

The "Slaty" segment of the Elk River that would be the subject of the study authorized by this bill, named in reference to the community of Slatyfork where the river begins, was described in a January 2009 letter written by local resident Tom Shipley to the Pocahontas County Commission as follows: "History abounds around, near and on the banks of the Elk River. She is, in a literal sense, very much as she was back in the early 1800's . . . one of the last rivers on the East Coast that has three naturally reproducing species of wild trout . . . Brook, Brown and Rainbow. As Big Spring Fork and Old Field merge, they form an impressive gateway to the Upper Elk . . . a gift from God to Pocahontas County."

Indeed, the Slaty segment of the Elk River is a superb fishery, and the West Virginia Division of Natural Resources does a good job in the area. While what is being proposed is a study—not a designation—and while the Wild and Scenic Rivers Act is very clear that nothing in the statute "shall affect the jurisdiction or responsibilities of the State with respect to fish and wildlife," I am including in the legislation being introduced today a reaffirmation that the mere act of studying this segment of the Elk River will not change the status quo with respect to State jurisdiction.

The legislation being introduced today states that nothing in the bill "shall be construed as affecting access for recreational activities otherwise allowed by law or regulation, including hunting, fishing, or trapping." It further states that nothing in the measure "shall be construed as affecting the authority, jurisdiction, or responsibility of the State to manage, control, or regulate fish and resident wildlife under State law or regulations, including the regulation of hunting, fishing, and trapping."

In my view, most people associated with this segment of the Elk River want to keep it the way it is. As Mr. Shipley wrote, the river is "a gift of God to Pocahontas County" and I would add, to the State of West Virginia and the Nation as a whole.

In his book entitled "Upper River, Elk's Origins and Beyond," Skip Johnson, a long time outdoor columnist and reporter for the Charleston Gazette, concisely summed up the essence of our relationship with rivers. "Rivers like Elk touch us in a spiritual way," he wrote. "Dave Teets, my neighbor, gave a talk on rivers at our 2004 church picnic. He said that rivers are important in the Bible, important to our soul and mind, and important to God. They also provide recreation, transportation, and natural boundaries. Then he made a less profound but equally important point: 'Who hasn't spent at least a part of a day just watching a river roll on?'"

I could not agree more.

CELEBRATING THE LIFE OF ELIZABETH LOUISE ALLEN, AN AMERICAN MEZZO-SOPRANO AND HARLEM SCHOOL OF THE ARTS' PRESIDENT EMERITUS

HON. CHARLES B. RANGEL

OF NEW YORK

IN THE HOUSE OF REPRESENTATIVES

Tuesday, July 7, 2009

Mr. RANGEL. Madam Speaker, I rise today in memoriam of my dear friend Elizabeth Lou-

ise Allen, who departed this life peacefully on Monday, June 22, 2009. Known to all of us as, Betty Lou Allen, she had been a guiding force at The Harlem School of the Arts since she became Executive Director, and eventually President after Dorothy Maynor, the school's founder, retired in 1979.

Betty Lou was born on March 17, 1927, in Campbell, Ohio, near Youngstown. Her father worked in the steel mills; her mother had a thriving business taking in laundry. Betty grew up in a neighborhood which was mostly made up of Sicilian and Greek families, and where she was introduced to the opera and its music. From the neighbors' windows, she could hear the broadcasts from the Metropolitan Opera house every Saturday from their radios.

Betty lost her mother to lung cancer when she was 12 years old. After many turbulent years, that began with her father, and later in foster homes, where she was treated badly and unfairly, Betty moved into the Youngstown Y.W.C.A. when she was 16 years old. She supported herself cleaning houses, excelled in Latin and German languages in high school, and entered Wilberforce College in Wilberforce, Ohio, on a scholarship (A historically black institution, it is now Wilberforce University).

At Wilberforce, Ms. Allen met Theodor Heimann, a former Berlin Opera tenor who taught German and voice there and encouraged her to sing. Soprano Leontyne Price was also a classmate at Wilberforce. Betty went on to earn a scholarship to what was then the Hartford School of Music in Connecticut.

