

Issue Date
January 27, 2005

First Day City
Washington, DC

Artist
Albert Slark
Ajax, Ontario, Canada

Designer
Richard Sheaff
Scottsdale, AZ

Art Director
Richard Sheaff

Typographer
Richard Sheaff

Modeler
Donald H. Woo

Manufacturing Process
Gravure

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Sennett Security
Products (SSP)

Engraver
Southern Graphic
Systems

Colors
Magenta, Yellow, Cyan,
Black

Image Area (w x h)
0.84 x 1.41 (in.)
21.336 x 35.814 (mm.)

Format
Pane of 20 (1 design)

Plate Numbers
“S” followed by four (4)
single digits

Marginal Markings
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plate numbers in four
corners, plate position
diagram, four barcodes
on back of pane,
biographical text on
back of stamp

Marian Anderson

In a career spanning several decades, Marian Anderson gave many noteworthy concerts. Two of her most historically significant performances were at the same unlikely place—the Lincoln Memorial in Washington, D.C. The first of these was on Easter Sunday in 1939, after she had been denied permission to sing in nearby Constitution Hall due to its “white artists only” policy. At the shrine to Abraham Lincoln, Anderson presented a varied repertoire, including “America,” Schubert’s “Ave Maria,” and a group of spirituals.

“There seemed to be people as far as the eye could see,” Anderson wrote later. “I had a feeling that a great wave of good will poured out from these people, almost engulfing me.”

Anderson’s second appearance, on August 28, 1963, at the Lincoln Memorial was at the afternoon rally ending the March on Washington. Before Martin Luther King, Jr. gave his landmark “I Have a Dream” speech, Anderson once again looked out at a vast throng before closing her eyes and singing “He’s Got the Whole World in His Hands.”

These appearances were milestones in the struggle of African Americans for equal rights. In December 1963, Anderson was awarded the Presidential Medal of Freedom.



Rodney Lawrence Hurst Sr. Papers
Thomas G Carpenter Library
Special Collections

Marian Anderson

MARIAN ANDERSON (1897 – 1993) was one of the greatest classically trained singers of the 20th century and an important figure in the struggle of black Americans for racial equality. Singing a varied repertoire in her rich contralto, Anderson opened doors for other black artists.

American classical musicians of Anderson's era rose in professional stature at home by studying and performing in Europe. In 1927 Anderson made the first of many journeys to Europe to study and sing.

On December 30, 1935, Anderson made her debut at Town Hall in New York. The concert was considered a grand success and led to her being invited by President Franklin Roosevelt to sing for guests at a White House dinner party in 1936.

Three years later, when she was denied permission to perform at Constitution Hall in Washington, D.C., Anderson gave a historic performance outdoors before 75,000 people at the Lincoln Memorial. She presented a varied repertoire, including "America," Schubert's "Ave Maria," and a group of spirituals. The performance was broadcast nationwide on radio.

In 1955 Anderson became the first black singer to appear on the stage of New York's Metropolitan Opera. The following year, she published a successful autobiography, *My Lord, What a Morning*.



Nearing the twilight of her musical career, Anderson became more active in politics. She performed at President Eisenhower's second inaugural ceremony and for the inauguration of John F. Kennedy. The State Department made her a goodwill ambassador to Asia; in 1958, she was appointed to the thirteenth session of the United Nations.

One of her last public performances took place in August 1963 when Anderson once again sang at the Lincoln Memorial during the historic March on Washington. The following December, she was awarded the Presidential Medal of Freedom.

Marian Anderson

background, left, top right: Courtesy Department of Special Collections, University of Pennsylvania

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.37
x 20
\$7.40

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PLATE
POSITION



Marian Anderson

COMMEMORATIVE STAMP

First Day of Issue Dedication Ceremony

January 27, 2005

Daughters of the American Revolution Memorial Continental Hall at
Constitution Hall
O'Byrne Gallery

Presiding **Angela Russell**

Anchorwoman/Reporter
ABC 7, WJLA TV, and NewsChannel 8

**National Anthem/"Lift Every
Voice and Sing"**

Duke Ellington School of the Arts

Invocation **Walter E. Fautroy**

Pastor, New Bethel Baptist Church

Welcome **Presley M. Wagoner**

President General
Daughters of the American Revolution

Stamp Dedication **John M. Nolan**

Deputy Postmaster General
United States Postal Service

Theatrical Tribute **Duke Ellington School of the Arts**

Remarks **Allan Keiler**

Author, "Marian Anderson: A Singer's Journey"

