No Source, no date

A MERE MAN'S VIEWS

Maud Powell was still on tour, so the interviewer talked with Godfrey Turner, Mme. Powell's husband and manager.

"The dress suit is the solution of the situation, so far as the woman violinist is concerned," said Mr. Turner. "I have been trying for years to persuade Mme. Powell to adopt some modified form of the dress suit. No, I have not yet been successful. You see, gowns offer peculiar difficulties for the violinist. One side will be raised fully four inches from the floor through the action of the bowing arm, for example. That would render certain types of clothes ridiculous. And always the artist must have in mind that first impression which is made on an audience. If that is not good, all her art will avail nothing. I recall one especially fine accompanist who simply ruined her career through her penchant for wearing a hat with bobbing feathers. All her skill and artistry and sympathetic insight couldn't make way with the audience against the absurdity of those energetic feathers. The audience must be won by appeal to both eye and ear—and the eye is first in the field. If it is prejudiced, there is a handicap established which is most difficult to overcome."

MPI 0072

The Etude
1908 ?

SOLVING THE MISSED LESSON PROBLEM

A Symposium Upon a Matter of Vital Importance to All Music Teachers

Introducing the Excellent Plan Adopted by The Philadelphia Music Teachers' Association

Musicians of the country have adopted the rule which requires students to pay for all missed lessons except in case of protracted illness. Teachers are expected to conform to this rule. – A Resolution, Passed by the Philadelphia Music Teachers' Association and Endorsed by the Signatures of Three Hundred Representative Teachers in all parts of the United States.

Excerpt:

OPINIONS OF WELL-KNOWN MUSICIANS.

The following indicate the very wide interest in this important movement. The statements are taken from letters received and from addresses made at the meeting mentioned.

MAUD POWELL

There is in America a growing tendency upon the part of the younger generation to disregard all forms of discipline. Insisting upon attendance at lessons has as much moral influence as it has musical advantage. —*New York*

MPI 0073

circa 1908

THE VIOLIN AND THE TALKING MACHINE

REPRINTED FROM MUSICAL AMERICA

Among talking machine experts, it is freely admitted that our American art of engraving sound has reached a higher degree of perfection than has been achieved on the other side, especially in the delicacy and accuracy required to reproduce the violin tone. Maud Powell made her first Victor records four years ago [1904], being the first to discard the resonator which had been much used to increase the natural volume of the violin tone. These records marked an epoch in the Victor laboratory.

Two years later, the Victor phonograveur invited Mme. Powell a second time to the laboratory in Camden. The laboratory had a surprise in store for her. So amazed was she at the improvement that had been made in reproducing the character of the violin tone that she asked to be allowed to remake all her other records by the improved process.

Another year has passed in which time her pleasing record entitled "Souvenir" by Drdla has proved to be the best selling of all violin records in Europe and America, while her soulful "Méditation from Thaïs" is a close second. It having fallen to Mme. Powell's lot to be a pioneer in this as in other branches of her art, she has naturally been much gratified at the successful results.

This year the names of Fritz Kreisler and Mischa Elman have been added to the Victor catalogue while seven new pieces are put to the credit of Maud Powell. It is safe to say that the records of these three artists are the *ne plus ultra* in violin tone engraving while no less an authority than C.G. Child himself, the genius phonograveur of the day, writes: "I think the 'Caprice Valse' played by Mme. Powell is the most delicate and dainty violin solo that we have ever recorded and the interpretation is simply charming. Everyone who had heard it is fascinated with the record."

Manager, H. GODFREY TURNER **1402 Broadway, New York**

The Musical Courier
New York
January 1912

AN INTERVIEW WITH MAUD POWELL

After playing twenty-seven concerts since her season began, in late October, Maud Powell returned to New York the week before Christmas to spend the holidays at home. Immediately after New Year her Southern tour will begin.

Interviewed by a representative of "*The Musical Observer,"* Maud Powell chatted delightfully as to her tour and musical conditions in general.

