



The Maud Powell Society for Music and Education

# SOUVENIR

Autumn 2019



*Maud Powell*

1867—1920

*Her Legacy Lives On*



MAUD POWELL'S RECIPE FOR SUCCESS

Cat. # MPA 0026

*The Lady*

February 22, 1900

Were it possible to give a recipe for success, one might state it thus:

**One part talent, nine parts will-power; mix thoroughly.**

In my own case, possessing perhaps the artistic nature and a reasonable share of brains and talent, together with excellent health, I have, through determined and purposeful application of energy, “arrived,” or at least brought myself to a point where some of the mystery, the truth, the inner meaning of the Holy Grail of Art stand revealed.

Determination to win gives one concentration of thought and purpose; makes one alive to every opportunity for growth and advancement, gives one the eagerness to grasp and assimilate helpful, ripening knowledge and experience; it makes life vital, interesting, and work absorbing, glorious. Serious reading this, mayhap, for casual eyes, yet I feel the necessity of approaching the subject with all seriousness. To all who wish to enter the professional ranks, let me say: Don't attempt it unless you possess an all-absorbing and unselfish love for the art per se (not for its trappings), and are willing and glad to make every sacrifice for its sake. If you honestly love your art, and only then, will you have sufficient courage to combat the buffets, the injustices, the bitternesses of public life! Art is its own reward, and, looked at less selfishly, is it not worth much to be able to dispense “sweetness and light,” to open human hearts, to stir the highest sympathies of one's fellow-beings? To me the following episode is worth days of toil and a dozen disappointments.

Practicing one day in my mountain cottage in the Catskills, the summer sunshine and the fragrance of the garden pouring in through open door and open window, I suddenly became conscious of the presence of a little barefooted Negro lass, who had slipped noiselessly into my room drawn thither by the sound of the fiddle. There she stood, listening with her whole being, strongly approving of the chords in the Bach “Chaconne,” which she said were “like an organ,” and her eyes fairly dancing out of her head at the “plunky-te-plunk-plunk” of Sarasate's “Gypsy Dances.” She volunteered to dance – marvelous tricks of steps did she trip, too, – and calmly informed me I didn't play as well for dancing as her mother. When we said “Goodbye,” and she took herself off, I supposed the incident closed. But, no; the next morning a single glowing hollyhock blossom found its way mysteriously to my desk. Glancing out of the window, I espied the little black form scudding away down the garden path towards the gate. I have the flower still, while its touching message I shall treasure in a warm corner of my heart as long as I live.

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



**Cat. # AMP 0041**  
***The Musical Leader***  
**30 January 1913**



### **MAUD POWELL PLAYS FOR STEERAGE PASSENGERS**

Maud Powell, who is having sensational success on the Pacific Coast went to Honolulu to spend the holidays and to rest between her appearances in California and those in the Northwest. On the steamer returning from Honolulu, on the line Wilhelmina, the violinist would not even talk music with her fellow passengers in the first-class cabin, but after dinner the last night out she told Captain Johnson that she would like to play. Five minutes later all the cabin passengers were gathered in the dining salon.

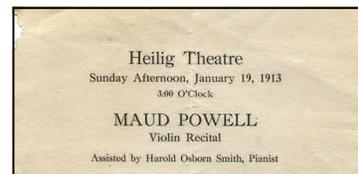
“Let the music begin,” they said.

“Bring the rest of the audience,” said Maud Powell.

By the rest, she explained, when somebody protested that all were present, she meant everybody on the ship—steerage passengers and as many of the crew as could be spared from their work. She had her way, and then, instead of playing a few pieces, she gave them a full concert.

What Miss Powell accomplished in Portland, Oregon, has only been done upon rare occasions. She appeared under the auspices of the Portland Musical Association of which Mrs. Warren E. Thomas is the president and the audience was so large that many had to be turned away. In order to accommodate this public, Miss Powell gave another concert a few days later when the audience was almost as large as the first. Miss Powell reports the very greatest success with the new violin tone picture “Up the Ocklawaha,” written for her by Marion Bauer. Notwithstanding the extremely modern idiom in which it is written Miss Powell says that she feels that the audience gets the message.

