander;
There on my pipe I'll play, and twine thee a garland gay. Ah!
Come love, for time is fleeting, and youth knows no repeating,
Summer fades away, No longer then delay. Ah!
Over the hill-top yonder, etc.

II.

Heliopolis ..... ***Schubert***

Rock towering upon rock, firm ground and true foundation,
Waterfalls, wind and showers, power beyond understanding.
Loneliness on mountain top, monastery and castle ruins too.
'Grave them deeply in your memory for they are the poet's being.
Breathe deeply the holy ether, fling your arms around the world;
Only to the worthy, the great, remain thou courageously companion.
Let the passions rage in metal-like accord when the mighty hurricanes are raging, you will find the proper word.

Dass Sie Heir Gewesen (She has been here) ..... ***Schubert***

That the east wind's fragrance breathes through the air. Clearly shows that you have been here. Because tears are flowing here, you will know if otherwise not, that I've been here. Beauty or love, even if they remained hidden, fragrance and tears announce that she's been here.

Der Doppelgänger ..... ***Schubert***

A man goes at night to gaze at the house where his beloved used to dwell. In front of the house, to his dismay, he beholds a pale man gazing at her window, wringing his hands in agony; and the moonlight shows him that the other man is his own self — his double.

Frühlingstraum ..... ***Schubert***

A youth dreams of spring and his beloved but is rudely awakened by the cocks crowing at dawn. He is distressed that his dream has been shattered but fondly hopes that dreams may yet come true.

Ave Maria ..... ***Schubert***

Mary, gentle Virgin, hear a maiden's prayer. Thou guardest our slumber against the cruelties of man; thou makest of this rock-strewn wilderness a soft couch; thy smile spreads fragrance about us. By thee the spirits of evil are put to rout. Thy consoling presence fills us with trust.

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III.

O Mio Fernando (La Favorita) ..... *Donizetti*

IV.

Habanera (Vocalise) ..... *Ravel*

Ruhe Meine Seele (Rest my Soul) ..... *Strauss*

Not even a zephyr stirs lightly, softly slumbers the woods; through the leaves' dark cover steals brightly the sun. Rest, rest my soul, your storms were wild, thou has raged and trembled like the surging sea at flood. These times are stressful, they torture heart and brain. Rest, oh rest my soul, and forget your dire distress.

Die Libelle (The Dragonfly) ..... *Sibelius*

Beautiful dragonfly, you came fluttering toward me, you saw my longing, you brought into my heart the bright sunlight of summer. You came and all my yearning and sorrow departed. My joy was linked with you; I rejoiced because you were mine. I wanted to give my thanks in life, kneeling in song. Then you flew away to the place from which you came. You turned to the light, I to the shadow. Fly lightly, fly into the blue, thou blessed one that once was mine.

War es ein Traum (Was it a dream) ..... *Sibelius*

Was it a dream that once I was your love? The memory of a wild rose you gave me, your tender glance, your farewell tear. Was it a dream? Oft in the night I hear a tear-filled voice whispering "Cherish this memory deep in your heart, it was your sweetest dream."

V.

Negro Spirituals:

I'm a Poor Pilgrim.....Arranged by Johnson
Lord I Can't Stay Away.....Arranged by Hayes
Crucifixion .....Arranged by Payne
My Soul's Been Anchored in the Lord.....Arranged by Price

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Rosenwald Scholar

Marian Anderson Displays Voice of Phenomenal Range

BY ALBERT GOLDBERG.

"THINGS HAVE COME to a point where one must look to the colored race for the greatest singing," a prominent musician said last night. And though at first the statement seemed like exaggeration, we could think of but one tenor whose artistry surpasses Roland Hayes, no basso the superior of Paul Robeson, and certainly no contralto who could duplicate such feats as Marian Anderson accomplished at Orchestra Hall last night.

Miss Anderson's vocal prowess may advisedly be described as phenomenal. She has an extensive range; nothing in her program seemed to set final limits upon the direction of her voice, and she sang lower than most contraltos are able to and higher than a good many sopranos care to. In the lower register she commands a surprising volume and fullness of tone. At the top the voice has clarion power and a velvety roundness and richness reminiscent of Rosa Ponselle.

* * *

AND TO THESE advantages she is capable of adding that thrilling sort of bravura which used to entice people to the opera houses, but which, in those haunts, is rapidly becoming only an exciting memory. The display piece of Miss Anderson's program (though she may have done equally well with Mozart's "Alleluia" which we did not hear) was the aria "O mio Fernando" from Donizetti's "La Favorita." Dazzling is but a mildly descriptive word to apply to this effortlessly brilliant catalogue of coloratura stunts, ending with a trill that for control, evenness, power and sustained endurance could not have been bettered on Horowitz' piano or Heifetz' violin. The audience naturally was stirred to cheers.

The only shortcoming to be observed in the purely vocal aspects of Miss Anderson's art was a tendency for the tone to lose something of characteristic quality when singing softly in the middle register—this and the failure of a couple of final notes to come quite up to the required number of vibrations.

* * *

FROM AN interpretative standpoint—as attested in Liszt's "Die drei Zigeuner" and "In Liebeslust," and two songs of Grieg—her singing is distinguished, even if it has not yet attained the finality and unalterable conviction of the great artist. In her English diction, however, she must be accused of sheer carelessness, and some reproach might be leveled at her taste in choosing songs in the vernacular. But vocally, she is among the chosen.

The accompaniments of William King were, at their best, very good.

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1-27
WHO'S THAT YOUNG SQUIRT YOU WERE DANCING WITH?
HE'S A PRIVATE DETECTIVE - I'M GONNA SEE IF I CAN GET THE BOSS TO HIRE HIM TO FIND MAC
1-27
WHAT'S MATTER, YOU LOOK HOT AND
HEH HEH
CONTINUED
WE MISS OUT THERE. TOM. THAT LICENSE NUMBER BELONGED TO A CAR STOLEN A WEEK AGO.
THEN HOW ARE
HE WON'T TRY TO VISI GAT AGAIN, YOU CAN BE COMMUNICA HIM SOME

SCHOLARSHIP
Ind

Marian Anderson

Contralto

"A voice of unusual natural beauty and substance."
—GRENA BENNETT—*N. Y. American.*

FISK UNIVERSITY

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— Acclaime

New York

"Marian Anderson, contralto of unusual tonal range and dexterity."—*N. Y. Morning World,* Dec. 31, 1929.

". . . Miss Anderson's diction was admirable for its clearness and interpretative effect. Her voice is very unusual for its largeness and its naturally rich color."—*N. Y. Times,* Dec. 31, 1929.

COLORED SONGBIRD SCORES IN RECITAL *(Headline)*

"In the course of a crowded concert calendar the reviewer has few opportunities of listening to a voice as lovely as Marian Anderson's. . . . Not only does she possess a voice of unusual natural beauty and substance, but she is a linguist of broad accomplishments."—Grena Bennett—*N. Y. American, Dec.* 31, 1929.

NEW STAR LOOMS *(Headline)*

"Now comes Marian Anderson, whose contralto voice is easily to be regarded as one of the most striking organs extant. . . . It is the quality of tone she produces, the utter ease of production, the rich lusciousness of it, which strike the listener. There seems to be an untouched well of precious liquid . . . to be revealed and set gushing forth. . . . She has intelligence, she has an uncanny sense of tradition. Marian Anderson is destined to become one of the stars in the world of art."—*N. Y. Telegraph,* Dec. 31, 1929.

MARIAN ANDERSON WINS AUDIENCE AT SONG RECITAL *(Headline)*

"Miss Anderson has a big and powerful voice, colored with emotion and an inescapable note of melancholy. . . . She has a winning and dignified presence and applies herself with intelligence to interpretation."—*N. Y. Herald Tribune,* Dec. 31, 1929.

"Miss Anderson disclosed a voice of considerable natural beauty."—*N. Y. Sun,* Dec. 31, 1929.

". . . A gifted young colored contralto . . . thrilled a crowded house by the intelligence and beauty with which she interpreted German lieder. Her voice was of rich texture, full and even. She sang without apparent effort and with an understanding of the poems which would have done credit to a native Teuton."—*N. Y. Evening World,* Dec. 31, 1929.

". . . A rich, well trained voice . . . applauded to the echo."—*N. Y. Evening Post,* Dec. 31, 1929.

"Miss Anderson is the possessor of a voice of a very fine and haunting quality. Mixed with its richness and strength is a note plangent and ringing, which one is not likely to forget. It is a voice of wide range and versatility and yesternight it proved itself capable of scaling the heights of difficult compositions and being equally powerful in the dramatic as well as the strictly lyrical field."—*N. Y. Telegram,* Dec. 31, 1929.

FISK UNIVERSITY

l By Critics

Philadelphia

CONTRALTO APPEARS BEFORE CAPACITY AUDIENCE AT ACADEMY OF MUSIC *(Headline)*

"Miss Anderson . . . possesses a true contralto voice of rare beauty. It is particularly rich and sympathetic in its lower range, where the tones are well-nigh incomparable."—*Philadelphia Evening Bulletin,* October 13, 1928.

MARIAN ANDERSON TRIUMPHS *(Headline)*

"All the full-throated splendor of an opera performance was Marian Anderson's recital last evening at the Academy of Music. Such opulence of tone and richness of voice seemed scarcely able to have come from the slender Negro contralto who won almost unprecedented acclaim from an audience which not only filled the Academy but overflowed on the stage."—*Philadelphia Public Ledger,* October 13, 1928.

GREAT CROWD FILLS AUDITORIUM TO GREET POPULAR COLORED CONTRALTO *(Headline)*

"Marian Anderson, . . . who has reached national fame by her wonderful contralto voice, was so warmly received in her first local concert of the year in the Academy of Music, that all seats were sold out and a crowd was waiting outside an hour later hoping that some tickets might be turned in."—*Philadelphia Record,* October 13, 1928.

". . . Not only does she possess a voice of unusual beauty but displays such fine vocal production that already she has all the attributes of an artist of the first rank."—*Baltimore Sun,* November 10, 1928.

MARIAN ANDERSON CONCERT DELIGHTS *(Headline)*

". . . Rich lower tones and unusually wide range. . . . She sings with fine style and her remarkably clear diction adds greatly to the pleasure of her interpretations."—*Savannah Press,* November 27, 1928.

MARIAN ANDERSON ATTRACTS LARGE AUDIENCE *(Headline)*

"She has a resonant and powerful contralto voice of wide range and her technic is unusually good. . . . There is a sweetness about the singing of Marian Anderson, which makes her interpretations doubly enjoyable. Her gorgeous tones are produced with no apparent effort, the organ is naturally flexible and it has been beautifully trained."—*Salisbury (N. C.) Evening Post,* December 6, 1928.

"Her voice is glorious, and one could not help but admire her musical taste. Whatever musicianship is, she has it, and every phrase was finely declensioned. Like all the members of her race there is emotion in her voice, not that she 'emotes', but there is that inherent quality that moves you, and you applaud and applaud and wish you could sing like that."—*Pittsburg Post Gazette,* December 19, 1928.

FISK UNIVERSITY

MARIAN ANDERSON

MARIAN ANDERSON, the gifted young colored contralto, was born in Philadelphia. At an early age she showed signs of a real contralto voice and the Peoples' Choral Society of Philadelphia encouraged her to study.

She graduated from the Southern High School of Philadelphia at the age of eighteen and within a short time became the pupil of Guiseppe Boghetti, the New York and Philadelphia vocal teacher, who has taught and guided her ever since.

Her first big appearance was as soloist with the Philharmonic Symphony Society of Philadelphia. This was followed by a song recital in Town Hall, New York, where such critics as W. J. Henderson called her voice one of the great contraltos of the day, and a recital at the Philadelphia Academy of Music, when she again scored a success with both public and press.

In 1925 Miss Anderson entered the New York Stadium Contest and from three hundred singers from all parts of the country, she was chosen to sing with the New York Philharmonic Orchestra at the Lewisohn Stadium.

Since then she has sung throughout the country and has toured Europe with great success and is everywhere acclaimed as the possessor of one of the great contralto voices of our generation.

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SCHOLARSHIP

"One of the rarest voices of the time."

N. Y. Telegram
March 3, 1930

MARIAN

ANDERSON

Contralto

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MARIAN ANDERSON

THE PRESS

"Marian Anderson, the great contralto of the negro race, sang here last night. For sheer beauty of voice and artistic value, the concert equalled, if not surpassed, anything which has been heard in Savannah in recent years."
Savannah Press, Jan. 27, 1930

"She has a magnificent voice which she uses magnificently. The most impressive thing about her is the joy with which she sings and the ease with which her matchless notes flow forth. It is hard to conceive of her making an unmusical sound." *Greensboro Daily News*, Oct. 24, 1929

"This was the singer's second visit, her first one last season having been one of the real treats of the music calendar. Of dignified and serene bearing she sings with a simple naturalness that commands respect. Gifted with a voice that has an enormous range and rich throaty timbre, she would seem to be a mezzo-soprano until her low tones are heard. Both diction and enunciation were admirable."
Baltimore Sun, Nov. 9, 1929

"This singer is probably the most promising and the most prominent of her race in the concert field with the exception of Roland Hayes. But from Marian Anderson's voice, as it sounded last night, there is the possibility that she may in time surpass even this more noted singer."
Richmond Times-Dispatch, Nov. 8, 1929

"The recital was marked throughout by fine musicianship, and the precise and skillful handling of a natively rich voice."
Washington Evening Star, Jan. 11, 1929

"News of Marian Anderson's successful appearances elsewhere had somehow spread about; and there was her audience—one of the largest of the season, filling Jordan Hall both above and below stairs. . . A worthy and engrossing program from beginning to end. Miss Anderson disclosed a contralto voice fully capable of doing justice to the music of her choice. It has a wide range and moves freely from low to high register, retaining its firm texture at both extremes." *Boston Transcript*, April 1, 1929

"She cast a spell over the audience. The rich, rare quality of her voice, coupled with her charming personality and effortless poise, worked a kind of enchantment that was only broken by the eager and prolonged applause."
Columbus Dispatch, April 26, 1929

NEW YORK

"The audience was privileged to hear some of the most beautiful singing of this or of recent seasons. Miss Anderson has one of the rarest voices of the time—a noble contralto, spontaneous in utterance, amazingly rich in timbre, and smooth as satin in texture. There is a welcome absence of coarse or exaggerated chest tones, of 'registers', of perceptible transitions in its ample and remarkably even scale. It lends itself most beautifully to sustained, long-breathed cantilena. Indeed, a ravishingly supple and jointless legato, flowing like oil, is perhaps the chief glory of Marian Anderson's singing."
H. F. PEYSER, *Telegram*, March 3, 1930

"A singer of natural vocal gifts far beyond that of the usual endowment of mortals, she delighted her audience."
New York Times, March 3, 1930

"The sole exponent of the art of singing, among the ladies of the colored race, is Marian Anderson. When I put it in that manner, I refer to the fact that Miss Anderson is the only woman to capture national attention, in a style somewhat approximating the popular Roland Hayes and Paul Robeson. Here is a great voice, truly a phenomenal organ, at times engaged in the production of tones which are startling in their stark loveliness and at all passages of expression, worthy to be regarded in a class with the world's most distinguished singers. Range, volume, control, are hers. She sings without effort, having abundant support, breathing without any sign of the process. Nature has endowded the girl with the natural equipment of a great vocalist."
Telegraph, March 3, 1930

CHICAGO

"Marian Anderson has one of the loveliest young voices heard in many a day. It partakes of the rich, fruity quality of the genuine contralto without that darkness of color or the troublesome breaks in register. And in the matter of range, it seems able to cope with the items that engage the attention of most sopranos. Further, she has a very poised and mature musical sense."
Herald and Examiner, Nov. 19, 1929

"Her voice is a striking one, fine in quality, volume, range, and the things she can do with it. It sustains old arias according to all the rules of bel canto, it dashes through the floridities of Mozart's 'Alleluia' with equal effect. In fact there would seem to be little in the contralto literature that it cannot accomplish."
EDWARD MOORE, *Daily Tribune*, Nov. 19, 1929

1929-1930

"The slender colored contralto was in magnificent voice and gave of its beauty lavishly. In beauty of timbre, her voice is not excelled, if equalled by any of the contraltos of the day. . . Miss Anderson's crown is not one that simply designates her as the possessor of the greatest voice of any member of her race, but one that proclaims her to the world as the possessor of one of the greatest voices of her time."
Williamsport (Pa.) Sun, Feb. 28, 1930

"Whatever doubt may have existed in the minds of anyone as to the outstanding singer of the midsummer series of the American Philharmonic Orchestra was dispelled on Sunday night with the ovation given to Marian Anderson on her third appearance here. At the conclusion of her two scheduled numbers and two encores, the audience was still clamoring for more. So few artists are able to arouse such spontaneous enthusiasm that it made this instance all the more outstanding."
Seattle Star, August 5, 1929

"She was given an ovation by a throng thrilled by her inspired singing. Genuinely musical in temperament, Marian Anderson also possesses an instinct for the dramatic. She is endowed with true artistic intelligence, joined with a voice of rich, rare quality."
Seattle Post-Intelligencer, August 5, 1929

"She has more than a great voice and a pleasing personality—she is dowered with that rare gift, musical intelligence. . . There was a demonstration after her inspired singing of Verdi's aria, 'O Don Fatale'."
Seattle Post-Intelligencer, August 12, 1929

"Marian Anderson, the negro contralto whose beautiful voice is easily one of the foremost in its field, displayed matured artistry when she appeared in a remarkably diversified song recital in the Academy last night." Linton Martin
Philadelphia Inquirer, Oct. 12, 1929

"Her varied program was well calculated to show the unusual scope, the splendid flexibility and power and the rare beauty of her voice."
Philadelphia Bulletin, Oct. 12, 1929

"All the full-throated splendor of an opera performance was Marian Anderson's recital. Such opulence of tone and richness of voice seemed scarcely to have come from the slender contralto who won almost unprecedented acclaim from an audience which not only filled the Academy but overflowerd on the stage."
Philadelphia Public Ledger, Oct. 12, 1929

UNIVERSITY

Her Story

MARIAN ANDERSON, the gifted young colored singer, was born in Philadelphia. At an early age she showed signs of a real contralto voice and the Peoples' Choral Society of Philadelphia encouraged her to study. She graduated from the Southern High School of Philadelphia at the age of eighteen and within a short time became the pupil of Giuseppe Boghetti, the New York and Philadelphia vocal teacher, who has taught and guided her since. Her first big appearance was as soloist with the Philharmonic Symphony Society of Philadelphia. This was followed by a song recital in Town Hall, New York, where such critics as W. J. Henderson called her voice outsanding among the contraltos of the day, and a recital at the Philadelphia Academy of Music when she again scored a success with both public and press. In 1925 Miss Anderson entered the New York Stadium Contest and from three hundred singers from all parts of the country, she was chosen to appear with the New York Philharmonic at the Lewisohn Stadium. Since then she has sung throughout this country in concert and with orchestra and has toured Europe with great success. Everywhere she is consistently acclaimed as the possessor of one of the great contralto voices of our generation.

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Miss Anderson At Carnegie

Reprinted from Yesterday's Late Edition

Carnegie Hall was, of course, sold out Sunday evening for Marian Anderson's first recital of the season. Singing a program that ranged from the Monteverdi - Respighi *Ariadne's Lament*, through a group of Schubert *lieder*, a Halevy aria and songs by Faure and Debussy, to a closing group of Negro spirituals, the great contralto rewarded her hearers with an evening of vocal opulence they have come to expect only at a Marian Anderson concert. What minor faults in voice or interpretation one might find here and there were far overshadowed by the patent artistry, sovereign musical intelligence and authority which marked everything she did.

Particularly memorable to this listener were her singing of Debussy's *Le Chevelure*, rich in tone colorings, and the vocal virtuosity, clarity and deep feeling she displayed in Lia's air from the same composer's *L'Enfant Prodigue* with its heart-rending closing phrase. There were stirring moments, too, in the highly theatrical aria, *Humble fille des champs*, from Halevy's *Charles VI* and, of course, in the closing group of spirituals which included two encores. And the audience would not let Miss Anderson go until she had given them her famous version of the Schubert *Ave Maria*.

Franz Rupp was the evening's excellent accompanist.

—Robert A. Hague

Chicago Defender
5-27-44

SMITH COLLEGE AWARDS DEGREE TO NOTED DIVA

Chi Defender May 27, 1944

Marian Anderson Made Doctor Of Music By Eastern School

NORTHAMPTON, Mass.—Marian Anderson, internationally-famous contralto, was awarded the honorary degree of doctor of music last week at Smith college here. Miss Anderson, one of four women to receive honorary degrees, received a similar citation from Temple univesity, Philadelphia, Pa., in June, 1941.

Since her rise to stardom, Miss Anderson has received numerous awards and honors. In 1940 she won the Bok Award of $10,000, annually given to the Philadelphian for the greatest service of the year. Miss Anderson was presented four times on the Ford Sunday Evening radio program during 1940; appeared at the Philadelphia Academy of Music; was the subject of a mural by Mitchell Jamieson that now hangs in the Department of the Interior, Washington, D. C.

A national furore was created when an organization called the Daughters of the American Revolution refused to grant Miss Anderson the right to sing in Constitution Hall, Washington. The outgrowth of the controversy was arrangement by Secretary of the Interior Ickes for the singer to appear in an Easter Sunday concert on the steps of the Lincoln Memorial, which attracted 75,000 people.

Others receiving honorary degrees from Smith college were Capt. Mildred H. McAfee, president, Wellesley college and commander of the WAVES, doctor of laws; Vera Micheles, dean, Wellesley, doctor of laws, and Sophie Satin, doctor of science.

N. Y. Times
5-19-44

MARIAN ANDERSON HONORED BY SMITH

The New York Times
5-19-44

Singer Is Made a Doctor of Music — Miss McAfee Gives Address

Special to THE NEW YORK TIMES.

NORTHAMPTON, Mass., May 16—Smith College, at its commencement today, gave four honorary degrees, Doctor of Laws to Capt. Mildred H. McAfee, president of Wellesley College and commander of the Waves, and to Vera Micheles Dean; Doctor of Music to Marian Anderson and Doctor of Science to Sophie Satin.

Captain McAfee, in an address, called on this year's women graduates of the country's colleges to face responsibilities as "people not just as women."

"People," she said, "are more important than men and women." College girls, she declared, should get their minds off themselves, get themselves out of the center of their own thinking.

They must do the job required of them for the winning of the war whether routine, dull or in any way uncongenial, she added, and must do the world's work enthusiastically and efficiently.

"I ask it of you on behalf of your own happiness and also on behalf of all the other women of the country with whom you are identified," she proceeded. "The achievement of any woman of responsibility for the large purposes of the nation, the world, will speed the day which I used to think had already dawned, when women and men can be judged first as persons.

"Will you help or will you let down the other women of America and the men of America who are looking to you for strength, not only for themselves, but for the nation and the world, whose war it is? America calls on you to do your part in carrying the common load."

FISK UNIVERSITY

FELLOWSHIPS

P.M.
Oct. 12, 1943

Anderson Awards Made

P. M.

The second annual Marian Anderson awards to young musicians were given last week to five artists out of 102 who competed. Scholarships of $750 each were awarded to Isabella Schapp, soprano from Brooklyn, and Elton Johnson, soprano from Philadelphia, who is a member of the cast of Billy Rose's forthcoming production of *Carmen Jones*. Prizes of $400 each went to Rosalind Nadel, soprano from Philadelphia, Constance Stokes, mezzo-soprano from Philadelphia and Katherine Graves, soprano from New York City. The funds, awarded by three judges, are donated by Miss Anderson.

Oct. 12

FELLOWSHIPS

FISK UNIVERSITY

1-17-43

NEWSREEL GOOD PICTURES OF THINGS REALLY HAPPENING

PHOTO FROM HARRIS & EWING

Marian Anderson Leaves Constitution Hall in Washington After Triumphant Concert

Marian Anderson, the contralto, scored a personal triumph and a triumph for democracy when she sang in Washington's Constitution Hall Thursday evening last week. Four years ago she had been barred from the hall, national headquarters of the DAR, because she was a Negro. This year her concert, which was a benefit for United China Relief, was heard by an audience of Negroes and whites who, at Miss Anderson's specific request, were not segregated, even though Washington is a Jim Crow city. (A second request by the singer—that the DAR agree never again to bar her from the hall—was refused.) Many distinguished Washingtonians were in the audience. Miss Anderson is shown here after her concert, descending the steps of Constitution Hall in a snowfall with S. Hurok, her program manager; Franz Rupp, her accompanist, and Alexander Jofe, her tour manager. When the DAR originally barred Miss Anderson from Constitution Hall, many prominent Americans protested, and Secretary Ickes invited Miss Anderson to give a recital from the steps of the Lincoln Memorial, which 75,000 persons attended. Last week a mural commemorating that concert was dedicated in the Dept. of Interior Building.

FDR UNIVERSITY

MARIAN ANDERSON GETS BOK AWARD

Philadelphia's Highest Honor Goes to Negro Singer Who Once Scrubbed Porches

CITY'S LEADERS HAIL HER

$10,000 Presentation Before Academy of Music Throng Is Made by Deems Taylor

Special to THE NEW YORK TIMES.

PHILADELPHIA, March 17—Marian Anderson, the Negro contralto, who once scrubbed porches in Philadelphia, came back to her native city tonight to receive the annual Bok award of $10,000 and be acclaimed by a distinguished audience in the Academy of Music as the person who had done most for this community during the last year.

The daughter of a Philadelphia laundress, Miss Anderson, who not so long ago was denied permission to sing in Constitution Hall, in Washington, stood on the Academy stage amid a group of lawyers, judges, industrial leaders and educators who applauded loudly as Deems Taylor, the music critic and composer, handed to her the scroll and check emblematic of the highest honor this city bestows.

By receiving it Miss Anderson took her place in a small company that includes Leopold Stokowski, the orchestra conductor; Cornelius McGillicuddy, the baseball manager; Dr. Chevalier Jackson, the bronchoscopic surgeon; Dr. Thomas S. Gates, president of the University of Pennsylvania.

Terms of the Selection

The late Edward W. Bok founded the Philadelphia Award in 1921 for presentation to the person who has been adjudged to have "during the preceding calendar year performed or brought to its culmination an act or contributed a service calculated to advance the best and largest interests of the community of which Philadelphia is the center."

It was the second time that a woman had received the award, the 1933 prize having gone to the late Dr. Lucy L. W. Wilson, principal of South Philadelphia High School for Girls.

A committee headed by Philip C. Staples selected Miss Anderson from a list of scores of nominations made by the public in recent months.

Absolute secrecy until the actual moment of the presentation was enjoined upon members of the committee, and the noted contralto was smuggled through the stage door of the academy nearly an hour before the audience knew the identity of the recipient. To maintain an air of mystery she was kept hidden instead of being permitted to sit on the stage with previous winners of the award and other prominent citizens.

Dr. Marion Edwards Park, president of Bryn Mawr College, delivered the annual address to members of the Philadelphia Forum and invited guests and then Mr. Taylor stepped forward to praise the voice that has moved listeners in many parts of the world and to make the formal presentation of the award.

Miss Anderson's home in Philadephia is still in a little brick row house at 762 South Martin Street, where she was born thirty-two years ago, one of four daughters of a Virginia couple that came here seeking larger opportunities.

Her father died when she was a baby and her mother, unable to find a school teaching job for which she had trained, took in washing to support her family.

Miss Anderson, at the age of 6, made her first appearance as a singer, joining in "The Lord Is My Shepherd" with one of her sisters at a social in Union Baptist Church here. She afterward sang in the church choir.

Years later her mother said: "I knew my daughter would be a great artist when she was only 6 years old."

NY Times

THE GREATEST HONOR PHILADELPHIA CAN BESTOW. Marian Anderson, negro contralto, r ceives from Deems Taylor the Bok annual award, with $10,000, given to outstanding natives of Philadelphi

3/23/41

FISK UNIVERSITY

March 18, 1941
CHGO Daily News

GIVES $10,000 PRIZE TO CHARITY

Marian Anderson. Daily Mews

PHILADELPHIA, March 18.—(AP) —Marian Anderson, acclaimed as one of the world's ranking singers, pledged to charity and education today the $10,000 Edward A. Bok award conferred upon her last night.

The 33-year-old Negro singer, a native of Philadelphia, was presented the award on the stage of the Academy of Music before a distinguished audience, that cheered as she responded, "I realize the big and deep significance of the honor."

"The money," she said, "shall enable some poor, unfortunate, but nevertheless talented people to do something of which they have dreamed all their young lives."

The award was established in 1921 by Edward A. Bok for the person who has "performed an act or contributed to a service calculated to advance the best interest of Philadelpha," each year.

FISK UNIVERSITY

Chicago Sun

12/14/42

On Jan. 7 the fine Negro voice of Marian Anderson will be heard singing at Constitution Hall for the benefit of United China Relief. It will be a kind of Pearl Harbor Day for the isolationists of color.

In order to secure the services of Miss Anderson the D.A.R. finally agreed to abandon the principle of segregation. Not only can a Negro sing "The Star-Spangled Banner" in Constitution Hall, but Negroes can listen to her without being roped off in a special section.

The rope issue was somewhat different from what it was when Benjamin Franklin made his classic observation at the time of the signing of the Declaration of Independence. The alternative before the Daughters was: "Shall we all sit together or shall we sit separately?"

In deciding in favor of unity, they probably realized how important it would be for everyone to stand together. When the time comes to rise and sing the National Anthem with Miss Anderson, it would be more embarrassing for the descendants of the Mayflower to have to compete in patriotism with the race that came over on slave ships.

However, the emergency will not last forever. The D.A.R. has been careful to stipulate that their decision must not be considered as a precedent for future engagements. If this sounds a little legalistic, it must be remembered that Constitution Hall is where the Daughters interpret the Constitution.

Chicago Sun

12/10/42

Marian Anderson Wins D.A.R. Fight

Sun 12/10/42

New York, Dec. 9. — (UP) — Marian Anderson, Negro contralto, will sing in the Daughters of the American Revolution's Constitution Hall in Washington Jan. 7 for the benefit of the United China Relief, her manager, S. Hurok, announced today.

The engagement ends a long dispute between the singer and the D.A.R. over the question of segregation of the races at the concert. The D.A.R. finally agreed not to segregate Negroes at the concert, but stipulated that the engagement should not be binding on the D.A.R. as a precedent for future concerts.

FISK UNIVERSITY

NOVEMBER 16, 1941
CHICAGO TIMES

National news

In hard-hearted Hannahtown—

Marian Anderson's songs capture Savannah

Marian Anderson, Negro concert artist, is making a tour of southern cities. The TIMES sent Lotte Stovall, staff reporter, and Margery Goodkind, staff photographer, to Savannah, Ga., to record a southern audience's reaction to the famed contralto's artistry. In subsequent articles, Miss Stovall will tell the story of the famed singer's life.

By LOTTE STOVALL

(TIMES Staff Correspondent)

(Page of pictures on 18)

Savannah, Ga., Nov. 15.—On the stage of the Municipal auditorium stood a Negro woman.

Outside the rain dampened old brick streets of Savannah. That makes a difference here. Georgians carry umbrellas when it rains. No one is really happy.

It was an important night in Savannah Friday. Ringling Bros. circus was in town for a one-night stand. And the circus is one of those things Savannah starts anticipating for next year the minute this year's show is over.

Posters proclaimed the greatest show on earth. Other posters told of a concert. But most of them were buried behind newsstands on Broughton st. You could just see the forehead of the artist over the lines of newspaper type and the word, "Concert."

The circus . . . the rain . . . the Mason-Dixie line many miles north.

MARIAN ANDERSON SINGS

And Marian Anderson, famed Negro contralto, was starting to sing the opening bars of Schubert's "Ave Maria" to a polite audience neatly divided for whites and Negroes.

They had enjoyed Handel, Bizet and heavier Schubert on the Anderson program But, as one white woman put it, "Nobody knows much about it, you know." But after the rich, even voice died away and Franz Rupp, the accompanist, diminished the lingering notes, the audience grew restless to applaud.

Then they would not let her stay in the wings. Nor did they at any of the short rests after that. She sang on through English ballads,

Marian Anderson

Negro spirituals. Encores after each kept her constantly on the stage. The audience laughed with her on the lighter encores. They brought her back after the concert until she herself asked that the lights be switched on in the hall, signifying the close of the concert.

WHAT THEY SAY

There was the autograph line—the people who had come from Charleston to hear this American artist on her triumphant tour of the south; people from Birmingham who wanted a preview of their Tuesday night evening with her; the Negro woman in the bright red evening dress murmuring, "Ain't she som'pin," and the quiet little white woman with the snowy hair, "She has been touched by the hand of God."

Back of them all, in the wings, sat the woman who has sung before kings and queens, but whose greatest thrill came at the age of 16, when she told her widowed mother to stop work because she, Marian, could support the family now.

That was some years ago in Philadelphia. Miss Anderson will not say how many.

Her father had died, leaving her mother with three daughters, the oldest of whom, Marian, was only 11. The mother had only one choice, to take work by the day to support her brood.

JOINS CHURCH CHOIR

It was even before that, though, that Marian had taken the step which was to spell out happiness and fame for her. She had joined the junior choir at the Union Baptist church.

"Although I believe I was sincerely converted to the Baptist way of life," said Miss Anderson, "I know much of my choice was due to the emphasis on music in that church. Otherwise, I might have become a Methodist, as my mother was."

The church would send its choir on short trips to sing in other churches. Sometimes they could only afford to send four people. Marian was always one of them. Sometimes only one could go. It came to be a matter of routine that the one would be the little Anderson girl.