In the early 1950s, Ms. Allen studied at Tanglewood, where Leonard Bernstein chose her to be the mezzo-soprano soloist in his Symphony No. 1 ("Jeremiah"); she was later a frequent soloist with Mr. Bernstein and the New York Philharmonic. Betty made her New York recital debut at Town Hall in 1958 in a program that included Brahms and Fauré.

Elizabeth "Betty Lou" Allen was part of the first great wave of African-American singers to appear on the world's premier stages in the postwar years. Active from the 1950s to the 1970s, she performed with the New York City Opera; the Metropolitan Opera; and the opera companies of Houston, Boston, San Francisco, and Santa Fe. In 1954 Ms. Allen made her City Opera debut as Queenie in "Show Boat," by Jerome Kern and in 1964, she made her formal Opera debut at the Teatro Colon in Buenos Aires, Argentina, followed by countless appearances worldwide.

Betty Allen sang the role of Begonia in the City Opera production of Hans Werner Henze's comic opera "The Young Lord," conducted by Sarah Caldwell in 1973. In reviewing the production of "The Young Lord," New York Times' Harold C. Schonberg wrote of Ms. Allen's on-stage performance: "When she was onstage everything came to life, and everything around her was dimmed."

Ms. Allen, who also toured as a recitalist, was known for her close association with the American composers Virgil Thomson, Ned Rorem and David Diamond. At her death, she was on the faculty of the Manhattan School of Music, where she had taught since 1969. She was also the president emeritus and a former executive director of the Harlem School of the Arts.

With the Met, Ms. Allen sang the role of Commère in Mr. Thomson's "Four Saints in

Three Acts" in 1973; she later participated in the first complete recording of the work. Elsewhere, her roles included Teresa in "La Sonnambula," by Bellini; Jocasta in Stravinsky's "Oedipus Rex"; Monisha in Scott Joplin's "Treemonisha"; and Mistress Quickly in Verdi's "Falstaff."

Betty Allen has brought so much joy to many audiences of all ages and diversity with her beautiful voice. She has long been committed to nurturing young artists across all disciplines and opening doors for so many African American children who would have never had the opportunity exploit their talents.

From 1979 to 1992 she served as Executive Director and President to her beloved Harlem School of the Arts. Upon her retirement she stayed on as President Emeritus. While HSA was born of the commitment and ideals of its founder, it was Betty Allen who strengthened the foundation of the vibrant and inspiring institution that it is today. HSA honored Betty Allen with the inaugural Betty Allen Lifetime Achievement Award at the Art is Life Gala on Monday, March 9, 2008, and graced her presence at this year's benefit.

In addition to her many years as a leader and master teacher with HSA, Ms. Allen has also taught at the North Carolina School of Arts, the Manhattan School of Music, and the Curtis Institute of Music in Philadelphia. She also holds Honorary Doctorates from Wittenberg University, Union College, Adelphi University, and Clark University in Massachusetts and the New School in New York City.

Madam Speaker, HSA President and Chief Executive Officer Kakuna Kerina stated: "The impact Betty Allen has made as an artist and arts educator is measured in the tens of thousands of lives she influenced in their youth. She was unique in that the standards she applied to herself were the same as the standards she expected of others, and we are better for it. We extend our condolences to Ms. Allen's family and thank them for sharing her with a vast community of admirers throughout the world."

Elizabeth "Betty Lou" Allen is a national treasure and true American heroine, whose artistic talents expanded the boundaries for so many African American children to achieve to be the best in any genre they choose to explore. May God bless all of us for the life of our American mezzo-soprano, Betty Allen.

EARMARK DECLARATION

HON. JO ANN EMERSON

OF MISSOURI

IN THE HOUSE OF REPRESENTATIVES

Tuesday, July 7, 2009

Mrs. EMERSON. Madam Speaker, pursuant to the House Republican standards on earmarks, I am submitting the following information in regards to H.R. 2996, the Fiscal Year 2010 Interior, Environment, and Related Agencies Appropriations Bill.

Project Name: City of East Prairie, Missouri Stormwater and Sewer Infrastructure

Bill Number: H.R. 2996

Account: STAG Water and Wastewater Infrastructure Project

Requesting Entity: City of East Prairie, Missouri

Address of Requesting Entity: 219 N. Washington St., East Prairie, Missouri, 63845-1141