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



**American composer Marion Bauer based “Up the Ocklawaha” on Maud’s description of her scenic journey on that Florida river.**  
***The music is included in Maud Powell Favorites.***



**Maud aboard the boat “Hiawatha.”**



**Woodcut from sheet music cover for “Up the Ocklawaha.”**

**Cat. # AMP 0043**

***The Dayton (Ohio) Journal***

***Editorial Appreciation***

**Wednesday, November 11, 1914**

### **MAUD POWELL**

A slender woman standing before a gaping or innocuous multitude! Of course, we know that we are talking about our neighbors; as for that, we are talking about ourselves and all of our kind, big and little.

But a bit of Almighty God stood there clothed in flowing modest draperies – in her hand was the wand of Merlin, and in her soul a power that Merlin never knew.

The art critics sneer at us, and they have the right to sneer – most of us are bumpkins or worse; very few of us know a fugue from a furbelow, and fewer still of us know a breath of divinity from a call to arms, or the rate on the stock market.

And yet we shouldn't scold, for practically all audiences are made up of people who are essentially ignorant of even the basic elements of art in any one of its manifold expressions.

So Maud Powell stood there, the other night, at the Victoria in Dayton – just as she has stood before the most exquisitely sensitive appreciation of the old world, and of the high souls of our own world, and she played, played with a hand that was in touch with her spirit and her brain; played as only Maud Powell can play; played as no one has played since the master of magic minstrelsy, the great Norwegian [Ole Bull], went forth to live in the infinite, a part of its inscrutable and wondrous mystery.

Just a woman! Of course she is a woman, a woman charged and filled with all those finer and higher responses to which mankind, represented in terms of common manhood, is blind and deaf and dumb. – A tall, slender, swaying creature, whose bow called angels, genii, spirits, fairies, gods and goddesses; and they came gladly.

We used to know her; and Time has touched her, but he has touched her, as he touches all of mortal fibre, gently. He has not robbed her of the gift which God placed in her hands so many years ago. That gift she has made to grow and multiply, even as the man, who employed his talent of gold rightly made it to grow and multiply. And can a spirit like hers ever grow old? No, and no again. She is of the beginning and of the present and of the ending, if there is an ending. Talent like hers can never die. She is one of the joy givers, one of those free spirits whose mission it is to give to the dull dwellers of earth a glimpse of the incomparable sweetness and glory of the ineffable lands – But what's the use?

One of the most distinguished among the New York critical journals said of Maud Powell last week:

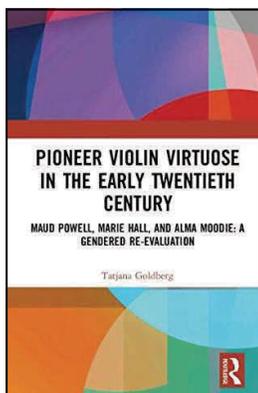
“In all of the Powell readings, as exemplified last week, there speak a fine authority, a large sense of confident musicianship, a perfect artistic understanding, and a complete mastery of all the formal and mechanical bases which form the foundation of all musical performance. Maud Powell's wide culture and exceptional intelligence were reflected in every measure of her playing, and the connoisseur appreciates at once that she has studied her violin not only with her fingers but also with her brain.”

And she speaks to the neophyte as well as to the initiated priest in the inner halls of the temple. We don't know a tone from a tunnel; an impeccable musical mechanism from a moral monstrosity; but we do know that Maud Powell can play as only the angels in heaven can play; and that is a knowledge something worth while.

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



## Maud Powell Biography Inspires Masterful Dissertations



### Tatjana Goldberg

#### Pioneer Violin Virtuose in the Early Twentieth Century: Maud Powell, Marie Hall, and Alma Moodie: A Gendered Re-Evaluation

**T**atjana Goldberg reveals the extent to which gender and socially constructed identity influenced female violinists' 'separate but unequal' status in a great male-dominated virtuoso lineage by focusing on the few that stood out: the American Maud Powell (1867–1920), Australian-born Alma Moodie (1898–1943), and the British Marie Hall (1884–1956). Despite breaking down traditional gender-based patriarchal social and cultural norms, becoming celebrated soloists, and greatly contributing towards violin works and the early recording industry (Powell and Hall), they received little historical recognition. Goldberg provides a more complete picture of their artistic achievements and the impact they had on audiences.