Her father lived to realize his daughter could sing. One day he came home from church after little Marian had sung a solo and a neighbor child had also.

"Marian sang like she was fed on cornbread and cabbage," he told his wife, Anna, "and the other little girl like she was fed on bread and water."

HAD NO LESSONS

At the age of 13 Marian was taken into the senior choir. She had never studied a lesson nor had a voice teacher to help her. She had an old piano at home. As soon as a new song was passed out she took it home, picking out each part with one finger.

One day, when Marian was scrubbing the front steps, the tram mail clerk who passed by each day decided something must be done about this girl's voice and he started the young Negro girl on her trip to the peak of musicdom.

(Tomorrow the story of Marian Anderson's life will tell of her first music lessons, of the benefit concerts staged to pay for those lessons.)

FISK UNIVERSITY

THE TRIUMPH OF MARIAN ANDERSON

When, on Easter Sunday, Marian Anderson lifted her matchless contralto voice on the steps of the Grecian Temple to the great emancipator—Abraham Lincoln—a new chapter was added to America's social history. A chapter that outlines broadly a new social transition—the passing of the old, intransigent, intolerant east and the emergency of a new, progressively democratic group.

The historic spot for the concert was chosen specifically with a view to exposing the insular thinking of the notorious Daughters of the American Revolution to the glare of public eye, to the sunlight of true democracy. For never before had an artist been permitted to practice his arts on the hallowed ground where stands the memorial to the immortal Lincoln.

With the majestic columns of the classic memorial—bathed in the twilight—for a background; with a throng of 75,000—exultant and enthralled—for an audience; with ranking cabinet members and a justice of the supreme court of the United States seated all about her, Marian Anderson ushered in a new day, became from that solemn moment the high priestess of an enlightened era. It was one of the largest crowds Washington had seen since Lindbergh came back from Paris in 1927, a gaily-dressed Easter throng that stretched from the Lincoln Memorial to the Washington Monument Hill, and sent its northern flank as far as Constitution avenue.

For all its size, it managed a profound hush as Miss Anderson took her place on the green-carpeted platform and prepared to sing. Her opening song was "America," and the first notes, gloriously vibrant, confirmed Arturo Toscanini's toast that this was a voice "heard only once in a hundred years."

The concert was a fitting climax to a controversy over the use of the D. A. R.'s Constitution Hall, that reverberated far beyond the shores of this republic.

The occasion was awe-inspiring. Secretary Ickes, who introduced Miss Anderson, said with great eloquence and enthusiasm:

"In this great auditorium under the sky, all of us are free. When God gave us this wonderful outdoors and the sun, the moon and the stars, He made no distinction of race, or creed, or color. Genius, like justice, is blind. For genius has touched with the tip of her wing this woman, who, if it had not been for the great mind of Jefferson, if it had not been for the great heart of Lincoln, would not be able to stand among us today as a free individual in a free land.

"In carrying out his task, Abraham Lincoln laid down his life, and so it is appropriate as it is fortunate that today we stand reverently and humbly at the base of this memorial to the great emancipator while glorious tribute is rendered to his memory by a daughter of the race from which he struck the chains of slavery.

"Genius draws no color line. She has endowed Marian Anderson with such a voice as lifts any individual above his fellows, as is a matter of exultant pride to any race. And so it is fitting that Marian Anderson should raise her voice in tribute to the noble Lincoln, whom mankind will ever honor." Thus spoke the Secretary of the Interior. It was the tribute of a great liberal to a great singer, and an evident denunciation of the anti-democratic attitude of the D. A. R., of Dr. Frank W. Ballou and his emasculated school board.

NEWS, TUESDAY, APRIL

ALL THINGS CONSIDERED

BY HOWARD VINCENT O'BRIEN

EASTER in Washington was a day to be remembered, for on that day was enacted one of the most moving dramas in American history.

The stage had been set by the Daughters of the American Revolution, who, for reasons not clear to the public and perhaps not wholly clear even to themselves, had found it impossible to extend the facilities of their Constitution Hall to Marian Anderson, the great Negro contralto.

This may not have caused Mrs. Roosevelt to resign from the D. A. R., but by a strange coincidence she did resign just at that time.

Further to improve the setting, the Board of Education of the District of Columbia first refused to have Miss Anderson sing on school property and then consented, but with the stipulation that it was not to be considered as establishing a precedent. This was not acceptable to Miss Anderson.

It was then suggested by Walter White, a prominent Negro, that if Miss Anderson could not sing inside Constitution Hall she might be allowed to sing on the lawn outside.

Great Drama

At this point in the action enters Oscar Chapman, Assistant Secretary of the Interior and a gentleman of Virginia. He proposed to his superior, Secretary Harold L. Ickes, that Miss Anderson be allowed to sing from the steps of the Lincoln Memorial. This proposal was brought before the President, who agreed to it with enthusiasm.

So much is history. The rest is emotion—difficult to put in words.

It was a gorgeous Sunday—only a few blossoms left on the Japanese cherry trees around the Tidal Basin, but the grass and the foliage rich in April green. The sun was at its cheeriest, with just the right amount of fleecy cloud in the blue sky.

Miss Anderson was not to sing until 5, but by noon the streets and sidewalks leading to the Lincoln Memorial were packed with motorcars and pedestrians on the way to what was, everyone clearly believed, a great event. I think every Negro in Washington was there, and on the faces of young and old was an expression of sober elation.

The Second Proclamation

It was a well-dressed crowd and as decorous as a church congregation. There was no shouting, no jostling, no hilarity, even among the children. This was no mere piece of Sunday jollification. This was a historic moment, and the dullest clod in all that great throng seemed to know it. There was symbolism in the Easter finery, for it was worn by the children and grandchildren of people who had been slaves. On faces black, brown and indeterminate one could read the fact that behind those faces were souls ecstatically aware of freedom.

I do not know how many people were there. Some say 75,000. Others say more. All I know is that as far as I could see—all the way to the Washington Monument—there was a sea of uplifted faces.

Mr. Ickes began with a short speech—direct, simply worded, a reminder that this nation had its roots in tolerance, that its laws forbade distinctions of race, creed or color. There was no great applause at his words—the listeners were too deeply moved for applause. They were hearing a *second* Proclamation of Emancipation, and they knew it.

Land of the Free

When Miss Anderson, with a voice which Toscanini said we hear only once in a century, sang "America," with the loud-speakers carrying her golden notes far out into space, there was an absolutely breathless hush, as if everyone in that multitude was thinking in awe of the contrast between the land of which she sang and the tortured lands elsewhere. It was a tearful, rapturous moment, and I have not met anyone who was not made tremulous by it.

Not heard by the radio audience, unfortunately, was Miss Anderson's one encore—"Nobody Knows the Trouble I've Seen"—requested by a Washington newspaperman, Jay Williams. It is a pity, for she sang this song as she sang no other. Into it went all the pathos of her race, and into dark eyes all around me I could see the tears come.

Also unheard by radio was Miss Anderson's little speech of thanks, delivered in what I think was the most beautiful speaking voice I ever heard.

Had there been microphones to pick up the noise of the crowd as it melted away afterward, listeners would have heard nothing, for the throng was as silent as if it had come from a benediction.

I think that under the stars, that Easter night, the spirit of Abraham Lincoln must have been in repose. And I venture that few will question what Oscar Chapman said to me afterward: "Surely we have nothing to fear as long as such things as this are possible in the United States."

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FOR MISS ANDERSON HONOR

Ickes Backs Project for Mural in Department

Special to THE NEW YORK TIMES.

WASHINGTON, April 18.—Secretary Ickes has agreed to sponsor the movement for installation of a mural painting of Marian Anderson, the Negro contralto, in the Interior Department Building. The formation of a national committee to advance the project was announced today by Edward Bruce, chief of the fine arts section of the Treasury Department, who will serve as chairman of the committee. The project is to be financed by public subscription.

"This enterprise," said Mr. Bruce, "honoring the famous contralto, is a further step in the cultural development of our colored people. It is an outgrowth of her recital recently at the Lincoln Memorial, a program which so wonderfully exemplified the progress of her race."

Anderson Bar to Be June Issue of AFM

This Is **Washington** State **Not City**

Musicians Would Ban J.C. Halls

PHILADELPHIA—The matter of the ban on Marian Anderson by the DAR will probably be one of the livliest topics of discussion at the meeting of the American Federation of Musicians when it holds its annual convention in Kansas City in June, Thomas F. Gamble, assistant to AFM President Joseph N. Weber, said this week.

Mr. Gamble's statement was made after the Philadelphia Orchestra passed a resolution condemning the DAR for its action in refusing to permit Miss Anderson to sing in Constitution Hall in Washington, which it controls.

Members of the orchestra said they would urge the national office of the American Federation of Musicians to forbid any of its members to play in a hall that barred colored musicians, as a retaliatory move against the DAR ban.

The action was revealed by A. A. Tomei, who plays a French horn in the symphony orchestra, and is a former president of Local No. 77.

Jim Crow Contract

Mr. Tomei said that the orchestra played at Constitution Hall Tuesday night of last week on a "jim crow" contract, which specifically provided for "white artists only."

"The action of the DAR is disgraceful," Mr. Tomei said.

"It was a violation of constitutional rights of free speech and assemblage. Race prejudice has no place in this country."

George Beimel, first violinist, and chairman of the Philadelphia Orchestra Men's Committee, said that the discrimination against Miss Anderson was a violation of American principles.

He pointed out that the famous contralto has appeared with the orchestra here on several occasions.

Marian Anderson, world famous contralto, is shown taking a bow to the applause of 2,400 persons who heard her sing in Seattle, Wash., at the Music Hall Theatre. More than 2,000 were turned away.

FISK UNIVERSITY

FELLOWSHIPS

D. A. R. EXPLAINS ACTION ON SINGER

N.Y. Times 4/19/39

Rule Excluding Miss Anderson's Recital Laid to Views in Capital on Negroes

IS WILLING TO CHANGE

Mrs. Robert Tells Society the Problem Is One for the Community to Solve

Special to THE NEW YORK TIMES.

WASHINGTON, April 18.—In a first official reference to the controversy over the denial of the use of Constitution Hall for a recital by Marian Anderson, negro contralto, Mrs. Henry M. Robert Jr., President General of the Daughters of the American Revolution, revealed today that the rule excluding Negro artists from the hall had been adopted as a result of "unpleasant" experience and in conformity with existing and still prevailing "conditions and customs" in the capital which the society found itself unable to ignore and powerless to change.

She made the statement in an address at the congress of the organization.

If or when the community has "worked out its problem" and adopted other and higher standards, Mrs. Robert said, the society willingly would adapt its own policies to them. In the meantime it would not again attempt to operate in conflict with community practice.

"This is not a question for the Daughters of the American Revolution alone to solve," the President General stated. Some hearers considered her address a rebuke to critics of the D. A. R. policy, including Mrs. Roosevelt and Secretary Ickes. Her explanation and defense was applauded by the 4,500 daughters assembled in the hall as was her final statement, in which she said:

"If this incident can teach that issues must be kept clear-cut and free from entanglements which obscure the real principles involved; if it can lead the members to know more of the problems and difficulties of the society and emphasize the necessity of seeing the whole picture before forming judgment; if it can lead those who speak without knowledge to search for truth; if it can emphasize the need of decisions without malice, and a patriotism without prejudice, it will have served its purpose."

No Names Mentioned

At no point in her discussion of the "incident" was any name, even that of Miss Anderson, mentioned by Mrs. Robert, nor was the "rule" in question identified other than by implication as one adopted with special reference to Negro artists.

"Let all understand that there never was a question of one person or one artist," Mrs. Robert said. "The only question under discussion was whether in view of all existing conditions an exception could be made in rules of long standing."

An early rule adopted as a guide for the managing director of Constitution Hall provided, Mrs. Robert explained, that when the hall was engaged by one party for an afternoon or night, no rival attraction of a similar nature would be allowed on the same day. This, as well as the Negro exclusion rule adopted several years later, interposed an obstacle to the Anderson recital on Easter, as the hall already had been engaged for a concert on the same afternoon by the Washington Symphony Orchestra.

Although Mrs. Robert did not say so, nor would any D. A. R. official identify the occasion, the exclusion rule is understood to have been due to a series of concerts given some years ago by Roland Hayes, the Negro tenor, in Constitution Hall.

Officials of Howard University and others recalled that the segregation issue was raised by some subscribers to the series who criticized the management of the hall for waiving the "house rule," customary in Washington, of seating Negroes only in the galleries or otherwise apart from white persons. The singer had refused to appear before a segregated audience.

Could Make No Exception

After the receipt of the first request for the use of the hall by Miss Anderson on April 9 and before an opportunity had been afforded for a meeting to consider making an exception to the rule, Mrs. Robert said "comment and adverse criticism gathered like a snowball," and during the ensuing controversy "much conjecture and untruth was published."

"Information and letters received during this period," she continued, "clearly indicated that the question was not one regarding a single artist, but involved far-reaching changing social forces. By the time the national board met on Feb. 1, the real question had become so involved with entanglements that it could not be considered alone.

"After careful consideration of all factors involved, the board decided through a ballot vote that no exception could be made.

"To have changed a rule while it was entangled with so many factors having nothing to do with it would have been to surrender the society to influences inimical to its purposes and efforts."

A letter from Charles H. Houston, attorney for the Marian Anderson Committee, requesting reconsideration by the society on the rule in question and use of the hall by Miss Anderson for a concert at some future date, will be laid before the board at its meeting on Saturday.

HEAD OF D. A. R. DEFENDS BAN ON NEGRO SINGER

Daily News 4/19/39

Washington, April 18.—(UP)—Mrs. Henry M. Robert Jr., president-general of the Daughters of the American Revolution, today presented an official answer to criticism which she said had "gathered like a snowball" following D. A. R. refusal to permit the use of its Constitution Hall by Marian Anderson, noted Negro contralto.

Mrs. Robert did not mention Miss Anderson's name or race during her 2,500-word statement. The statement ascribed the refusal to a technicality contained in D. A. R. rules for leasing the hall.

She said the rule was one barring use of the hall for an evening attraction which might offer competition to an afternoon attraction in the same field.

sult of which the society was criti-

Mrs. Robert said that the D. A. R. had to abide by its rule due to inability of its governors to convene on short notice.

The Anderson request for the hall on the evening of April 9 conflicted, Mrs. Robert said, with an arrangement for a symphony concert on the afternoon of April 9. The symphony reservation was booked last October, she said.

The Anderson ban brought the resignation of Mrs. Franklin D. Roosevelt from the D. A. R. Secretary of the Interior Harold L. Ickes and others arranged an open air concert by Miss Anderson on Easter Sunday at the Lincoln Memorial. More than 75,000 persons attended the performance.

FISK UNIVERSITY

First Lady Lauds Marian Anderson

RICHMOND, Va., July 2.—(A.P.)—Mrs. Franklin D. Roosevelt presented the Spingarn medal today to Marian Anderson, Negro contralto, and told the singer her achievement transcended race or creed.

MARIAN ANDERSON.
She felt greatly honored.

The medal is given annually by Joel E. Spingarn, president of the National Association for the Advancement of Colored People, to the American Negro who shall have made the highest achievement during the preceding year or years in any field.

Mrs. Roosevelt told 5,000 persons at the annual conference of the association that Miss Anderson had the courage to face difficulties and that her modesty and talents were well known. The Negro singer appeared on a musical program for King George and Queen Elizabeth.

The singer declared she felt it an honor to have received the medal from the hands of the First Lady.

The ceremony recalled an incident of last Spring, when the Daughters of the American Revolution denied Miss Anderson the use of their Constitution Hall and Mrs. Roosevelt's subsequent resignation from the D A. R.

"YOUR ACHIEVEMENT FAR TRANSCENDS ANY RACE OR CREED." Marian Anderson, Negro contralto, receives the Spingarn medal for achievement by an American Negro in any honorable field of human endeavor from Mrs. Roosevelt at the annual conference of the National Association for the Advancement of Colored People in Richmond.

Journal & Guide 7/8/39

Mrs. Roosevelt and Miss Anderson Make History

President's Wife Pays High Tribute To Singer In Presenting Her With Medal at Meeting In Virginia Capital

By P. BERNARD YOUNG, Jr.

RICHMOND, Va.—Two great and gracious women, one white and one black, met here Sunday afternoon in the greatest auditorium of the capital of the old Confederacy and made history.

One was Mrs. Franklin Delano Roosevelt and the other was Miss Marian Anderson. The occasion was the formal presentation to the celebrated contralto of the Spingarn Medal and the climax meeting of the 30th annual conference of the National Association for the Advancement of Colored People.

Inside the massive hall was jammed to its capacity of 5,000 and outside an equally huge throng alternately listened and cheered as the proceedings came to them over loudspeakers.

FIRST LADY'S TRIBUTE

The magnificent Mrs. Roosevelt, her voice ringing with sincerity, spoke simply: "I am happy to have the opportunity to present this medal to Miss Anderson. Her marvelous voice is a gift, but she proved herself worthy of that great gift. She has rare courage, great dignity, and fine modesty."

Miss Anderson, speaking with a voice that was as thrilling in its delicate modulations and nuaces of emphasis as is her singing voice, responded in kind: "It is a signal honor to receive this medal from the hands of our First Lady, who is not only a First Lady in name but in every noble deed."

EVENT BROADCAST

The audience, augmented by perhaps millions who listened in over coast-to-coast networks of the two major radio chains, thundered its ovation in acknowledgement of the liberality and democracy of Mrs. Roosevelt and the strikingly modest acceptance by Miss Anderson of this latest token of her greatness.

The air was pregnant with drama and one could tell that the tremendous meaning of that brief hour was felt by the massed thousands present.

Movie cameras whirred as floodlights were trained on the principals of the occasion and the hundreds of notables occupying platform seats, photographers' bulbs flashed as literally hundreds of still pictures for newspapers were being made, and at the press table newsmen of both races scribbled avidly each word said and noted each incident.

GOVERNOR PRESENT

The audience included Governor and Mrs. James H. Price and his staff, the rich and the poor, the fortunate and the forgotten—all there because two great women, beloved and respected, were there.

The thousands outside were not satisfied with the necessarily brief appearance of Mrs. Roosevelt and Miss Anderson on a balcony following the program, and beseiged Mrs. Roosevelt, Miss Anderson, and her attorney, Tax Commissioner Hubert T. Delany of New York City, when they left by the stage door.

BESIEGED BY CROWD

When Miss Anderson, delayed by autograph seekers on the stage, got outside Mrs. Roosevelt had been driven away and apparently most of the policemen either had left with her or gone to unsnarl traffic.

The three or four still at the stage door were almost helpless and it was at least ten minutes before Miss Anderson and Commissioner Delany could go the short distance from the door to her car. Minutes after she finally got into her sedan, it was still surrounded fifty deep on all sides and unable to move away.

ISK
IVERSITY

Pittsburgh Courier 9-8-39

PRAISES SINGER FOR ENJOYABLE, USEFUL TALENT

Pittsburgh Courier 7/8/39

By WILLIAM FORSYTHE
(Staff Correspondent)

RICHMOND, Va., July 6.—Mrs. Eleanor Roosevelt, wife of the President of the United States, presented the famous Spingarn Medal award to Marian Anderson in Richmond's spacious Mosque as five thousand persons inside the building almost an equal number outside witnessed the ceremony that marked the closing of the most successful meeting of the National Association for the Advancement of Colored People in its thirty-year history.

Mrs. Roosevelt said, 'Preservation of Democracy depends on educational reform, and these rudiments have been lacking for some of our people. All the education possible is necessary for the development of good citizens upon which our nation depends."

Upon presenting the award to Miss Anderson, she said, "For the perfection of her art and because she brought to the nation not only enjoyment but much usefulness."

Not only was Mrs. Roosevelt's speech broadcast over both the CBS and NBC but a public address system carried the message to thousands who lined the streets outside of the immense auditorium.

MRS. LAMPKIN PRESIDES

Mrs. Daisy Lampkin of Pittsburgh, Pa., presided over this most impressive assembly, and Walter White, executive secretary of the N. A. A. C. P., delivered a stirring address outlining the aims and objectives of the campaign being waged by the organization.

The opening address of the afternoon was made by the Hon. James H. Price, governor of the state of Virginia.

Approximately 1,000 delegates, representing 30 states, were here for the epochal conference.

From the keynote speech of Judge William Hastie and the welcoming address of Mayor J. Fulmer Bright of Richmond, to the closing session when Miss Anderson received her award, the entire program was epoch-making.

SOLOMON PRESENT

Celebrated Negro leaders from many parts of the nation took part in the meetings and panel discussions. Notable among them were Samuel B. Solomon, the colorful leader of the people who defied Miami, Florida's Klan outlaws and voted in the primaries of that city, and Charles Houston, brilliant legal light of the N. A. A. C. P. There were Dr. Louis T. Wright of New York City, one of the leading physicians of the country, Judge William H. Hastie of Washington, D. C., former district judge of the Puerto Rican Republic; Dr. William Lloyd Imes of New York City and William Townsend of Chicago, government officials. Nathan Straus of the U. S. Housing Authority and S. H. Dykstra of the Department of Labor were speakers during the early sessions.

Philadelphia was selected as the site of the 1940 meeting after very close balloting. Houston, Texas ran a close second, with Los Angeles third.

PRESIDENT, OTHERS SEND GREETINGS

President Roosevelt sent his greetings to the conference on the opening day. Messages of goodwill and greeting were received from Professor Albert Einstein, Governor Lehman of New York, William Green, head of the A. F. L., Attorney General Frank Murphy, Prosecuting Attorney Thomas E. Dewey of New York and Mayor of New York City, Fiorello H. LaGuardia.

The resolutions adopted by the conference were important because of their wide scope. The resolution concerning the Wagner Labor Relations Act elicited an unprecedented interchange of comment.

The final enactment was the adoption of a resolution advocating a "little Wagner Act" which would contain non-discriminatory clauses. This proposal was offered by Attorney Thurgood Marshall of New York City.

RESOLUTIONS COVER MANY ILLS

Other resolutions adopted by the conference were: elimination of discrimination in low cost housing projects, dispelling of discriminatory practices in obtaining loans through the U. S. Housing Authority, inclusion of all agricultural and domestic workers under social security, opposition to cuts in WPA and NYA funds. Additional resolutions were: opposition to any entangling foreign alliances, urging Negroes to display full voting strength at all times, particularly in the South, adoption of nonpartisan policy in politics, and endorsement of the anti-lynching bill.

The conference also voted to urge President Roosevelt to appoint more Negroes to responsible government positions and demanded equality in the Army and Navy.

The delegates approved a determined fight against restricted covenants, complete freedom for the remainder of the Scottsboro boys, enfranchisement for the District of Columbia and removal of the discrimination practiced in public places, equal educational opportunities for all and a continuance of the Gaines Case procedure.

EQUALITY IN MEDICAL PRACTICE

They want equal medical agencies, a ban on Civil Service discrimination and unstinted support for the awarding of the Congressional Medal of Honor to Matt Henson, the famous Arctic explorer.

Walter White, executive secretary of the N. A. A. C. P. was honored at a birthday luncheon in honor of his 21 years of valuable service to the organization. Dr. J. M. Tinsley of the Richmond branch of the N. A. A. C. P. was the recipient of the Merit Medal. Life membership "five hundred dollar" medals were presented to Duke Ellington, Alpha Kappa Alpha sorority, Mrs. Lillian A. Alexander of New York, Marshall Field and Dr. John L. Reeves.

Youth sessions were an important part of the conference. Youth night was held last Friday at the Fifth street Baptist church. Gloster Current of Detroit presided over the Youth Night mass meetings.

The history making meeting marked the third time the Association has had a conference below the Mason-Dixon line. The first meeting in the South was held in Atlanta, Georgia in 1920. The second was in Oklahoma City in 1934.

GOVERNOR AIDS

Southern hospitality was very evident, and everyone from the governor of the state to the man in the street offered his unstinted cooperation in making this one of the greatest conferences in the history of the organization. All this was testimony to the greatness of the body which claims the respect of leaders of national and international repute.

ASK UNIVERSITY

Chgo Defender
6-24-39

MISS ANDERSON SEEKS COUNTRY ESTATE IN N.J.

Chi Defender

Rumored That Whites Objected To Sale Last Year

6/24/39

PLEASANTVILLE, N. J., June 23—Marian Anderson is reportedly trying to obtain the old Stebbins and Collins estates near here, is was learned this week. The famous singer wants the estates to establish a home for herself and her mother.

It will be recalled that Miss Anderson was negotiating for the purchase of these two estates a year ago through an undisclosed Philadelphia concern but the project was dropped. Rumors have it that the transactions were dropped because some of the white neighbors objected. These rumors have never been confirmed.

Negotiations have been carried on by a Philadelphia firm since the internationally famous singer was the center of the Constitution hall controversy in Washington.

If the deal is completed Miss Anderson will have as neighbors some of the oldest and most respected white residents of this section.

She plans to have the two old frame buildings razed and a new brick building erected in their place.

Miss Anderson has long sought a country place where she can rest after her singing tours. This site would be perfect for this purpose. The area is noted for its pleasant surroundings and romantic atmosphese.

Tne latest seports have it that the deal is ready to be closed with the papers ready for signing.

N Y Times
7-3-39

FIRST LADY HONORS MARIAN ANDERSON

N.Y. Times

Presents Spingarn Medal to Negro Singer and Says Her Gift Transcends Race

5,000 SEE THE CEREMONY

7/3/39

Mrs. Roosevelt Tells Colored People's Convention Contralto Braved 'Many Difficulties'

By The Associated Press.

RICHMOND, Va., July 2.—Mrs. Franklin D. Roosevelt presented the Spingarn Medal today to Marian Anderson, Negro contralto, and told her that "your achivement far transcends any race or creed."

The medal is given annually by Joel E. Spingarn, president of the National Association for the Advancement of Colored People, to the American Negro who "shall have made the highest achievement during the preceding year or years in any honorable field of human endeavor."

Mrs. Roosevelt told a crowd of 5,000 persons in presenting the medal at the annual conference of the N. A. A. C. P. that Miss Anderson "had the courage to meet many difficulties" and that "her modesty and her great gift are well known." The Negro singer appeared on a musical program for King George and Queen Elizabeth at the White House during their recent visit.

In accepting the award, Miss Anderson said she appreciated the "significance it carries" and declared that she felt it a signal honor to have received it "from the hands of our First Lady, who is not only a first lady in name, but in every deed."

The ceremony recalled the incident of last Spring when the Daughters of the American Revolution denied Miss Anderson the use of their Constitution Hall in Washington for a concert on April 9, and Mrs. Roosevelt's subsequent resignation from the D. A. R.

Soon after the incident the President's wife, although refusing to name the group, said she was resigning from "an organization" because she could not actively fight an action by it which she disapproved.

In a brief address preceding the medal presentation, Mrs. Roosevelt asserted that "people cannot grow up good citizens unless we provide good environment for all the people."

"In the end, the price we pay for people not fit to be citizens," she declared, "is far greater than the sacrifice we must make to provide decent environment."

TUSK UNIVERSITY

Journal + Guide 6/13/39

Singer, Snubbed By D. A. R., to Sing for And Meet Royalty

Mrs. Roberts Merely One of 1,300 Guests

Journal & Guide 6/3/39

WASHINGTON, D. C. — Marian Anderson, world-famed contralto, will be presented to Their British Majesties, while Mrs. Henry M. Roberts, president general of the Daughters of the American Revolution, will be only one of 1,300 socialites, who will jam the royal garden party at the British Embassy, on June 8.

The organization, of which Mrs. Roberts is the head, barred Miss Anderson from singing in Constitution Hall, which it owns. Mrs. Eleanor Roosevelt resigned from the D. A. R. for that reason. Miss Anderson sang on the steps on Lincoln Memorial on Easter Sunday afternoon to a crowd of 75,000.

IN THEIR HOUR

Now Miss Anderson will sing for visiting British royalty at the White House musicale in their honor, while Mrs. Roberts is invited to the British Embassy garden party.

According to custom, Miss Anderson will be presented to the British King and Queen. Only by the wildest stretch of the imagination could it be conceived that Mrs. Roberts will be singled out of the garden party crowd of 1,300 to be presented to the King and Queen.

At a recent press conference at the White House, Mrs. Roosevelt was asked if artists at White House musicales were presented to the President and herself and to the important ranking guests for whom they have performed.

She replied in the affirmative, which means that Miss Anderson will be presented to Their Majesties.

At the British Embassy only a few extremely favored people will be presented to Their Majesties. The King and Queen will stroll through the garden during the garden party and will stop at intervals to greet individuals summonded by Embassy attaches for that honor.

Pittsburgh Courier 6-10-39

ART HOLDS MARIAN CAPTIVE 'TIL REAL THING COMES ALONG'

Sister Chuckles When Informed Razel Fisher Is 'Fiance'—'Just an Old Family Friend,' She Protests.

Pitt Courier 6/10/39

By RANDY DIXON
(Staff Correspondent)

PHILADELPHIA, June 8—The family of Marian Anderson vehemently denied Monday reports published last week that the famous singer was planning a visit to the altar soon with Razel Fisher, an employee of a New York architectural firm.

Contacted at the Anderson residence, 762 South Martin street, Philadelphia, Miss Alyce Anderson, speaking for the family, declared, "We know absolutely nothing of any contemplated marriage plans on Marian's part. The article that appeared in one paper last week was just as much a surprise to us as it must have been to Marian. No, I didn't read it but several individuals have called it to my attention. We were all amused at first and still are."

Informed that the article based its authenticity on the statement that the singer had coaxed her mother, Mrs. Anna Anderson, to consent to the marriage, the reply was given, accompanied by audible chuckles, that that definitely is a misstatement of which the family positively knows nothing.

"Mr. Fisher has been a friend of our family for a long time. His status is the same as that of the many other long-standing family friends. At present Marian is enveloped in her career. Like all women she is not averse to romance, sincere, true and mutual, but as to any definite plans now, the family knows nothing and I am sure Marian doesn't either."

Fisher is a member of a Wilmington family. A brother, Gus, is said to have played on Penn's football team years back. One of the family married into a family made fabulously wealthy by Texas oil. Leon Fisher, another brother, has been identified with night club enterprises in Wilmington.

Journal + Guide 6-3-39

Marian Anderson Mural Is Endorsed By First Lady

Journal & Guide 6/3/39

WASHINGTON, D. C. — Expressing approval of the drive to raise a fund for a mural commemorating Marian Anderson's Easter Sunday concert, Mrs. Eleanor Roosevelt recently asserted in her column, My Day, that "this seems to me a fine occasion to commemorate and I'm sure his (Edward Bruce's) idea will meet with an enthusiastic response."

Organized by Edward Bruce, chief of the Section of Fine Arts, Procurement Division of the Treasury Department, the Marian Anderson Mural Fund Committee is appealing to the youth of the country for contributions with which to defray the expense of executing and installing in the Interior Department a mural depicting Miss Anderson's triumph here.

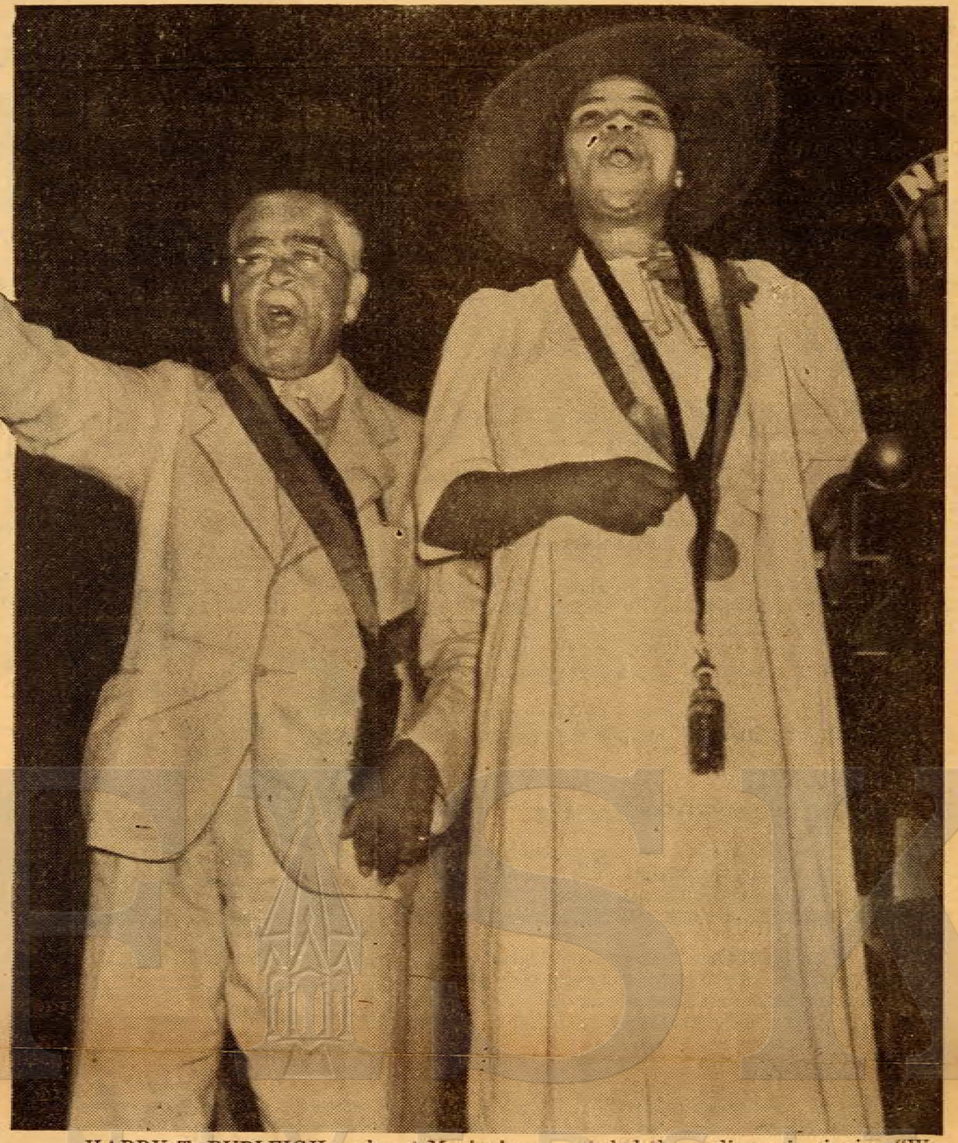
Under the caption, "A Murial Painting of an 'Unforgettable Scene'," Mrs. Roosevelt wrote in her column:

"A letter from Mr. Edward Bruce, chief of the Section of Fine Arts in the Treasury Department, tells me of a project which he is starting. He was so impressed by the singing of 'America' by Marian Anderson in front of the Lincoln Memorial on Easter Sunday that he felt 'the solemnity, grandeur and challenge of that moment' shuld be captured for posterity.