"Everything combined to make the first half of my season enjoyable," she said. "I even cannot find room to complain about the weather. All of us look at things from our own personal angle, and from my point of view there is no foundation for the pessimism I find everywhere regarding musical conditions. Artists and managers tell me business has been poorer than for several seasons in both the concert and theatrical world. I cannot see it at all. Even in the smaller towns I find the public as eager for good music and as willing to pay well for it as in the larger cities. My audiences have been larger everywhere, even in cities where I have appeared annually in the last three or four years. And I may add that on the few occasions when I had opportunity to attend the theatre, the plays I chose to see seemed to be drawing packed houses.

"I am optimistic, too, on the steady growth of musical taste and appreciation throughout the country. If I am proud of one thing it is that I have done pioneer work in bringing out the great works of the modern violin repertoire in this country. Nearly every great modern concerto has had its first production in this country through me. And now I take more than a personal pride in being able to say that I have been able to do pioneer work in introducing the violin classics to communities where many would be unwilling to believe such works would receive an appreciative hearing.

"While playing in some smaller cities in the last few years I have been asked often to return and play some of the great sonatas. I confess I was doubtful of what the result would be, not only on the size of my audience, but on the faithful who would attend. However, I braved the experiment this year and I am most happy over the result. People not only flocked to hear me play the Kreutzer Sonata and the Brahms D minor, but the way they warmed up to them was wonderful. That made me very proud of my countrymen. I'm not the least bit pessimistic about musical America. The theatrical manager who groans at the sight of his empty gallery and half-filled stalls need not chide the public or blame his losses on business depression. Around the corner he will find the public which turns its back on his silly musical comedies and witless plays, flocking to the entertaining and instructive picture shows. The same thing hold good in the concert world. American musical taste is too keen to be attracted any longer by Barnum-like

methods of exploitation. But there always will be an audience anywhere in this country for anything really worth while."

Previous to her New York recital on October 31st Madame Powell had appeared in Bridgeport, Conn., and at Wells College, Aurora, N.Y. The day after her annual concert here she left New York to play in the following cities: Danville, Ky.; Indianapolis, Ind.; Aberdeen, S.D.; Fargo, N.D.; Grand Forks, N.D.; Wausau, Wis.; St. Cloud, Minn.; Mansfield, O.; Ann Arbor, Mich.; Leavenworth, Kans.; Manhattan, Kans.; Durant, Okla.; Shawnee, Okla.; Wichita, Kans.; Omaha, Neb.; Hastings, Neb.; Chicago, Ill.; Janesville, Wis.; Madison, Wis.; Waukesha, Wis.; Minneapolis, Minn.; and Appleton, Wis.

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

Morgen Journal
New York 1912
translated from the German

EIN INTERVIEW MIT FRAU MAUD POWELL

don Rosa Sprunt

"What do you think about that? My first money for a good violin I got from Susan B. Anthony!"

"What? The famous champion of rights for women? How interesting."

"Mama was a very good friend of hers and turned very soon to her way of thinking."

"Well then, you must be without a doubt one of the champions of women's rights."

"Madam," says her husband from the other room, Mr. Turner, "May I answer this question first because I had to answer this question just a short time ago in Baltimore. The journalist wanted to know Maud Powell's views on the suffragettes. But my wife wasn't home then. So the journalist had an interview with me in which we laughed a lot because she asked me why the English suffragettes were taken so seriously. And the answer is: The poor Dears. This is the only way they can get the attention of the men. Look at the collection of militants—you don't like them either, do you?"

I told Mr. Turner that I think it's very unfair to give a man a chance to talk about this matter so long. He didn't take me seriously though and told me only—"Help yourself" and turned his back and left. His wife, though, took the matter very seriously and spoke very intelligently about it.

"I grew up in the suffragette atmosphere. My mother and her friends, I knew already then, had the best husbands that there were. They were chivalrous and supportive in every way but on this point, the differed. The three suffragettes liked to discuss these matters very much while their husbands were present (Susan Anthony, who was single, was able to say whatever she wanted to without any husband to consider) which made me very upset when I was a young woman. It bothered me so much that a lot of the nice evenings that could have been so pleasant were ruined by these bloody debates and this is the first reason why I am not for women's right to vote.