*Published by Routledge, 2019. Highly recommended!*



After receiving her MA at the Moscow Conservatoire, **Tatjana Goldberg** performed widely as a soloist and as co-leader of the Orchestra Sinfonica Brasileira. She was awarded her PhD at City, University of London in 2016. The Croatian violinist, based in London since 2000, is highly regarded as a teacher, performer and writer.

Brazilian violinist **Leonardo Ottoni** received his doctorate from the University of North Carolina—Greensboro in 2018. Maud Powell became an integral part of his thesis on the violin music composed by Coleridge-Taylor. He performs with the Fayetteville Symphony Orchestra and particularly enjoys chamber music.



### Megan Healy

#### The Maud Powell Project

**T**he Maud Powell Project features five new works for solo violin inspired by and dedicated to violinist Maud Powell. The works, commissioned by violinist **Megan Healy** and written by American female composers Lauren Bernofsky, Elisabeth Blair, Stephanie Ann Boyd, Jessica Meyer, and Hilary Purrington, will be premiered and professionally recorded in the Summer of 2020. The works will be performed in a variety of contexts, including solo violin recitals, lecture recitals, and outreach performances with dancers from Life/Art Dance ensemble for children and underprivileged senior citizens in Archdiocese of Denver housing.

**Megan Healy** is a former member of the Elgin Youth Symphony Orchestra's Maud Powell String Quartet where she first learned about Maud Powell. Megan enjoys a multifaceted career as a freelance performing artist and teacher. Megan is a candidate for the Doctor of Musical Arts degree in Violin Performance at the University of Colorado Boulder.

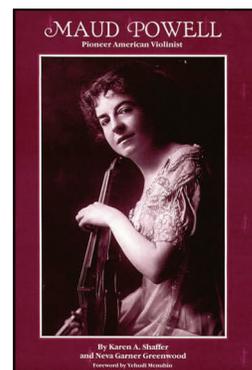


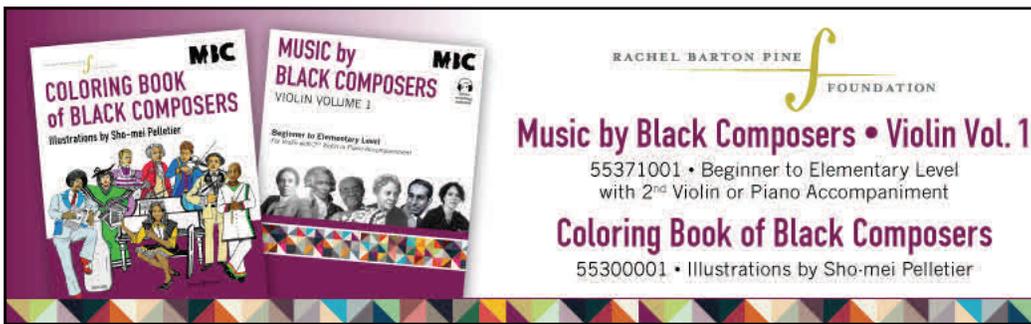
### Leonardo Ottoni

#### Keep Me from Sinking Down: A Thematic Catalog of the Violin Works by Samuel Coleridge-Taylor

**L**eonardo Ottoni's thesis analyzes and catalogs all the violin works of Samuel Coleridge-Taylor providing important information about his works for the violin. Its purpose is to increase the dissemination and performance of Coleridge-Taylor's music, enabling violinists to incorporate his pieces into their repertoire. An overview of Coleridge-Taylor's historical importance, including discussions about the African influences in his compositions as well as his contributions to Pan-Africanism, is provided in Chapter II. The American virtuosa violinist Maud Powell is discussed in Chapter III, given her significant impact on the composer's career. This study shows that Coleridge-Taylor's violin works deserve to be known, incorporated into the repertoire of modern violinists, and performed more frequently.

*These authors drew upon Maud Powell information and images in the Maud Powell Society archive provided by Powell biographer Karen A. Shaffer, Founder/President of The Maud Powell Society for Music and Education.*





## Rachel Barton Pine Talks about Her Latest Project . . .

Don't miss Rachel's "Blues Dialogues" CD featuring Music by Black Composers.