"He is raising a fund to which he is asking every youngster who can afford it, as well as their elders, to contribute pennies, nickles and dimes, in order to have a mural painted of what he considered 'an unforgettable scene.' This seems to me a fine occasion to commemorate and I am sure his idea will meet with an enthusiastic response."

FISK UNIVERSITY

FIVE THOUSAND SING "WE ARE CLIMBING JACOB'S LADDER" AS N.A.A.C.P. CONVENTION CLOSES



HARRY T. BURLEIGH, who at Marian's request, led the audience in singing "We Are Climbing Jacob's Ladder." Tears streamed as he waved to crowd.

Interior view of the mosque in Richmond, Va., where NAACP convention closed Sunday with awarding of Spingarn Medal to Marian Anderson by Mrs. Franklin D. Roosevelt. The mosque was filled to its seating capacit

Almost overcome, Marian responds after receiving Spingarn Medal at NAACP convention in Richmond, Va. Ceremonies were broadcast nationally. On platform left to right are Mrs. Mary McLeod Bethune, Mrs. Price, Walter White, Marian Anderson, Mrs. Daisy Lampkin and Mrs. Roosevelt.

FISK UNIVERSITY

Multitude Listens, Tears Flow As Marian Anderson Chooses God's Great Outdoors To Rebuke Racial Prejudice

NATIONAL EDITION

Pittsburgh Courier

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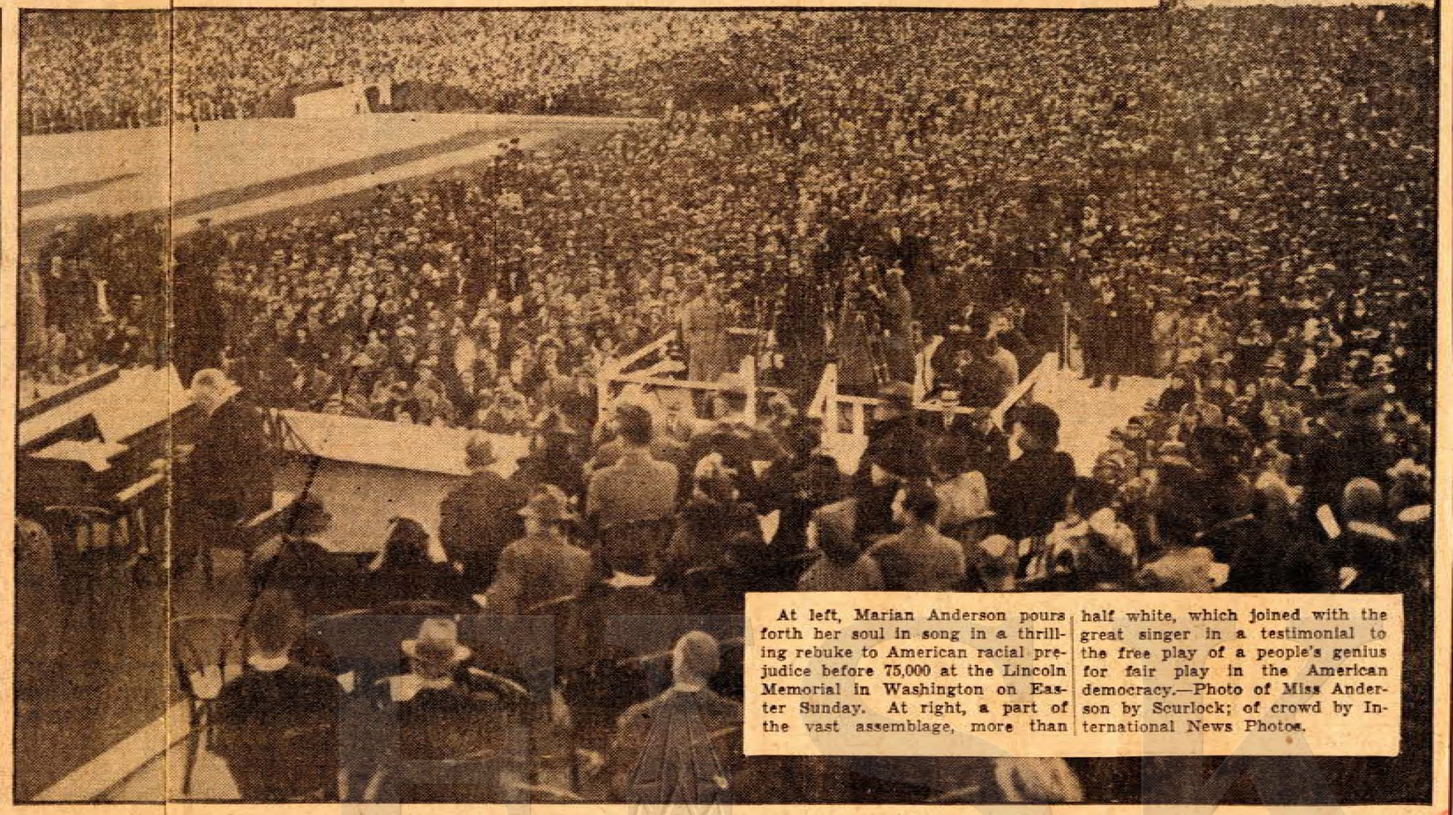

At left, Marian Anderson pours forth her soul in song in a thrilling rebuke to American racial prejudice before 75,000 at the Lincoln Memorial in Washington on Easter Sunday. At right, a part of the vast assemblage, more than half white, which joined with the great singer in a testimonial to the free play of a people's genius for fair play in the American democracy.—Photo of Miss Anderson by Scurlock; of crowd by International News Photos.

'GREATEST VOICE' THRILLS 75,000

COLLEGE PRESIDENT OUSTS YOUNG THEOLOGIAN

SONG BIRD FETED CASHIER YAM YAMMER

Beautiful Evelyn Myers, captivating song stylist, is photographed in the middle of a song by Courier Photographer Frank Terry. She is the featured attraction at the swank "Memo" club, mecca for sepia film players. Her pianist is the Hollywood "King of the Ivories," Sylvester Scott.

Motion picture players and members of the Screen Actor's Guild feted Jesse A. Graves, one of the colored officials of the movie colony with a banquet last week at the swank Club Memo. Seen in the photo are, left to right: Major and Mrs. Phillip J. Kieffer, chairman of the Junior Council of the S. A. G.; Mrs. Nellie Farrell and Mr. Graves.

Miss Eleanor Ramsey, winsome niece of George and Al Ramsey, owners of the Creole Palace in San Diego, prefers a career to just being a playgirl. She, contrary to the wishes of her uncles, wants to earn her board and keep. She is seen in the above photograph in her uncle's note club where she is a cashier.—Courier photo by Frank Terry.

Little eight-year-old Donald Brown, son of Anita Brown of the films and cafes, doing the "Yam" dance created by Fred Astaire and Ginger Rogers at a dance in Los Angeles. He is a student of the famed Willie Covan School of Dance.—Terry photo.

Fla. Tornado Kills Four, Injures Seven

DAYTONA BEACH, Fla., Apr. 13—(ANP)—A terrific wind of tornado proportions which swept through Dinsmore last Thursday, killed four workers when the storm struck a turpentine camp shortly after 10 p. m. Four others were hurt. Minor injuries were suffered by three persons when the wind cut though Daytona Beach, bringing property damage of about $10,000.

Cult Leader Contesting Will Which Left $25,000

Successor to Founder of Zion City Wants Mrs. Hill's Last Document Set Aside—One Group Contends She's Caucasian; the Other that She's Colored.

CHICAGO, Apr. 13 — (ANP) — Wilbur Glenn Voliva, overseer of the Christian Catholic Church and successor to Alexander Dowie, founder of Zion City, filed suit in the Circuit Court of Cook County, last week, contesting the will of Mrs. Carrie Hills, 95-year-old colored woman who passed for white for many years. Voliva

April, 1938, set aside.

This will left her estate of

Hotel where Mrs Tennon lives.

A sharp court battle ensued, the whites insisting that Mrs. Hills was a white woman and that the colored people who sought custody of her were designing interlopers. The court gave Mrs. Hills custody over to Mrs. Tennon and early in 1938, when Mrs. Hills died, a will was probated which named Mrs. Tennon as beneficiary.

It is that will which Rev. Voliva seeks to break.

CONSUL NOW

BERATED JIM-CROW PRACTICE AT SCHOOL

SOUTH BEND, Ind., Apr. 13—(ANP)—Because of his boldness in speaking against the alleged Jim Crow practices at the Emmanuel Missionary College in Berrien Springs, Michigan, John Green, young theological student who has conducted services on several occasions in this city in the Berean S. D. A. church, was suspended from that college last week.

Unusual secrecy seems to surround the incident, but the story gathered is that during the recent spring vacation, Green visited Chicago. While there one of the officials of the Shiloh S. D. A. church asked him to tell the young people in their missionary meeting something of the racial problems the sixteen Negro young people are facing at E. M. C. On that occasion Green stated that E. M. C. was no place for Negro youth because of the segregation practiced in the college dining hall.

A day or two later it is reported that the Rev. Thomas H. Allison, pastor of the Shiloh S. D. A. church of Chicago, made a trip to E. M. C. to confer with President H. J. Klooster, white. Green's dismissal immediately followed the conference.

Green is reported to have left the campus for Chicago where he is supposed to seek reinstatement through the intercession of Rev. Allison.

SOCIALITE OFF FOR 3-MONTH VISIT TO HONOLULU

Cinema Cowboy Herbert Jeffrey is seen aboard the Matsonian bidding Miss Marie Anderson aloha a few minutes before she sailed for a three-month visit to Honolulu. Miss Anderson is most popular in the younger set of Los Angeles. On the right, Miss Anderson contemplates her cruise on the Pacific.—Photos by Frank Terry.

Assemblyman Andrews Smokes Out Labor Head

ALBANY, N. Y., Apr. 13—(ANP)—Carrying the fight to the opposition in an effort to secure passage of 14 anti-discrimination bills, Assemblyman William T. Andrews this week assailed the New York State Federation of Labor and George Meany, its president, for opposing legislation designed to re-

findings of the commission in its two-year survey of the economic, social and cultural conditions of New York's colored population.

Mr. Andrews pointed out that 13 international A. F. of L. unions admitted, in letters to the commission, that Negroes

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NO COLOR BARS IN

MISS ANDERSON WILL SING FOR KING AND QUEEN

Other Race Singers To Share Spotlight At White House

Although Marian Anderson was forced to break an Evanston engagement Saturday because of a slight cold, she is expected to be at her best June 8 when she sings in Washington before King George VI and Queen Elizabeth of England.

Mrs. Roosevelt made the announcement this week that Miss Anderson and Lawrence Tibbett would sing before the king and queen following the state dinner at the White House. Mrs. Roosevelt's official statement was the first confirmation that the noted contralto would appear, although it had been rumored since the Daughters of the American Revolution denied her the use of Constitution hall for an Easter recital.

It has also been announced that a 36-voice chorus of Chapel Hill, N. C., directed by Mrs. Nell Hunter of the Works Progress Administration music project will appear on the program.

The voice of Mrs. Hunter, who is famous as a concert singer having made appearances both in this country and abroad, will be heard with the chorus which she directs.

President Roosevelt heard the chorus when he visited North Carolina recently and was highly impressed with its presentation.

Miss Anderson who is recuperating from a slight chest cold in one of Chicago's most exclusive hotels, the Auditorium, received a beauquet of flowers from the Defender staff Saturday. She was effusive with thanks and assured the publication that her condition was not serious.

Marian Anderson Sings at "Lincoln" SpringfieldOpening

Daily News 5/20/39

MARIAN ANDERSON, famous Negro contralto, who will sing a group of songs as a feature of the world premiere of "Young Mr. Lincoln" at Springfield, Ill., on Memorial Day, also has been engaged by Twentieth Century-Fox to sing at the Hollywood opening of the picture which will be held on June 2.

The Springfield premiere, which will be attended by state governors, prominent historians, university presidents and newspaper critics from all parts of the country, will be a gala affair. Arrangements already have been completed to have the event broadcast over a coast-to-coast network of the Mutual Broadcasting System and a special train from New York will carry distinguished visitors to Lincoln's home town. The Eastern group will be joined in Springfield by a contingent of film celebrities from Hollywood.

UNIVERSITY

MARIAN ANDERSON, SOLOIST

She and Kirsten Flagstad are the two phenomenal successes among recent singers; each will sing next week in the course of the North Shore Music Festival. Miss Anderson will be heard as soloist at the children's matinee next Saturday and the boys in the children's chorus of 1,000 will have the thrilling experience of singing with her a group of Negro spirituals.

UNIVERSITY

Plan Mural of Miss Anderson In Recital

5/6/39
Journal & Guide

Fund Drive Opens To Be Hung In Interior Hall

WASHINGTON, D. C. — An appeal to young people and others who are interested to contribute pennies, nickels and dimes for a mural depicting Marian Anderson's Easter concert was issued here last week following organization of the Marian Anderson Mural Fund Committe under chairmanship of Edward Bruce, chief of the Section of Fine Arts, Treasury Department, Procurement Division.

The committee, composed of members of both races, was organized by Mr. Bruce for the purpose of raising funds to commemorate that event. Elected to serve with Mr. Bruce as officers of the committee were Professor J. Vernon Herring, head of the art department at Howard University, secretary; and Jesse H. Mitchell, president of the Industrial Bank of Washington, treasurer.

"We have undertaken this project," the chairman said, "because Miss Anderson's concert in front of the Lincoln Memorial was one of the significant occasions in our national cultural development. It served to focus attention upon the enduring qualities and genuine elements in our democracy.

The committee believes that the beauty, solemnity, grandeur and challenge of that occasion was of such importance that the scene deserves to be preserved for future generations."

TO YOUTH

The appeal is being made primarily to the youth of America, Mr. Bruce asserted, because Miss Anderson both as an artist and as a person represents what can be done in this country despite discrimination and other handicaps. "Her triumph is worthy of emulation and should be a source of encouragement to all young people," he said.

Harold L. Ickes, Secretary of the Interior, who is a member of the committee, has given assurance that the mural, when completed, will be accepted and installed in the Department of Interior Building in Washington. The mural will be executed by the winner of a national anonymous competition open to all American artists and conducted by the Section of Fine Arts, Treasury Department.

Young people are urged to send contributions through their organizations or schools to the treasurer of the fund, Jesse H. Mitchell, president, Industrial Bank of Washington, Washington, D. C. As the expenses of administration are being borne by the sponsors, every cent contributed by the school children and young people of the country will be used solely for the purposes of having the mural executed and installed.

SEQUEL TO DAR ADO

The plan is a sequel to the controversy which arose after the Daughters of the American Revolution denied use of Constitution Hall, their auditorium, for a Marian Anderson concert and other special permission to use a public school auditorium was rejected because of a "no precedent" stipulation. In this controversy Mrs. F. D. Roosevelt resigned from the D. A. R. and Harold L. Ickes, Secretary of the Interior, and other officials sharply criticized the barriers raised against the singer.

Sponsors for the national competition for the mural include Senator Warren R. Austin, Republican, of Vermont; Mrs. Mary McLeod Bethune, of the National Youth Administration; Miss Bertha Blair, vice chairman of the Marian Anderson Citizens' Committee; Miss Mary Brady, director of the Harmon Foundation, New York City; Oscar L. Chapman, Assistant Secretary of the Interior; Mrs. Raymond Clapper of Washington, and John P. Davis, secretary of the National Negro Congress.

Also Frederic A. Delano, chairman of the National Capital Parks and Planning Commission; Todd Duncan, assistant professor at the Howard School of Music; Mrs. Leonard Elmhurst, of New York; Dr. Dorothy Ferebee, Mrs. Juliana Force, director of the Whitney Museum of Art; Dr. Ernest Gruening, director of the Division of Territories and Island Possessions Department of the Interior; Roland Hayesfl of Boston; J. V. Herring, head of the art department of Howard University; Charles H. Houston, chairman of the Marian Anderson Citizens' Committee; Representative Kent E. Keller, chairman of the House Library Committee, and Jonas Lie, president of the National Academy.

Also Mrs. Henry Morgenthau, Jr., wife of the Secretary of the Treasury; Carl Murphy, editor of The Afro American, Baltimore; Frank Murphy, Attorney General; Representative Caroline O'Day, Democrat, of New York; Rear Admiral Christian Joy Peoples, Director of Procurement; Duncan Phillips, C. C. Spaulding, of the North Carolina Mutual Life Insurance Co., Durham; Nathan Straus, Administrator of the United States Housing Authority; Dr. John W. Studebaker, United States Commissioner of Education; Senator Robert F. Wagner, Democrat, of New York; Dr. Robert C. Weaver, special assistant to the Administrator of the United States Housing Authority, and Walter White, secretary of the National Association for the Advancement of Colored People.

FISK UNIVERSITY

Funds Are Sought for Miss Anderson Canvas

Afro-American 5/6/39

Seek to Preserve Easter Spectacle as Challenge to Future Generations

WASHINGTON.

An appeal to young people and others who are interested to contribute pennies, nickels and dimes for a mural depicting Marian Anderson's Easter concert was issued, last week, following organization of the Marian Anderson Mural Fund Committee, under chairmanship of Edward Bruce, chief of the section of fine arts, Treasury Department, procurement division.

The committee, composed of members of both races, was organized for the purpose of raising funds to commemorate that event. Other officers are Prof. J. Vernon Herring, head of the art department at Howard University, secretary; and Jesse H. Mitchell, president of the Industrial Bank of Washington, treasurer.

"We have undertaken this project," the chairman said, "because Miss Anderson's concert in front of the Lincoln Memorial was one of the significant occasions in our national cultural development. It served to focus attention upon the enduring qualities and genuine elements in our democracy.

"The committee believes that the beauty, solemnity, grandeur and challenge of that occasion was of such importance that the scene deserves to be preserved for future generations."

Appeals to Youth

The appeal is being made primarily to the youth of America, Mr. Bruce asserted, because Miss Anderson both as an artist and as a person represents what can be done in this country despite discrimination and other handicaps. "Her triumph is worthy of emulation and should be a source of encouragement to all young people," he said.

Harold L. Ickes, Secretary of the Interior, who is a member of the committee, has given assurance that the mural, when completed, will be accepted and installed in the Department of Interior Building in Washington.

SINGER HONORED IN NEW YORK

MARIAN ANDERSON, who chats with Mayor Fiorello H. LaGuardia of New York at Essex House, there, at a reception given for the contralto by the Theatre Arts Committee on Sunday.

Afro American
3-11-39

OPINION

The Marian Anderson Incident

One significant angle of the Marian Anderson case has been to emphasize the difference between racial relations existing at the time of the War of the Revolution and at the present time.

In a recent editorial the AFRO-AMERICAN pointed out that 3,000 colored men fought with Washington's army in 1776. Some of these men were in separate battalions; there was at least one separate regiment, from Rhode Island; and colored men fought in so-called white regiments, that is mixed troops, with all the Revolutionary commanders.

In addition, the story this week from Rhode Island recites the names of colored men who were constant bodyguards for General Washington during the war, because there was fear that he would be poisoned by white Tories.

Then there is the case of Ann Dandridge, known to be of Indian and colored parentage, on one side and white on the other. Her father was also the father of Martha Dandridge, afterwards Mrs. Custis, who in 1759 was married to General Washington. The two daughters, Ann and Martha, grew up together on their ancestral plantation.

It would seem that our Revolutionary War ancestors didn't stop at the color line as the lily-white D.A.R. does today.

The president general of the D.A.R. is Mrs. Henry M. Robert, Jr., white, of Annapolis, Md. So when we recall this, we immediately raise this question: Can any good come out of Annapolis where the lily-white United States Naval Academy is also located?

Let's consider the reason Mrs. Robert gives for barring the great singer from Constitution Hall. She is quoted as saying that the rules governing the hall are of long standing and in accordance with the custom prevailing in Washington.

But the facts don't seem to be with Mrs. Robert. They weren't the facts that prevailed at the time of the American Revolution, and the fact that the policy of the association has been so widely criticized by Secretary of the Interior Ickes, by literally thousands of leading white persons throughout the country, including Mrs. Roosevelt, who resigned from the association, seems to indicate that the D.A.R. is not acting in accordance with the custom now prevailing in Washington.

New York Times
3-22-39

SCHOOL BAN STANDS ON MISS ANDERSON

Washington Board Insists on Condition, Rejected for Singer

Special to THE NEW YORK TIMES.

WASHINGTON, March 20.—The compromise offer of the Central High School auditorium for the proposed concert here on April 9 by Marian Anderson, Negro contralto, has failed of acceptance, and the concert committee of Howard University aagin is exploring the limited facilities of the capital with a vew to making other arrangements for Miss Anderson's recital.

The Board of Education voted March 3 to recede from its previous negative decision and permit use of the school hall on the "positive and definite assurance and agreement that the concession will not be taken as a precedent and that the board will not in future be asked to depart from the principle of a dual system of schools and school facilities."

This offer the concert committee accepted on March 9, with the stipulation that it "in nowise agreed to the conditions or implications" of the board's statement.

"I have no authority to issue a permit except on the basis of the conditions set up by the board," Dr. Frank Ballou, Superintendent of Schools, wrote on March 17 to Charles Cohen, chairman of the concert committee.

"In view of your declination to accept the conditions laid down by the board under which it was understood such a permit would be issued, the responsibility for making the Central High School auditorium unavailable for the concert of Miss Marian Anderson on April 9 must be assumed by you and your associates of Howard University."

Sol Hurok, Miss Anderson's concert manager, said yesterday that the Washington Board of Education was "manipulating a variety of smoke screens to conceal its original impulses" in refusing use of a school auditorium for her concert.

Mr. Hurok confirmed his plan to present Miss Anderson in a free outdoor concert in Washington on April 9, provided action in Congress had not secured a public hall for her. He said the outdoor concert would be held in front of the Lincoln Memorial "as a rebuke to all who have snubbed the Negro singer."

FISK UNIVERSITY

Journal + Guide
3-11-39

Washington School Board's Retreat

UNDER tremendous pressure from many sources, including a considerable quantity of pressure from colored citizens in the Capital City of the United States, the District of Columbia school board attempted to crawl back in from its precarious perch out on the proverbial limb this week. These efforts, far from being graceful, were actually awkward and are, in the minds of many observers, disgraceful.

The school board, after hearing the brilliant argument of NAACP Counsel Charles H. Houston and others, finally decided to rescind its previous ruling that the Central High School could not be rented to Howard University for a Marian Anderson recital, provided —and thereby hangs a tale.

The board decided that in this particular case an "emergency" exists, that Miss Anderson might use the auditorium if it would be understood that neither Miss Anderson or any other member of her race could ever use the school auditorium again.

There are many who do not feel that the school board should be allowed any such discriminatory face-saving at the expense of the future rights of Negro citizens who think that Washington, the seat of government in this "land of the free," has too long denied the black man and woman the opportunity to use, when he needs to, any and all public buildings which are constructed and maintained with funds derived from the pocketbooks of taxpayers.

This group of both white and colored citizens is in favor of leaving the school board out on the limb where they can enjoy the company of the D. A. R. and bask in the inglorious spotlight of international attention.

That an "emergency" existed can hardly be denied but the school board and not Miss Anderson was being threatened in the crisis. Miss Anderson is a foremost artist, recognized as the best, at home and abroad.

Certainly she was not suffering. She has risen to the point where a Marian Anderson recital in Washington or anywhere else is not a necessary stepping stone in her career, but is an inestimable privilege in the life and experience of those who can manage to hear her. As the official representative of thousands of Washington citizens; of both races who demand an opportunity to hear the world renowned singer, the school board was on the spot, definitely in the midst of its greatest "emergency."

The problem of saving its face presented itself. Having committed an unpardonable "faux pas" the first time at bat, the board has now hit a long fly, which, fielded properly by the shrewd race leaders in Washington, will retire the board again with no hits, no runs, and two consecutive errors.

In the nationwide comment on the Marian Anderson debacle, usually astute Satirist Westbrook Pegler of New York World Telegram got caught off base after having hit a neat single.

Mr. Pegler opined rightly that the affair had martyred Miss Anderson and he might have added that it has done the Negro race no harm at all. The kind of introspective publicity given to unfair discrimination against colored citzens in the nation's capital by the Marian Anderson episodes will do the race a world of good and is giving Herr Hitler and Signor Mussolini many a laugh.

But Mr. Pegler sacrificed accuracy in his little piece and referred to Miss Anderson as a "hitherto obscure singer" who has been lifted into immortality by the publicity attending her interesting case.

If Pegler's publisher, Roy Howard is half as alert as he should be, he would put Expert Columnist Pegler on the "morgue" assignment until such time as he becomes sufficiently informed on contemporary subjects to know that not only is Miss Anderson not obscure, but is hailed as the greatest contemporary singing artist and one of the greatest of all times.

FISK UNIVERSITY

Afro American 3-11-39

Singer May Not Accept

Board Grants Use of School but Says It's No Precedent

WASHINGTON

The question of where Marian Anderson, world famous contralto, will sing on her appearance here under the auspices of the Howard University School of Music is still open.

As far as the board of education of the District of Columbia is concerned, it was closed last Friday, but not to the complete satisfaction of either side to the controversy regarding the use of Central High School by the great singer.

The school board voted to rescind its action of February 15 and permit Miss Anderson to sing in Central High School auditorium, but with the proviso that the permission will not be construed as a precedent and that "this and similar requests will not again be pressed upon the board for its approval."

Charles H. Houston, special counsel for the National Association for the Advancement of Colored People, who led the fight to lift the ban against Miss Anderson, declared Saturday morning that the action of the school board was not satisfactory to him.

Want H.U. to Decline

Whether the Howard University School of Music will accept the conditions imposed could not be learned. A large number of pupils, however, want the university to decline the permission granted it for the use of Central High School.

In the event the university should decline, the possibility is that either the National or the Belasco Theatre will be available and, if not, Miss Anderson can carry out the suggestion of her manager and sing in the open in Potomac Park just across from Constitution Hall, which the Daughters of the American Revolution refused to allow the singer to use.

Mr. Houston explained Saturday morning that the permission given by the school board for the use of the Central High School auditorium was not satisfactory to him, "because it represents a different point of view."

The school board, he said, reached its conclusion from an entirely different position from the position he wanted it to take.

Buildings for All

It reached its decision, he stated, from the point of view that the Central High School auditorium belongs to the white people of the District of Columbia. He took the position that public school buildings belong to the community.

"I recognize the fact that the building is assigned to white students for educational purposes," he said.

"But what about Sundays when the building is not in use? Nobody has school on Sundays.

"I do not think that the white people have a proprietary interest in or ownership of Central High School any more than colored people own Armstrong School. I think both Central and Armstrong High School buildings belong to the public."

At the meeting of the school board last Friday, Mr. Houston wanted a favorable vote without any strings attached. Two of the three colored board members, Mrs. Virginia McGuire and Colonel West A. Hamilton, favored unconditional permission.

Open Back Door

The school board, however, voted to open the back door to Miss Anderson by calling the problem of obtaining a concert hall for her an "emergency."

Six members voted for the compromise. Two dissented. They were Robert A. Maurer, on the ground that her appearance would create a precedent, and Gratz E. Dunkum, who said he could not in honor vote to rescind the rules of the board.

C. Melvin Sharpe made his debut as chairman of the committee on community use of buildings by submitting the objectionable committee report on which the rescinding action was based.

"The committee believes," stated the report, "that a concession now, as proof of good will to Marian Anderson and the colored people of the District, will serve to remove this question from public discussion.

Not a Precedent

"We believe, further, that if there are in this question now before us implications that the granting of this request may in the future be construed as a step toward interchangeable use of white and colored schools, then it should be denied. The board is now operating under the law of Congress creating the dual system and only Congress can change it."

On the basis that the problem of providing Miss Anderson with a concert hall had reached "emergency" proportions, the board agreed to grant the use of Central High School provided:

"That positive and definite assurance and agreement will be given that the concession will not be taken as a precedent and that the board of education will not in the future again be asked to depart from the principles of a dual system of schools and school facilities."

When the question of future requests for interchangeable use of schools was presented. Mr. Houston arose and said:

Wants No Strings

"I want to see Marian Anderson get the Central auditorium—but I want to do it and still keep my self-respect and dignity. I cannot do this and hear the board say its desires to hear no future applications for similar use of school buildings."

At this point Charles D. Drayton, a member of the board, who spoke on both sides of the issue and finally voted in favor of the use of Central High School, stepped forward with a prepared statement he said "I had hoped not to read."

As he began his talk by stating that he was "friendly to all colored people," a ripple of laughter came from spectators in the crowded room." Turning to Mrs. Henry Grattan Doyle, president of the board, he said:

"If there is any more of that, madam chairman, I'll be forced to request the meeting adjourn."

Wilson Puts Motion

Eleventh-hour support came from John H. Wilson, a colored member, who made the motion to suspend the rules and allow Miss Anderson to use Central High School.

"Probably a lot of people identified with this movement," Mr. Wilson said, "would like to see Miss Anderson not get Central High School, so they could carry on some sort of campaign."

He complained because colored newspapers had criticized him for leaving the meeting of the board on February 15 before voting against the Anderson ban.

Canon Anson Phelps Stokes, of Washington Cathedral, appeared in support of Mr. Houston and the Marian Anderson Citizens' Committee, but was denied an opportunity to speak.

Gilligan Heard

Henry Gilligan, a former board member, whose specialty as a lawyer is enforcement of agreements prohibiting the sale of property in certain areas to colored people or its use and occupancy of them, made a last-minute appearance and was permitted to tell the board that he believed it would be a "very, very sad day for Washington" if the education body voted to allow Miss Anderson to sing in Central High School auditorium.

UNIVERSITY

3-11-39

Chicago Defender

SCHOOL BOARD LIFTS BAN ON MISS ANDERSON

Rescinds Ruling Under Pressure; But Act Is Only Temporary

WASHINGTON, D. C., March 10—In what was seen as a futile effort to save its face, the Daughters of the American Revolution early this week took frantic steps to beat a dignified retreat out of range of international censure resulting from its ban against Miss Marian Anderson. This ban earlier led Mrs Franklin D. Roosevelt to resign from the group

However, the Victorian ruffles of the organization's prudish skirts continued to catch mud despite this cautious back-peddling when on Monday, Dr. Elsie Reed Mitchell, 67, of Berkeley, surgeon, author and one of the D.A.R.'s two honorary life members on the Pacific Coast, followed the example of Mrs. Roosevelt and also tendered her resignation.

Thus the Daughters this week find themselves minus two of their most illustrious members as a result of their refusal to allow use of their Constitution Hall to the noted contralto for a recital because the singer, Miss Anderson, is not white.

As a flood of protests continued to arrive with each mail at the D.A.R.'s door, their recording secretary, Mrs. John S. Heaume, of Springfield revealed Friday that her national board of management "would accept" Mrs. Roosevelt's resignation on April 15. No disposition has yet been made in the case of Dr. Mitchell.

Miss Anderson, in commenting on the stand taken by Mrs. Roosevelt and Dr. Mitchell, said: "They are among the very few who seem to really comprehend the true meaning of democracy."

Among the most recent to express astonishment and regret over the D.A.R.'s discrimination against an artist who has performed in most of the capitals of Europe and is acclaimed as the world's greatest living contralto, are Harold L. Ickes, secretary of the interior; Mayor Fiorello LaGuardia, of New York, and United States Senators Robert F. Wagner, New York; Arthur Capper, Kansas; Frederick Van Nuys, Indiana; William E. Borah, Idaho, and Henry Cabot Lodge, of Massachusetts.

Representative Joseph Gavagan also sent a strong letter of protest to the organization.

Caught early in a sentiment condoning the D.A.R.'s discriminatory stand against Miss Anderson, the school board of Washington, D. C., this week found it expedient to follow in foot-steps of the Daughters and do a bit of backing-up in its own behalf.

Having early last week denied the singer use of a white Central high school auditorium for her Easter recital, the board, under pressure, on March 4 rescinded its previous decision and voted to suspend rules governing Washington's Race and white school system, thus leaving Miss Anderson free to accept or reject the overture. It's only temporary.

3-11-39

SAYS THE U.S. IS SHAMED BEFORE ALL BY D.A.R.