"And then I also think about it this way—what can a woman gain by voting? What can the country gain? To answer the second question first, if the good votes win, the bad votes will win too. So why make a bad thing worse? The woman herself does not need the right to vote.

Please understand me right, the urge for the woman to get out of her present sphere into a simple humanity does not require the right to vote. We have not yet in the whole East of America the right to vote for women, although there is so much which has changed in her favor.

"My own career might be an example to my way of thinking. I earned a name for myself and a fortune through my playing even if I am of the weaker sex.

"In the world of art and everyday life, the concept of male and female changed drastically in favor of the woman. Both concepts are important in terms of marriage, career and emotional thinking and have become indispensable."

After a little pause, Maud Powell said, "Maybe my point of view is not authoritative. I was very lucky in my life—lucky as an artist and lucky in marriage."

In a whispered tone, so he who was in the other room could not hear it—"Really, I have a jewel of a husband—made for an artist. The husbands of a lot of women who forget the meal because of study and practicing could learn from Mr. Turner. He is never upset about it. He never reproaches me. He never nags. He shares my love and enthusiasm for music. He is my best adviser, my best friend. That's why my life is so complete and happy."

Of course, to a woman like this, the right to vote is meaningless. She enjoys the deep happiness and complete union of an understanding husband which is brought to life with the ideal woman. Maud Powell understands that to live the wisdom of the French suffragette Monod you should live through love and not for love. She lives for her husband, for her life and for her art.

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

Daily Times
Wichita Falls, TX
15 February 1915

MADAME POWELL TO PLAY HERE TONIGHT

NOTED VIOLINIST ARRIVES SUNDAY—HAS PRAISE FOR THIS CITY

DENIES HERSELF TO VISITORS

Requires Absolute Rest in Preparation For Appearance—Accompanist is Texan

"Everything looks so new and wonderful out here, like you had just grown up by electricity. It all seems so busy and up to date."

This was the estimate of Wichita Falls by Madame Maud Powell, the violinist whose appearance at the Wichita Theatre tonight has been so eagerly awaited by the music lovers of Wichita Falls and vicinity. The artist arrived in Wichita Falls Sunday afternoon and yesterday afternoon took a walk over the city. This afternoon she is remaining close in her room, denying herself to all callers, so as to get the absolute rest which she requires.

"An artist has to be so inclusive," she said. If one gets out and mixes and gets one's head full of a number of things, it shows in the playing."

As she talked, Madame Powell constantly gesticulated with her hands. Small, thin hands, with fingers almost abnormally long, they were. Next to her hands one is apt to notice her eyes: great big brown eyes that look right through a person.

Hands Are Chief Care

"I have to be very careful of my hands," she said. "I was doing something I shouldn't when you came in; I was sewing. I can't be too careful of my hands. The other day while coming down the stairs in a hotel I tripped and I managed to throw myself to one side so that my hands wouldn't get hurt. I struck on my arm and knocked it black and blue, but only my little finger suffered on my hand."

Madame Powell waits on herself for the most part; unlike most artists she carries no maid although she said she would like to have along a complete retinue of attendants to look after her. It is hard to keep a maid on the road and she has sent two home already on this trip.

She has found audiences in the Southwest very appreciative and sympathetic, she says, and evidences of admiration of her playing come from unusual sources. When she was in

California not long ago, a man, a farmer who had apparently not lived in an element of culture came to her and in a stumbling sort of way tried to tell her how much her playing of a certain piece—a heavy, technical number—had meant to him. Madame Powell considers this one of the nicest compliments she ever received.

For seven months in the year while she is on tour, Madame Powell is almost constantly under the strain of work that requires much rest and forces her to forego much sight seeing and pleasure seeking.

Just Like Ball Players

"Artists have to be so careful," she said, "they have to be careful just like a ball player does."

