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MAUD POWELL, A MUSICIAN WHO IS NATURAL AND UNSPOILED

**Violinist Talks Music With Rare Understanding and
Discourses on Variety of Other Topics Equally Well.**

By Arthur A. Greene

If Maud Powell plays the violin as well as she talks, there is something splendid in store for music-lovers at her recital this afternoon, when she will draw her bow at the Heilig Theater. Miss Powell has never learned to pose, or possibly she knows how but declines to work at it. At all events, the young woman whom I met at the Portland yesterday afternoon is so sane and human that it was difficult to believe she was the great artist we have been led to expect. She is so natural and unspoiled that cynical people must instantly be disarmed. She talks music with rare understanding, but she discourses on a wide variety of topics equally well. It is a treat to meet a musician who gets out of the shop occasionally, and that is why all who come to know in private life this really great violinist must be predisposed in her favor from the very outset.

She has been playing her fiddle in public since she was 12 years old, which I assume must be something like 18 years. From the little Illinois town in which she was born and grew into young womanhood she went to Europe, where she devoted some years to study. Time was when she was regarded as an infant prodigy and got a chance because of her tender years, but his was a good while ago and she has recently stood on her merit as an interpreter of the immortal compositions that have been written for the violin.

Miss Powell is eminently an American in spite of the fact that she has spent a large number of her years abroad. She is thoroughly patriotic, and believes that this is the best country under the sun in which to accomplish great things in music or any other line of endeavor. She has never before been west of Denver, and her tour of exploration has filled her with enthusiasm for this Coast country.

There is a certain degree of allowance to be made for any visitor "in our midst." They all seem to think we expect huzzas and handclapping because we have a fine climate, furthermore because our distances are magnificent. It is farther, you know, from Walla Walla to Portland than it is from Schenectady to Troy, and there is scenery between. Consequently the caller who talks through the newspapers usually feels called upon to say nice things about Providence for being so kind. Miss Powell did this, but with a difference. She seemed to mean what she said. The lady of the fiddle thinks musical taste, for example, is equally as good in Portland as in Boston, and to square herself with her protestations will give a programme this afternoon that is absolutely the same as carried the effete Easterners off their feet.

Those who follow the trend of musical affairs know that Maud Powell is the superior by many points of any American violinist. Her work stands for itself and has won the plaudits of the most critical wherever she has appeared. In England, continental Europe and her own country, she has been voted a great artist, and it is easy to understand why. Her methods are absolutely devoid of sensationalism. She plays the violin as birds sing. It is in her and whatever of cultivation her art has been subjected to has not turned her genius awry as so commonly happens. To this day she is a simple womanly American woman, who plays the fiddle considerably better than any other native of her country, and she prefers to demonstrate her abilities simply and honestly, rather than to stoop to the sensational methods of exploitation, which frequently jar our notions of things as they should be.

It is interesting to note that the violin upon which she will play this afternoon dates from 1775, when it was made by Jean Baptiste Guadagnini in Turin, Italy. In spite of its age it has all the qualities of a young virile instrument, with the mellowness of age added to perfect its tone.

It seems a safe prediction that those who attend The Heilig matinee today will discover that Maud Powell and her fiddle are a musical combination worthy of the highest consideration.

She is an artist who need ask no concessions from the foremost masters of the time and withal, a fine, genuine American woman who is doing yeoman service in maintaining the musical standard of her country.

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