Urban League Executive Goes To Bat For Marian Anderson

NEW YORK, N. Y., March 10—The action of the Daughters of the American Revolution in barring Marian Anderson from Constitution Hall in Washington is inexcusable, and puts American to shame before the world, Eugene Kinckle Jones, executive secretary of the National Urban League, said in a letter sent recently to Mrs. Henry M. Robert Jr., president general of the D. A. R.

"I have read with surprise and real disappointment of the action of the Daughters of the American Revolution in danying to Miss Anderson the privilege of singing in Constitution Hall," Mr. Jones wrote.

"Of all the organizations in our country which claim that they defend our American institutions and our democratic ideals, the Daughters of the American Revolution should be in the forefront.

"The Negro is the real test of our American democracy, for being the weakest and most disadvantaged of our population segments, the granting to this group of true opportunity for development places the genuine stamp of reality on the experiment in good government which was launched on our shores in 1776.

"Even if you went so far as to state that only those people who are descendants of participants in the war of the Revolution can have this privilege, Negroes would qualify, for their forefathers fought at Bunker Hill and at Valley Forge, and one of their fellow Race members shed the first blood for American independence on Boston Common, in the person of Crispus Attucks."

Afro American 3-11-39

Mrs. Roosevelt Led the Fight

Mrs. Eleanor Roosevelt is to be commended for the courage she showed in resigning from the Daughters of the American Revolution, when she learned that the organization had barred Marian Anderson from Constitution Hall. But the thing which stands out in this matter is that she led the fight.

The First Lady didn't wait until everybody began throwing sticks and stones in the direction of the D.A.R., she herself hurled the first criticism. It was after she had given the official White House rebuke to the snobs who masquerade under the title of the Daughters of the American Revolution, that the whole anvil chorus joined in the refrain.

HOWARD UNIVERSITY

Pittsburgh Courier

SATURDAY, MARCH 11, 1939 PRICE—TEN CENTS

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OARD 'BACKS DOWN' ON IST MARIAN ANDERSON

INGS' ON ACTION, HOWEVER, CAUSE REJECTION OF HALL

GTON, March 9.—Bewildered by a cross-fire of searing criticism and protest that focused the tional indignation on Washington, the District of Columbia Board of Education "crawfished" ernoon, rescinded a previous decision denying the use of Central High School auditorium to on and voted to admit Miss Anderson Easter Sunday afternoon, provided colored people did not take advantage of this situation to try to get the auditorium again.

The action was a compromise, sustained by six board members, including the three colored, Col. West A. Hamilton, Mrs. Florence McGuire, John Wilson, and voted against by two whites.

It was immediately made known by colored leaders that the action of the board was not satisfactory and that Howard University officials would be importuned not to accept the auditorium under the board's conditions.

Alternatives were the use of either the Belasco or National Theatres, or an open-air concert in Potomac Park, facing Constitution Hall, which the Daughters of the American Revolution denied to Miss Anderson.

"BOARD'S ACTION NOT SATISFACTORY"—HOUSTON

Charles H. Houston, chairman of the Marian Anderson Citizens' Committee, who led the fight to lift the ban, declared Saturday morning that the action of the School Board was not satisfactory, "because it represents a different point of view."

The school board, he said, reached its conclusion from an entirely different position from that he wanted it to take.

It reached its decision, he stated, from the point of view that the Central High School building belongs to the white people of the District of Columbia. He took the position that public school buildings belong to the community.

"I recognize the fact that the building is assigned to white students for educational purposes," he said. "But what about Sundays when the building is not in use? Nobody has school on Sundays.

oard of Education as they listened to arguments asking for recon-
University permission to use Central high school (for white pupils)
l. Arrows, left and right, point to colored board members, John
Mrs. McGuire, third colored member, was absent. The board voted
curlock photo.

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FIU UNIVERSITY

"I do not think that the white people have a proprietary interest in or ownership of Central High School any more than Negroes own Armstrong High School. I think both Central and Armstrong High School buildings belong to the public."

WANTED VOTE WITHOUT STRINGS

At the meeting of the School Board last Friday, Mr. Houston wanted a favorable vote without any strings attached.

The school board, however, voted to open the back door to Miss Anderson by calling the problem of obtaining a concert hall for her ar "emergency."

. Melvin Sharpe made his debut as chairman of the committee on community use of buildings by submitting the objectionable committee report on which the rescinding action was based.

'The committee believes," stated the report, "that a concession now, as proof of good will to Marian Anderson and the colored people of the District, will serve to remove this question from public discussion.

FEAR BREAKDOWN OF SEGREGATION

"We believe, further, that if there are in this question now before us implications that the granting of this request may in the future be construed as a step toward interchangeable use of white and colored schools, then it should be denied. The board is now operating under the law of Congress, creating the dual system, and only Congress can change it."

On the basis that the problem of providing Miss Anderson with a concert hall had reached "emergency" proportions, the board agreed to grant the use of Central High School providing:

"That positive and definite assurance and agreement will be given that the concession will not be taken as a precedent and that the Board of Education will not in the future again be asked to depart from the principle of a dual system of schools and school facilities."

RAPS COMPROMISE BY BOARD MEMBERS

When the question of future requests for interchangeable use of schools was presented, Mr. Houston arose and said:

"I want to see Marian Anderson get the Central auditorium—but I want to do it and still keep my self-respect and dignity. I cannot do this and hear the board say it desires to hear no future applications for similar use of school buildings."

After hearing Houston on March 1, the board went into executive session in direct violation of law, and then voted to hold a special meeting of the community use of buildings committee, to discuss the data Mr. Houston had submitted.

The meeting last Friday followed the meeting of the committee on community use of buildings and grounds, which recommended reversing the ban on the appearance of Miss Anderson in Central High School auditorium.

HOUSTON DATA REFUTES BOARD

Data presented by Mr. Houston which led to the reconsideration, referred particularly to previous use of public school facilities for interracial gatherings, and also for paid performances, and the fact that the Anderson concert would be one of a series of seven sponsored by the Howard University School of Music, with no profit to any individual or individuals except the singer.

He said Tilden and Vines played an exhibition tennis match in McKinley High School gym five years ago, admission $1.10 and $1.65; last week George Washington University's basketbal team played Maryland university at McKinley, admission $1.10; District Department, American Legion, held annual conventions in Central High and other school auditoriums for a number of years, beginning with 1924, with white and colored attending; Government employees held an interracial mass meeting at Central High in 1933, and 1934; last spring there was a city-wide suffrage meeting in Central High; on various occasions, such artists as Rachmaninoff, Damrosch and the New York Philharmonic Orchestra have performed in Central High, not only with paid admissions, but also with Negro teachers in the audiences.

FISK UNIVERSITY

Pittsburgh Courier

3-11-39

VIEWS and REVIEWS
by GEORGE S. SCHUYLER

(This column represents the personal opinion of Mr. Schuyler and in no way reflects the editorial opinion of The Pittsburgh Courier.—The Editor.)

The barring of Marian Anderson from the D.A.R. auditorium and the stage of a white school in Washington, D. C., should not surprise anyone acquainted with democ(k)racy in that community. In many ways it is far worse where race relations are concerned than any number of communities in the Deep South. I venture to guess that Miss Anderson could sing in the best auditoriums in many cities in Mississippi, Alabama and Georgia without all this fuss. But Washington, D. C., is the Valhalla of second-class Cracker office-holders who have nothing in their favor except their unfortunate absence of color in their skins, and so must at all time fight desperately for the only "asset" they possess. The Negroes of Washington are so far superior to the white folks that the latter would be left far in the ruck were it not for the power they possess to bolster their status.

• • •

In view of the fact that only one more favorable vote was needed to defeat the reactionaries on the Washington, D. C., school board, one wonders why one of the Negro members had to absent himself from the meeting just before the vote was taken. What pressing business forced this Negro to leave, whoever he was? Could there have possibly been any business before him more important than helping to win for Miss Anderson the right to sing from the stage of one of the big white schools? What kind of Negro is this member? What defense has he for absenting himself? How can he sleep soundly at night, knowing that his negligence made possible the defeat of this proposal? Very often it seems that some of our own people do more to hold us back than the white people. They take a cruel advantage, too, because we are off guard where they are concerned. We imagine they are working in our interests when actually they are Ku Kluxing us. Perhaps the absent Negro member had a good reason for absenting himself just before the vote was taken. We would like to know what that reason was.

• • •

Now that Miss Anderson has been barred from Washington auditoriums, and considering the fact that Washington Negroes boast of their wealth and culture, what is stopping them from hiring an hour's radio time on April 9th for her to sing over a nationwide broadcast? In such an event millions of American citizens would hear her, whereas only three or four thousand would have heard her in an auditorium. Moreover, such a broadcast would enable the sponsor to have the announcer say a few trenchant words about democracy in Washington in particular and the country in general where Negroes are concerned. A nationwide broadcast would only cost a few thousand dollars, and this needed sum could be raised right in Washington among Negores. The town is lousy with Negroes hump-backed with college degrees who should be able to organize a campaign of this sort with little difficulty, if they are as smart as they would have everybody believe. Of course this will not be done. As Kelly Miller has well said, Negroes pay for what they want and beg for what they need. And evidently they don't think they need to support a project of this kind. If it was a picnic or a dance it would be different.

3-10-39

BERKELEY WOMAN ALSO QUITS D.A.R.

Dr. Elsie R. Mitchell, One of Organization's Two Life Members, Follows Action of Mrs. Roosevelt.

LOS ANGELES, Mar. 9—Following upon the heels of the resignation of Mrs. Franklin Delano Roosevelt from the D.A.R. comes the announcement of that Dr. Elsie R. Mitchell of Berkeley resigned Wednesday from the organization.

Dr. Mitchell, one of two honorary life members of the Pacific coast, resigned and in no uncertain terms as a protest to the "lamentable action" of the D.A.R. in the Marian Anderson case.

She told the press: "It's simply a question of values. I do not care to belong to an organization that violates any of the principles which I cherish, chief among them being no race prejudice."

Dr. Mitchell is a native of Philadelphia as is Miss Anderson. She continued, "My father fought on the northern side of the Civil War. My mother was a South Carolinian. I consider it inappropriate for the D.A.R. to refuse Miss Anderson a place to sing. She is a great artist. Washington is not a southern city. It is the capital of this country and all should enjoy the same freedom there.

FISK UNIVERSITY

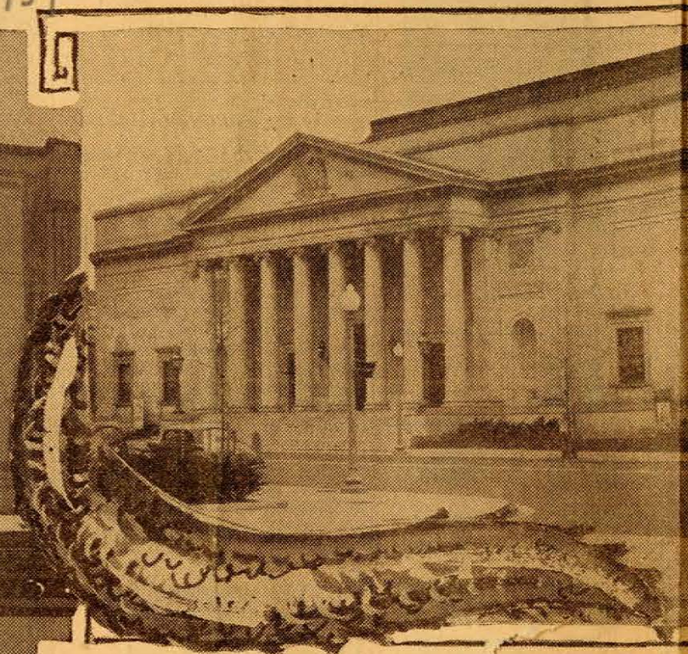
MARIAN CAUSES FUROR THROUGH NATION

BOSTON MATRON DIES IN CRASH

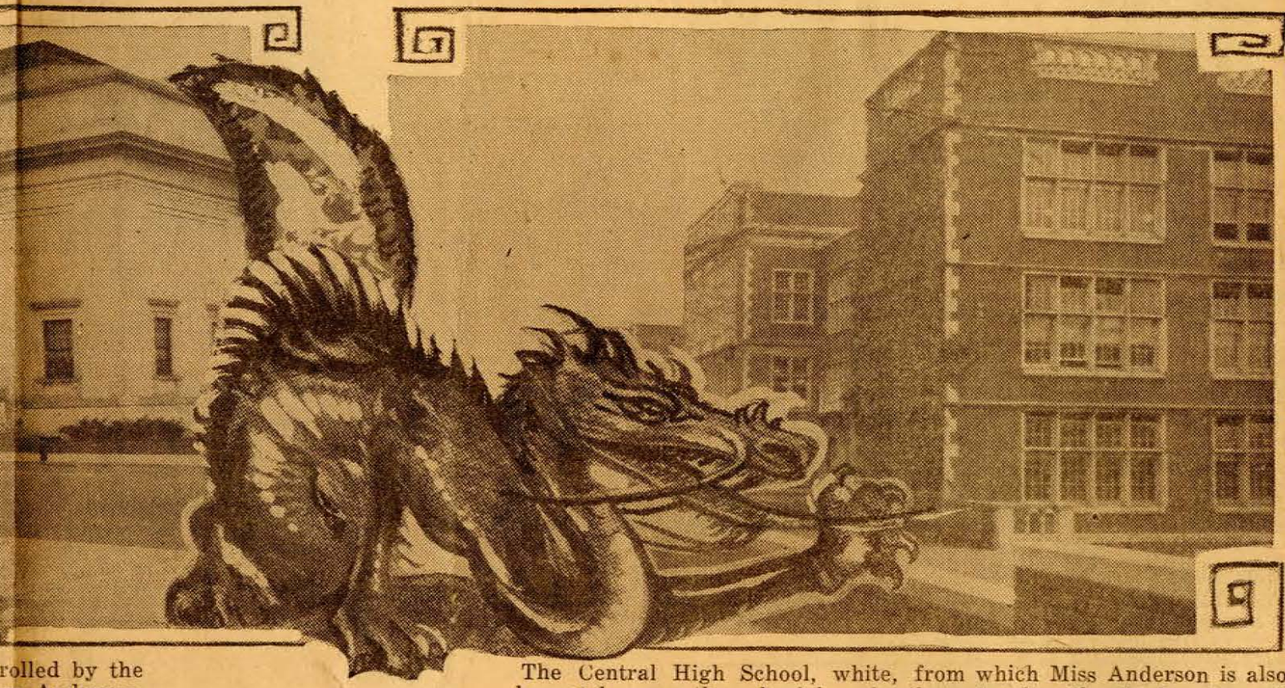
Dragon of Race Prejudice Forces Mrs. F. D. R. to Resign

3/4/39

MISS MARIAN ANDERSON,
world famous contralto, whose divine voice cannot be heard indoors in Washington because of prejudice which keeps her out of all auditoriums large enough to accommodate music lovers of both races eager to her her sing.



Constitution Hall, Washington's largest auditorium, controlled by the Daughters of the American Revolution, from which Marian Anderson, famous singer, is barred because of color.



The Central High School, white, from which Miss Anderson is also barred because the school board refuses to alter the dual system of education and permit colored people in a white school building.

AFRO

Maryland, at
March 8, 1879

You know because you read the A

BALTIMORE, MD., MARCH 4, 1

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SHE'S ENGAGED

Mrs. F. D. R.

MISS MARIAN ANDERSON,
world famous contralto, whose divine voice cannot be heard indoors in Washington because of prejudice which keeps her out of all auditoriums large enough to accommodate music lovers of both races eager to her her sing.

Mrs. F.D.R. Quits DAR

WASHINGTON

The nation-wide furor which has grown out of the action of the Daughters of the American Revolution in barring Marian Anderson, noted contralto, from Constitution Hall because of color, took on a new significance this week when Mrs. Franklin D. Roosevelt announced Monday that she had resigned from that body.

The announcement of the First Lady, which came close upon the heels of a monster mass protest meeting in which both white and colored citizens condemned the position taken by the D.A.R. and the Washington school board which also denied Miss Anderson use of a white school auditorium, was made first in Mrs. Roosevelt's syndicated column, "My Day."

Hints at Action

In her column, a feature of the daily press, the First Lady indicated, Monday, what was likely to follow later in the day at her regular press conference.

The column bore a strong suggestion that she was pulling out of the D.A.R., because she was not in sympathy with the barring of Miss Anderson.

The article reads in part:

I have been debating in my mind for some time a question which I have had to debate with myself once or twice be-

Continued on Page 2 Col. 4)

Anderson Case at a Glance

Marian Anderson was barred from the Constitution Hall controlled by the Daughters of the American Revolution because of color.

The Washington School board also barred Miss Anderson from the Central High School because colored people reputedly cannot use white school buildings.

Mass protests were staged throughout the city by the Washington Inter-racial Commission and other organizations.

A protest containing 20,000 names condemning the action of the school board will be pre-

(Continued on Page 2 Col. 5)

Constitution Hall, Washington's largest auditorium, controlled by the Daughters of the American Revolution, from which Marian Anderson, famous singer, is barred because of color.

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March 8, 1879

You know because you read the A

BALTIMORE, MD., MARCH 4, 1

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SHE'S ENGAGED

MISS LUCILLE WASHINGTON,
a native of Charlotte, N.C., and now a resident of New York City, whose engagement to Beauregard L. Martin, of Charlotte, N.C., has been announced by her mother, Mrs. Ilean Washington. Miss Washington is a product of the Charlotte, N.C., and Columbia, S.C., schools, while Mr. Martin teaches in the public schools.

Jury Exclusion

72 Made III

FISK UNIVERSITY

Journal and Guide 3-4-39

MARIAN ANDERSON WILL SING IN OPEN AIR AS REBUKE TO D. A. R.

To Sing In Open Air In Capital

Miss Marian Anderson, who plans to sing in the open air in front of Constitution Hall, Washington, D. C., as a rebuke to the D. A. R. on April 9.

Artist to Give Free Concert

Will Appear In Front of Hall That Barred Her

NEW YORK, N. Y.—Marian Anderson, the internationally famous singer, who was barred by the Daughters of the American Revolution from using their tax-exempt Constitution Hall in Washington for a concert April 9, will sing in the nation's capital out in the open air, according to her manager, S. Hurok.

In a telephone conversation from his home here at 91 Central Park West, Hurok told the National Association for the Advancement of Colored People that Miss Anderson will keep her April 9 engagement in Washington, when she will sing "out in the open air in the park immediately in front of Constitution Hall."

"Miss Anderson will sing for the people of Washington, and there will be no charge," he went on, "because the concert will be held out in the open. Our only stage decoration will be two American flags."

NATIONAL ISSUE

Protests against the action taken by the D. A. R. in barring the artist from their auditorium because of her race, and the subsequent banning of her by the District of Columbia school board from Central High School (white) has assumed national proportions.

Famous artists, writers, liberal organizations, and persons prominent in the civic life of Washington have registered vigorous indignation in telegrams, letters, and resolutions, which have been sent both to the D. A. R. and to the Washington board of education.

(over)

FISK UNIVERSITY

LEADERS AROUSED

WASHINGTON, (ANP) — With 50 organizations of both races solidly in accord, a mass meeting to protest against refusal of the Daughters of the American Revolution to permit use of Constitution hall, by Marian Anderson and against the board of education for denying use of Central High School auditorium for the concert scheduled for April 9 was held Sunday afternoon at Mount Pleasant Congregational Church, with the Rev. John L. Mixon, white, director of the department of social welfare of the Washington Federation of Churches, as chairman.

Various organizations and individuals of both races have been outspoken in their condemnation of the D. A. R. and the school board for barring the noted contralto from use of the only hall big enough to accommodate the anticipated audience.

This D. A. R. action furnished ammunition for the organization meeting Wednesday of the Descendants of the American Revolution, a new lineage society of men and women dedicated to opposing modern "Tories." Mrs. Charles Putnam, white, a founder of the Washington branch of the descendants, criticised the D. A. R. when she said, "a citizen of our country has been denied the use of Constitution hall."

A white organization, the Pleasant Plains Civic Association, has filed a protest against the school board for its action, declaring the board's stand "savors of bigotry, hypocrisy and un-Americanism."

The board was asked to reconsider its stand by Wilbur LaRoe, Jr., white, chairman of the civic affairs committee of the Federation of Churches, in a special letter.

Jascha Heifetz, the great violinist, also protested immediately after concluding a recent recital in Constitution Hall. He said, "I was really uncomfortable out there on the platform. To think that this very hall in which I played today has been barred to a great singer because of her race!"

Heifetz also took pains to include Negro works in his program.

ASK CANCELLATION

Sponsors of Sunday's mass meeting directed that a letter be sent to Senator Robert A. LaFolette, Jr., asking that the two lectures remaining in the Bronson-Cutting Memorial lecture series be removed from Constitution Hall.

Attorney Charles H. Houston, chairman of the special committee organized to fight both bans, requested the board of education for a hearing on the protests at its next meeting, and was directed also to take such emergency action as he felt necessary if the board declines to reconsider its refusal to permit use of the auditorium.

A telegram signed by many prominent New Yorkers was also sent to the D. A. R. charging the ban "makes a mockery of the ideals for which Washington and Lincoln struggled."

Signers included William H. Osborn, president of the American Union for Democracy; Mrs. William Murray Crane, widow of the late Senator Crane; William J. Schieffelin of the Citizens Union, Deems Taylor, Walter Damrosch, William Callahan, editor of the Catholic Worker; the Right Rev. Charles K. Gilbert, suffragan bishop of the Episcopal Diocese of New York; M. E. Tracy, editor of Current History; Ernest Schelling, the Rev. Ralph V. Sockman, pastor of Christ Methodist Episcopal Church; Oliver La Farge, Charles McAlpin Pyle, Louise Adams Floyd, Dr. John Van Schaick, Frederick Cromwell and Dr. Henry Smith Leiper.

Peace League Asks Apology From DAR

WASHINGTON, D. C.—Resolutions unanimously adopted by the Washington Chapter of the American League for Peace and Democracy directed to the Daughters of the American Revolution in the barring of Miss Marian Anderson from Constitution Hall has been sent that body, and to the press.

The resolution resolves itself into a demand that the D. A. R. "make a public apology for the un-American action they have taken, both to Marian Anderson and to the general public, by removing the ban against Miss Anderson."

It states further that "this unwarranted act, by an organization that identifies itself with the liberation of our country and names its meeting hall after our Constitution, mocks the true spirit of the Constitution of the Unuited States, violates the Bill of Rights, and incites the forces of race hatred and intolerance."

Nazis and D. A. R. Called Stablemates by Adams

NEW YORK — Commenting on the probably American Nazis' attitude toward the D. A. R.'s banning Marian Anderson from Constitution Hall in Washington, D. C., Franklin P. Adams writes in the New York Post in his column, the Conning Tower, as follows:

"It must cheer the gentlemen who convened at the Bundgarten (Madison Square Garden, where the Bund held a meeting, February 20) to know that the Daughters of the American Revolution have refused to let the superb singer, Marian Anderson, sing in Constitution Hall, Washington. But maybe the D. A. R. don't concede the existence of Lincoln, who wasn't even born till 1809."

COLUMNIST ENTHUSIASTIC OVER MARIAN ANDERSON

ATLANTA, Ga.—(ANP)— After hearing Marian Anderson on a recent Sunday night radio program of "The Circle," Dudley Glass, regular columnist on Hearst's Atlanta Georgian, praised her as a "great singer" and expressed the hope that her coming concert in this city would "pack the house to the rafters."

Wrote Mr. Glass: "She is a great —a very great singer."

FISK UNIVERSITY

executive of the D. A. R. less than a month ago. This contradicts wide-spread reports, recently issued from D. A. R. headquarters that Constitution Hall had been booked a year ago by the National Symphony Orchestra for the afternoon of April 9. Miss Anderson was to have appeared at night.

For several weeks after the hall was first denied the world renowned singer, information of a previous engagement of the hall was not made known generally. Public made known generally. Public opinion against the refusal of the D. A. R. to allow Miss Anderson one of the largest halls in the Capital of the nation has mounted rapidly.

Recently, the D. A. R. denied that the ban on Miss Anderson was because of her race but insisted that for more than a year the hall has been booked. This denial is contradicted by the letter to the government official in Washington, written less than one month ago.

ving room table cover.

This contest, however, closes the ast week in April in Kansas City, Kan. Date for reports to be sent in will be awarded later.

Any members of the NACW or older girls of the NACG are eligible to enter this contest, upon presentation of the proper recommendations. Fifty punch cards with $2 each in five cent punches will be furnished all contesants free.

All contestants in the National Arts and Crafts department are being sponsored by the national chairman with the assistance of members of the national committee and with the approval of the national administrative board and the national president, Mrs. Jennie B. Moton. Further information regarding the contests will be sent to persons interested.

Persons who will not be able to attend the national convention in Boston, are urged to send their art work by a state representative, or send it by parcel post addressed to the national chairman to the address that will be sent out later to

Chgo Defender 3-4-39

1ST LADY OUT OF D.A.R.; SEE ACT AS REBUFF

Resigns When Contralto Is Denied Use Of D. C. Hall

NEW YORK, March 3—Daughters of the American Revolution, the organization which recently refused to allaw Miss Marian Anderson internationally famous contralto, the use of Constitution hall in Washington D. C., is itself smarting under the sting of embarrassment this week.

The situation arose Monday when Mrs. Franklin D. Roosevelt in her syndicated column, "My Day," revealed that she had resigned from an organization, which she failed to name, because the group had pursued a course of action of which she did not approve.

In well informed circles it is understood the group which lost this illustrious member from its fold was this same D.A.R.; and Mrs. Roosevelt's resignation is openly attributed to the organization's undemocratic action in barring Miss Anderson from their hall because of her racial identity.

Mrs. Roosevelt's explanation as made in her widely read column, is as follows:

I have been debating in my mind for some time, a question which I have had to debate with myself once or twice before in my life. Usually I have decided differently from the way in which I am deciding now. The question is, if you belong to an organization and disapprove of an action which is typical of a policy, should you resign or is it better to work for a changed point of view within the organization? In the past, when I was able to work actively in any organization to which I belonged, I have usually stayed in until I had at least made a fight and had been defeated.

Even then, I have, as a rule, accepted my defeat and decided I was wrong or, perhaps, a little too far ahead of the thinking of the majority at that time. I have found that the thing in which I was interested was done some years later. But, in this case, I belong to an organization in which I can do no active work. They have taken an action which has been widely talked of in the press. To remain as a member implies approval of that action, and therefore I am resigning.

Taking up the issue on side of the D.A.R., the Washington, D. C. board of education also raised the color-bar against Miss Anderson when the singer sought use of a white high school auditorium for her recital.

Despite heated and persistent protests from persons of international prominence in the world of music, the D.A.R. has remained adamant in their stand on the race issue.

Ignace Jan Paderewski, former president of Poland and world famous musician and composer, a short time prior to Mrs. Roosevelt's action is said to have refused an appearance in Washington because of the callous manner in which the city had received a fellow artist.

Chicago Defender 3-4-39

FIRST LADY'S SLAP AT D.A.R. DRAWS PRAISE

Defender Editor Among Those Lauding Her Fair Stand

WASHINGTON, D. C., March 3—Thousands of telegrams and letters have come to Mrs. Eleanor Roosevelt at the White House since she tendered her resignation to the Daughter of the American Revolution for denying Miss Marian Anderson, noted soprano, the use of Constitution Hall, according to information given the press by the "First Lady's" private secretary.

When asked could she release a few for publication so the public at large could get a cross-section opinion of what the people, both North and South, thought of her decision, this privilege was denied on the ground that Mrs. Roosevelt's act was "purely personal" and she did not desire to make a public issue of the matter.

Opinions From South

She did state, however, that expressions from the South for the most part were "surprising and favorable," some praising Mrs. Roosevelt for her "Christian stand against undemocratic principles as they apply to our colored population." Judging from the signatures and the positions mentioned on them, they came from white sources, it was learned.

EDITOR PRAISES ACT

When the press heralded the news that Mrs. Roosevelt had resigned from the D. A. R. over the Marian Anderson incident, Robert S. Abbott, editor and publisher of the Chicago Defender, sent the following telegram to the White House:

"Mrs. Eleanor Roosevelt
White House
Washington, D. C.

There are some gestures which are so beautiful and courageous that they make a mere expression of gratitude seem insufficient. Such a gesture was your recent withdrawing from an organization which you considered unAmerican in its policies. The Chicago Defender, representing fifteen million patriots rejoices that you dared to do so splendid a deed in a city which is an enemy of freedom. You are truly the first lady of the land and a worthy one.

Editor Robert S. Abbott."

Chicago, it was learned, was well represented in the number of favorable congratulations that were sent Mrs. Roosevelt.

3-4-39

MISS ANDERSON WILL SING IN D. C.—IN OPEN

Contralto Scheduled For Presentation In Park On April Ninth

NEW YORK, March 3—Marian Anderson, internationally famous singer, who was barred by the Daughters of the American Revolution from using their tax-exempt Constitution Hall in Washington for a concert April 9, will sing in the nation's capital out in the open air, according to a statement made Friday, Feb. 24, by her manager, S. Hurok.

In a telephone conversation from his home at 91 Central Park West, Hurok told the National Association for the Advancement of Colored People that Miss Anderson will keep her April 9 engagement in Washington, when she will sing "out in the open air in the park immediately in front of Constitution Hall."

"Miss Anderson will sing for the people of Washington, and there will be no charge," he went on, "because the concert will be held out in the open. Our only stage decoration will be two American flags."

Protests against the action taken by the D.A.R. in barring the artist from their auditorium because of her race, and the subsequent banning of her by the District of Columbia school board from Central high school (white) has assumed national proportions.

Famous artists, writers, liberal organizations, and persons prominent in the civic life of Washington have registered vigorous indignation in telegrams, letters and resolutions, which have been sent both to the D.A.R. and to the Washington board of education.

FISK UNIVERSITY

New York Times

3-1-39

MARIAN ANDERSON

Marian Anderson is accepted by discriminating critics as one of the great singers of our time. Arturo Toscanini has been quoted as saying that "a voice like hers occurs once in a hundred years." She has been acclaimed in the music capitals of Europe. Her concerts here have added to her renown. She has accepted her honors with poise and dignity. Those who love music and are unable to perceive any relationship between music on the one hand and political, economic or social issues on the other will regret, as Mrs. Eleanor Roosevelt does, that Washington may be deprived of the pleasure of hearing this artist.

If Miss Anderson's inability to find a suitable hall in the national capital for her April concert is due to social or racial snobbery, all that can be said is that such an attitude is inconsistent with the best American traditions, including those which were born in the fires of the American Revolution. It is hard to believe that any patriotic organization in this country would approve of discrimination against so gifted an artist and so fine a person as Miss Anderson. In fact, no organization could do so and still merit the adjective patriotic.

We hope there has been some mistake. If there has not been, it is not Miss Anderson who has suffered most. She has, as before, the esteem and admiration of all those who love a golden voice and cherish American ideals.

3-1-39

FRIENDS PRESS CASE OF MARIAN ANDERSON

But D. A. R. Sheds No Light on Status of Mrs. Roosevelt

WASHINGTON, Feb. 28 (AP).—The School Board will be asked again tomorrow to permit the use of Central High School auditorium for a recital by Marian Anderson.

The controversy as to where the Negro contralto shall sing already has drawn in Mrs. Franklin D. Roosevelt, who deplored the idea that "a great artist" might not be heard in the capital.

Sponsors of the recital said the Daughters of the American Revolution had refused the use of Constitution Hall. Mrs. Roosevelt announced yesterday that she had resigned from an organization, which she did not name, but which was generally taken to mean the D. A. R.

The recital is scheduled for April 9. The School Board has rejected one request for use of Central High School auditorium on the grounds that the event was a commercial enterprise. Constitution Hall officials said the hall had a prior engagement for April 9.

SCITUATE, Mass., Feb. 28 (AP).—If Mrs. Franklin D. Roosevelt has resigned from the Daughters of the American Revolution because of the organization's alleged refusal to allow a Negro singer the use of its Washington hall, Mrs. Frank L. Nason, national registrar, said today it had not come to her attention.

"It is possible that Mrs. Roosevelt was referring to some other organization," Mrs. Nason said. "At least, I have not received official notification that she has resigned. Ordinarily, I would be the one to receive the resignation. It could, however, be sent to the Washington office and then turned over to me."

PHOENIX, Ariz., Feb. 28 (AP).—Discussion of the resignation of a member of the Daughters of the American Revolution "would be contradictory to our policy," Mrs. Henry M. Robert, president-general of the organization, said here today in declining to comment on the reported withdrawal from the D. A. R. of Mrs. Franklin D. Roosevelt.

"We, as a society, never discuss or mention either the acceptance or resignation of any member," she added. "There are members admitted and some drop out, but we never discuss those matters. It simply is not done."

3-2-39

PROTESTS ON D.A.R. BAN AGAINST SINGER GROW

Mayor Deplores Barring Miss Anderson From Use of Hall

Telegrams from Mayor La Guardia and from persons in widely varied fields protesting the action of the Daughters of the American Revolution in barring Marian Anderson, Negro singer, from Constitution Hall in Washington, were made public yesterday by S. Hurok, manager for the singer.

"No hall is too good for Marian Anderson," the Mayor said. "She is one of the outstanding singers of our times if not all time. The Washington decision does not detract one bit from the artistic standing of this young cultured gentlewoman."

R. E. Coughlin, commander of the American Legion Post in Middletown, Conn., said his post was petitioning the State branch of the American Legion to take a stand opposing the action. Sylvia Sidney, the actress, wired that she would "never set foot in Constitution Hall unless public apology is made to Miss Anderson.

