

The National Republican
March 29, 1888

**Meeting of the National Woman Suffrage Association,
Washington, D.C., March 25 to April 1, 1888**

Miss Maud Powell was announced as taking the absent singer's place on the programme with a violin solo, which was exquisitely rendered and enthusiastically applauded.

Miss Anthony declared herself unable to properly express her thanks for the beautiful music which Miss Powell had favored them with, and called upon Mrs. Elizabeth Cady Stanton to speak for her.

The venerable lady was jubilant over the fact that woman's cause had advanced so in the past fifty years. She said that the American girl was crowding into the European art galleries and scientific institutions, and that it would be a glorious day when women could show what they really are capable of doing: When women had been properly educated to science, philosophy, and government, then the march of civilization would be immeasurably quickened. (Applause).

From the Archive of The Maud Powell Society for Music and Education

The Washington Post
Thursday, March 29, 1888

**Meeting of the National Woman Suffrage Association,
Washington, D.C., March 25 to April 1, 1888**

Miss Powell gave two selections, a Chopin nocturne and a fantasia, with brilliant effect. Her performance was received with hearty applause.

“I want to tell you,” said Miss [Susan B.] Anthony, “that I don’t know one note from another, or one tune from another. I have music in my soul, but not in my head, and I want Mrs. Stanton to tell you how much we enjoyed that performance.”

Mrs. Stanton rose and coming forward said: “I have been so overjoyed to find that the world is so willing to welcome woman in whatever department she can develop. Fifty years ago everything was closed. Now all doors are opening, and she treads close on the heels of men. The Germans have a proverb, ‘A woman is born with a stone on her head.’ But I am glad that this audience can so warmly greet this young girl tonight. It is a glorious day which has come at last, when woman can enter so many fields, and when the day comes that her rights will be on a perfect equality with man’s. Then will the great note of humanity be touched and the march of humanity be immeasurably quickened.”

From the Archive of The Maud Powell Society for Music and Education

The American Musician
June 9, 1888

FANNY BLOOMFIELD ZEISLER AND MAUD POWELL

On Sunday evening Mme. Bloomfield invited a few artist friends to her apartments in the Belvidere [New York City], among them being Miss Maud Powell, the violiniste, Mme. Rivé-King and husband, Mr. and Mrs. Flechter, Mr. Ruben, the manager, and a few enthusiastic amateurs. Mme. Bloomfield and Miss Powell played a number of compositions for piano and violin, *a prima vista*. Miss Powell is not only a violiniste who charms a concert audience with the execution of work that she has labored over and plays from memory; but she reads so well at sight (even difficult pieces), that even the most critical musician can hardly fail to admire her varied ability as a virtuoso. Mme. Bloomfield is also a very excellent sight-reader, and thus the evening was an unusually pleasant one. After the music a cold collation was offered the guests in the private dining room of the hotel, there again Mme. Bloomfield as hostess was as vivacious and gracious as was to be expected from a lady of so bright and cheerful a temperament. She left for her home in Chicago on Monday morning, and goes to Europe with her husband and baby in August.

From the Archive of The Maud Powell Society for Music and Education
I:27

The World

Friday, June 6, 1890

Marriage Rumors:

Miss Maud Powell, the violinist, closed her season at Springfield, Mass., last night. She has appeared at seventy-five concerts in the principal cities of the United States. There has been a good deal of rumor about her intention of embracing a husband in exchange for her violin, but when approached on the subject she contradicts these rumors by stating that she intends to be wedded only to her own Cremona. She says she is "perfectly satisfied with the expression of love and sentiment" she is able to produce with -- "her present bow."

From the Archive of The Maud Powell Society for Music and Education
Vol. I, 69

No Source, No Date named

May 1890 page of Maud Powell's scrapbooks

Maud Powell announces her definite engagement to Mr. Stradivarius, one of the aristocratic members of the Cremona family. So drop the matter, all ye other claimants.

From the Archive of The Maud Powell Society for Music and Education
Vol. I, 70

Daily Times
Cumberland, MD
May 22, 1891

THE GREAT GILMORE
Upwards of Two Thousand People Greet Him at the Academy of Music —
A Woman's Triumph

The gem of the evening has been reserved for the last. To attempt to criticise Miss Powell's violin work, is like the attempted praise of Sarasate—entirely a work of supererogation. In selecting a favorite composition of the great master and one he frequently uses at his recitals, Miss Powell evinced that kinship of great souls, be they of the same or opposite sex.

In Sarasate's rendition of the Fantasie, there is more of fire—greater brilliancy and more exact technique; but in point of grace, delicacy and exquisite shading, Miss Powell is more than rival for the great virtuoso.

Apart from the graces of her art, her grace of manner and intense absorption in her work at once win the audience. That she is the favorite of the company as well as of public is abundantly evidenced by the following incident related by a member of the band to a TIMES reporter and reproduced from a Boston journal.