Applause is Madame Powell's chief compensation and she told of one Texas town where there was no applause because her hearers hesitated to make any demonstration of their feelings. It was characteristic of Americans, she said, to keep their emotions in check, "except at baseball games." Foreigners are different, it seems; they give full vent and expression to their feelings.

Madame Powell is a most pleasant, entertaining person to talk to and, judging from the interview accorded a *Times* representative this morning, is considerably less temperamental than most artists of her standing. She promised to play the "Humoreske" for her request number tonight, it not being included in the regular program.

With Madame Powell are her husband and manager, H. Godfrey Turner, a pleasant spoken Englishman who good naturedly refers to himself as "Mr. Maud Powell." Francis Moore her accompanist, and a piano tuner, complete the party.

MAUDE POWELL'S HUSBAND GETS INTERVIEWED ALSO

Genial Englishman, However, Won't Tell His Wife's Age—Can Really Appreciate a Joke

H. Godfrey Turner, husband of Maude Powell, has been termed somewhat facetiously by some "Mr. Maude Powell" and even calls himself that at times, but he isn't just "Maude Powell's husband," for a stronger personality would be hard to find. He is father, mother and big brother to the Powell family (composed of the violinist, her accompanist, Francis Moore) and Mr. Moore and Madame Powell both appreciate that fact. Mr. Moore attributes much to Mr. Turner and says that he has even taught them (Madame Powell and Mr. Moore) how to bow. Although an Englishman he can appreciate a joke and can turn some very clever ones himself, but there is one phase of American humor which he fails entirely to grasp, that's the so-called "funny paper."

However he is the very best sort of a person to interview, questions are unnecessary, he likes people and he likes to talk so pretty soon he tells you just what you want to know. And one thing he imparted in this interview was the fact that interviewers sometimes ask impertinent questions, for instance a reporter down in Fort Worth asked Madame Powell's age. He continued to tell what he did not like for reporters to ask and in this manner the interviewer was steered safely away from mistakes.

Both Mr. Turner and his wife are remarkably human and have none of the eccentricities which are popularly supposed to accompany genius. Both are fond of kodaking and take pictures of everything and everybody; a final characteristic of "Mr. Powell" is that he says they are in the "fiddling business."

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

Musical Courier
24 September 1914

MAUD POWELL NOT A SUFFRAGETTE

Maud Powell, whom Henry T. Finck, critic of the New York Evening Post, declared to be the "greatest violinist of her sex" is not a suffragist. While not arrayed on the side of the "Antis" Madame Powell tells why she is not going about shouting: "Votes for Women."

"Every man, who is rightly made," said Madame Powell, "reverentially regards woman as the better half of the human race. It would seem that good and intelligent women can find plenty to do to better conditions without waiting for the formality of the ballot. Municipal betterment is but one of the scores of questions that women should take up. They might begin by emulating their sisters in some of our towns by compelling the city fathers to remove outrageous signs from trees and other places, where ugly advertising boards disfigure not only nature, but architectural beauty designed by man.

"Woman's domestic training and her instinct for economy fit her to help men, who govern us, in all that pertains to the beautifying and purifying of our cities and towns. While many admirable women are suffragists (I remember sweet, noble, truthful Susan B. Anthony, with affection) we, nevertheless, find that those most active in the suffrage movement are widows with no small children to care for, spinsters, who have become restless, because they have no occupation, or mature married women, who are looking for excitement. These are the very women who should aid in the work of municipal improvement.

"The time and money, now expended in forcing men to give us the ballot, might better be devoted to elevating conditions. Women might begin with the budding generation, teaching it self discipline, consideration and respect for people and things, and a million other things that make for good citizenship later—things that the American child wots not of. Until women (but this harks back to mothers) can control children, they stand a poor chance of being able to control men, except in the time-old feminine way, *i.e.,* through the senses.