Franchot Tone, Frederic March and Florence Eldridge were other members of the stage who sent protests. Leonard Liebling, editor of The Musical Courier, added "an emphatic protest in the matter of the extremely bigoted and unpatriotic injustice to Marian Anderson." Olin Downes, music critic, characterized the barring of Miss Anderson from the hall as "a disgrace to democracy and Americanism and a most sinister jeopardy of the cause of art."

The Associated Press reported from Berkeley, Calif., the resignation of Dr. Elsie Reed Mitchell, honorary life member of the D. A. R., because she "did not care to belong to an organization that violates any of the principles I cherish, chief among them being no race prejudice." Dr. Mitchell, a surgeon, is widely known as an author and world traveler.

3-4-39

ENDS BAN ON NEGRO SINGER

Capital Board to Permit Marian Anderson to Use School Hall

WASHINGTON, March 3 (AP).—The Board of Education reversed itself today and voted to permit Marian Anderson, Negro contralto, to sing in the Central High School auditorium on Easter Sunday.

Before the board's first decision to bar the singer from use of the auditorium, the Daughters of the American Revolution denied her the use of their Constitution Hall.

Later, Mrs. Franklin D. Roosevelt told a press conference that she had resigned from a nation-wide organization in a disagreement over policy, but refused to confirm or deny that the organization was the D. A. R.

FISK UNIVERSITY

MARIAN ANDERSON WILL SING IN D. C. D

TEMPEST STILL RAGING IN NATION'S CAPITAL; SCHOOL BOARD 'ON SPOT'

WASHINGTON, D. C., Feb. 23—World-famous Marian Anderson, who was decorated by the French government and the Kings of Sweden and Denmark, will sing here on April 9 despite the action of the Daughters of the American Revolution and the board of education.

Miss Lulu V. Childers, Howard University music director, announced last Friday that Miss Anderson would sing in a local hurch, the auditorium of which ill seat 2,000.

Noted singers who were in ashington for the local opera ries expressed their indignation.

REATEST" CAN'T SING NATION'S CAPITAL

"Can you believe," exclaimed ucy Monroe, Metropolitan Opera prano, last Thursday night. She's the greatest singer in the orld and they won't let her sing the nation's capital!"

Miss Monroe was more upset over the ban than over the last minute cancellation of "Manon," in which she was starred.

Frederick Jagel, tenor, also of he Metropolitan Opera, echoed iss Monroe's amazement and ignation.

AR ASS'N CONDEMNS OARD OF EDUCATION

The Washington Bar Association it regular monthly meeting at e Robert H. Terrell Law School st Thursday night authorized committee to draft resolutions ndemning the Board of Educaon, John H. Wilson, a member, d Dr. Frank W. Ballou, superintendent of schools, for refusing e use of the Central high school ditorium to Miss Anderson.

The committee was directed to all for the resignation of Mr. Vilson or ask for his removal. t was also instructed to comment Col. West A. Hamilton, another member of the school oard, for his lone effort to have Howard university granted permission for her to use the school uditorium.

George A. Parker, president of e bar association, named on the mmittee to draft the resolutions, hurman L. Dodson, Nathan A. obbins and Edward P. Lovett.

ISS ANDERSON DENIED SE OF WHITE SCHOOL

"Miss Anderson," Miss Childers said, "will definitely sing here on the night of Easter Day. The church which has been offered to us will seat about 2,000 persons. We will not announce the name of the church until we are finally balked in our efforts to obtain an auditorium or hall which will seat more."

Miss Anderson was denied the use of Central high school by the Board of Education last Wednesday. The action was similar to that of the Daughters of the American Revolution which barred the artist from Convention Hall because of her racial identity.

Dr. Ballou, discussing refusal of the plea, said:

"There is a dual school system in the District of Columbia. The two sets of schools are not interchangeable, and I cannot recommend that the request for the use of the auditorium be granted."

COLONEL HAMILTON WAGED LONE BATTLE

Col. West A. Hamilton, one of the three colored members of the board, waged a lone battle for the granting of the request, presented to the board by Profs. Cecil Cohen and Doxey A. Wilkinson of Howard university and Miss Dorothy Cline, white, of the U.S. Housing Administration research division. The petition was signed by a number of music lovers.

"The Board of Education," Col. Hamilton said, "has been given the opportunity to say without subterfuge that it refuses its facilities to one of the greatest artists of the age. I think it's a sad reflection on democracy that we deny the use of this auditorium. It was a question of being courageous enough to give this American singer the auditorium as a courtesy to Howard university."

Mrs. Virginia McGuire, another colored member, was absent because of illness. John Wilson, the third colored member, left the meeting before the issue was discussed. Col. Hamilton said Mrs. Anderson should be given the hall and that Wilson disagreed with them.

WHITE BOARD MEMBER NOT EVADING ISSUE

Charles Drayton, a white board member, flared briefly when Col. Hamilton mentioned "subterfuge" and said he refused "to let it be implied" that he was evading the issue when he based his opposition on District laws making the school system liable for any injury incurred by spectators at the proposed concert.

Another reason for the denial was advanced by Henry I. Quinn, a white member, who held that other organizations might plead precedent when they wished to present a similar concert in a school building.

"Marian Anderson barred from singing in the District? I cannot believe such a thing!"

This was the reaction of Frederick Jagel, tenor of the Metropolitan Opera company when informed that Constitution Hall, in which he was to sing last Thursday night, barred Miss Anderson.

"I can hardly believe such a thing possible in the capital of our nation," he reiterated. "As an American citizen I deplore such an action.

"Such an action as this is playing right into the hands of Hitler. It gives him another chance to ridicule the United States. It is a shocking thing that a great singer should be refused permission to appear here, and that Washington music lovers should be denied the opportunity to hear her."

Marian Anderson In Washington

From Norfolk Ledger-Dispatch

ONE of the most famous singers in the world is Marian Anderson. Her vioce is so long, in that it has so wide a range, and it is used by her so as to assume so many colors that it might be called a mezzo-contralto or even a mezzo- soprano. She is, however, commonly spoken and written of as a contralto. That is not in point. What is in point is that this great singer is a Negro.

She was to have sung in Washington, D. C. But the Daughters of the American Revolution, who own both Constitution Hall and Memorial Continental Hall, are reported to have refused permission to her to sing in either. No other hall large enough to accommodate such an audience as she would draw is to be obtained, it is also said. That, be it noted, is in Washington, the seat of the Federal government, the very home of the supreme authority charged with the duty, among other duties, of seeing to it that Negroes are treated fairly and justly.

The news story—that is, the special story from Washington—published in the Norfolk Journal and Guide says:

"The restriction against the appearance of colored persons has not always been enforced. Its adoption is said to represent a concession to native Washingtonians and elements in the population who come from the South."

Well, it happens that Marian Anderson sang in Richmond—the capital of the Confederacy— a year or so ago. She sang in the Mosque Auditorium, which is the finest hall in Richmond—and probably in Virginia—and there was a big audi-

Journal + Guide 2-25-39

Score 2nd Discrimination Against Marian Anderson

Is Denied Use of White School Building For April 9 Recital; Board Members Lauded, Censured

Journal & Guide 2/25/39

WASHINGTON—For the second time within a period of three weeks Marian Anderson, the internationally famous contralto, suffered an official rebuff in Washington when the District of Columbia board of education, on Thursday, February 16, barred sponsors of the singer's concert from using the auditorium of Central high school (white) for a scheduled appearance in the nation's capitol April 9.

Miss Anderson had already been denied use of Constitution Hall, the tax-free building owned by the Daughters of the American Revolution on the ground that it was against the rule of the organization to permit colored singers to appear in its auditorium.

Superintendent of District schools, Dr. Frank Ballou, and Mrs. Elizabeth K. Peeples, director of the community center department of the D. C. public schools, had ruled earlier that the singer could not be permitted use of the white high school auditorium on the ground that the District's system of dual education did not permit a colored singer to appear in a white school auditorium. The District of Columbia Board of Education upheld this ruling.

Colonel West A. Hamilton, one of the three colored members on the board, voted against the board's action. Two other colored board members were absent. Mrs. Virginia McGuire, who was absent on account of illness, said she would have voted for Miss Anderson to appear. John Wilson, the third colored board member, left the meeting before a decision was reached.

In a strongly worded telegram, copies of which were sent to Rep. Ambrose Kennedy, of Maryland, acting chairman of the House District Committee; and Senator William H. King, of Utah, chairman of the Senate district committee, Walter White, NAACP secretary, termed the education board's action "contemptible."

Miss Anderson, who was decorated by the French government and the Kings of Sweden and Denmark, will sing here on April 9 despite the action of the Daughters of the American Revolution and the Board of Education. Miss Lulu V. Childers, Howard University music director announced last Friday.

"Miss Anderson," Miss Childers said, "will definitely sing here on the night of Easter Day in a local church. The church which has been offered to us will seat about 2,000 persons. We will not announce the name of the church until we are finally balked in our efforts to obtain an auditorium or hall which will seat more."

PROCEEDING CONDEMNED BY BAR ASSOCIATION

The Washington Bar Association, at its regular monthly meeting at the Robert H. Terrell Law School last Thursday night, authorized a committee to draft resolutions condemning the Board of Education, John H. Wilson, a member, and Dr. Frank W. Ballou, superintendent of schools, for refusing the use of the Central High School auditorium to Miss Anderson.

The committee was directed to call for the resignation of Mr. Wilson or ask for his removal. It was also instructed to commend Colonel Hamilton, for his lone efforts to have Howard University granted permission for her to use the school auditorium.

Chgo Herald + Examiner 2-28-39

First Lady Quits: Angry at D. A. R.

WASHINGTON, Feb. 27.—(I.N.S.)—Mrs. Franklin D. Roosevelt revealed today she had resigned from a "major organization" to which she had belonged since coming to Washington.

She refused to name the organization, but by inference indicated it was the Daughters of the American Revolution.

Marian Anderson.

Mrs. Roosevelt.

Her resignation was believed to be in protest because the D. A. R. barred Marian Anderson, noted Negro contralto, from performing in Constitution Hall here.

In announcing her action today Mrs. Roosevelt referred pointedly to her protest over the decision of the District of Columbia Board of Education in banning a concert by Miss Anderson in the Central High School.

This protest was read to a mass meeting of 1,500 persons held in Lincoln Memorial Congregational Church yesterday.

(over)

New York Times 2-28-39

Mrs. Roosevelt Indicates She Has Resigned From D. A. R. Over Refusal of Hall to Negro

Special to THE NEW YORK TIMES.

WASHINGTON, Feb. 27.—Mrs. Franklin D. Roosevelt indicated today that she had resigned from the Daughters of the American Revolution in disapproval of the national society's refusal to permit the appearance in Constitution Hall of Marian Anderson, Negro contralto, for whom Howard University is seeking to arrange a concert in Washington.

She would "neither affirm nor deny" that the D. A. R. was the organization from which she had herself announced in her newspaper column her intention to resign rather than by continued membership seem to acquiesce in a policy of which she disapproved. She said she thought it the prerogative of the organization in question to make any announcement on the subject.

Neither would she answer directly a question as to whether the policy in question was the exclusion of Marian Anderson from the society's auditorium, nor comment upon the decision of the society in the matter. However, she said she had joined the society "by request" soon after taking up her residence in the White House.

She said she deplored the fact that Miss Anderson might not be heard in Washington, and so had telegraphed James E. Scott, Negro, treasurer of the Marian Anderson Citizens Committee. Her telegram which she confirmed, was as follows:

"I regret exceedingly that Washington is to be deprived of hearing Marian Anderson, a great artist."

At the D. A. R. offices, it was stated that Mrs. Henry M. Robert, president general of the national society, was out of town; her secretary at home, ill, and that if Mrs. Roosevelt's resignation had indeed been submitted, it was yet in the unopened mail accumulating on Mrs. Robert's desk. No such communication thus far has been received by any national officer, according to members of the clerical staff, and the resignation, if submitted, awaits Mrs. Robert's return.

Criticism of the D. A. R. for barring Miss Anderson from Constitution Hall, and of the Public School Board for sustaining the refusal of Dr. Frank G. Ballou, the Superintendent of Schools, to permit the use of the Central High School auditorium for her proposed concert, has crystallized into a petition for protest which will be published

Continued on Page Five

on Wednesday at the next meeting of the school board.

Declaring that "snobbery is back of this," Charles Edward Russell, liberal writer, commented today that the D. A. R. and the District School Board "have given Hitler, Goebbels and the Nazi press of Germany a very happy half hour."

Oswald Garrison Villard, Donald Ogden Stewart and Dr. Vincent Nicholson of the Society of Friends are among those who have joined in a protest for presentation to the School Board, which is said to have been signed by more than 5,000 men and women.

Professor Doxey Wilkerson of Howard University said that Constitution Hall had been engaged by others for April 9, the night on which it was planned to present Miss Anderson, but that subsequent attempts by the university's School of Music to obtain the hall for either April 8 or 10 also had been "turned down."

Regulation Is Cited

A request for the useof the Central High School Auditorium was then made, and disapproved by Dr. Ballou, from whose decision appeal was taken by a group of citizens at the Feb. 15 meeting of the School Board. Five members of the nine board members voted to sustain Dr. Ballou's refusal of the high school auditorium; one, Colonel West Hamilton, a Negro, voted against it, two members of the board were not present at the meeting, and one left before the vote was taken.

In 1936 and again in 1937 the use of the Armstrnog High School Auditorium was granted by Dr. Ballou, but Armstrong is a Negro school. The dual (white and Negro) school system provided by law for Washington was one of the reasons on which Mr. Ballou based his refusal of the use of the Central Auditorium, and in support of the other he cited the profit issue involved, quoting the following regulation:

"Use of school facilities will not be granted to any organization for any purposes which will result in a financial profit accruing to the organizations to which such school facilities have been granted."

This regulation was equally in force when Dr. Ballou granted the use of the Armstrong High School for a Marian Anderson recital. But at the offices of the school board it was indicated that had the 1937 request for the use of the Armstrong school been referred to the board, and not granted as it was personally by Dr. Ballou as a courtesy to Howard University, the decision that year might also have been adverse. Last year, Miss Anderson was heard in a local theatre, which is now in the hands of receivers and accepting no engagements, and two other theatres which might have been made available and the use of which was sought refused to make dates more than two weeks in advance, a period regarded as insufficient by the Howard Music School for the completion of arrangements for the concert.

Marian Anderson

Mrs. Robert Is Silent

By The Associated Press.

WASHINGTON, Feb. 27.—In Phoenix Ariz., Mrs. Henry M. Robert, president-general of the D. A. R., declined to comment about the reported resignation of Mrs. Roosevelt.

Singer Extols Mrs. Roosevelt

Special to THE NEW YORK TIMES.

SAN FRANCISCO, Feb. 27.—"I am not surprised at Mrs. Roosevelt's action," said Marian Anderson today," because she seems to me to be one who really comprehends the true meaning of democracy. I am shocked beyond words to be barred from the capital of my own country after having appeared almost in every other capital in the world.

"My manager in New York is arranging an outdoor concert in Washington on April 9, free to the public."

Her Manager Attacks D. A. R.

Mrs. Roosevelt's reported resignation from the D. A. R. was characterized yesterday by S. Hurok, Miss Anderson's manager as 'o'ne of the most hopeful signs in these troublesome times for democracy." Mr. Hurok's statement continued:

"The D. A. R.'s un-American, unconstitutional restriction upon Marian Anderson is a plain instance of the charge, often repeated, that they have not yet begun to understand the true meaning of American democracy.

"By her action, Mrs. Roosevelt has shown herself to be a woman of courage and excellent taste. I applaud her."

George A. Parker, president of the bar association, named on the committee to draft the resolutions Thurman L. Dodson, Nathan A. Dobbins and Edward P. Lovett.

NOTED OPERA SINGERS EXPRESS INDIGNATION

Noted singers who were in Washington for the local opera series expressed their indignation.

"Can you believe," exclaimed Lucy Monro, Metropolitan Opera soprano last Thursday night, "she's the greatest singer in the world and they won't let her sing in the nation's capital!"

Miss Monroe was more upset over the ban than over the last-minute cancellation of "Manon," in which she was to have starred.

Frederick Jagel, tenor, also of the Metropolitan Opera, echoed Miss Monroe's amazement and indignation.

200 CITIZENS GATHER IN PROTEST MEETING

The action of the local Board of Education in refusing the use of the white Central High School auditorium for the Anderson concert was vigorously condemned at a protest meeting held at the Twelfth Street Y. M. C. A. Sunday, where 200 citizens of both races assembled, representing thousands of Washingtonians.

The assembly organized itself into the Marian Anderson Citizens Committee, to fight the Board's order and to protect the citizens of the District against related and similar forms of racial discrimination. Officers elected were: Attorney Charles H. Houston, representing the NAACP, chairman; Mrs. Bertha Blair, of the American League for Peace and Democracy, vice chairman; Dr. John Lovell, Jr., of Howard University Teacher's Union, secretary; and James E. Scott, grand polemarch of the Kappa Alph Psi Fraternity, treasurer.

A steering committee, composed of one official representative from each of the fifty-three cooperating organizations, was formed to conduct the campaign.

Congratulations were voted Colonel West A. Hamilton, member of the board, who took a lone stand in favor of Miss Anderson. Attorney Wilson, who left the meeting after hearing the petition for the auditorium, was censured by a rousing vote.

KAPPAS PROTEST

The Washington Alumni Chapter of Kappa Alpha Psi fraternity last Saturday night, authorized its committee on civil rights to draft a resolution expressing condemnation of the action of the Board of Education denying the use of the Central High School auditorium to Howard University for a concert by Miss Anderson on April 9.

The chapter also voted to send a letter of commendation to Colonel West A. Hamilton, a member of the board, for supporting the request of the university for use of the white school auditorium, and a letter of censure to John H. Wilson, another member, for his opposition and for leaving the meeting before a vote was taken.

Afro American 2-25-39

Bans Can't Still Marian's Songs

WASHINGTON

World-famous Marian Anderson, who was decorated by the French government and the Kings of Sweden and Denmark, will sing here on April 9, despite the action of the Daughters of the American Revolution and the board of education.

Miss Lulu V. Childers, Howard University music director announced, Friday, that Miss Anderson would appear in a local church whose auditorium will seat 2,000. She declined to name the church until all efforts to obtain an auditorium or hall had been stalemated.

Noted singers in Washington for the local opera series expressed their indignation.

"Can you believe!" exclaimed Lucy Monroe, Metropolitan Opera soprano, Thursday night. "She's the greatest singer in the world and they won't let her sing in the nation's capital!"

Violin Master Ashamed

Jascha Heiftz, violin master, who appeared in Constitution Hall, Sunday, said: "I was really uncomfortable out there on the ashamed that there could be such platform. To think that this very hall in which I've played has been barred to a great singer because of her race; it made me feel a situation in Washington."

Frederick Jagel, tenor of the Metropolitan opera, said when informed that Miss Anderson was banned from Constitution Hall:

"It is a shocking thing that a great singer should be refused permission to appear here, and that Washington music lovers should be denied the opportunity to hear her."

Wilson Removal Asked

The Washington Bar Association at its monthly meeting in the Terrell Law School, Thursday, authorized a committee to draft resolutions condemning the board of education, asking the resignation or removal of John H. Wilson, a member, and censuring Dr. Frank W. Ballou, superintendent of schools, for refusing the use of the Central High School auditorium to Miss Anderson.

It was also instructed to commend West A. Hamilton, another member of the board, for his support.

Won't Change System

The board's action was similar to that of the DAR, which had previously barred the artist from Constitution Hall because of her color.

Dr. Ballou, previously discussing refusal of the plea, said:

"There is a dual school system in the District. The two sets of schools are not interchangeable, and I cannot recommend that the request for the use of the auditorium be granted."

The request, presented by Profs. Cecil Cohen and Doxey A. Wilkinson of Howard University and Miss Dorothy Cline, white, of the USHA research division, was signed by a number of music lovers.

Board's Position Clear

"The board of education," Mr. Hamilton said, "has been given the opportunity to say without subterfuge that it refuses its facilities to one of the greatest artists of the age. I think it's a sad reflection on democracy that we deny the use of this auditorium."

Mrs. Virginia McGuire, another member, was absent because of illness. John Wilson, the third member, left the meeting before a vote was taken in the Anderson case.

Representatives of twenty-four national and local organizations were present at a mass meeting of protest against the board's action, at the Twelfth Street YMCA, Sunday.

Dr. Charles H. Houston, former member of the board of education and NAACP counsel, was named chairman of a steering committee which formulated plans to picket the board and to carry on a door-to-door canvass for picketers and for signatures to a protest petition.

Hall Is Tax Exempt

Relative to the DAR's action, Dr. Houston said:

"Constitution Hall is tax exempt. The question as to whether citizens can be barred from its proper use in one that will be taken up at a later date. This movement, at present, will confine itself to how far colored people can be prevented from using public school facilities.

"Dr. Ballou stated that action refusing the hall to Miss Anderson was based on the dual system of education here. But that system, in the past, has been dual only so far as school administration and the housing of pupils is concerned.

"The board will be asked to reconsider and rescind its action in refusing the use of the Central auditorium."

It was also brought out that the board's action prevented white persons from using their own building as there were prospects of a large number of white music lovers being present at an Anderson recital.

2-23-39

THE NEW YORK TIMES, TH

ANDERSON BAN PROTESTED

Refusal to Permit Negro Singer to Engage Hall Assailed

William H. Osborn, president of the American Union for Democracy, and several other persons protested yesterday the refusal of the Daughters of the American Revolution to permit Marian Anderson, noted Negro contralto, to engage Constitution Hall in Washington for a concert on April 9.

The protest to Mrs. Henry M. Robert Jr., president-general of the descendants of the Revolution, was a telegram charging that the ban "makes a mockery of the ideals" for which Washington and Lincoln struggled.

Others who signed the protest were Mrs. William Murray Crane, widow of the late Senator Crane; William J. Schieffelin of the Citizens Union, Deems Taylor, Walter Damrosch, William Callahan, editor of the Catholic Worker; the Right Rev. Charles K. Gilbert, suffragan bishop of the Episcopal Diocese of New York; M. E. Tracy, editor of Current History; Ernest Schelling, the Rev. Ralph W. Sockman, pastor of Christ Methodist Episcopal Church; Oliver La Farge, Charles McAlpin Pyle, Louise Adams Floyd, Dr. John Van Schaick, Frederic Cromwell and Dr. Henry Smith Leiper.

FISK UNIVERSITY

Pittsburgh Courier 2-25-39

PICKET BOARD OF EDUCATION

PROTEST BARRING OF MARIAN ANDERSON

Huge Demonstration Organized Against Action of District of Columbia Body for Denying Use of High School Auditorium.

WASHINGTON, Feb. 23—Picketing of the Board of Education, a procedure which has not been used in 18 years, was organized last Sunday by the Marian Anderson Protest Committee, which met at the Twelfth street branch Y. M. C. A., to take action on the recent refusal of the board to permit the use of the Central High school auditorium for a concert by Miss Anderson under auspices of the Howard University school of music.

Representatives of 24 organizations, national and local, organized a steering committee, with Dr. Charles H. Houston, former member of the Board of Education, and counsel of the National Association for the Advancement of Colored people.

The committee formulated the plans for picketing the board and for carrying on a door-to-door canvass for picketers and for signatures to a protest petition. Plans were made also for a public mass meeting.

OFFICERS NAMED TO CONDUCT CAMPAIGN

Mrs. Bertha Blair, of the League for Peace and Democracy, was named vice president of the protest organization; John Lovell, Howard University instructor, secretary; James E. Scott, head of the Kappa Alpha Psi national fraternity, treasurer.

Houston explained that colored citizens could find no hall available to hold the many music lovers who desired to hear Miss Anderson, and that Constitution Hall had been denied promoters of the Anderson concert by the Daughters of the American Revolution.

"Constitution Hall is tax exempt," said Dr. Houston. "The question as to whether citizens can be barred from its proper use is one that will be taken up at a later date.

"This movement, at present, will confine itself to how far colored people can be prevented from using public school facilities. Dr. Ballou has stated that action refusing the hall to Miss Anderson was based on the dual system of education here. But that system, in the past, has been dual only so far as school administration and the housing of pupils is concerned, and the question of use of the building by the public, who are not in or part of the school system, has never before been raised. Board of Education will be asked to reconsider and rescind its action in refusing the use of the high school auditorium."

PROTEST PETITION WAS SIGNED BY 300

A petition, signed by more than 300 persons present, and sent back through them to their various organizations for signatures, read as follows:

"We . . . emphatically protest the recent action of the Superintendent of Schools, Dr. F. W. Ballou, and the Board of Education of the District of Columbia, in refusing the use of the Central High school auditorium for the recital of Miss Marian Anderson.

"We regard such action, on part of the board, as contrary to the spirit of democracy, and as a backward step in development of interracial goodwill in the District of Columbia.

"We regard this as a backward step, because, on many occasions in the past, the public school auditoriums have been open to both races when matters of common interest have been presented to the public. Hence, we can find no justification for the board shutting the doors of the schools in the face of an artist of world renown because of the separate school system."

HAMILTON LADUED; WILSON CONDEMNED

"Therefore, we, the undersigned, request that within two weeks, either at its regular meeting or at a special meeting called for this purpose, the board reconsider and reverse its action."

A letter of appreciation for his action in this matter, as a member of the Board of Education, was directed to be sent to Col. West A. Hamilton, and a letter of censure and condemnation was directed sent to John H. Wilson, colored member of the board, who left its sessions before a vote was taken in the Anderson case.

FISK UNIVERSITY

Pittsburgh Courier 1-28-39

24th SPINGARN MEDAL TO MARIAN ANDERSON

"World's Greatest Singer" Chosen for Her Special Achievement and World-Wide Fame In Music — "Magnificent Dignity" Also Cited.

NEW YORK, Jan. 26—Marian Anderson, world famous contralto, has been named to receive the Spingarn Medal for 1938, awarded annually by J. E. Spingarn, president of the National Association for the Advancement of Colored People, "for the highest or noblest achievement by an American Negro during the preceding year or years." The formal statement of the committee declared:

"Marian Anderson has been chosen for her special achievement in the field of music. Equally with that achievement, which has won her world-wide fame as one of the greatest singers of our time, is her magnificent dignity as a human being. Her unassuming manner, which has not been changed by her phenomenal success, has added to the esteem not only of Marian Anderson as an individual, but of the race to which she belongs."

24th RECIPIENT OF GOLD MEDAL AWARD

Miss Anderson, who is the twenty-fourth recipient of the gold medal award since it was instituted in 1914 by Mr. Spingarn, will receive it formally on July 2, during the thirtieth annual conference of the N.A.A.C.P., which will be held in Richmond, Va. Accepting the award in a telegram from Grand Forks, N. D., where she appeared in a concert, Miss Anderson said:

"I deeply appreciate the significance of the act of the Spingarn Medal Committee in selecting me as a medalist. It is my plan to remain in America this summer and I would be honored to come to Richmond July 2 for the presentation."

HEYWOOD BROUN ON AWARD COMMITTEE

Other recipients of the annual Spingarn Award in chronological order since 1915 include: E. E. Just, Col. Charles Young, Harry T. Burleigh, William Stanley Braithwaite, Archibald H. Grimke, William E. B. DuBois, Charles S. Gilpin, Mary B. Talbert, Dr. George W. Carver, Roland Hayes, James Weldon Johnson, Carter G. Woodson, Anthony Overton, Charles W. Chestnutt, Mordecai W. Johnson, Henry A. Hunt, Richard B. Harrison, Robert R. Moton, Max Yergan, William T. B. Williams, Mary McLeod Bethune, John Hope and Walter White.

Members of the Spingarn Award committee include: Heywood Broun, president of the American Newspaper Guild; William Stuart Nelson, president of Dillard University; Olive T. Dargan, United States Attorney General Frank Murphy, Dr. William Allan Nielson, president of Smith College; Walter White, executive secretary of the N.A.A.C.P.; Col. Theodore Roosevelt, A. Philip Randolph, president of the Brother-

Journal + Guide 2-4-39

Opera Stars Voice Protest of D.A.R. Ban On Miss Anderson

NEW YORK, N. Y.—Famous names in the world of music including stars of the Metropolitan Opera, voiced a protest against the action of the Daughters of the American Revolution in barring Marian Anderson from singing at a concert in Washington's Constitution Hall on April 9.

The D. A. R. owns the building, the only suitable concert auditorium in the Nation's capital, and has a contract clause prohibiting the appearance of colored artists in the hall.

In a telegram addressed to the N. A. A. C. P. in which he termed the action of the D. A. R. "undemocratic and unAmerican," Lawrence Tibbett, star of the Metropolitan Opera and president of the American Guild of Musical Artists said:

"You can count upon my personal support for any action to alter this rule. I shall also recommend that the board of governors of the Guild pass a resolution supporting your stand."

Others who voiced similar protests in telegrams to the association included: Kirsten Flagstad, famous soprano of the Metropolitan Opera who said:

"As a foreigner in America I have always been impressed by the freedom and democracy in this country. I therefore am greatly surprised to learn from you that the use of Constitution Hall in Washington has been refused for a concert to my fellow artist, Marian Anderson."

Geraldine Farrar, former Metropolitan Opera star called for rescinding "so unjust a ban in our country that loudly proclaims its democratic principles in the interest of a superb artist."

"The doors of Constitution Hall should be opened wide for Marian Anderson," said Walter Damrosch, famous composer and conductor.

Speaking for Leopold Stokowski, former conductor of the Philadelphia Symphony Orchestra, who described Miss Anderson as one of "the world's greatest artists," Faith Reed, his assistant, said: "America should value its artists. They are an important part of our national and cultural life."

FISK UNIVERSITY

Journal + Guide
1-28-39

Is Denied Use of Hall In Capital

Singer Awarded 1938 Spingarn Medal This Week

(Editorial on Page 8)

Special to Journal and Guide

WASHINGTON, D. C. — Marian Anderson, world famous singer, who has sung in

MISS ANDERSON

the great halls, public and private—here and abroad—and who has just been awarded the Spingarn Medal for 1938 for the "highest and noblest achievement of an American Negro during the preceding year or years," will not be permitted to sing here in Constitution Hall.

The racial ban of the Daughters of the American Revolution, owners of the hall, which prohibits Miss Anderson's appearing there, was attributed last week by the Washington Herald to the disfranchisement by statute of residents of the District of Columbia.

Among the many prominent persons assailing the action of the D. A. R. was Congressman Arthur W. Mitchell of Illinois, who drew a parallel between its action and the treatment of Jews in Germany by the Nazis.

MITCHELL'S COMMENT

"If Hitler knew of it, I wouldn't be surprised if the D. A. R.'s got a medal from him," the congressman declared.

Meanwhile, Miss Anderson's third concert of the winter season at New York's great Carnegie Hall will be a sellout, as were the first two. The forthcoming New York recital, on April 16, will be for the benefit of four national organizations working for the betterment of Negro Americans.

The Daughters of the American Revolution own both Memorial Continental Hall and Constitution Hall, some of the most valuable real estate in Washington, tax free. These edifices stand almost in the shadow of the Lincoln Memorial, but the sentiments of the Great Emancipator respecting "race, creed, or previous condition of servitude" are not shared by the DAR's.

CONTRACT CLAUSE

The charge is made that every contract for the use of these halls contains a clause barring the appearance of any colored person.

Roland Hayes, the tenor, was the last artist of wide repute, who appeared at Constitution Hall. The question of segregation of colored persons in the audience caused caused suc ha furor that he has never appeared there since.

He sings in Washington now under the auspices of the Howard University School of Music and is generally heard in the Armstrong High School auditorium.

SOME EXCEPTIONS

The restrictions against the appearance of colored persons has not always been enforced. Its adoption is said to represent a concession to native Washingtonians and elements in the population who come from the South.

In a folk song festival held last Spring under the auspices of a daily newspaper colored persons participated by singing spirituals.

Although the management is believed to have some discretion, it will not be exercised for the benfit of music lovers who want to hear Miss Anderson, who sells out Carnegie Hall, New York, for three concerts in a season.

She will again appear here under the auspices of the Howard School of Music and her concert will again probably be heard at the Armstrong High School auditorium.

Last year she sang under the same auspices in the Rialto Theatre at Ninth and G Streets, N. W., which was formerly a white motion picture house.

MITCHELL HITS D. A. R.

"I interpret this action as being the strongest evidence that the D. A. R. is of the same mind as the Nazis in their treatment of the Jews in Germany," Congressman Mitchell's statement pointed out.

He further pointed out that Miss Anderson had sung before the crowned heads of Europe, but they didn't happen to be in Germany. Mr. Mitchell said: "If Miss Anderson can sing in Carnegie Hall in New York City, why shouldn't she be able to sing in our nation's capitol?"

Journal + Guide
2-11-39

ence, overwhelmingly white in number, which applauded her enthusiastically over and over again. If she were to sing in Norfolk, she would appear in the best we have—such as it is.

If the prohibition against her singing in one of the best of the auditoriums in Washington represented a concession to "elements in the population who come from the South," we wonder what sort of elements these were before they came from the South.

FISK UNIVERSITY

afro american 1-28-39

Marian Anderson Spingarn Winner

BULLETIN

NEW YORK — All of the first and second tier box seats at the April 16, concert of Marian Anderson at Carnegie Hall in New York have been contributed to aid in the work of the International Committee on African Affairs, the NAACP, the YWCA and the National Urban League through the intercession of Hubert T. Delany, tax commissioner.

NEW YORK — Marian Anderson, contralto, has been awarded the Spingarn medal for 1938, it was announced this week.