Young classical musicians seldom, if ever, have the opportunity to study and perform music written by Black composers.

Over the last 15 years, I have led my incredible team at the RBP Foundation in collecting more than 900 works by 350+ Black composers from the 18th-21st centuries, representing Africa, North and South America, Asia, the Caribbean, Europe, and Oceania. Now we want to share it with the world.

This year, my Rachel Barton Pine (RBP) Foundation Music by Black Composers (MBC) project celebrates how #BlackisClassical through the release of three landmark projects: MBC Violin Volume I, the first in a series of pedagogical books of music exclusively by Black classical composers; The Rachel Barton Pine Foundation Coloring Book of Black Composers; and a timeline poster of 300+ Black classical composers.

MBC Violin Volume I is the first in a series of pedagogical books of sheet music exclusively by Black classical composers featuring 22 works by men and women for violin spanning from 1767 to 2014. Our violin series will be eight volumes, graded by difficulty from beginner to advanced concerto-level playing. Each volume also includes biographies for every composer, feature articles on Black music making throughout history, and profiles of Black role models in music, past and present. Violin Volume I for beginner and elementary-level students was released in

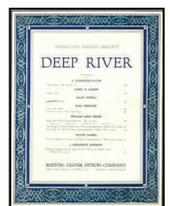
Violin Volume I includes both piano and violin 2 accompaniments, biographies of each composer; feature articles about Black orchestras past and present and about famous African Americans who played violin, and profiles of three Black role models in classical music. Online resources include reference recordings played by me, videos of each piece played by young Sphinx artists, and further information about the composers and history topics.

The Rachel Barton Pine Foundation Coloring Book of Black Composers features 40 prominent Black composers throughout history, 30 men and 10 women, drawn by Dallas Symphony violinist Sho-mei Pelletier. A biography of each composer is included.

As the musicians who use our books become tomorrow's performers, composers, conductors, teachers, and arts administrators, they will play, program, and promote music that they learned in their formative years. Over time, the landscape of classical repertoire will transform, and Black musicians will see themselves increasingly mirrored in a more diverse and accepting classical music world. I invite you to visit our brand-new website, [www.musicbyblackcomposers.org](http://www.musicbyblackcomposers.org), to learn more about our important work and to share it with your friends and colleagues.

## Minnesota Violinist Champions Coleridge-Taylor and Maud Powell

In February 2019, Catherine Himmerich gave several performances of Samuel Coleridge-Taylor's Violin Concerto (with piano accompaniment as Maud did on tour) to school groups and talked to them about Maud Powell as well as Coleridge-Taylor. The African-English composer dedicated his only violin concerto to his friend Maud Powell, who gave its world premiere at the Norfolk (Connecticut) Music Festival on 4 June 1912. Himmerich, concertmaster of the Minnesota Philharmonic Orchestra, performed Coleridge-Taylor's Violin Concerto with the orchestra on May 4, 2019 in Bloomington, MN, Brian Dowdy, conducting.



Maud Powell's transcriptions of Coleridge-Taylor's "Deep River" and J. Rosamond Johnson's "Nobody Knows The Trouble I See" are included in The Maud Powell Society's 2009 publication

**Maud Powell Favorites**  
Karen A. Shaffer,  
Compilation & Introduction  
Rachel Barton Pine  
Music Advisor and Editor



View Charles Kaufmann's excellent documentary, *Samuel Coleridge Taylor and His Music in America, 1900-1912*, <https://www.youtube.com/watch?v=HebDy-sLdCs>

**Maud Powell, circa 1908, probably not holding her Rocca violin.**



## Maud Powell Featured in World Renowned Violin Auctioneer Tarisio's Cozio-Carteggio

### Historic women performers: Maud Powell

With extraordinary energy and talent, Maud Powell fought against the prejudices of her era to become a musical icon across the world