MR. GILMORE GAVE UP THE HARP

An interesting incident occurred at a concert given by Gilmore's Band at Salem, Mass., recently, in which Miss Maud Powell, the famous violinist, was one of the principal characters. When the great musical general [Patrick S. Gilmore] faced the audience—one, by the way, which would have flattered the most exacting of musical directors—his breast ablaze with honors and decorations culled from the four quarters of the earth, the applause was unbounded, for Gilmore and Salem are linked by very pleasant remembrances. During the concert an immense floral harp was presented to him, coming from the ladies and gentlemen of the chorus.

Miss Maud Powell has by her marvelous performances and simplicity of character endeared herself not only to the vast audiences, but to Mr. Gilmore and every member of his band, who listen every day to her playing with the most intense admiration. With all due respect to the other artists of the company, there is a sympathy existing between Miss Powell and the band that only instrumentalist can feel for instrumentalist.

Mr. Gilmore, with his usual kind heartedness, always ready to give praise and encouragement where it is deserved, "gave up the harp," and presented it to the beautiful violinist, accompanied by words that will be graven in her heart all her life.

The modest young lady showed how deeply she appreciated the honor conferred upon her by breaking the harp and distributing the flowers among the members of the band. It was a delicate tribute never to be forgotten; and if the admiration and esteem of Mr. Gilmore and his band will help this estimable and talented young lady one rung more up the ladder of musical fame, she may rest assured that she possesses it.

From the Archive of The Maud Powell Society for Music and Education
Vol. I, 90

Boston Home Journal
Saturday, December 12, 1891

Review:

I hope no one will think me indifferent to the very good concert because of my attention being drawn to the two maidens with the wonderful headgear, for indeed such was not the fact. I enjoyed it; however as musical criticism is out of my province, I will only speak of the charming personality of Maud Powell. I remember listening to her performance, at another of the Apollo concerts, a year or two ago, and how much she seemed to give, out of herself, then. She wins her audience at once by her ease of manner, graceful carriage, and by a sort of responsiveness that is felt before she draws her bow, and how beautifully she draws it, how gracefully she curves her wrist, and with what refinement she plays. I am quite in love with Maud Powell.

[The concert was with the Apollo Club at the Music Hall in Boston where Maud Powell played Souvenir de Moscow by Wieniawski and three smaller pieces by Chopin, Massenet, and Sarasate. Encores included Bach's aria and Kuyawiak.]

From the Archive of The Maud Powell Society for Music and Education
Vol. I, 102

The Washington Post
November 11, 1894

Maud Powell's Composure Tested
(Excerpt from "Maud Powell's Quartet" review)

Speaking of her composure reminds me that it was once put to a severe test. She was playing at a concert, a movement by Tschaikowsky, having had but one rehearsal, although the director of the orchestra was not familiar with the composition. During a solo passage of several bars, which afforded her opportunity for displaying the capabilities of her violin, the director lost his place in the score, and the orchestra, awaiting the signal for attack, failed to come in at its proper entrance when she had finished. Realizing instantly what had happened, she calmly repeated her measures and cadenza, during which time the place was found, and the audience, save a few musicians who admired her pluck, was none the wiser.

From the Archive of The Maud Powell Society for Music and Education
Vol. I, 167

The Salem Evening News
January 15, 1895

MAUD POWELL, VIOLINIST
Sketch of the Popular Artist
by Emma S. Almy

What Camilla Urso Did For Her.
Her Studies and Her Final Triumphs Abroad

Excerpt:

She is as able a pianist as violinist, and as great a leader as a soloist. She knows her accompaniments as well as she knows her solos. Once in Glasgow when playing before a critical Scotch audience, for the Scotch think that one must be Scotch to play Scotch music, the accompanist turned two leaves instead of one, and so bewildered she lost her place. Amid the cheers of the audience Maud Powell calmly played her solo until the accompanist was able to follow again. That was a victory won on Scotch grounds.

From the Archive of The Maud Powell Society for Music and Education
Vol. I, 173

Dubuque Daily Telegraph
February 19, 1895

Maud Powell Quartet review excerpt:

**Ladies Who Wore Hats and Ladies Who
Didn't at Stout Auditorium.**

Those who attended the concert of the Maud Powell company at Stout Auditorium last night saw the following announcement at the bottom of the programme:

The management of the Stout Auditorium hopes to make it the center of musical attractions and to this end would kindly request ladies to remove their hats during the programme.

The ladies of greatest social prominence promptly removed their hats. They had come prepared for the announcement and looked very pretty. But the ladies who wore heavy wraps, and who relied upon their hats to give them a dressy appearance, were somewhat in the majority. The ladies without hats sat in about the middle of the auditorium and the contrast in collective appearance was quite in their favor. Many ladies who wore hats last night will go prepared to doff them next time.

The concert was one of the most artistic and edifying heard in Dubuque for many years....

From the Archive of The Maud Powell Society for Music and Education
Vol. I, 178