The award is made annually by J. E. Spingarn, president of the NAACP, "for the highest or noblest achievement by an American colored person during the preceding year or years."

Dignity Impressive

The formal statement of the committee declared that "equally with that achievement, which has won her world-wide fame as one of the greatest singers of our time, is her magnificent dignity as a human being.

"Her unassuming manner, which has not been changed by her phenomenal success, has add-

MISS MARIAN ANDERSON

FISK UNIVERSITY

Pittsburgh Courier 1-28-39

D A R'S BLOCK APPEARAN

LA MARIAN CAN'T SING IN HALL IN SHADOW OF LINCOLN MEMORIAL

WASHINGTON, D. C., Jan. 26—The racial ban of the Daughters of the American Revolution, which prohibits the appearance of Marian Anderson in Constitution Hall, was attributed editorially by the Washington Herald last Tuesday to disfranchisement of inhabitants of the Nation's Capital.

The Daughters of the American Revolution own Memorial, Continental Hall and Constitution Hall, some of the most valuable real estate in Washington, tax free. These edifices stand almost in the shadow of the Lincoln Memorial, but the sentiments of the Great Emancipator respecting "race, creed, or previous condition of servitude" are not shared by the D. A. R.'s.

CONTRACTS HAVE CLAUSE BARRING APPEARANCES

The charge is made that every contract for the use of these halls contains a clause barring the appearance of any colored person. Roland Hayes, the tenor, was the last artist of wide repute, who appeared at Constitution Hall. The question of segregation of colored persons in the audience caused such a furor that he has never appeared there since. He sings in Washington now under the auspices of the Howard University School of Music and is generally heard in the Armstrong High School auditorium.

The restriction against the appearance of colored persons has not always been enforced. Its adoption is said to represent a concession to native Washingtonians and elements in the population who come from the South.

In a folk festival held last Spring under the auspices of a daily newspaper colored persons participated by singing spirituals.

WILL PROBABLY BE HEARD AT SCHOOL AUDITORIUM

Although the management is believed to have some discretion, it will not be exercised for the benefit of music lovers who want to hear Miss Anderson, who sells out Carnegie Hall for three concerts in a season. She will again appear under the auspices of the Howard School of Music and her concert will again probably be heard at the Armstrong High School auditorium. Last year she sang under the same auspices in the Rialto Theatre at Ninth and G streets northwest, which was formerly a white motion picture house.

Commenting editorially last Tuesday, the Washington Herald said:

"Unless somebody's will snaps, the music lovers of Washington are going to be invited, soon, to crowd into a stuffy little high school auditorium to hear one of the world's greatest singers,

"Her name is Marian Anderson. She has one of the greatest voices of all time. At Carnegie Hall, in New York City, she triumphantly packs the great and glittering to the rafters. She has appeared in the largest and best auditoriums and meeting places from one part of the United States to the other and those who could hear her counted themselves lucky.

"BUT MARIAN ANDERSON IS OF THE NEGRO RACE"

"But Marian Anderson is of the Negro race.

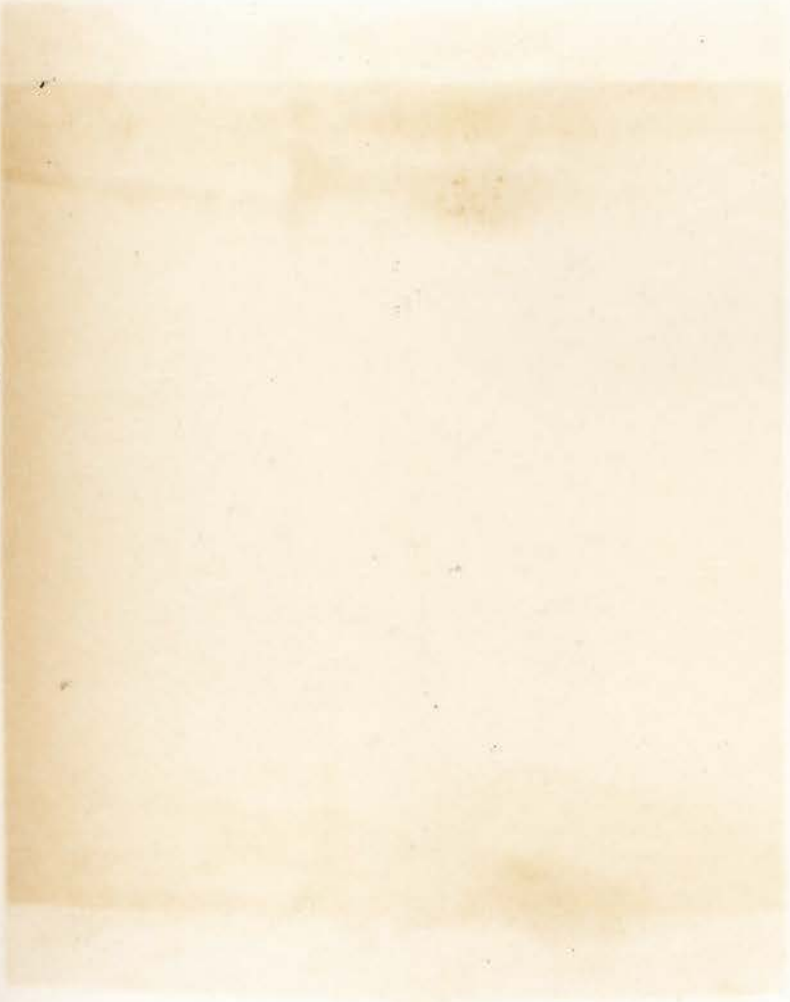
"Therefore, in Washington, she is not permitted to appear at Constitution Hall, the only place where an audience of the size which would like to hear her can begin to be accommodated. She must go over to Garnet-Patterson School. The reason she cannot appear at Constitution Hall is that the Daughters of the American Revolution, who owns it, have a rule forbidding the use of their auditorium by Negro performers.

"We have no quarrel with the D. A. R. They own the hall and if they want to be that way it is their own business, however much we disagree with the workings of it. We would think, offhand, that what is good enough for Carnegie Hall is good enough for Constitution Hall.

"But that is not the main point. The case of Marian Anderson demonstrates just what happens when a city is voteless and helpless, as Washington is, to live its own life . . ."

FISK UNIVERSITY

CE OF CONCERT SINGER



FISK UNIVERSITY

Chgo Herald + Examiner
1-8-39

Great Contralto . . . . . Here Next Sunday

Marian Anderson, generally conceded to be the greatest living ~~contralto,~~ is returning to Chicago to sing in recital next Sunday afternoon. She is now in the midst of one of the longest concert tours in history, being solidly booked until January, 1941.

Journal + Guide
1-28-39

Daily Pans D.A.R. for Barring Noted Singer

WASHINGTON— The editorial comment of the Washington Herald of January 17 anent the refusal of the Daughters of the American Revolution to permit Marian Anderson to sing in Constitution Hall follows:

"Unless somebody's will snaps, the music lovers of Washington are going to be invited, soon, to crowd into a stuffy little high school auditorium to hear one of the world's greatest singers.

"Her name is Marian Anderson. She has one of the greatest voices of all time. At Carnegie Hall, in New York City, she triumphantly packs the great and glittering to the rafters. She has appeared in the largest and best of auditoriums and meeting places from one part of the United States to the other and those who could could hear her counted themselves lucky.

BECAUSE SHE'S COLORED

"But Marian Anderson is of the Negro race.

"Therefore, in Washington, she is not permitted to appear at Constitution Hall, the only place where an audience of the size which would like to hear her can begin to be accommodated. She must go over to Garnet-Patterson School. The reason she cannot appear at Constitution Hall is that the Daughters of the American Revolution, who own it, have a rule forbidding the use of their auditorium by Negro performers.

"We have no quarrel with the D. A. R. They own the hall and if they want to be that way it is their own business, however much we disagree with the workings of it. We would think, offhand, that what is good enough for Carnegie Hall is good enough for Constitution Hall.

"But that is not the main point. The case of Marian Anderson demonstrates just what happens when a city is voteless and helpless, as Washington is, to live its own life.

NEEDS PUBLIC BUILDING

"One of the things we need most here is a public meeting place, an auditorium where we can gather in quantity when we please.

"Washington is the only city of any size in the United States which lacks a municipal auditorium or other hall, where rallies, conventions, and just such performances as this of Marian Anderson's may be held.

"The reason it is without this important equipment for good city life is that other cities, which keep their auditoriums rented out to convening business and professional associations, don't want to face the rivalry which Washington would offer.

"Thus we see how things work in a city where the taxpayers are voteless. How to change them?

"Votes for Washington."

FISK UNIVERSITY

Afro American 1-21-39

Miss Anderson Earned $286,000 During 1938

Rachmaninoff in Audience

By CARL DITON
(By ANP)

NEW YORK— Marian Anderson earned $286,000 during 1938, her manager reported this week, and she got off to a good start for 1939, with a packed house at Carnegie Hall, when she gave a concert Friday.

SRO signs had to be gotten out before the concert

MARIAN ANDERSON

began, and upon the heels of the capacity audience the diva is already scheduled for this season's third concert, April 16.

From the opening Handel "Te Deum" and Frescobaldi's "Se Laura Spira" on, she sang with clearly audible diction and varied color. Her Caldara "Infelice Usignuolo" was adorned with a more limpid coloratura even than formerly, and she closed the initial group with the Handel "Dank sei Dir, Herr," slightly marred only by the accompanist's inexplicable left hand emphasis.

Miss Anderson's best group undoubtedly was that devoted to Brahms and to Schumann. This only serves to prove how skeptical we should be of public opinion, for it is so subjected these days to progaganda.

One group included Schumann's "Ich grolle nicht" and "Der Nussbaum," which Miss Anderson sings with such self-effaced naivete, and Brahm's "Die Mainacht," "Der Gang zum Liebchen" and the well-known "Immer leiser wird mein Schlummer."

In this latter number, the singer has added another achievement to her list of incomparable interpretations. No one in the audience susceptible to dramatic perception could possibly have escaped the poignant pathos that pervaded her phrasing of the poetic "weinet bitterlich" and "bleich und kalt." The audience was richly rewarded with Schubert's "Ave Maria" now made famous by the contralto.

Miss Anderson then chose an aria "Mon coeur s'ouvre a ta voix" from Saint-Saens's "Samson and Delilah" which she sang in French up to the final phrase "Je t'aime" when she suddenly burst forth on a thrilling high B flat in English.

English Group

Her English group was not particularly outstanding in contrast:

Serly's "Flower Song," her accompanist's "Aboard Ship" and "Thine Image," Cliffes' "Night on Ways Unknown Has Fallen" and Greig's "I Love Thee."

The spirituals evidenced their usual success: Hall Johnson's "City Called Heaven," H. T. Burleigh's "Peter, Go Ring Dem Bells" and "I Don't Feel No Ways Tired" and John Payne's "Crucifixion" sung with sepulchral tone and idealized tempo.

The English group encores were her two familiar Finnish folk-songs and those to the spirituals were: "Dere's No Hidin' Place Down Dere," "Je t'aimerai" (old French classic), Chaminade's "L'-Ete," and H. T. Burleigh's "De Gospel Train."

We think we at the conclusion of the concert recognized distantly the figure of the world-famous Rachmaninoff rising to leave the auditorium.

A couple in the audien[ce] [was] most important [to]

Chicago Defender 1-28-39

Scores D.A.R. Bias Against Noted Singer

WASHINGTON, D. C., Jan. 27— The refusal of the Daughters of the American Revolution to allow Miss Marian Anderson, world famous contralto to sing at Constitution hall because of her color drew fire from Congressman Arthur W. Mitch e l l, (D. Illinois) here last week.

Rep. Mitchell

Mr. Mitchell drew a parallel between the D. A. R. action and the treatment of Jews in Germany by the Nazis.

"I interpret this action as being the strongest evidence that the D. A. R. is of the same mind as the Nazis in their treatment of the Jews in Germany," Mr. Mitchell said.

"I wouldn't be surprised if Hitler knew of this, the D. A. R.'s would get a medal from him."

He further pointed out that Miss Anderson had sung before the crowned heads of Europe, but they didn't happen to be in Germany.

"Miss Anderson has sung in Carnegie Hall in New York City," Mr. Mitchell said. "If Miss Anderson can sing in Carnegie Hall in New York City, why shouldn't she be able to sing in our Nation's capito?"

FISK UNIVERSITY

Marian Anderson, Famous Contralto, Earns $250,000 A Year; Average Audience Is 4,000--Has Traveled Over 100,000 Miles

DURING SOUTH AMERICAN TOUR SHE FILLED BUENOS AIRES AUDITORIUM FOR TWELVE CONSECUTIVE RECITALS

"Perfect Contralto" Has Also Equalled Feat of Kreisler and Rachmaninoff in Filling Great Hall of Paris Grand Opera House — She Is Booked Solid Until 1940.

Marian Anderson, who is probably the most worshipped contralto the world has ever known, is now on her fourth consecutive American trans-continental tour, breaking records with every appearance.

On this tour she will probably exceed her last year's record of 26,000 miles, more than the distance around the equator. Her total mileage today is well above the 100,000 mark.

Last season alone Miss Anderson faced more than a quarter million people from her concert platforms. The average size of her audiences is 4,000 patrons per concert, the average admission price $2.50 per person. Her earnings, conservatively estimated by her booking agents, is well above a quarter million dollars per year. No other feminine singer in the world, not even Kirsted Flagsted, rivals her in earning power and popularity.

During her last South American tour she filled the Buenos Aires auditorium for twelve consecutive recitals. During her San Francisco appearances she jammed the 6,500 seat War Memorial Opera House to capacity for each concert.

In Paris she filled to capacity the Great Hall of the Grand Opera House, a feat accomplished only by Kreisler and Rachmaninoff. Her second consecutive tour of South America this year is a record held by her alone. The only other artist ever to be held so dear by South American audiences was the late beloved La Argentina, Spanish dancer.

Made Her First 50 Cents at Age of Eight as the 'Baby Contralto'

Today one of the most distinguished singers in the world, she was born in Philadelphia to an ex-school mistress from Lynchburg, Va., and to a barber who later turned to selling ice and coal for a livelihood. Mrs. Anderson helped by taking in washing.

In a single, rented room the Andersons lived and reared Marian and her two sisters.

Signs of her phenomenal voice were in evidence almost in her infancy. When she was six, she sang a duet with another little girl at a concert in the Union Baptist church on Seventh and Fitzwater streets: "The Lord is my Shepherd . . . " she intoned. This church was to play a most important role in her development and future.

At eight she was announced as the "baby contralto" and earned her first fee: fifty cents.

As a matter of course, she joined the junior choir of the church and soon graduated to the "grown-up" choir. Each Sunday morning, sunshine, rain or sleet, she reported at the choir loft. Sometimes she substituted for an absent soprano, tenor or bass. To this she attributes the almost incalculable range and timbre of her voice.

At Sixteen, Audiences Demanded Her . . . They Understood HER Singing

When at sixteen her father died, Marian sought singing engagements, and because of her popularity among local audiences was able to net ten, fifteen and sometimes twenty ($) dollars for her services. The larger fees were not as frequent as the smaller ones which she earned mostly by filling out the program of visiting performers as "assisting artist." Audiences soon learned to demand her in this

It was then that the people of the church, who had so long been enjoying her singing, came forward with a touching offer. Nickles, dimes and more from those who could spare it were collected into a fund for "Marian Anderson's future": Giuseppe Boghetti, well-known voice teacher of New York and Philadelphia, was engaged to train her, and with jubilant hopefulness Marian was launched on her career.

'Perhaps There Was a Dry Cheek; Perhaps They Sold a Seat to a Stone Man!'

Last year's tour of the United States added several records to the many set by America's contralto. Between January 2 and May 28 she travelled 26,000 miles to sing seventy concerts. This was the longest and most intensive tour booked in concert history for any singer. Her Carnegie Hall recital was sold out two weeks in advance and called for a second, likewise sold out. On June 10 shortly before her sailing to rest in France, Howard university in the Nation's capital conferred upon her an Honorary Doctorate of Music.

This year saw her make her initial tour of the southern states during which the Houston Post reverently observed, "Perhaps there was a dry cheek in the house. Perhaps they sold a seat to a stone man."

Miss Anderson's respite at her villa in Nice was succeeded by a second tour of South America which started on July 25. Chile and Peru were added to the other three countries on her previous itinerary. Miss Anderson holds the distinction no other living artist holds of being invited to tour South America for two consecutive seasons. This honor belonged to only one other artist: to La Argentina, the beloved, now departed, Spanish dancer.

In October the famous contralto returned to France to enlarge her fabulous repertory and rested before coming home. Home is still the little house on South Martin street in Philadelphia, once rented, now owned by her, in which Mrs. Anderson lives with Marian's two sisters.

This is the first time that the singer has omitted the Continent from her fall schedule. Her native country not only has welcomed her but now claims her. Europe's concert halls will not hear her until next Spring. S. Hurok who has been her American mentor since he first heard her back in the summer of 1935, reveals that her international bookings are solid until Christmas of 1940.

The young maid Marian of yesterday is today the matured woman and artist, Marian Anderson, regal with the quiet dignity that comes with a deep understanding of, and devotion to the inner conflicts that beset man. She has consecrated herself to her singing. As she expresses it, "My work is a full-time job."

And she certainly does not spare herself. Miss Anderson, on the pinnacle of the concert world, looks out calmly and undisputedly upon the domains for which she strove so hard and which she now rules.

LA ANDERSON RETURNS FOR TRANSCONTINENTAL TOUR

LA ANDERSON RETURNS FOR TRANSCONTINENTAL TOUR

Marian Anderson, famous contralto, shown arriving home Thanksgiving Day on the Normandie, ready to begin her transcontinental tour. Since last spring, Miss Anderson has given 20 concerts in Buenos Aires, Montevideo and Rio de Janeiro on her second South American tour, has sung in London and Paris, and has taken time out for a few weeks of rest on the Cote d'Azur. At the left she is shown after her farewell recital last season at Carnegie Hall. In December, she packed the aisles of Carnegie Hall and will sing there again January 6 before coming to Pittsburgh's Syria Mosque Sunday afternoon, January 22.

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When she graduated from South Philadelphia high school she was eighteen. She had been studying voice with local teachers. At nineteen she appeared as solo artist in a musical play directed by Mme. Saunders Patterson. But soon Marian had exceeded all that local tutoring could supply.

It was then that the people of the church, who had so long been enjoying her singing, came forward with a touching offer. Nickles, dimes and more from those who could spare it were collected into a fund for "Marian Anderson's future": Giuseppe Boghetti, well-known voice teacher of New York and Philadelphia, was engaged to train her, and with jubilant hopefulness Marian was launched on her career.

The hard work and devotion to duty which characterized her childhood now stood the eager young girl in good stead. Developing rapidly, she was able shortly after to present herself on the concert platform of Witherspoon Hall, NOT as "assisting artist" but in her own right. The first shot had been fired. The war between talent and recognition was declared.

Turning Point in Musical Career of Miss Anderson Came in 1925

After a recital at New York's Town Hall, Signor Boghetti groomed her for a competition which later Miss Anderson declared was the sesame of her career. The prize was the privilege to sing at the Lewisohn Stadium with the New York Philharmonic Society. Her rendition of "O Mio Fernando" from Donizetti's "La Favorita" still lingers in the memories of those who were present at the contest. She won. Her appearance at the Stadium led to another with the Philadelphia Symphony Society. That was in 1925.

Feeling that a change of surroundings was necessary, young Marian crossed the Atlantic to accept the praise and encouragement of London's internationally famed musicians and critics, prominent among whom were Roger Quilter, Sir Henry Wood and Ernest Newman.

By 1939 she had returned to her native country, had sung at Carnegie Hall and had been presented with a Julius Rosenwald Scholarship. Of a performance of hers the following year, the New York Times critic exclaimed, "One of the finest voices of the day."

But fame and reward did not come yet, not easily. For three discouraging years Marian steamed back and forth between Europe and her native heath and trekked across western and central Europe. America did not recognize her daughter. The Continent was not ready to accept her. Then came 1933.

'A Voice Like Yours Is Heard Only Once in a Hundred Years'—Toscanini

Miss Anderson planned a three months' assault on Europe's concert platforms. From the moment of her arrival there, things zoomed. Starting in London, she went through France, Belgium, Holland, the Soviet Union, Italy, Germany and Scandinavia.

It was in August 1935 that she took a deep breath and prepared fittingly to cap a sensational stay of more than two years with a program of songs at the Mozarteum of the Salzburg Festival.

Maestro Toscanini, who was then still conducting the Festival, rose to say, "A voice like yours is heard only once in a hundred years."

By the time Miss Anderson had sung at the Vienna Concert Hall, and in Geneva in the place where the League of Nations Assembly met, reports of her remarkable contralto were sizzling in the cables to America, and the land of her birth prepared to welcome back its daughter.

The Historic Evening of Dec. 30, 1935, When She Sang with Foot in a Cast

Misfortune boarded the Ile de France with Miss Anderson that December 17, for, on the last night aboard, as she descended one of the steel staircases, her high-heel caught in the train of her evening gown. She fell and fractured one of the bones in her foot. The triumphal homecoming seemed doomed. Self-discipline and plenty of grit, however, outwitted ill-fate.

When the curtain rose on the platform of Town Hall in New York at 8:45 p. m. on that historic December 30, 1935, it disclosed a statuesque singer standing in the curve of the grand piano. Behind the long flowing folds of her gleaming white gown was hidden her plaster-cast encased foot, held a fraction of an inch from the floor. None knew of this until the culmination of the first half of the recital when the unusual lifting and lowering of the curtain was explained.

Frenzied critical acclaim followed. The New York Times stated unequivocally that "she was mistress of all she surveyed." Samuel Chotzinoff of the New York Post gloated, "Miss Anderson is what is called a natural."

Popular demand forced a return concert on January 30 at Carnegie Hall whose staid precincts were jammed with a worshipful host who had come to listen to what the Chicago Examiner three days before had called "the perfect contralto."

Upon this occasion Olin Downes, dean of America's critics, rendered his decision in the New York Times. "This voice is a rare one. The public will look to her for a great deal. There is every reason to believe that she will not fail in fulfilling her artistic responsibility."

On February 2 the Magic Key Radio Hour transmitted her voice to millions. On March 9 a third New York concert was arranged, again at Carnegie, at which Miss Anderson sang the selection which had played so important a role in her life: "O Mio Fernando."

By the end of the month her foot was mending. Back to Europe once more she went to concertize in London and to make recordings. Another Continental tour followed, during which she planned to sing in the Soviet Union for one month. She stayed for three, instead.

Following that, Miss Anderson never could foretell the length of her tours, until contractual commitments later compelled her to stick strictly to dates.

In the last year she was able to take only two scant weeks of vacation from her heavy schedule of engagements. In Vienna she appeared with Bruno Walter. Concerts in Spain (she was in Madrid immediately prior to the outbreak of the war), Switzerland, Monte Carlo and Scandinavia preluded her return to the United States whence she embarked once more for Europe, then Egypt and Palestine. Then followed her first invasion of South America.

Goes to South America; Sings to SRO Crowds for 12 Consecutive Engagements

Concert managers in Argentina, Brazil and Uruguay were treated to the rare, hoped-for spectacle of box-office avalanches. Vociferous audiences claimed her for twelve consecutive recitals in Buenos Aires alone.

There were two thousand ticket purchasers at each performance. The press of the throng was so thick that Miss Anderson sometimes was unable to get near the concert hall. It was not until the middle of August that she was able to return to Nice for a short rest.

Again the round of Switzerland, Holland, Belgium and England. In the last, popular demand doubled her stay. Her tour of the rest of Europe had to be confined to the central countries, and the Soviet Union and Finland were regretfully omitted. Had she attemped to fill the requests from the latter two countries alone she would have had to sing twenty-six concerts each month. She did manage to steal a visit to Jan Sibelius. The Finnish composer dedicated a song, "Solitude," to the contralto who sang it and other selections by that rock-ribbed composer throughout her last American tour.

Miss Anderson's farewell for the season was a concert in the Great Hall of the Grand Opera House in Paris, attended by a record crowd. To touch off the tour, Miss Anderson received the Grand Prix de Chant for the best recorded voice on the Continent.

seat to a stone man."

Miss Anderson's respite at her villa in Nice was succeeded by a second tour of South America which started on July 25. Chile and

Marian Anderson, Who Once Was A Flop With Harlemites, Now Has Them As Admirers After The Whites Okayed Her

Pittsburgh Courier 12-19-38

There Was A Time When She Couldn't Attract Handful

Harlem's James Green Turns Back Pages to Remind Us That Other Race Had to "Discover" Something We Had In Our Midst All the Time.

TELLS OF TIMES WHEN FEW OF OUR "400" WOULD TURN OUT TO HEAR HER

By EDGAR T. ROUZEAU
Staff Correspondent

NEW YORK, Dec. 15—When Marian Anderson lures 500 or more Negroes to her current New York recitals, as she did last week in her Carnegie Hall appearance, she proves again that Negroes, as a rule, will pour out their hero worship on anything or anybody upon whom the white folks have first placed their stamp of approval.

The man who said this ought to know, because he bases his judgment on a sad experience with Marian Anderson and Negro audiences some years back. In fact, says Harlem's James H. G. Green, if a Negro artist depends on ability alone to make a hit with Negro audiences, he will end up as a flop. But if he once gets the white folks' backing, he will go places with the Negro race.

The remarks were occasioned by the outpouring of brilliantly dressed Harlemites who thronged Carnegie hall last Tuesday night to hear Marian Anderson in her first New York recital of the season. Judging by the number of white standees, it is a safe bet that the hall would have been jammed, anyway, without a single Negro in the audience, and this fact was not lost on Mr. Green.

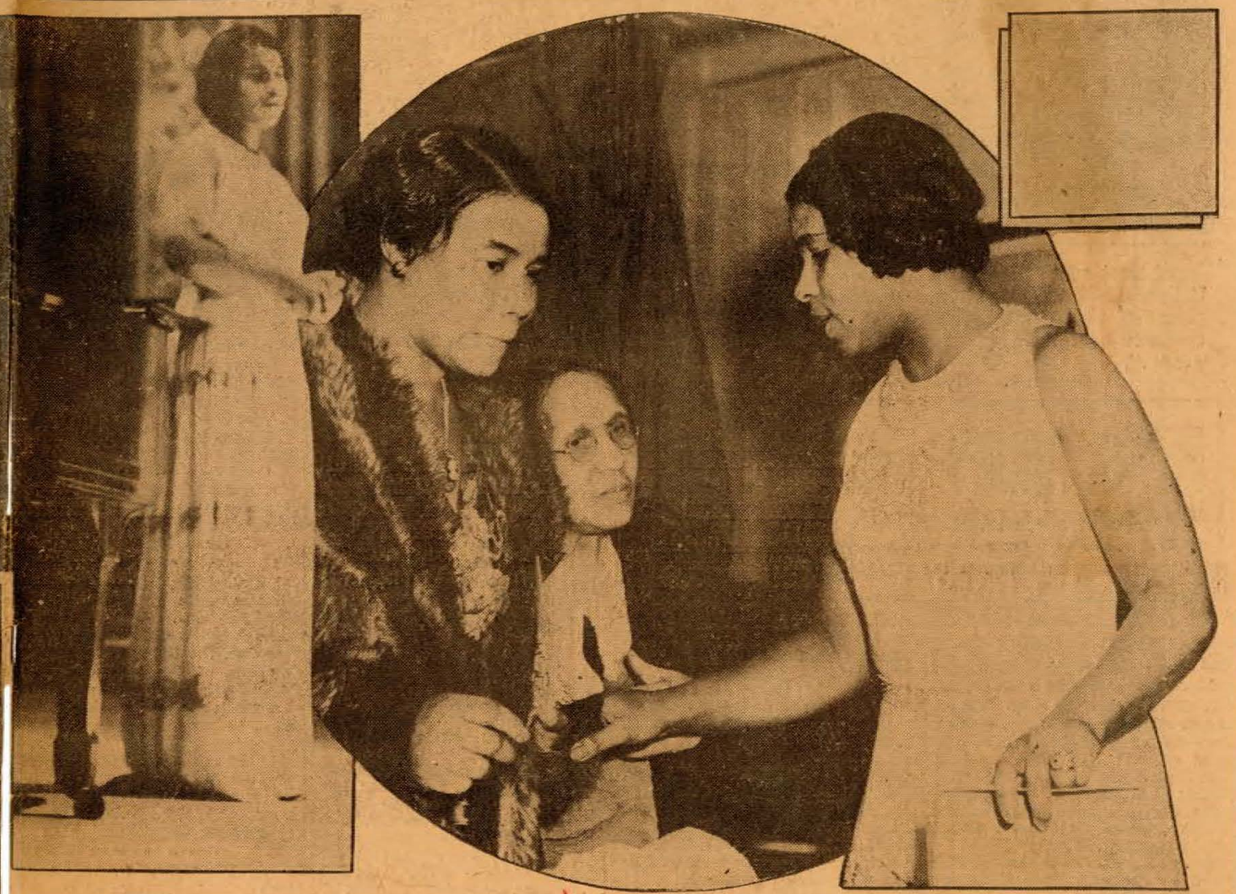
"You know," he said, "I find it hard to understand my people. Marian Anderson would have been thrilled to see an audience of 500 Negroes a few years ago, when she was struggling for recognition. I remember some of her recitals before Negro audiences and they barely took in enough to pay for the lights. Let me tell you about the time we brought her down here to Carnegie Hall."

According to the story which followed, Mr. Green is a member of the Prince Hall Square Club, a Masonic organization of federal employees. A few years ago the club decided to do something to improve the cultural taste of Mr. and Mrs. Harlemite, and, as an initial venture, they decided to give the talented Marian Anderson an inspirational boost by way of an appearance in the famous auditorium known the world over as Carnegie Hall.

"White people had not heard of Marian Anderson in those days," Mr. Green recalls. "We didn't get any publicity from the white press, but we received a reasonable amount from the colored papers, and we also advertised and sent out our mailing list with thousands of names. Well, I think we DID manage to fill about half-a-dozen rows of seats down front, and we lost plenty. And here (waiving his hand arcwise over the crowded auditorium), look at them tonight. The white folks have recognized Marian Anderson and now every other Negro in Harlem wants to be seen at her recitals.

"Anyway, even if they did turn down Miss Anderson when she needed them most, I hope they will continue to come out to her recitals, and I also hope that they will go to hear the recitals of some of our struggling young artists in Harlem, who need a break badly. It's time we woke up to this shortcoming of ours. If we were to support the better things in life with the same enthusiasm that we support the dance halls and gin mills, we would be a wonderful race."

MARIAN ANDERSON, WORLD'S GREATEST CONTRALTO ENTHRALLS VAST AUDIENCE AT CARNEGIE HALL

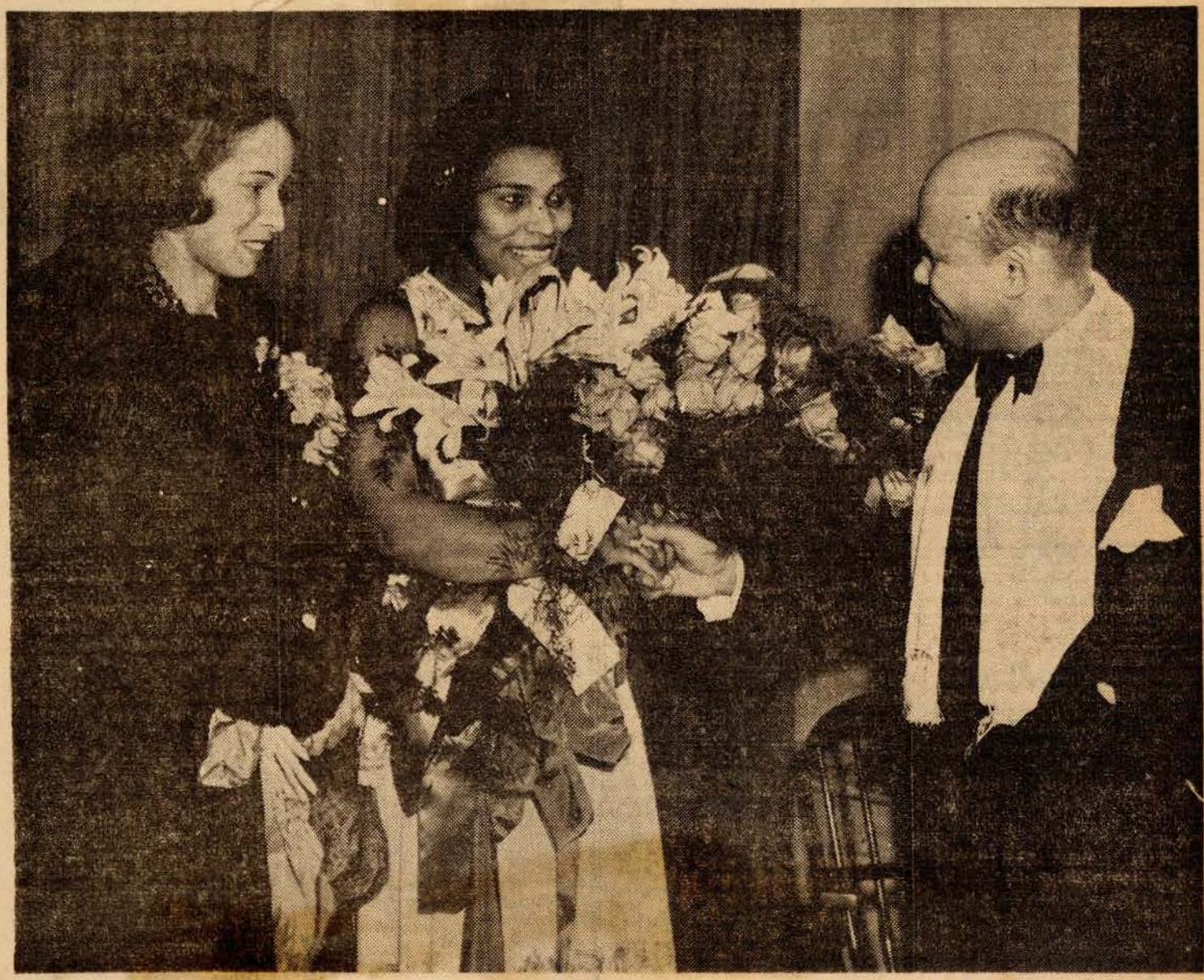


No other American singer enjoys the unique distinction of Miss Anderson, (inset at top) whose engagements take her to five continents: North America South America, Europe, Asia and Africa. She is the most popular American singer in Europe. . . Ermine wraps and white silver capes were in evidence everywhere at Marian Anderson's first recital of the season in New York's Carnegie Hall, last week. For sheer brilliance of settir ; , the occasion was almost comparable to opening night at the Metropolitan opera. In three scenes above, Miss Anderson is shown during the course of the recital with Kosti Vehanen, her Finnish accompanist and coach; with her mother and sister (Mrs. Anna Anderson and Miss Alice Anderson) and with a friend, Mrs. Jay Clifford. Carnegie Hall, with a seating capacity of 3,200, was sold out, and there were 450 standees. Receipts were close to $10,000.