By Alessandra Barabaschi

Published 6 February 2019

<https://tarisio.com/cozio-archive/features/>

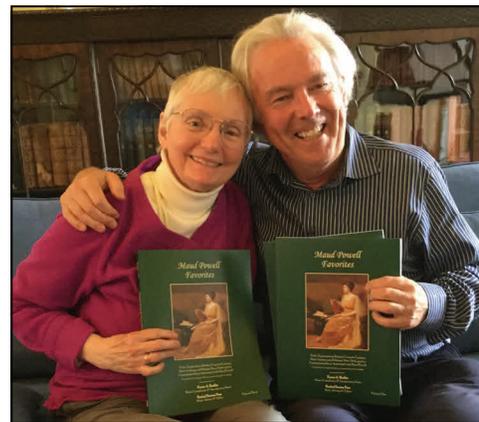
## Tarisio Sells Maud Powell's Giuseppe Rocca violin

Maud Powell's Giuseppe Rocca violin (Genoa, 1856) was recently sold by Tarisio by private sale. Known as the "ex-Maud Powell," it was modelled on the "Messiah" Stradivari. The violin tailpiece bears a gold shield with green and blue decoration depicting a lyre surrounded by the initials "G.R.T." (the monogram found on Rocca's earliest labels) and the inscription, "Maud Powell, Rocca — 1856." The tailpiece was added by a later owner. For a full description of the violin, see Jason Price, Giuseppe Rocca, the "ex-Maud Powell", 13 February 2019, on the Tarisio web site — [www.tarisio.com](http://www.tarisio.com), Cozio Archive, Cozio Carteggio.



**Maud Powell purchased this instrument on 5 May 1905 from J. & A. Beare of London and used it almost exclusively during her 1905 tour of South Africa**

## Maud Powell in Safe Hands in Scotland Ian Laing shares his treasures with Karen



**I**an Laing, violin history buff, violinist, and retired physician shared his impressive collection of autographed photographs of the great violinists of the past while we were in Edinburgh in June. A Maud Powell enthusiast, he has two portraits of her from 1897 and 1918 and one of Joachim's assistant teacher Heinrich Jacobsen with whom Maud also studied. Boasting a family of five generations of violinists, Laing is an adept chamber musician and orchestra leader. He alerted us to the recent sale of Maud's Rocca violin. He passed on his own lovely 1845 Rocca violin to his son, a professional violinist.



## Maud Powell String Quartet Follows in Maud’s “Tracks” — Report from Randal Swiggum, EYSO Artistic Director

**Amelia Simpson, Ayu Seiya, Randal Swiggum,  
Storey Childs, Trudie Childs**

Maud Powell traveled widely, performing recitals across North America. Her mission: not just great concerts, but understanding—helping listeners to love great works of classical repertoire. In the 2018-19 season, the **Maud Powell String Quartet** also travelled—bringing the excitement of the string quartet to hundreds of young listeners.

The MPSQ is the premiere high school honors group of the Elgin Youth Symphony Orchestra. In October 2018, they travelled to Madison, to present their annual “How To Listen” Workshop to the combined Wisconsin All-State band, choir, and orchestra students—nearly 500 young musicians. Planned and led by Artistic Director Randal Swiggum, they deconstructed Mozart’s String Quartet 20 in D, helping the young listeners hear how Mozart plays with our expectations, how motifs are developed and expanded, and how to listen like an “Expert Noticer.”

## Destiny Ann Mermagen Traces Maud’s Footsteps

Maud Powell once brought the house down by playing as an encore Henri Vieuxtemps’ “St. Patrick’s Day,” to an Irish audience. She recorded the piece in 1904 for the Victor Company (reissue Naxos 8.110962).

Aware of Maud Powell’s “amazing” recording and following in her footsteps, **American violinist Destiny Ann Mermagen and pianist Heather Adelsberger** are the first to record all six pieces in Vieuxtemps’ *Bouquet Américain*, Op. 33. In his attempt to capture the imagination of uncultured American audiences in the mid-1800s, Vieuxtemps based these charming, witty, and virtuosic pieces on popular American and Irish folk tunes, neatly merging his classical style with the American fiddling tradition. These works are featured on Destiny Ann’s 2018 world premiere album, **Classical Cowgirl ~ Bach to Barn Burners™**.  
[www.classicalcowgirl.com]



In April 2019, the MPSQ took to the road again, performing at four middle and high schools, and again unpacking great music led by Randy Swiggum. This time the repertoire included string quartets of Ravel and Grieg. Young listeners marveled at the brilliance of their technique and expressive power, and were excited to explore the layers of musical meaning below the surface.

