



The Maud Powell Society for Music and Education

# SOUVENIR

WINTER 2012-2013

## Maud Powell . . . Lest We Forget . . . Who She Was and What She Stood For



In whatever sky the younger stars now rising may shine at last, Maud Powell is yet America's one great master of the violin. Brilliance of execution alone does not make a finished art. This woman laid first the foundations of character. She "scorned delights and lived laborious days." For a generation she has divided her time between almost continuous practice, study of music, public performances. She spared herself in nothing. Despising tricks, she paid the full price of high achievement, curbing an eager and impatient spirit to the sternest discipline.

Respecting her own craft, she was a tireless propagandist of music in the broader sense. Her programmes were finely wrought with treasure old and new. More than one young composer owed his first hearing to her. And a profound reverence, a true priestly power, informed her ministrations before the altar of supreme genius, like that of Beethoven.

Maud Powell was an American. She saw clearly the failures in our national art and the sources of such weakness. Referring once to successful American work in many fields, she said: "There is more of liveliness and high spirits than of spirituality. We don't live deeply enough. We depend too much on the big

outer stimulus – like a baseball game – to rouse us. . . . We must be turned away from the things that we possess to a deeper inner life."

Being a woman, she must needs find greatness in the expression of her womanhood. Those who said she "played like a man" were deceived by the courage and intensity of her attack. There was no imitation of masculinity. When Maud Powell played, her fiddle sang for the dumb fingers of old women sewing the years into the fabric of their patience; for the hand of the bride adorning herself for her husband; for the child who holds a first doll in the small circle of her arm; for the pioneer's wife, the sailor's and the soldier's; for the lonely woman unfulfilled.

America was richer for her life. And though the strings of her violin are silent, waiting in vain for the melodious marriage of the bow, all that she gave is not lost. 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.

Robert J. Cole, *New York Sun*, January 10, 1920  
Tribute to Maud Powell (1867–1920) who had passed away on January 8

Photos from MP Society Archive

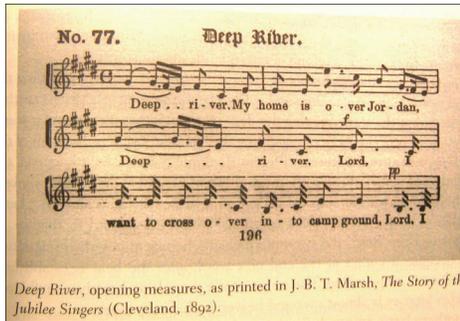
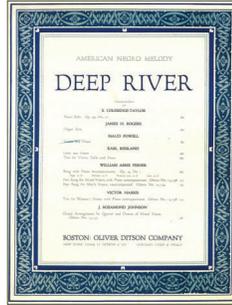


# Maud Powell Featured in Documentary Samuel Coleridge-Taylor and His Music in America, 1900–1912



Maud Powell (about 1908) championed the works of SCT and J.R. Johnson

Maud Powell's transcription of SCT's "Deep River" published in 1911. Her 1911 Victor recording and concert performances from 1910 on made it famous.

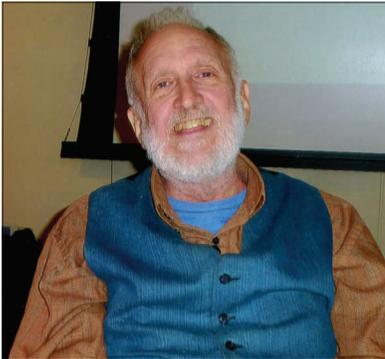


Deep River, opening measures, as printed in J. B. T. Marsh, *The Story of the Jubilee Singers* (Cleveland, 1892).

Jubilee Singers' version of "Deep River" from which SCT created his original "Deep River" for piano in his *Twenty-four Negro Melodies*



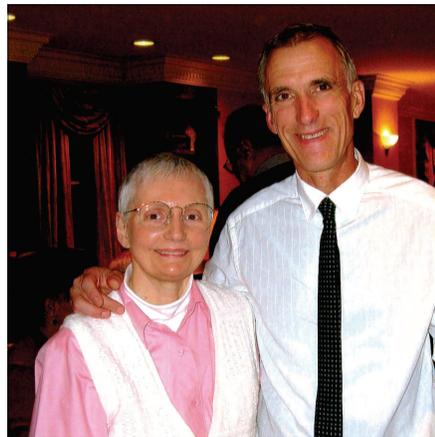
Coleridge-Taylor's autograph to Maud Powell, 1901



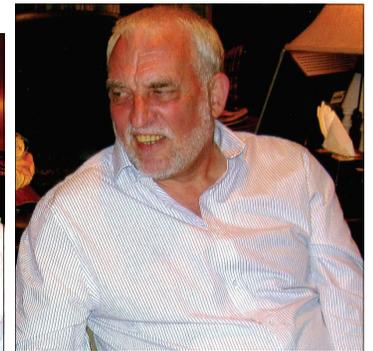
Wayne Shirley, music librarian and author of "The Coming of Deep River"



William Tortolano, SCT biographer



Karen Shaffer with Charles Kaufmann, Longfellow Chorus artistic director & SCT documentary creator & director