"The child labor question, is another movement that should appeal to women. It is a movement far more humane than suffrage; if anything, we want suffrage restricted; we do not want more voters, but better voters. When law makers discover that women are ready for the ballot, and that time will inevitably come, the question will be debated and the proper laws enacted; as it is now, less than ten per cent of the women are demanding votes, though their methods are such that they get far more publicity than the quiet nine-tenths who are content to be just women and who are probably too busy to want to take on any more cares of responsibilities."

MPI 0078

News-Press
St. Joseph, Mo.
6 November 1912

SHE ISN'T A SUFFRAGIST

Maud Powell, the Violinist, Arrives in St. Joseph and Talks Interestingly to a News-Press Reporter

"I believe that woman's suffrage is coming," said Maud Powell in an interview with a News-Press reporter this morning. "I do not approve of it. The average woman cannot make her own children mind and what can she do in the handling of governments?"

This was only one of the many topics discussed, for she is a woman who has read much and thought a great deal on many topics besides the one which is her life work. She says that she believes that there should be stronger laws against drunkenness, and wonders what effect women's voting will have upon the country.

"I would like to think that women would purify politics," she said, "but I am afraid they, too, will be drawn into the vortex. I have seen so much corruption in New York City that I am disgusted with our laws and our government, though it sounds like heresy to say it.

"My father was a Republican and my grandfather was a Republican, but I was glad of the result of yesterday's election [Woodrow Wilson, Democrat, elected U.S. President]. I think the country is living so fast that it ought to have a disaster overtake it. The tariff changes and regulation of trusts may check the people somewhat. Americans are too tolerant, that is their great fault. Not that I depreciate them, but I think they are so fine that they ought to be even finer. I have seen eight or ten men sitting in a sleeping car heated to a temperature of 86 or 90 degrees without saying a word of remonstrance to the attendant for his carelessness of their comfort. And they would have smiled at anyone who attempted to raise a disturbance about it."

Maud Powell, who in private life is Mrs. Godfrey Turner, said that she had been especially interested in the effect of prohibition in the town of Frankfort, Ind., where the town had noticeably prospered when it was changed from "open" to "dry." Maud Powell talked charmingly of her own art, and said that she thought when she was a little child, that the violin was an ugly sounding instrument. She said she hated the sounds she first drew forth from it and felt no inspiration until she heard the violin played by Madame Camilla Urso, who gave a concert in Maud Powell's home town, Aurora, Ill. Madame Camilla Urso tried to discourage her from the ambition she had unknowingly kindled, but her arguments served only to strengthen the child's determination. Mrs. Turner said she thought character and will power counted for much in musical success, as in everything else. There must first be talent, but the brain to perceive the best course and the will power to pursue it must be added.

Boston Herald
March 8, 1912

MAUD POWELL A SUFFRAGETTE?

CERTAINLY NOT, SAYS HUSBAND

Violinist Too Busy with her Music to Stop to Deny Stories.

PREPARING NEW CONCERTO

"She is not a suffragette!"

This fact was authoritatively stated yesterday with emphasis on the "not" by H. Godfrey Turner, husband and manager of the distinguished violinist, Miss Maud Powell, who will be heard in Boston this afternoon.

"She hasn't time to be," continued Mr. Turner, who, owing to a protracted rehearsal, was courteously endeavoring to satisfy the importunate and persistent reporter. "She has been associated with suffragettes a good deal and as a result of our bringing two over from England she has been referred to as an ardent supporter of the cause. So far we've never even taken the trouble to deny it.

"Of course, it's all right for some women, [Lillian] Nordica for instance; she's rich and can afford to have outside interests, and Mrs. [Lily] Langtry, that poor old beauty! Then there are some women, who positively must have an outlet, to whom suffrage is a godsend. I've seen processions of them in London, creatures who could not get any one to marry them, with thin wisps of hair pulled back in hard knots, huddled up in awful brown ulsters so that one could scarcely tell which was the back and which was the front.

"Yes, suffrage is good enough for them. And as for America, well, the vote had better be taken away from the negroes before it's given to women.