Throughout the season, the MPSQ worked with coach Gina DiBello of the Chicago Symphony Orchestra, members of the Jupiter String Quartet (University of Illinois), the Pro Arte Quartet (UW-Madison) and the Avalon String Quartet (Northern Illinois University), as well as Brant Taylor (CSO), Peter Slowik (Oberlin Conservatory) and Rachel Barton Pine, who traditionally hosts the MPSQ for a coaching in her Chicago home. The Maud Powell String Quartet is sponsored by Ed and Joyce McFarland Dlugopolski and is part of the EYSO’s Chamber Music Institute, Theresa Goh, director.

Destiny Ann explains: “I was very inspired by your website--especially since you are celebrating American women and American Music. I've been pioneering Vieuxtemps' *Bouquet Américain* with the same spirit! I love . . . all you've done to bring attention to Maud Powell. It's inspiring.”

**Maud Powell Favorites** includes Maud’s Story and Analysis of Vieuxtemps’ “The Arkansas Traveler.” Her 1911 recording of the piece was never released.

*This issue of Souvenir has been printed with the benefit of a grant from Allegra of Asheville FootPRINT Fund. We give special thanks to Dave Campbell, President, Allegra WNC for this generous award and to the staff of the Hendersonville office for the care they have consistently devoted to The Maud Powell Society’s printing needs through the years.*

## Maud Powell Society Award

Three treasured Friends received The Maud Powell Society Award this past year. The award is presented to individuals in recognition of their dedication to the artistic and humanitarian ideals of the pioneering American violinist Maud Powell.

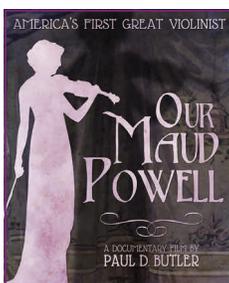
**Paul Butler**, producer/director of “Our Maud Powell” documentary;  
**Pepe Figueroa**, Neva Greenwood’s research partner and MPS Trustee;  
**John Bloom**, for acquisition of MP artifacts for the MPS Archive.



## Noted in brief —

- **WHAT’S NEW** on The Maud Powell Society web site? **Maud Powell/Collected Writings** includes most of Maud Powell’s articles and many interviews with more to come. **Powell’s updated Discography & a Chronology of Recording Sessions** are at **Maud Powell/Recordings**. The web address remains [www.maudpowell.org](http://www.maudpowell.org).
- **Marion Scott biographer and Signature editor Pamela Blevins’ biography of Ivor Gurney and Marion Scott, Song of Pain and Beauty**, details the life and work of these two important figures in British music. To purchase: Contact Pamela Blevins at [pblevins@erols.com](mailto:pblevins@erols.com) or 828-884-8500 or use [www.amazon.com](http://www.amazon.com).
- To obtain Maud Powell’s recordings, order any of the four CDs, *Maud Powell, The Complete Recordings (1904-1917)*, Vols. 1-4 (Naxos 8.110961, 8.110962, 8.110963, 8.110993) online via The Maud Powell Society’s web site, through the “Publications” page at [www.maudpowell.org](http://www.maudpowell.org).

## Maud Powell Documentary Featured



The Elgin Symphony Orchestra League featured Paul Butler’s documentary *Our Maud Powell: America’s First Great Violinist* on May 2, 2019. This superb one-hour film is available on DVD for \$20 via The Maud Powell Society. Order online at [www.maudpowell.org](http://www.maudpowell.org).

- **Maud Powell Favorites**, [ON SALE NOW!] an edition of rare violin masterworks including Powell’s transcriptions, and violinist Rachel Barton Pine’s *American Virtuosa, Tribute to Maud Powell*, Cedille records (CDR 90000 097), can be ordered from The Maud Powell Society. The CD includes selections from *Maud Powell Favorites*. Visit “Publications” at [www.maudpowell.org](http://www.maudpowell.org) for more information.
- MPS Advisory Board member and renowned solo bassist-Gary Karr commissioned “The Heart Knows No Borders,” by Andrés Martín, composer and solo bassist. Karr performed the piece with the Baja Chamber Orchestra in the border town of Tijuana. The 47 bassists that form the wall at the end of the piece came from all over Mexico. <https://www.youtube.com/watch?v=VdvCXg1TkMY&feature=youtu.be>



In Memoriam

**AARON ROSAND**

MPS Advisory Board Member  
 “The Keeper of the Bow”



C ?