James DePreist

Nephew of Marian Anderson

Musical Tribute **Denyce Graves**

Mezzo-soprano

Closing Remarks **Angela Russell**

Honored Guests **Jukka Valtasaari**

Ambassador of Finland

Kathleen Battle

Soprano/Opera Singer



Marian Anderson

Marian Anderson, highly acclaimed operatic and concert star, is being honored by the U.S. Postal Service with the 28th stamp in its popular Black Heritage commemorative stamp series.

Born February 27, 1897, in Philadelphia, Pennsylvania, Marian Anderson lived a spectacular life through extraordinary times. Facing social strife with her voice and grace, Anderson is recognized as one of the greatest classically trained singers of the 20th century, and an important figure in the struggle of black Americans for racial equality.

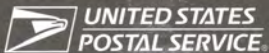
She was awarded a fellowship that allowed her to study German lieder in Berlin. Her time abroad enabled her to deepen her understanding of the languages she sang, to make professional connections, and to escape many of the constraints of black life in America.

Anderson was invited by President Franklin Delano Roosevelt to sing for guests at a White House dinner party. She was later denied the opportunity to sing at Constitution Hall by the Daughters of the American Revolution (DAR), which owned the Hall, due to a "white artists only" policy.

First Lady Eleanor Roosevelt soon arranged for Anderson to perform before 75,000 people at the Lincoln Memorial on Easter Sunday, 1939. She presented a varied repertoire, including "America," Schubert's "Ave Maria," and a group of spirituals. Her performance was broadcast on radio nationwide.

Anderson subsequently performed at Constitution Hall on several occasions including the summer of 1942 when the DAR invited her to sing for the first concert in a series of benefit performances to aid war relief efforts. Anderson also began her farewell American tour at Constitution Hall in 1964.

The portrait featured on the stamp is an oil painting by Albert Slark of Ajax, Ontario, Canada. Slark based his painting on a black-and-white photograph believed to have been made by Moïse Benkow in Stockholm circa 1934. Richard Schaeff was the art director.



first day of issue ceremony

Rodney Lawrence Hurst Sr. Papers
Thomas G Carpenter Library
Special Collections



*Marian Anderson
Black Heritage Series*

BLACK HERITAGE
USA
37



Marian Anderson
FIRST DAY OF ISSUE



Rodney Lawrence
Thomas G. Carr
Special Collections

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Rodney Lawrence Hurst Sr. Papers
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Marian Anderson

Black Heritage Series

First Day of Issue: *January 27, 2005*

First Day City: *Washington D.C.,
at Constitution Hall*

Stamp Illustrator: *Albert Slark
Ajax, Ontario, Canada*

Marian Anderson (1897-1993), celebrated for being one of the most gifted classically trained singers of the 20th century, is honored on this U.S. stamp. The portrait on this stamp is painted in oils, based on a photograph taken in Stockholm, Sweden around 1934. This issue is the 28th in the Black Heritage series.

Marian Anderson was born in 1897 in South Philadelphia, Pennsylvania. At the age of six, she began singing in the Union Baptist Church choir, and was nicknamed "The Baby Contralto." In 1925, she won a contest to sing with the New York Philharmonic Orchestra.

Next she traveled to Europe, where "Marian Fever" broke out. She received rave reviews for her 116 performances. In 1939, after returning to the United States, Anderson planned to sing at Constitution Hall in Washington, D.C. but was refused because of her race.

Eleanor Roosevelt stepped in, arranging for Anderson to give an outdoor concert at the Lincoln Memorial on Easter Sunday. It was attended by 75,000 people and broadcast via radio nationwide. On January 7, 1955 Anderson became the first black singer to perform with the Metropolitan Opera, in Verdi's opera "The Masked Ball."

In 1958, Anderson was appointed to the U.S. delegation to the United Nations. She received the Presidential Medal of Freedom in 1963, and the National Medal of Arts in 1986. She died April 8, 1993 at the age of 96.