"It's something to be able to say that this woman is an American," went on Mr. Turner, waving his hand enthusiastically in the direction of his wife. "And do you realize too that this is her ninth consecutive season in this country and that next year is already booked far ahead. And so Miss Powell is an exception to the old adage, 'A prophet is not without honor save in his own country.'"

"Of course, I take great care of her," Mr. Turner proceeded to explain proudly. "I always try not to have her play more than three times a week, and she never arrives in a town later than 12 o'clock on the day of a concert. She puts in only three or four hours a week of actual practice, but mentally she never stops."

"All this talk of 'greatest' seems to me very vulgar. Who can say whether Ysaÿe or Kreisler is the greater. It is merely a matter of individuality. As for competition, it's the duffers who kill the great ones. A second rate violinist, who plays an uninteresting program badly, will do more to harm the attention of fiddle concerts than a constant succession of fine artists."

But Miss Powell is not merely an American violinist. She has many interests and activities, a keen power of observation and an undaunted fearlessness in the expression of intelligently formed opinions.

Besides being the founder of the Maud Powell quartet, which is said to be the first female quartet to have been established in this country, she has been the means of presenting many new compositions to the American public. She admits that the violinist's field for selection of interesting works is limited, while in a recent interview she intimated that [Edward] Elgar's much discussed concerto was to her mind emptiness and vanity. A new composition soon to be played by her is a concerto by [Samuel] Coleridge-Taylor.

KAS Note: Godfrey Turner was an Englishman with his own decided opinions which Maud Powell did not necessarily share. Too bad Maud Powell wasn't available for the interview!

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

New York Evening Mail
4 January 1917

"POPULAR MUSIC IS FAMILIAR MUSIC"

Maud Powell, Noted Violinist, Says Phonograph Is Making Good Music Popular by Making It Familiar.

By Sigmund Spaeth

Maud Powell has always done her violin playing in the spirit of the pioneer. She was one of the first women who succeeded in making an audience forget her sex and judge her simply as a violinist. And in the face of severe criticism she was the first artist of note to make actual violin records for the phonograph.

She believes that there is only one way for people to get a real liking for a piece of music and that is by hearing it a number of times. The better the music the greater the number of hearings necessary for its complete appreciation. To this pathfinder of the musical world the phonograph has solved the problem which for years had puzzled concert performers of all kinds.

"In congested musical districts such as New York," says Miss Powell, "one easily gets the impression that good . . .[text missing]
from the concert platform," is Miss Powell's principle. "Establish an acquaintance ahead of time and let the concert be a reunion, not an introduction."

The Kalamazoo Experiment

It was in Kalamazoo that Miss Powell strikingly demonstrated the truth of her theory. There the School Teachers' Club decided to give a violin recital just for the children. By way of preparation every school procured records of the numbers which Miss Powell intended to play, and through frequent hearings every child was made thoroughly familiar with the music.

On the afternoon of the concert over 2,600 children came to hear what they already loved, and in consequence Maud Powell had one of the most attentive and appreciative audiences of her career.

The phonograph, according to Miss Powell, is teaching us not only what kind of music to listen to, but also how to listen to it. "People are forming the habit of listening to tone quality rather than noise," says the violinist. "They do not want merely loud playing or fast playing, but musical playing."

This blazer of new trails in music will introduce yet another innovation in violin playing at her recital next Monday evening in Carnegie Hall. She will present a programme selected by

request form the list of her phonograph records. Such a proceeding is unique in the history of music, and forms another bond in the increasing intimacy of the personal and mechanical methods of interpreting art.

The final proof of the correctness of Maud Powell's contentions lies in the character of the "record programme" which has been evolved form the requests of those who know violin music chiefly through the phonograph. At the head stands the De Beriot seventh concerto, whose first movement during the last year has become one of the most popular of her records. Then comes a group of Martini, Leclair, Bach, Mozart and Mendelssohn; Chopin, Max Bruch, Sibelius, Massenet and Vieuxtemps supply the "lighter" numbers.

Assuredly, something has happened in the musical phase of American life since the days when "Turkey in de Straw" and the "Arkansaw Traveller" were high favorites with us.