**Doreen Carwithen, a noted film composer who also composed orchestral and chamber music.**

## Pamela Blevins Presents “B-A-C-H” A Musical Mystery Tour It’s Not What You Think It Is!

In B. A. C. H., *MP Signature* editor Pamela Blevins will introduce four composers from the 19th and 20th centuries whose last names begin with B, A, C, & H. Their names will remain a mystery until she reveals who they are in her illustrated musical mystery tour. This program by music historian Pamela Blevins challenges perceptions of “modern” classical music and the men and women who composed it. Transylvania County Public Library, Brevard, NC, November 19, 2019. Blevins pioneered the revival of interest and information on women composers, giving her first lectures to Boston audiences in the 1970s. She continues her work by giving illustrated talks and as editor of the MPS online magazine *Signature, Women in Music*. [www.maudpowell.org](http://www.maudpowell.org)

## Check out The Maud Powell Society Facebook Page and Youtube Channel!



*Souvenir* is the Newsletter of the Friends of The Maud Powell Society for Music and Education

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 Web: [www.maudpowell.org](http://www.maudpowell.org) and  
[www.signaturewomeninmusic.org](http://www.signaturewomeninmusic.org)

## A Message from the Maud Powell Society's President

*"America was richer for her life. For the lesson of her life is not limited to the violinist. Every honest craftsman may take inspiration from a career guided by so lofty a purpose, wrought out through such faithful apprenticeship, bestowing upon others an unshadowed service whose flower was beauty and truth." (New York Sun, 10 Jan. 1920)*

**Dear Friends,**

Perhaps it is no coincidence that Maud Powell (b. Peru, IL, Aug. 22, 1867–d. Uniontown, PA, Jan. 8, 1920) died the same year that women finally won the right to vote with ratification of the 19th Amendment. She had laid the groundwork for women to take their places alongside men in the world of music just as her mother's friends, including Susan B. Anthony, had fought for equal rights for women.

By 1920, Maud Powell was no longer "the best lady violinist." She was mourned as "one of the greatest musicians ever produced in the United States." She won her place, not as an artist alone, but as a whole human being who radiated her love for humanity in all she undertook.

Today, Maud Powell is once again universally acclaimed for her artistry. Perhaps even more importantly during these troubled times, she stands out for her sterling character and human sympathy. The sacrifices she made to perfect her art were matched by the personal sacrifices she made to bring its benefits to all the people she could possibly reach, no matter what the hardships or circumstances.

She believed in her art – in music – in its power to uplift the human spirit and create harmony among one and all. She proved that her art could charm cowboys and soldiers, farmers and laborers as well as inspire and motivate civic-minded men and women. In the end, she understood that music reaches the heart directly, uniting the hearts and minds of those who listen, no matter their color or nationality or station in life.

This message was the mission to which she dedicated herself. And she lived it – not only in her art but in her daily life. Despite the immense strain on the energies of a touring artist, she did not hesitate to make that one more gracious gesture.

Her example empowered women throughout the world to take charge of their own destinies, for each one to fulfill her chosen path with confidence and courage. Maud Powell's determination to follow her dreams carried along the hopes and yearning of her sisters throughout the land. After a devastating war, women finally broke the chains that had bound them. A new world was opening to them with the coming of woman suffrage.

Just as Maud Powell was transitioning from this world, women came into their own, setting the stage for an immense re-balancing of power. Here we are again, 100 years later, in the midst of even more momentous changes – re-balancing the energies of the earth and all of humanity.

We need Maud's example now more than ever to lead us out of this time of devastating turmoil into a more peaceful, cohesive world, uplifted by the arts and sustained by genuine human compassion. Maud's recognition of the unity of the human spirit continues to speak to our higher selves.