FISK UNIVERSITY

Journal and Guide
12-17-38

Marian Anderson Sustaining Reputation As World's Greatest Singer During Current Recitals



Marian Anderson continues to be a sensational success. Here she is shown (center) with Mr. and Mrs. Jay Clifford of New York City following her appearance in Carnegie Hall there last week. On Sunday she was guest artist of the RCA Magic Key broadcast. Typical of the newspaper comment following her New York recital was that in the New York Daily News: ". . . she was billed as 'the world's greatest singer.' For once a press agent told the truth. With no visible effort she did things with Bach, DeBussy, Schubert, Bantock, and assorted spirituals which were little short of hypnotic."

Miss Anderson, it was announced during Sunday's radio program, is booked solidly for the next two years for recitals in this country, Europe, and South America.

FISK UNIVERSITY

Journal & Guide 12-10-38

Miss Marian Anderson on RCA Hour for Fifth Time

12/10/38

Will Be Featured Guest Artist On Sunday Program

Journal & Guide

NEW YORK—Miss Marian Anderson, brilliant contralto, acclaimed as one of the greatest of contemporary artists, will be featured guest artist during the Magic Key of RCA program on Sunday, December 11, from 2:00 to 3:00 p.m., EST, over the NBC-Blue Network. It marks the fifth time that she has been heard as soloist with the Magic Key Orchestra.

The RCA Victor Glee Club, composed entirely of employees of the RCA plant at Camden, N. J., and regarded as an outstanding choral group, also will be heard, along with the Magic Key Orchestra, conducted by Dr. Frank Black.

Miss Anderson was born in Lynchburg, Va., and taught school there. Her first musical training was in a Philadelpha Baptist church. She studied and sang all four parts in choral works—soprano, alto, tenor and bass—altho her bass was an octave higher than the music was written.

She was awarded a scholarship, studied in Europe and made a triumphant concert tour of the continent before she made her debut in America.

Marian Anderson Stirs Boston

Miss Marian Anderson, world famed contralto, was wildly cheered in one of the most tumultuous ovations Boston has ever seen when she concluded a concert in staid Boston Symphony Hall recently. The audience stamped its feet, yelled, and screamed for more encores when the scheduled program was over. She sang four encore songs.

Pittsburgh Courier 12-17-38

3,650 Pay $10,000 To Hear Marian Anderson In Recital

Eusebia Cosme, Cuban Actress, Packed Carnegie Hall Two Nights Previous.

Pitts. Courier 12/17/38

NEW YORK, Dec. 15—Two women artists, both colored, caused the "Standing Room Only" sign to be hung up at the box office window of Carnegie Hall, two nights last week, to set a record of some sort.

Eusebia Cosme, Cuba's leading dramatic actress, packed the hall for her costume recital of Afro-Antillean poems on Sunday night, Dec. 4 with $2.20 top. Box office receipts were over $6,000.

On Tuesday night, Marian Anderson, internationally known contralto, appeared in her first recital of the season. The 3,200 seats in the hall were taken and 450 standees stood five deep in the dress circle. The recital, with a $3.30 top, netted close to $10,000.

Hurok Attractions, Inc., sponsors of all of Marian Anderson's concerts here and in Canada, report that over 1,000 seats have already been sold for her next New York recital on January 6. From other sources it was learned that Miss Anderson does not have a single open date for the next two years.

SK UNIVERSITY

Chicago Defender
12-10-38

Marian Anderson Here In Recital January 15

Chicago Defender 12/10/38

WITH AN EYE to putting carols in Chicago Christmas stockings, Northwestern university has announced tickets for Marian Anderson's recital in Chicago January 15 on sale at the Auditorium theatre box office. This advance sale has been arranged to make it possible for Chicagoans to give Marian Anderson concert tickets as Christmas gifts. Miss Anderson will sing here in January as the fifth attraction of the current "History and Enjoyment of Music" series, sponsored by the University college of Northwestern university. Her appearance this year is her fourth consecutive one on the series, the only artist to be featured on every series program.

Heralded by critics as the voice of our century, Marian Anderson has firmly established herself as one of America's favoriate concert artists. She began her singing career in the neighborhood Baptist church in Philadelphia, where she spent her childhood.

Her later musical education was financed on a community basis, from the proceeds of benefit concerts in her own church, from contributions of dimes and quarters collected from music-lovers of her own race who believed in her. Her first important triumph and one that aided her importantly in receiving an invitation to appear with the Philadelphia Philharmonic orchestra, was winning first place in a competition of three hundred entrants for an appearance in the Lewisohn stadium.

The National Association of Negro Musicians presented Miss Anderson with a scholarship for further study, and after several years of higher training and minor concert appearances, her advisers sent her to Eurpe to try the wings of her song in new lands. Her first appearance was in Paris. The reviews were flattering, and she was engaged for a trans-European tour. Two years later she returned to America to become one of our most successful vocal artists.

Pittsburgh Courier
11-19-38

"ONCE IN A HUNDRED YEARS"

Pittsburgh Courier 11/19/38

Marian Anderson, world's greatest contralto, pictured as she arrived at Victoria station in London, England, to keep an engagement at famed Queen's Hall. Miss Anderson was told by the famous Toscaninni at the Salzburg Festival, "A voice like yours is heard once in a hundred years."—International News photo.

HOWARD UNIVERSITY

FELLOWSHIPS

SINGS IN CHICAGO AGAIN

1/15/38

Chi Defender

MARIAN ANDERSON

and one of the world's greatest living singers, who will appear in recital at 3:30 o'clock, Sunday afternoon, Jan. 16, at the Auditorium theatre, Congress street near Michigan avenue. Miss Anderson recently returned from a foreign tour and is expected to be greeted by hundreds who have been captivated by her singing on previous appearances here.

FISK UNIVERSITY

Chgo Daily News 1/8/38

CHURCH CHOIR TO CONCERT STAGE
Chicagoans on Jan. 16 will welcome to the Auditorium Marion Anderson, Negro contralto from Philadelphia, for her third successive annual appearance in Northwestern University's "History and Enjoyment of Music Series."

Chgo Herald + Examiner
1/17/38

MARIAN *Anderson at* GREATEST

BY JANET GUNN.

MARIAN ANDERSON, greatest known living contralto, was obliged to delay the opening of her concert in the Auditorium Theater yesterday afternoon for fifteen minutes to allow the management time to seat the overflowing crowd by installing chairs in the orchestra pit.

Appearing in the "History and Enjoyment of Music" concert series, sponsored by the university college of Northwestern University, Miss Anderson drew the largest audience ever assembled in the Auditorium during the musical series.

OPENS WITH SCHUBERT.

Tall and regal, Miss Anderson sang, a sis her custom, with her eyes tightly closed. She concerned herself in the first half of the program with the poetic wealth of the German lieder. She opened with five prayerful motives by Franz Schubert, beginning with the heroic "Dem Unendlichen."

She projected the airy "Die Voegel" with exquisite ease in nuance and pointed delicacy in diction. Of "Vom mitleiden Maria" she made a tragic, half-voiced lament.

Singing two songs of Schumann, she presented the wistful legend of "Der Nussbaum" in a superlatively controlled mezzvoce. In contrast, she made Schumann's "Ich grolle nicht" a dramatically defiant declaration. Her dynamic, vital voice throbbed with color and vibration in Hugo Wolf's emotional "Wer Sein Holdes Lieb Verloren," but it was in Wolf's "Gesang Weyla's" that the miraculous quality of her voice was fully revealed.

NEGRO SPIRITUALS.

In the noble linual contour of Handel's Cantata, "The Suicide of Lucrezia," she displayed her phenomenal agility in its tortuous, long-breathed cadenzas.

The last half of her program included four songs of Jean Sibelius, four Negro spirituals, and, of course, the inevitable encores.

FISK UNIVERSITY

Pittsburgh Courier
12-4-37

FELLOWSHIPS

Hailed As Highlight Of Season

Pitts Courier 12/4/37

NEW YORK, Dec. 2 — Among the many outstanding events of the concert season was the brilliant recital by Marian Anderson at Maison Gaveau. Miss Anderson first captivated her audience with songs from Schubert: A L'Etre Infini, Les Oiseaux, La Misericorde de Marie and Transfiguration. After a thunderous applause the artist thrilled the audience with Franck's Nocturne, Lied, Le Vaise brise, S'il est un charmant gazon and Handel's La Mort de Lucrece. The applause rang through the packed hall long after the artist left the platform for intermission. There were repeated encores.

When Miss Anderson appeared for her next group, the audience cheered and clapped. It was then that she offered the incomparable group from Sibelius. The unforgetable Negro Spirituals followed. There was a holy silence when Miss Anderson finished "Were You There," then came a burst of applause. After, "Honor, Honor" (arr. Johnson), the applause grew wild. The artist bowed over a beautiful bouquet of red and pink roses, smiled and left the platform. But the audience had decided that this was no Miss Anderson's final number. A burst of cheers called the artist back to the platform. French enthusiasm was at its height. From every section of the hall came calls for, "Go Down Moses," "Te Deum," "The Coo-Coo," "Come Away Death" and "Ave Maria." Miss Anderson was compelled to sing six encores. Long after she was receiving in her dressing room, there were many in the audience applauding, hoping to hear another song from the enchanting voice of the great contralto, Marian Anderson.

FISK UNIVERSITY

afro American 11-27-37

afro American 11/27/37

Ovation to Marian

FELLOWSHIPS

By GERTRUDE P. McBROWN

PARIS, France—In a brilliant recital, Marion Anderson, on November 12, at the Maison Gaveau, captivated her large and enthusiastic audience with songs from Schubert: A L'Etre infini, Les Oiseaux, La Misericorde de Marie and Transfiguration.

After a thunderous applause, the artist thrilled her audience with Franc's Nocturne, Lied, Le Vase brise, S'il est un charmant gazon and Haendel's La Mort de Lucrece. The applause rang through the packed hall long after the artist had gone to her dressing room for the intermission. There were repeated calls for encores.

When Miss Anderson appeared on the platform for the next group, she was greeted with applause and cheers. It was then that she offered the group from Sibelius; But My Bird Is Long in Homing, Idle Wishes, Solitude (Manuscript dedicated to Marian Anderson) and Etait-ce un reve? Then came the spirituals: Done Foun' My Lost Sheep (arr. Johnson), Dere's No Hidin' Place Down Dere (arr. Brown), Were You There? (arr. Burleigh) and Honor, Honor (arr. Johnson).

When Miss Anderson finished "Were You There?" there was for a moment a holy silence, then came a burst of applause.

After the final number, "Honor, Honor," the applause grew wild. The artist bowed, smiled and left the platform. But this was not the end, the cheering crowd would not have it so. French enthusiasm was at its height. The audience cheered and called.

When Miss Anderson returned to the platform there were repeated cheers and then cries for favorite songs. From every section of the hall was heard, "Go Down Moses," "Te Deum," "The Coo-Coo," "Come Away Death," and "Ave Maria." Miss Anderson was compelled to sing six encores before giving her final bow.

The audience clapped and cheered and waved as Miss Anderson bowed over an armful of pink and red roses. Even after she had begun receiving in her dressing room, a large part of the audience remained in the hall applauding with the hope that the great contralto would offer another song.

Miss Anderson will give her Concert D'Adieu on Dec. 14 at Theatre National de l'Opera.

SK UNIVERSITY

Journal + Guide 3/37

Marian Anderson On General Motors Concert Hour Sunday

By ALMENA DAVIS

LOS ANGELES, (ANP)—I wish it were possible that I might forego the vain attempt to write a commentary on the Marian Anderson concert here recently. I feel that it would be far greater compensation for the futility of words in describing music such as Miss Anderson made, if I might partition off a space on the page and leave it blank, so that those who heard her could fill it in with the rapture and beauty and joy that was given in her song.

She sang to a near-capacity crowd of music lovers in the Philharmonic Auditorium, adding another to her series of triumphs both on the continent and in America, and placing another feather in the cap of Louis H. Beyhmer, Philharmonic impressario, whose crowning achievement this season was this presentation.

BESPEAKS SIMPLICITY

She was dressed with the simplicity of dignity in a white velvet gown, built along Grecian lines with a wide halter setting off lovely shoulders and a short train that demurely covered green satin slippers. Her only ornament was an immense jeweled pin, fastened low on her breast.

Her skin glorifies the incalculable properties of brown. Smooth and copper-toned, it is at once subtle and striking, putting to shame the bland superficiality of white skin. Her eyes are the most beautiful of the lovely things about her. The whites are as clear as a child's. She keeps them closed when singing, as if shutting out the multitudinous distractions of the audience to give greater concentration to her song.

The program opened with a group of four numbers by Handel, followed through with Schubert and Verdi; a new composer, Kilpinen; the Finnish master, Jan Sibelius; and a group of spirituals written in the new fashion by Hall Johnson, Roland Hayes, John Payne, and Florence Price.

ABSOLUTE IMMERSION

Miss Anderson's renditions are characterized by absolute immersion of self and an intellectual comprehension of the subject matter, its emotional content, and the technical means employed to give it complete interpretation. Her voice is almost soprano in its brilliance, but contralto in its texture, and her low tones are deeper than those of any contralto on the concert stage today.

There is something akin to the poignance of the Negro spirituals in Schubert's Ave Maria and Miss Anderson brought it more clearly to the surface.

An audience that had about it a worshipful restraint forgot its hesitancy and wildly acclaimed her when she sang the Sibelius numbers. It was the concensus of opinion that she furnished a new angle for appreciation of the composer's poetic works. It is said that she spent some time visiting with him at Helsingfors in Finland, gaining inspiration at first hand.

MISS MARIAN ANDERSON

NEGRO SPIRITUALS

The Negro spirituals, written by contemporary Negro composers, were something new in their artistic concepts and polished composition Hall Johnson's "City Called Heaven" and Payne's "Crucifixion" were two examples of the opposite in the contralto's voice. The first she sang with her full power and the second in muted tones with a deeply spiritual significance.

Of her accompanist, Kosti Vehanen, a Scandinavian, one might say Miss Anderson is fortunate. He has complete mastery of the piano and the art of appearing subdued alongside a colorful figure and yet being not eclipsed.

Part of the beauty of Miss Anderson's voice is the reflection of complete mastery of herself, complete devotion to her art and the temperament of genius that is wholesome, and bereft of distortion and freakishness.

HALL JOHNSON APPROVES MARIAN'S SINGING

Hall Johnson, conductor of the famous choirs, bearing his name and well known composer, was present at the concert when Miss Anderson sang one of his songs, "City Called Heaven."

Interview at the close of the concert as to his reaction to the contralto's rendition of his work, Mr. Johnson expressed great pleasure and stated that he was "thrilled and completely satisfied."

NEW YORK — Miss Marian Anderson, sensational contralto, will be the soloist of the General Motors Concerts program on Sunday night, March 21.

She will sing with the 70-piece General Motors Symphony Orchestra directed by Erno Rapee, permanent conductor of the orchestra, and the nation-wide hook-up of the NBC-WEAF ("Red") network will broadcast the music between 10 and 11 p. m., EST.

Thus, the listening audience will have the opportunity to hear in an American broadcast for the first time this season an American artist to whom the New York Times, following her first concert in the United States in December, 1935, accorded the accolade of its discriminating praise when it said of her—"One of the great singers of our times."

CALLED WORLD'S FINEST

This was an unusual compliment for a newly arrived and only once tested singer to receive. Yet the real test of the concert year that followed for Miss Anderson showed her worthy of the unusual praise.

From humble beginnings as a choir singer in Philadelphia, where her mother and three sisters live today, she had risen to a position where all critics agreed in naming her among the world's finest contraltos. In short, Miss Anderson as a singer was "no flash in the pan."

Particularizing a little more, the New York Herald-Tribune wrote of her that " . . . Trailing clouds of European glory and streamers of dithyrambic press reviewes . . . no one can see and listen to Miss Anderson for two minutes without realizing that one is in the presence of an artist of extraordinary devo-

Halifax, with a season's record of 21 victories out of 24 games, was knocked out of the tournament by the Lynchburg champions by a score of 38-20. The game started with Halifax matching shot for shot with the Dunbar five. Hugo Plenty. Half-

DUNBAR EASY VICTOR IN SEMI-FINALS

Van De Vyver won the opening finals by taking the measure of the host school's quint, 37-24, and the right to meet Dunbar in the final game of the tournament. The game was featured by the spectacular long shooting of Virginia State's Stockton who contributed nine points, four of them field goals from near mid-court. The winners led, 18-12 at the half. Charles Pinkney, Van De Vyver forward, topped all scorers with 10 points. A. Pinkney and Williams tied with eight each.

De Vyver resumed to-day on Saturday morning to face Virginia State High, also a two time winner, in the quarter-finals after displaying a greater scoring power than the junior Statesmen, scoring 64 points against two opponents 19, while State's High had registered 55 points against its two opponents 48.

THIS WOMAN

afro american
3-20-37

Marian Anderson

A Philly Cinderella

Three poses of Marian Anderson, who recently returned from Europe and will be seen in a recital at Carnegie Hall in New York early in April.

Marian Anderson's Rise to Fame Reads Like Fairy Book Tale

NEW YORK—It is a twentieth century Anderson fairy tale that is being told of the brilliant contralto, Marian Anderson, who has has had more world acclaim, before thirty, than any other singer of her age in the annals of music.

She is gentle and modest, quietly charming, entirely unaffected, the quality of her speaking vaice is rich and full of feeling. Her figure is stauesque, her her eyes large and melting.

By what magic, you might ask, has this unassuming young lady from Philadelphia been elevated to her present position? To have earned comparison with Alice Barbi, the great interpreter of Brahms's songs?

To have received an invitation from Stanislavsky to come to Russia and study "Carmen" under his supervision and to have amassed future engagements flattering to Kreisler or Padarewski?

Virtue Rewarded

By what process has the star Marian Anderson risen to such brilliance that, after hearing her sang, Arturo Toscanini leaped to his feet and shouted in wonder and excitement?

It took years of small triumphs, years of diligence and intelligence before fame overtook her. This fairy tale is one of virtue rewarded—the virtues of patience, quiet confidence in herself, and a beautiful voice enriched by a vast fund of emotion and deep sincerity.

Sang All Parts

Miss Anderson's background is a childhood in Philadelphia where her mother and three sisters still live today. Originally from Lynchburg, Va., where she had been a school teacher, Marian's mother moved to the Quaker City where she married, there to rear her family—and to support it too, when her husband died many years ago.

Her diploma had been destroyed in a fire shortly after she settled in Philadelphia, and the difficulty of procuring another made her abandon school teaching, taking up work by the day.

Marian found herself in possession of a voice when she was scarcely more than a child and her first musical training was received in the neighborhood Baptist Church, where she sang in the choir.

"Whenever a new anthem was given out," she said, "I learned all four parts—soprano, alto, tenor and bass. "It was nothing unusual for me to come to church on Sunday and find the soprano soloist absent.

"Naturally I sang the bass part an octave higher. I thereby got much practice in singing different parts of the scale which must have done a lot to develop my voice."

Goes Abroad

Through the intervention of Mrs. Carl Diton, the National Association of Negro Musicians presented Miss Anderson with a scholarship for further study. After several years of higher training and minor concert appearances, her advisors sent her to Europe to try the wings of her song in new lands.

Her first appearance was in Paris. The reviews were flattering, and she was engaged for a trans-European tour. American correspondents went to hear her and rushed to their typewriters in ecstasy. The cables were hot with praises. For two years the wires to America hummed. Then S. Hurok saw her in Europe and became her American manager. The rest is history.

UNIVERSITY

Chgo Daily News 5-1-37

Salzburg Scholarship

Established for Study at Mozarteum

THE newly founded local chapter of the Salzburg Society of America has successfully raised sufficient money to award a scholarship to a youthful Chicagoan for study this summer at the Mozarteum located in the famous festival city. Requirements are that the applicant shall have had at least two or three years of professional experience and must be a conductor, pianist, flutist or harpsichordist. However, the committee has decided to award this year's fund to an applicant who falls in either of the first two categories. Classes begin July 12 and end the latter part of August.

There will be no competition. Those submitting their names must enclose complete data as regards education and professional appearances. A board headed by Frederick Stock, Hans Lange, Henry Weber, Nelson Fuqua and Mrs. Charles Swift will decide the winner. For further information consult Mr. Fuqua, secretary, in care of Russell Brewster Company, 135 South LaSalle street.

Izler Solomon and the Illinois Symphony offer three scores which are new here at their concert in the Great Northern theater tomorrow afternoon. These are the overture to Haydn's "L'Isola Disabitata," and two rhapsodies—one for clarinet and orchestra by Debussy, with Carmen Schiavone as soloist, and "Vardar," by the Bulgarian Wladigeroff.

CONTRALTO

Marian Anderson, distinguished Negro singer, gives her second recital this season at the Auditorium tomorrow afternoon.

As part of the activities of National Music week, the federal music project will bring together nine of its large units for a gala concert Wednesday evening in the Great Northern theater. Participating organizations are the Illinois concert band, led by Max Bendix; Illinois Philharmonic choir, directed by Walter Aschenbrenner; Columbia Concert band, Norman Black conducting; American Concert orchestra, Gustave Ronfort directing; Dixie orchestra, Zilner Randolph conducting; Balalaika ensemble, led by Alexander Malahovsky; National Youth orchestra, Herbert Pyne directing; James A. Mundy's Jubilee singers and the Illinois Symphony conducted by Albert Goldberg and Mr. Solomon.

For the official opening of its new headquarters at 632 North Dearborn street next Friday night, the federal music project will have a composer's forum presided over by Robert Whitney. Compositions by Irwin Fischer are scheduled. Assisting artists include Marion Fischer, soprano; Marion Hall, pianist, and a string quartet.

The program will consist of five songs—"The Sea Bird," "The Horseman," "Can I Then Hope?" "You Were Glad Tonight" and "Summum Bonum"—some piano pieces and a trio for violin, cello and piano.

Ernest Read and J. Michael Diack have arranged a festival cantata for children's voices on music by Bach and Handel, which will be given an initial hearing tomorrow afternoon in Orchestra hall at the annual concert by the Combined Civic Music Children's choruses, directed by Marx E. Oberndorfer.

For the second time, the New York Philharmonic-Symphony Society announces that it will hold a contest for two works by native composers. As last year, the prizes are $1,000 for a major score which will require twenty-five minutes or more for performance, and $500 for a work taking from ten to twenty minutes. Honorable mention will be made in each class and these compositions, together with the winners, will be played during the regular season.

Gardner Read, from Evanston, won the prize last December. Quincy Porter received honorable mention. In the opinion of the judges, no short work was worthy of $500 in the last competition.

After making her final appearance of the season next week in Carnegie hall, Marian Anderson, Negro contralto, will sail for South America where she is booked to give forty recitals. Since her arrival in January she has presented fifty concerts.

ttern of Struggle and Genius

Jrnl + Guide 3-27-37

Marian Anderson Sings

MARIAN ANDERSON, world-famed concert artist, fresh from her greatest European triumph, was featured on the General Motors radio program last Sunday night, and carried the ceaseless petition of America's Tenth Man for equality of opportunity as an American and a citizen of the world into the homes of thousands here and abroad through the medium of music.

From the obscurity of a classroom in Virginia and the choir of Union Baptist Church in Philadelpha, Marian Anderson scaled the heights of musical greatness and, like her predecessors, Black Patti, Lillian Evanti, and Catrina Jaboro, bewitched Europe and America with her genius.

When Miss Anderson sings it is like the voice of God passing judgment upon those who decreed ostracism and subjugation for her kind. She's an ambassador from heaven. The crescendo of her voice is prophecy.

afro american 5-22-37

Miss Anderson Closes Season

NEW YORK — Marian Anderson closed her season at Carnegie Hall, Wednesday, with a recital which set new highs in her list of appearances already studded with triumphs.

Patrons and critics gave the contralto a reception such as has been accorded to only a few of the most outstanding artists. Despite the fact that she has gone through a strenuous season, making a transcontinental tour, Miss Anderson displayed finer form than she exhibited at her earlier recitals here.

In "Divinites du Styx," from Gluck's "Alceste" she accomplished the clarity, power and dignity with complete ease.

The entire program was marked with the facility attained by Miss Anderson in negotiating the contrasts in the lieder of Beethoven and Schubert. Her most dramatic effects were achieved in Schubert's "Der Tod und das Maedchen," with the declamation of the maiden and the unearthly reply of Death.

While the German section of her program was considered the most praiseworthy, Miss Anderson showed to excellent advantage in spirituals. Debussy, Sodero, Bianchi, and Respighi.

—T.T.

FISK UNIVERSITY

Chgo Sunday Tribune 3-8-36

Marian Anderson's Career Pattern of Struggle and Genius

From Baptist Church Choir to Great Halls

Future Brilliant for Young Negro Singer, Who Is Acclaimed by World.

By Edward Barry.

THIS is a timely story, if you are generous enough to admit that a six weeks' interval between a sensational recital and a big blast in the paper about the singer is no lapse from good journalistic practice. There *was* a little review, enthusiastic and incoherent, printed the day after Marian Anderson's appearance here late in January. That same afternoon I was fortunate enough to have a couple of hours' conversation with Miss Anderson and have been saving the notes in the belief that a Sunday would come along with nothing of immediate moment to demand attention. There may be no such Sunday until late in the spring, so here is a condensed version of the hodgepodge of biographical material and personal impressions that I thought would interest the audience of that memorable night and every one else who believes that Marian Anderson's star has just begun to shine.

MARIAN ANDERSON.

A few years before the war, a little Negro girl of 6 tasted for the first time the sweetness of personal triumph. The achievement that was to change her life consisted simply in winning a place in a children's choir in a poor neighborhood of Philadelphia. Since there was little money for such luxuries as music at home, the choir became a sort of center for the girl's life, and she did such consistently good work that an adult organization of the same type welcomed her at 13.

At 13 Marian Could Sing Men's Parts.

Marian Anderson must have been of unique value to this choir of the Union Baptist church, for she was able to take any of the parts [even the men's] when the need arose. Her flexible voice and instinctive musicianship resulted in familiarity with the problems of the cantus firmus as well as the normal range of her sex, although it was a strange organization, surely, which sometimes had to fall back on this little girl for some lusty bit of singing in the lower octaves.

Miss Anderson says that she enjoyed quite a normal childhood, although her tales of those years always come back to music. She learned tune after tune by listening to the music from other rooms of the tenement where her family and other families lived, and was not above making up her own words occasionally when such fine details of the original eluded her.

Learned Rigors of World Trying to Buy a Violin.

The child's violent interest in music took a queer turn when she was about 11. A violinist whom she had heard appealed so strongly to her imagination that the industrious little singer determined to emulate her idol and master the instrument. She had saved four dollars—the earnings from hard, manual labor—and believed implicitly that so vast a sum would the wealth of Cremona. But the proprietor of the pawnshop was a practical soul who gave the child a new knowledge of the rigors of the world instead of the old violin she had hoped for.

Such disappointments were forgotten in the excitement of the ambition that was born about 16. Marian determined to become a great singer, and from that day to this she has steadily marched toward her goal. Such a goal has the quality of the cool mountains of a desert mirage, for it recedes eternally, and becomes more difficult of approach as the ideals of the seeker mount higher.

Won Chance to Sing at Lewisohn Stadium in Contest.

But no such gloomy bits of introspection diluted the enthusiasm of the Philadelphia high school girl who had heard Matzenauer and Schumann-Heink and decided to hold some day a position similar to theirs in the world of music. After graduation she started professional singing in earnest, appearing in churches, clubs, and theaters in and around the city.

The People's Choral society, a Philadelphia Negro organization, gave a benefit concert to provide systematic instruction for the girl, who was now looked upon as one of the most promising singers of the town. Things began to happen. An Italian teacher, Giuseppe Boghetti, became interested in her future and gave her the benefit of his knowledge and experience. She secured an engagement as soloist with the Philadelphia Philharmonic society.

A little later the excited young woman—she was then in her twenties—competed with three hundred others for the chance to sing in Lewisohn stadium, New York, with the Philharmonic orchestra of that city—and won. This led to a moderate sort of fame and engagements in other towns.

European Tour a Succession of Triumphs.

About that time the singer and the people interested in her success came to a momentous decision. European background and experience can often advance a singer's affairs faster than any amount of work at home, and the determination that Marian Anderson should have every advantage in her preparations for a great career led to a trip to Germany in the fall of 1930. She returned the next year to the same country, gave a concert series in the United States in 1932, and by 1933 had so strengthened her confidence in herself and her art that she was ready for a major European tour.

It was a succession of triumphs. Miss Anderson sang 142 concerts in the Scandinavian countries that season and on May 2, 1934, made her Paris debut. The wise old French capital asked for a repetition a month later and for still another recital two weeks after that. The girl who had dreamed her apparently hopeless dreams in a poor Philadelphia flat found herself, before 30, acclaimed by a city at the crossroads of the world.

She was not yet ready to return to America, and spent the winter of 1934-'35 on a tour through other parts of Europe. Even such unusual countries as Poland and Spain found a place on her itinerary. Eight of her programs that year were in Paris itself, for the city did not forget the stranger who had knocked at its gates so successfully the previous spring.

Thinks of Herself as Guardian of Her Voice.

Marian Anderson saw her native country again late in 1935. There was a hugely successful Town hall recital on Dec. 30 and another in Carnegie Jan. 21. Less than a week later Chicago added its salvos to New York's. Next Saturday she leaves again for Europe.

And what kind of person is this contralto who has had more acclaim from a wider world than almost any singer of her age? She is gentle and modest, quietly charming, entirely unaffected.

She will recount her triumphs only when urged to do so by direct questioning. She dislikes the first person singular of the personal pronoun and uses "we" frequently to dodge it.

Miss Anderson was a little startled at being asked how it feels to be on the road to the top. She did not quibble about the implication of the question [why should she?], and her answer revealed a great deal of her artistic philosophy. She seems to regard her voice and herself as separate entities, the one a charge of the other. The possession of such an instrument is a matter for gratitude rather than conceit, she thinks.

No Hint of Poseur; Mysticism Carries Conviction.

There is no hint of the poseur in the girl, and her simple mysticism has a moving conviction about it. The quality of her speaking voice is as rich and full of feeling as you would expect, an indication of the deep emotional nature which underlies both her art and her personality.

The two are one in a way. The wealth of mind and memory and belief and her fervent trust in music as a medium of self-expression rank just below the natural glory of her voice as far as importance in the final result is concerned.

She is a thorough citizen of the world, a disappointingly thorough one. It is all taken for granted, all the strange countries and strange people. She is as familiar with exotic locales as we are with the road to the county seat, and there is nothing especially exciting about them. The hundreds, perhaps thousands, of towns and cities she has seen are all part of a rather uniform pattern—a depot, a hotel, a theater, milling crowds. The story is the same up and down the roads of the world.

FISK UNIVERSITY

Schubert an Object of Special Devotion.

She does remember some of the impressions foreign countries made on her at first acquaintance. Norway was spontaneous and cordial, Sweden a little slow in patronizing her concerts. Sweden has come around since, and sends its queues of citizens to the box office when an Anderson recital is in prospect.

Yes, Schubert is an object of especial devotion, as you suspected when she sang "Death and the Maiden" and the "Ave Maria." That habit of closing her eyes while singing is a defense scheme against the jarring impressions that a close view of a variety of people can give. She likes to lose herself in a song, to identify herself with its poetry and music.

Marian Anderson is not through with the roads of the world yet. She has youth and vitality, and is quite happy at the prospect of starting off on her eternal traveling again. Lyons will hear her late this month; Vienna, in the summer, when she works under Bruno Walter. From May to August of next year she tours South America.

When will Marian Anderson be in Chicago again? I do not know, but you can depend on long notice and plenty of preliminary excitement in this column.

Chgo Herald + Examiner 1-27-31

Marian Anderson Displays Voice of Phenomenal Range

BY ALBERT GOLDBERG.