The importance of our work cannot be overstated. We are carrying on Maud's mission by upholding all that she represents. She continues to inspire us all to high endeavor – to rise to the higher realms of the spirit. You may think that our work is small stuff in the grand scheme of things. For every child inspired by Maud's example, there is one more adult who will have the courage to take on the unforeseen challenges of the future.

Our many friends throughout the world have been a vital part of all we have accomplished. Have we achieved all that we need to? No. There is much left to do. Let me explain.

My revised biography is in the formatting stage now. Its publication remains an open question. I am writing another book telling the broader story of Maud Powell's particularly significant historic friendships and achievements – like her friendship with Sibelius and her American premiere of his violin concerto. Powell's performance/touring schedule is now on our web site and I have catalogued most of her important writings, interviews, and program notes for inclusion on our web site.

And then there is the Maud Powell Archive! Several hundred photographs have been put in some chronological order but have yet to be properly labeled and catalogued. A treasure-trove of original letters, programs, advertisements, posters, artifacts still needs to be catalogued.

Our Maud Powell Archive's eventual destination will be the Music Division of the Library of Congress. However, certain artifacts may be more appropriately placed in the possession of historical societies where they might be exhibited.

Sometimes it is hard for me to sort out what to do first. Each task takes a great deal of time and energy.

Your support makes all the difference. We welcome donations of any size to enable us to continue the work of the Society. Our operating income comes entirely from individual donors, amounting to less than \$10,000 per year – just barely covering expenses. We work without compensation. Your generosity makes it possible for us to continue our efforts to bring Maud Powell's inspiration to a larger public and especially to young people everywhere.

Your donation will commemorate the 100th Anniversary of Maud Powell's death and honor her immense love for music and humanity. Please join us on this journey!

*With warmest good wishes, Karen A. Shaffer*



**Your tax-deductible contributions make all of our work possible.**

**You can Donate via Paypal at [www.maudpowell.org](http://www.maudpowell.org)**

*Dear Karen:*

**I agree that we need Maud Powell’s example and inspiration now more than ever. I am happy to join the Maud Powell Society in commemorating and honoring her vital legacy.** Here is my contribution in support of all the good work you are doing in reaching more people than ever before with the inspiring message of Maud Powell’s life and legacy.

**Enclosed is my tax-deductible contribution.** I have made my check payable to The Maud Powell Society. **Please be sure to send me the next Friends’ newsletter.** **YOU CAN DONATE via PAYPAL at [www.maudpowell.org](http://www.maudpowell.org).**

**Trustee            \$2,500 annual donation \_\_\_\_\_**

A position of honor, trust and service held by one who is committed to the purpose of The Maud Powell Society and willing to lend their name, financial resources and advice to forward its mission.

**WITH A DONATION OF \$100 OR MORE YOU WILL RECEIVE  
A DVD OF PAUL BUTLER’S DOCUMENTARY “OUR MAUD POWELL.”**

**Friend            \$1,000 \_\_\_\_\_ \$500 \_\_\_\_\_ \$250 \_\_\_\_\_ \$100 \_\_\_\_\_ \$150 \_\_\_\_\_**  
**\$75 \_\_\_\_\_ \$50 \_\_\_\_\_ \$35 \_\_\_\_\_ \$25 \_\_\_\_\_ other \$ \_\_\_\_\_**

**\_\_\_\_\_ I WOULD LIKE TO VOLUNTEER. PLEASE CONTACT ME.**

**\_\_\_\_\_ I have set forth names and addresses of friends you can place on the Society’s mailing list.**

**\_\_\_\_\_ I would like to connect you with potential major individual or corporate donors.**

**\_\_\_\_\_ Please send me information on the Maud Powell children’s book or \_\_\_\_\_.**

Name \_\_\_\_\_

Address \_\_\_\_\_  
\_\_\_\_\_

Phone \_\_\_\_\_ Email \_\_\_\_\_



The Maud Powell Society’s purpose is to educate the general public about the life and art of Maud Powell and her contributions to American musical life as well as to the art of violin playing. In addition, the Society is established to further Maud Powell’s musical ideals by sponsoring educational projects and programs to promote music in education and public awareness of the contributions and achievements of women in music. Founded in 1986, The Maud Powell Society is a tax-exempt, non-profit corporation, operated exclusively for charitable and literary purposes. Contributions are tax deductible to the full extent of the law.