"THINGS HAVE COME to a point where one must look to the colored race for the greatest singing," a prominent musician said last night. And though at first the statement seemed like exaggeration, we could think of but one tenor whose artistry surpasses Roland Hayes, no basso the superior of Paul Robeson, and certainly no contralto who could duplicate such feats as Marian Anderson accomplished at Orchestra Hall last night.

Miss Anderson's vocal prowess may advisedly be described as phenomenal. She has an extensive range; nothing in her program seemed to set final limits upon the direction of her voice, and she sang lower than most contraltos are able to and higher than a good many sopranos care to. In the lower register she commands a surprising volume and fullness of tone. At the top the voice has clarion power and a velvety roundness and richness reminiscent of Rosa Ponselle.

* * *

AND TO THESE advantages she is capable of adding that thrilling sort of bravura which used to entice people to the opera houses, but which, in those haunts, is rapidly becoming only an exciting memory. The display piece of Miss Anderson's program (though she may have done equally well with Mozart's "Alleluia" which we did not hear) was the aria "O mio Fernando" from Donizetti's "La Favorita." Dazzling is but a mildly descriptive word to apply to this effortlessly brilliant catalogue of coloratura stunts, ending with a trill that for control, evenness, power and sustained endurance could not have been bettered on Horowitz' piano or Heifetz' violin. The audience naturally was stirred to cheers.

The only shortcoming to be observed in the purely vocal aspects of Miss Anderson's art was a tendency for the tone to lose something of characteristic quality when singing softly in the middle register—this and the failure of a couple of final notes to come quite up to the required number of vibrations.

* * *

FROM AN interpretative standpoint—as attested in Liszt's "Die drei Zigeuner" and "In Liebeslust," and two songs of Grieg—her singing is distinguished, even if it has not yet attained the finality and unalterable conviction of the great artist. In her English diction, however, she must be accused of sheer carelessness, and some reproach might be leveled at her taste in choosing songs in the vernacular. But vocally, she is among the chosen.

The accompaniments of William King were, at their best, very good.

Afro-American 6-15-35

Marian Anderson Acclaimed Again in Moscow

Returns on Second Triumphant Tour of Soviet Union.

CRITICS PRAISE AMERICAN ARTIST

Sang Before Crown Heads of Italy by Request.

MOSCOW.—Within less than six months after her first tremendously successful engaagement, Marian Anderson, noted Philadelphia contralto, has returned to Moscow upon invitatiton and in three concerts in the Moscow Conservatory has received a reception equally as great as that accorded her upon her first tour in mid-winter.

Especially pleasing to her enraptured audiences were her renditions of several spirituals; but pleasing not in the least because of their religious flavor but on account of their musical content, as brought forth to the utmost and best by the art of Marian Anderson.

Passing from the plaintiveness of the spirituals, with perfect ease and rare charm, she poured forth in a crystal-clear voice German romantic songs and Finnish and German folk songs. Accompanying her at the piano was the noted Finnish pianist, Kosti Vehanen.

Her rendition of the spirituals brought forth the following comment from a local newspaper:

Praised by Press

"While hte spirituals are often sung in a primitive and rude manner (emphasized by the artificial 'tough' quality of the music hall atmosphere), Marian Anderson, without losing a bit of their native specific character, renders them with a sublime technique finish.

"Her great natural musical ability, coupled with high artistic development, casts over her audiences a charm which does not release them from its spell until she has made her final bow. And then the spell lingers in memory, in somewhat mitigated form, even often the great singer's name has come down from the boards and she has passed on to delight other audiences in many lands."

New Approach

In commenting on her concerts, the Moscow Daily News said recently:

"The music critic undertaking the task of reviewing Marian Anderson's concerts must needs be a poet.. His task is not so much to analyze the quality of the 'high and low' pitch of this marvelous singer, to question the correctness of the tempo and character of interpretation of ..uoKPrR"ayseseem Beethoven's 'Wonne der Wehmut,' or the quality of the vocal arrangement of Sibelius's piano piece 'Kilik' by Kosti Vehanen. No, the critic must find a new means of determining the source of the great charm of Marian Marley:

In England some churches, Catholic and Protestant, are making war upon semi-nudity and painted lips. Banned from one church, no sacrament at others. The parish magazine at Sedgeley carried the following item from an article by the Rev. Mr.

By W. P. DABNEY

REFLECTIONS

Chgo Daily News 1-27-31

ANDERSON WINS HIGH PRAISE IN SONG RECITAL

Colored Contralto Gives Program for Chicago Urban League.

BY EUGENE STINSON.

Marian Anderson, a colored contralto, sang at Orchestra hall last night for the Chicago Urban League and disclosed her possession of a remarkable voice and an enviable technique.

As a vocalist she gives uninterrupted satisfaction, and I should say there are not over a dozen singers in America who can do this. Furthermore, there is great individuality in the timbre of her voice. But as a concert artist I fear this very gifted young lady is still in the docile state, where her attention is absorbed by the details of what has evidently been a very good musical training. I hope that, by degrees, she will let her own imagination, her own conviction and her own temperament take their proper part in her recital appearances.

William King supplied very interesting accompaniments.

Mozart Still Young.

Today is the 175th anniversary of Mozart's birth. The little fellow was born in Salzburg Jan. 27, 1756, and died at Vienna, Dec. 5, 1791, scarcely 36 years old. Within this half a lifetime he had traveled as a child prodigy, he had given the Teutonic countries their first German opera, he had rounded out the symphonic form and had composed altogether an amazing wealth of music, scarcely any piece of which is without the mark of genius. Indeed, I should say offhand that, except for Bach, Handel and Brahms, Mozart composed fewer unworthy pieces than any other composer who dealt, as an acknowledged master, in a variety of forms.

The spirit which animated him was perfectly caught in his music, and yet it remains inexplicable. For the most part, his works present few technical difficulties, yet I think there is no composer whose music is more difficult to perform.

He stood midway between Bach, whose mood was completely absorbed in the structure of his works, and Beethoven, whose mood is the obvious guide to his structure. In Mozart the structure is classic, but the mood is neither lyrical nor dramatic; it is intensely personal and extremely facile, and escapes any performer who has not a wide musical acquaintance, deep feeling, subtle taste, and, above all, simplicity of heart.

For, despite the formality of his structure, the spirit of Mozart is in general the spirit of improvisation, and this undying fragrance must remain today, in the performance of his music, what it was at its instantaneous conception in his brain, the real spring of genius whence it may flow.

None More Musical.

There is no more musical composer than Mozart, yet he is essentially the stylist, and this, to be sure, in the literary sense. For the characteristics of his music are purely the sign of his personal response to something that is already lucid and, indeed, by the implication of his form, already understood and granted.

Both Salzburg and Vienna began four-day celebrations of the anniversary on last Sunday. The coronation mass is scheduled in both cities. Though for over a century the world has understood that Mozart's grave in Vienna is unknown, the Vienna committee for the celebration, according to its advertised program, had the happy privilege of pointing it out to tourists yesterday at 12:15.

Mr. Stock some time ago announced a performance of Mozart's G minor symphony at this afternoon's concert by the Chicago Symphony orchestra.

La Weekly 2-21-31

THE WINGS OF MARIAN ANDERSON

By ROGER DIDIER
(For the Associated Negro Press)

One imagines that during most of the life of Marian Anderson, the remarkable contralto singer, people have been listening to her and saying, "Can't that girl sing?"

If she may be said to have come from the average home of the colored American, to what marvelous heights have the wings of her voice carried her! Is it not easy to fancy her a quiet, sober-eyed school child in Philadelphia, undistinguished from other little brown girls fro whom no large vistas of fame were to be opened?

And yet, just a few weeks ago, this slim brown woman, of a race set apart, sang at Oslo, Norway. The king and the queen of Norway listened to her. She had gone to Norway from triumphs in Germany, reports of which had been broadcast throughout the world.

How many little girls of our race may nurse the ambition that some day a king and queen will come to admire them and that the newspapers of the world will recount their conquests?

Monday evening of this week Miss Anderson sang at Orchestra Hall in Chicago. There have been musical critics who have described Miss Anderson as the "greatest living contralto." What words! But in cities like New York and Chicago, where only the best may obtain authentic hearing, critics are more chary with their praise. "Great" is a word which they in prudence avoid. However, there do come those persons of extraordinary talent who drive such blase crtics to dizzy encomium.

Such a one is Marian Anderson. Edward Moore of the Chicago Tribune, never fulsome in his praise, described hers as "a truly gorgeous voice" and continued ". . . in range, in dramatic coloring, in flexibility, there would seem to be little that Miss Anderson could not do with it, and she is accordingly entitled to rank with the leading artists."

"A friend who sat next to me at Marian Anderson's recital last evening," wrote Glenn Dillard Gunn, music critic for the Chicago Herald-Examiner, "remarked to me that colored singers seemed to be taking the spotlight in the concert field. I had not thought of the point. But, as I reflected over it, I could think of but one tenor in the world superior to Roland Hayes in artistry, no basso the equal of Paul Robeson, and certainly no contralto who could duplicate such feats as Marain Anderson accomplishes."

In the opinion of this lay listener, there has been distinct improvement in Miss Anderson's voice since her last tour. Always it has been beautiful and she has managed it with superb ease. It has been rich, full and liquid, heavy with deep color. It now has more timbre. It is the most delicate of ringing bells, the most evanescent of colors. There is no danger now that it will lapse into turbidity. There is just as much beauty and more responsibility in her tones.

Perhaps it is not beside the point to hope that Miss Anderson is not a person of languid mood. Frequent exception is taken to her use of coloratura. We listened as she sang Mozart's "Alleluia"! Her voice was, is always, equal to the task. But her mood was not one of glorious praise and thanksgiving. She lacked eclat. Her accompaniment fairly sparkled with the spirit of the composition. She had voice and technique, but not mood.

But one feels that the proper emotional investment will come to be made. In the meantime, there is cause for inspiration in the high and secure position which Miss Anderson has attained and ready appreciation for the modesty with which she wears her laurels.

FISK UNIVERSITY

Chgo Defender 1-31-31

Marian Anderson Acclaimed by Critics for Song Recital

By MAUDE ROBERTS GEORGE

Marian Anderson, contralto of international reputation as an artist, appeared in recital at Orchestra hall Monday night under the auspices of the Chicago Urban league. An audience of distinction greeted the singer and applauded her to the echo. She made a graceful and striking picture as she came upon the stage in an imported lace gown, which was most becoming as to coloring and lines.

Her beautifully trained voice was more beautiful than ever, and the evenness of range and technical skill left nothing to be desired. Last season, when she appeared for the Alpha Kappa Alpha sorority, she was acclaimed by all the Loop critics. This year they were equally pleased, as their comments will indicate. Musicians over the country have every reason to be particularly proud of Miss Anderson, as by her achievements at an early age she is the same sensation to us that Marian Talley was a few years ago in the opera world. Miss Anderson should be heard in every music center in the United States.

The program opened with four classics by Handel, Donaudy, Bassani and Mozart, and this group at once convinced those who heard Miss Anderson for the first time that without a doubt an artist was before them with a voice which was rare in quality and ease of production—one, indeed, which was to prove more marvelous as the program progressed. The second group was composed of German numbers by Liszt and Grieg. As Miss Anderson had made a sensational debut in Germany this season and had studied there during her six months abroad this summer, it was clearly evident that she had made great gains in the correct interpretation of the numbers. She sang beautiful German and interpreted it with finish.

Donizetti's "O Mio Fernando," from the opera "La Favorita," was a great moment for the singer, for in this number she lost some of the reserve of the earlier part of the program and sang with an expressiveness which revealed the dramatic feeling and real soul of the singer. Vocally it was thrilling—a wealth of tone which at all times was melodious. A thought of the great possibilities of an operatic performance is not an idle dream for us now, for we have the major parts represented by our international artists with stage experience, namely: Abbie Mitchell, Lillian Evanti, Florence Cole Talbert, sopranos; Marian Anderson, contralto; Roland Hayes and George Garner, tenors, and Paul Robeson, baritone. With these can be added the countless others who are now abroad and the many who for years have been fitted when there was not the large number to support such a venture. Marian Anderson, with her youth, we hope, will have this great opportunity.

The English group was delightfully sung, and particularly mention should be made of Miss Anderson's interpretation of Edward M. Boatner's "He Loved Me Truly So." The song is beautiful in style, expressive of the title, closing with a pathetic beauty.

There were many encores and a bright and florid encore, which revealed new powers of the singer. The flexibility of Miss Anderson's voice and the remarkable control in pianissimo passages cannot soon be forgotton by those privileged to hear her.

The program closed with a group by Colored composers. These were sung without any effort and with a sincerity which a contralto voice carries in its appealing quality. "Trampin'," by Mr. Boatner had to be repeated. Encores were sung at the close of the group and the prolonged applause was an evidence of the great satisfaction of the audience. Following are the comments of the Loop critics:

In the Chicago Tribune by Edward Moore:

"Appearing under the auspices of the Chicago Urban league, Marian Anderson, contralto, sang a recital program at Orchestra hall last night. It was by no means an event to be charitably veiled under the term of benefit concert, for here was a truly gorgeous voice. Moreover, in range, in dramatic coloring, in flexibility, there would seem to be little that Miss Anderson could not do with it, and she is accordingly entitled to rank with the leading artists.

"The aristocratic long breathed phrases of Handel, Donaudy, Basani, and Mozart were sung with generous ease; she was equally at home in the lieder style of Liszt and Grieg. An operatic aria followed, 'O Mio Fernando,' from 'La Favorita.'"

In the Chicago Daily News by Edward Stinson:

"Marian Anderson, a Colored contralto, sang at Orchestra hall last night for the Chicago Urban league and disclosed her possession of a remarkable voice and an enviable technique.

"As a vocalist she gives uninterrupted satisfaction, and I should say there are not over a dozen singers in America who can do this. Furthermore, there is great individuality in the timbre of her voice."

In the Evening American by Herman Devries:

"Miss Anderson's beautiful voice has been heard and praised before by this department, but it is a pleasure to repeat that she has one of the finest contraltos on the concert stage. Her mezza-voce, especially, has a rarely fine quality and is of remarkable carrying power, and her technical training has been superlatively good.

"Songs by Handel, Donaudy, Bassani, Bonocini, Liszt and Grieg, and the Mozart 'Alleluja,' comprised the groups I heard, all of them well sung.

"William King played very good accompaniments."

In the Herald-Examiner by Albert Goldberg:

"'Things have come to a point where one must look to the Colored race for the greatest singing,' a prominent musician said last night. And though at first the statement seemed like exaggeration, we could think of but one tenor whose artistry surpasses Roland Hayes, no basso the superior of Paul Robeson, and certainly no contralto who could duplicate such feats as Marian Anderson accomplished at Orchestra hall last night."

The boxholders were Mr. and Mrs. Robert S. Abbott, Prof. Ernest and Miss Roberta Burgess, George W. Dixon, Mr. and Mrs. Frank Edwards, Judge and Mrs. A. B. George, Mr. and Mrs. Wendell E. Green, Mr. and Mrs. George Garner, Mrs. Harold Ickes, Samuel Insull, Gov. and Mrs. Frank O. Lowden, Mrs. Annie Malone, Mrs. John P. Marsh, Mrs. Francis Neilson, Mrs. H. F. Perkins, Dr. and Mrs. Robert E. Park, Mrs. Theodore W. Robinson, Harold H. Swift, and, special donor, Anton J. Cermak.

3/7/31
La Weekly

MARIAN ANDERSON

By CARL DITON
(For the Associated Negro Press)

Philadelphia, Pa., March 6.—It was a good-sized audience that greeted Marian Anderson tonight at the Philadellphia Academy of Music upon the occasion of a second return from Europe to her native city. However, its object of interest and endearment was not the singer of old, but a newer individual—Marian Anderson, the interpreter.

Much in a relative way has been said of the beauty of her phenomenal voice. But that beauty, it is safe to say, has never, in her Philadelphia voice recitals, at least, attained the heights it did tonight.

The program consisting of five groups of songs was somewhat long, although it gave evidence in abundance of an endowment unusual in vocal endurance. And the novelties it disclosed was a distinct boon more especially to the musically intellectual. There was Dunhill's "To the Queen of Heaven"; Donaudy's "Spirate pur" was moved from third to second place; next came Bononcini's "Per la gloria" sung in much slower tempo than is customarily heard; and finally Mozart's "coloratura", "Alleluia".

It was in this latter number with its high antepenultimate "A" that Miss Anderson's voice exhibited the upper end of its much talked-of compass.

The second group portrayed newly acquired interpretative qualities that her closest admirers had but recently doubted Miss Anderson ever would attain. "Die drei Zigeuner" and "In Liebeslust" by Liszt (whose name seldom graves a vocal solo program) and "Vom Monte Pincio" and "Johannis nacht" by Greig, were all done with a most admirable flexibility, finish, and control of mezzo voce. And then she gave her first encore which she announced from the stage: Beethoven's charming little "Mit einem gemalten Band."

On acquiring technique in a new school of expression, one may find it difficult to throw off at once the old idiom, especially in the interpretation of a work studied in the former idiom. Therefore, in Miss Anderson's third offering, the "O mio Fernando" aria from Donizetti's "La Favorita", she fell somewhat in the danger of forcing her hitherto perfectly beautiful quality. But the audience doubltness unmindful of her previous interpretations of the earlier songs of her program, either forgave or completely ignored the slip and brought her back for an encore: "The Spinning Song", by Saar.

Then followed Alman's "I Shall Not Die"; Bantock's "A Feast of Lanterns"; Tschaikowsky's "He Truly Loved Me So" (most admirably sung); and Cadman's "Call Me no More", with "Gypsy Song" by Benedict as an encore.

The program closed with "City Called Heaven" by Hall Johnson, winner of the 1931 Harmon Award in Music, "Goin' to Ride Up in the Chariot" by Lawrence Brown, "Trampin' " by Boatner (rendered entirely in the lowest register and had to be repeated), and Burleigh's "I Don't Feel No-ways Tired."

Miss Anderson is reputed to have one of the most powerful voices of the generation. Judging from tonight's performance the great beauty that is fast becoming identified with it, together with a much more deepened interpretative strength, may yet find her among the greatest singers of our time. In the meanwhile, no one, white or black, will lose anything in hearing her beautiful voice annually!

The audience was noteworthy for its dignified department. The concert was given for the benefit of Mercy Hospital and was under the local management of Mrs. Carl Diton.

William King, who, it is reported, takes a serious interest in the future of Miss Anderson's career, furnished sympathetic accompaniments.

FISK UNIVERSITY

Seattle Star 6-10-29

MARVELOUS CONTRALTO AND PHILHARMONIC ORCHESTRA SCORE HIT

Seattle Daily Times 6-13-29

STADIUM CONCERT IS ENHANCED BY BETTER WEATHER

Soloist Scores Triumph in Her Two Arias; Orchestra Presents Selections Rich in Their Popular Appeal.

Last night's audience at the second Stadium concert by the American Philharmonic Orchestra hoped for kind weather that they might enjoy the pleasure of hearing a "Symphony Under the Skies" — a pleasure they were denied Sunday evening. Their hopes were fulfilled twofold. The weather was not only kind, it was gracious. And they revelled to the full in Francesco Longo's program, rich in popular appeal, and in the art of the soloist, Marian Anderson.

Miss Anderson, undobtedly one of the greatest contraltos of the day, scored a triumph with her two arias, "Air Le Lia" from Debussy's "L'Enfant Prodigal" and "O Mio Fernando" from "La Favorita" by Donizetti. In both of them the eloquent deepnes and thrilling higher range of her magnificent voice were revealed, and when, at the conclusion of her second number, the announcement was made that she would sing a negro spiritual, her hearers expressed their delihgt in unrestrained applause. It was an arrangement by Brahms of "Whenever I Feel the Spirit," and she brought to it an interpretation born of keen intellectual and emotional understanding. Her first encore was Myron Jacobson's transcription of "Laugh, Love," with Mr. Jacobson at the piano. Last night's was the last concert of the series in which the gifted Miss Anderson will be heard, and only promise of coming artists of equal caliber assuages the regret of the two Seattle audiences she has charmed.

Seventy in Orchestra.

The orchestra, seated on the outdoor stage which borrowed the luminosity of a brilliant highly-colored jewel in its dark setting of night, is composed of seventy musicians, some of them leading artists of the New York and Philadelphia Philharmonic, Cleveland and other eastern orchestras. They were led through a program of selections almost standard in their appeal under the animated direction of Francesco Longo. To all of them the Seattle conductor gave spirited attention to detail and interpid understanding of tonal balance.

Seattle Star 6/10/29

Contralto Wins Plaudits Here

By Harry B. Mills

The midsummer concert series at the University of Washington stadium will be one of the greatest musical successes that Seattle has seen. This prediction is made despite the fact that weather conditions not only held down the attendance on Sunday night far short of what it should have been, but sent players and audience into the athletic pavilion after the second number.

Francesco Longo

No musical group of the excellence which Adolph Linden has collected here can go unnoticed, and it is hard to figure how anyone hearing the initial concert can be anything but a booster.

In addition to being a triumph for this patron of music, it was the scene of an ovation for Marion Anderson, gifted contralto, who sings again at the Wednesday night program, and for Francesco Longo.

Many times when listening to this conductor secure such notable results from a small theater orchestra, I've wished that he could be heard heading a really capable group. Sunday night's program was the answer, and an unfortunate one.

As for Miss Anderson, it is safe to say her voice will rank with that of any living contralto, and not in 10 years have we heard a singer with the easy voice control and remarkable range which she displayed.

Two numbers failed to satisfy her audience, and they would have liked more after three encores. Her first was the "O Don Fatale" aria, from Verdi's "Don Carlos," and the other the lesser known "Amour Viens Adier," from Saint-Saens' "Samson and Delilah."

"Danny Boy," her first encore, was purely a popular offering. "Gospel Train," the negro spiritual which followed it, was an example of singing from the heart that had to impress, and Chaminade's "Summer," the third encore, was a fine selection for displaying voice technique without heaviness as to melody.

Like all truly great artists, her work is marked by simplicity, freedom from affectation, and diction which was flawless. It is entirely safe to say that one thing alone prevents her being recognized in America today as our ranking contralto—a situation which European conditions will not hold against her.

As for the orchestra under Longo, the program made up in interest for all concerned whatever it might have lacked in appeal to the musically erudite. The "Thanhouser" overture, played in the stadium, was perfectly directed and played from every standpoint, and with the outdoor picture, became unforgetable. "Pomp and Circumstance," Elgar's march, which opened the concert, suffered a little from too loud playing by the brass, so that the strings were lost in several spots.

Harmonic beauty ruled the Bizet "L'Arlesienne" suit, with the strings especially good in the "Intermezzo" and woodwinds in the "Farandole."

Intelligent, and original, direction was the highlight of "Les Preludes," the extremely moody and always balanced composition of Liszt, which preceded the intermission.

The minor group which occurs about two-thirds of the way thru this selection received a most intelligent reading from the conductor.

Frankly popular in offering were "Hits of 1928," which brought in a symphonic arrangement of numbers from "Rio Rita," "The Desert Song," "The Vagabond King," "Connecticut Yankee" and "Rose Marie" and "Oriental Fantasie," which introduced Kettleby's "In a Persian Market."

Outstanding were Ponchielli's "Dance of the Hours" from "La Gioconda;" Symphony in E Minor of the New World Symphony by Dvorak; Rimsky Korsakoff's "Capriccio Espanol" and others of equal familiarity. Victor Herbert was represented with a group of melodies from "The Fortune Teller," and another popular number was the selection from "Aida," in which the brasses were effectively used.

During the brief intermission the sky was illuminated with fireworks of every hue and remarkable beauty, and these, too, added enjoyment to an evening all ready shaded in many musical moods. At the same time it was announced that, beginning Sunday, a new and lower scale of prices is to prevail at the remaining concerts. Mary Lewis, Metropolitan Opera soprano, will be guest soloist

FISK UNIVERSITY

Marian Anderson's Lovely Voice

Negro Contralto Gives Fine Program in Carnegie Hall Recital—Opulent Lower Tones, Rich as Great Organ, Seem to Get Under One's Skin—Offerings Diversified

By WILLIAM R. MITCHEL,
Press Music Critic.

THERE WAS melody in the air, last night, at Carnegie Music Hall. Not often is one privileged to hear such a worth-while recital as that given by Marian Anderson, Negro contralto, who was presented by the Alpha Kappa Alpha sorority; and not often does one hear such singing. From the very first tone of her lovely voice—remarkable for its range and its resonance; its full, deep-throated timbre; its wealth of human appeal—we were enchanted, absolutely, with this young woman's artistry. Excepting, perhaps, in the extreme upper reaches, where some forcing was apparent, there wasn't a "wolf" in her entire range, which is enormous.

And that program, so well balanced, and so perfectly planned! We heard Purcell, Scarlatti, Martini, Debussy, Schubert, Schumann and Strauss; also we heard Bridges, Griffes, Quilter and La Forge, and then some Negro spirituals, set by such composers as Johnson, Burleigh and Brown. French, German, Italian and English, it was all one to this very fine artiste, who was chosen, above 300 others, to sing with the New York Philharmonic Orchestra, three years ago. No wonder, if she was as good as she proved herself to be at last night's recital, either!

* * *

THAT GIRL has a marvelous command of diction, no matter what the language, and it was one of the very few times I have heard English pronounced so clearly and so understandingly. Scarlatti's "Gia il Sole dal Gange" was one of the most appealing in the first group, but it was in Martini's "Plaisir d'Amour," which is of a Mozartian flavor throughout, that she did some of her best work. It was one of the finest bits of the evening, and a perfect gem, in its way, the lovely opulence of Miss Anderson's lower tones seeming to just get under one's skin. The Debussy air from "L'Enfant Prodigue," an extremely difficult number working through all the gradations up to a tremendous climax, called for two octaves, plus. But Miss Anderson has them, and to spare.

Of the German group, Schubert's "Wiegenlied" was caressingly sung, and in her "Der Zwerg," those low tones again rolled out, in swelling volume that seemed like a great organ, to have no end. The same composer's "Die Allmacht" brought some exquisite legato passages, the characteristic Schubertian melody, offset by the contrapuatal piano accompaniment revealing perfectly charming effects. Schumann's "Fruhlingsnatch" afforded the singer a opportunity to display her lyric qualities, and Strauss' "Zueignung" was well thought out, although it would not have suffered if taken with a little more animation, perhaps.

* * *

PURCELL'S recitative and aria from "Dido and Aeneus," "When I Am Laid in Earth," which opened the program was convincing. I was rather startled at the low lead in Griffes' "Night on Ways Unknown Has Fallen," with my eyes on the program, and for a moment was under the impression that a tenor had come upon the stage, so righ and full are Miss Anderson's below-the-staff tones. It must have been at least a G, and she did dip even beyond that limit, more than once.

Only that the first three groups were so enjoyable, one might say it was in the negro spirituals that Miss Anderson was at her best. She certainly did sing them with a fervid feeling, and these seemed to appeal most to the audience, made up, largely, of members of her own race. Insistent applause brought several encores, a "Willow the Wisp" number being one of the best, with its two-octave leap to a thrilling low refrain. I don't know just when I enjoyed a recital as much as that of Miss Anderson's, whose charming stage deportment, commanded attention from the start, and held it throughout.

William L. King, a negro pianist, provided exceptionally intelligent support at the keyboard, and never, for a moment, allowed his instrument to submerge the voice. Many accompanists with a greater reputation might learn a deal from him

8-17-28

The Daily News AND Westminster

AND MORNING LEADER

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8/17/28

A COLOURED CONTRALTO.

There were two novelties at Queen's Hall last night—a coloured contralto, a remarkably good singer, and a new pianoforte concerto.

Miss Marian Andersen has a fine voice, big range, and exceptional technique. She sang Verdi's well-known aria, "O don fatale" with fine effect.

Alexandre Tansman is a Pole. His first concerto, unlike so much modern music, has the saving grace of a certain amount of melodiousness, but there are works by British composers more worthy of exploitation at the "Proms."

Mr. Victor Bely-Hutchinson was the soloist, and played with great facility. Mendelssohn's "Italian" Symphony was given a good performance.

L. A. F.

8-17-28

Daily Chronicle

8/17/28

COLOURED SINGER AT QUEEN'S HALL.

PHILADELPHIA GIRL'S FINE PROMENADE DEBUT.

A young singer of negro race, Miss Marian Anderson, who comes from Philadelphia, made a remarkably successful debut here, at the Queen's Hall promenade concert last night.

Miss Anderson has a contralto voice of exceptionally fine quality and big compass. Her first solo was the famous Verdi aria, "O don fatale" (from "Don Carlos"), which, on account of its unusual range, usually is transposed for most contraltos. But Miss Anderson sang it in the original key, with fine beauty of tone and dignity of style. In the second part of the programme the young artist gave some of those exquisite "spirituals," with charming effect.

6-16-28

Daily Telegraph

TELEGRAPH, SATURDAY,

6/16/28

C OF THE

[illegible] ROYAL ACADEMICIANS. H. E. W.

MARIAN ANDERSON.

Singers making their début often receive more applause than their merits warrant, but this could not be said of Marian Anderson, who excited an enthusiasm at the Wigmore Hall yesterday afternoon which she fully deserved. She is a contralto for whom the ordinary difficulties of production do not seem to exist. The smoothness and ease of her voice through its entire register is not less remarkable than the beauty of its colour.

Neither is she a neophyte in interpretation. Like all coloured singers—and many others, too, for that matter—the subtler moods are apt to elude her, and she rather missed the true intensity of Schubert's "Nähe des Geliebten." But she sang Schumann's "Frühlingsnacht" very gracefully, and excelled in a group of Roger Quilter's songs which the composer accompanied. Miss Anderson is a worthy fellow to her compatriot Roland Hager, and her career should be no less brilliant than his has been. H. E. W.

TEMPLE UNIVERSITY

SEATTLE DAILY TIMES
August 5, 1929

SCHOLARSHIP

CONCERT PATRONS GIVE OVATION TO MARIAN ANDERSON

Brilliant Contralto Postpones Her Plans for European Tour; Listeners Are Impressed by Artist.

It was "Marian Anderson Night" at the University of Washington Stadium last night.

The brilliant contralto, who deeply impressed her hearers at two of the earlier American Philharmonic under-the-skies concerts in June, returned to sing again, postponing her plans for a European trip. Last night's audience demonstrated its approval and appreciation. It gave the singer an ovation. And when she sang again her hearers were again deeply impressed. If Miss Anderson had any regrets for her canceled ocean passage she must have felt repaid, in some measure at least, by last night's reception. Which undoubtedly she did, for she used her beautiful voice to express a depth of feeling, and she was very generous to her entranced hearers.

The first song was "O My Heart Is Weary," by Thomas, and her remarkable range, her infallible musical sense, brought to the lovely lament a lasting beauty. In Tschaikowsky's "Adieu Forets" the sweet clarity of her higher tones and interesting depth of her lower register won prolonged applause. Miss Anderson sang as her first encore Cyril Scott's "Blackbird Song," and when, at its conclusion, it was announced that she would sing a negro spiritual the audience was delighted. It was the plaintive "Sometimes I Feel Like a Motherless Child" and done with simple dramatic eloquence. She is a great artist. Myron Jacobson was an understanding accompanist for Miss Anderson's last two numbers.

Francesco Longo conducted the orchestral program, outstanding in which was the Andante con moto of "Symphony in C Major," by Schubert. It was done almost cautiously and with fine attention to detail, its presentation at all times giving evidence of sincere study. Light, airy music was the "Ballet Suite" from Tschaikowsky's "Sleeping Beauty" and Hadley's "Dance of the Nymphs" from "The Atonement of Pan," and both were treated melodiously under Mr. Longo's baton. The popular Seattle musician's own arrangement of a group of "I Pagliacci" airs displayed a typical Longo touch in its stirring climax—the "Vesti la Giubba" sequence—and the audience was quick to applaud. Trilling tambourines and twinkling xylophone passages lent gaiety to Kreisler's "Tambourine Chinois," and the program closed with Herbert's "Irish Rhapsody."

Last night's was the first concert to be broadcast, and that may have had something to do with an occasional undesirable echo. This, in all probability, will be corrected before Wednesday evening, when the gifted Miss Anderson is again to be soloist.

DAILY MAIL LONDON
August 17, 1928

BRIGHT MUSIC.

YOUNG POLISH COMPOSER'S NEW CONCERTO.

The first novelty of the season at the Queen's Hall Promenade Concerts was a piano concerto by the young Polish composer, Alexander Tansman. It was played last night with Mr. Victor Hely-Hutchinson as the soloist.

The work was in four short movements, and proved to be bright, clever, sketchy music. It would be very surprising to hear, after this, that the composer was unacquainted with "Boris Godounov" and "Petroushka."

There were folk-songs and bell-effects in the music, and generally a light cargo and a capricious course. The composer turned his back on the classical style of argument, and gave us a series of picturesque snap-shots. Such music at least entertains the ear for the moment, although it may not have a long life before it. Tansman is perhaps superficial but he is not dull.

The concert included a stirring performance of Strauss's "Don Juan" and also Mendelssohn's Italian symphony. A success was scored in Verdi's "O Don fatale," by Miss Marian Anderson, a coloured contralto with a voice of beautifully smooth quality. The volume was not great; but the singer had been well trained, every note was musical, and her Italian was good.

Mr. Francis Russell sang Lohengrin's Farewell to Elsa. Unlike so many tenors, he is indeed a tenor and not a barytone in disguise. His performance would have been really distinguished if only he had not persisted in distorting words in the supposed interest of tone. His "eh" vowel was particularly faulty, and such a word as "depth" he sang as "dunth."

R. C.

FISK UNIVERSITY