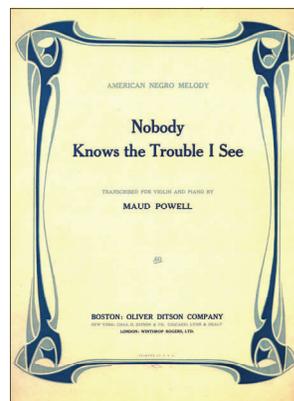
Jeffrey Green, SCT biographer



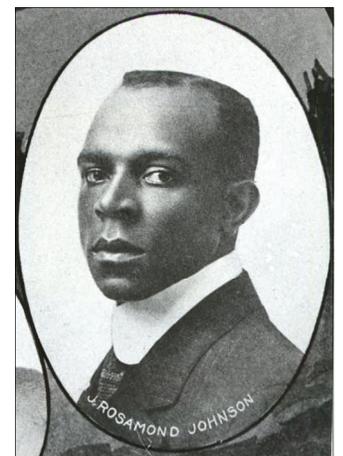
Melanie Edwards, granddaughter of J. Rosamond Johnson, composer, pianist pictured far right



MPS board member Rachel Barton Pine performed music by SCT & Johnson



Maud Powell's transcription of J. R. Johnson's "Nobody Knows..."



## Maud Powell in Samuel Coleridge-Taylor Documentary

The documentary *Samuel Coleridge-Taylor and His Music in America, 1900-1912* will be premiered at a cinema in the Longfellow Chorus Festival on Saturday, March 16 in Portland, Maine. Charles Kaufmann, the artistic director of the Longfellow Chorus, created and directed the film expressly for the Festival.

Maud Powell is a central figure in much of the documentary, linking the English composer Samuel Coleridge-Taylor (1875–1912); Norfolk Festival founders Carl and Ellen Stoeckel; composer, pianist and singer J. Rosamond Johnson; John Philip Sousa; and Maud's famous explorer uncle John Wesley Powell (in connection with the Indian derivation of "The Song of Hiawatha"). Maud was an important advocate for Coleridge-Taylor's music, including his violin concerto which he dedicated to her, as well as "Deep River" which she transcribed for violin and piano, and "Gypsy Song" and "Gypsy Dance" which she performed in England and America as early as 1900.

Powell biographer Karen Shaffer was interviewed for the documentary, participated in a music historians' roundtable discussion, and supplied a good many photographs for the film. Violinist Rachel Barton Pine was interviewed and performed several SCT pieces for the documentary as well as Powell's transcriptions of "Deep River" and "Nobody Knows the Trouble I See."

Karen Shaffer's article "Like a bouquet of flowers" (*The Strad*, November 2002) tells the story of Coleridge-Taylor's violin concerto which Powell premiered at the Norfolk Festival in June 1912.



### Anya Laurence Shines at Firkušný Conference (and incidentally finds Maud Powell in Brno!)

MPS Advisory Board member and internationally acclaimed pianist Anya Laurence was a guest speaker and teacher at the Rudolf Firkušný conference celebrating the centennial of this master pianist's birth. Laurence had been privileged to be one of Firkušný's select few private pupils. His former students and colleagues gathered to remember his teaching and performing in Brno, Czech Republic, in the spring of 2012. Organized by the Janáček Academy of Music and Performing Arts the five-day conference featured concerts, master classes and lectures. Among the guest performers were Firkušný's own students from the Julliard School in New York. Anya Laurence, a favorite at the conference, delighted in giving master classes demonstrating Firkušný's unique approach. While there, she discovered pictures of Maud Powell and Powell's string quartet were on display in the Janáček Academy of Music in Brno.



Norfolk Festival June 1910, / to r, Coleridge-Taylor, tenor George Hamlin, Maud Powell, Mrs. Arthur Mees, Gertrude May Stein, pianist Franklin Bassett, conductor Dr. Arthur Mees.

Photo by H. Godfrey Turner.

This documentary will bring a significant part of Maud Powell's legacy to a wide audience. The film will be entered in film festivals and could be aired on Public Television stations. Excerpts from the film can be viewed on the Longfellow Chorus web site:

[www.longfellowchorus.com](http://www.longfellowchorus.com) .

### Don't forget to remember that . . .

**Maud Powell's 150th anniversary is in 2017.**

**It is time for you to start thinking about how YOU will commemorate America's first great master of the violin. We will help you in any way we can.**



### Maud Powell Feted in Indianapolis Concert in Same Hall In which she performed in 1910



The City Circle Chamber Group in Indianapolis performed a concert on March 29, 2012, featuring Maud Powell – the first in their series on Women in the Arts. Violinist Emily Glover performed music from *Maud Powell Favorites*. The MP Society helped sponsor the event and provided programs from Maud Powell's appearances in Indianapolis and photos of Powell for display. The concert

took place in the Athanaeum Theatre (called the German Theatre in Maud's day) and was exactly the same place where Maud had played on November 22, 1910! Andrew J. Lyon is the music director of the Chamber Group.

## Visiting Maud Powell Society Friends in Maine

While in Maine for the SCT Documentary interview, MPS President Karen Shaffer and Secretary Pam Blevins took the opportunity to visit with MP Society Friends who are doing interesting things.



Bundy Boit, pianist & composer



Mary Gould, co-founder, Bagaduce Music Lending Library



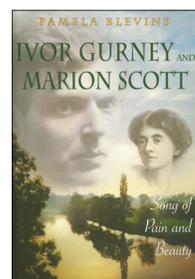
Dr. and Mrs. William Tortolano, both eminent musicians, admired Maud Powell Favorites while in Portland for the SCT documentary's historians' roundtable.



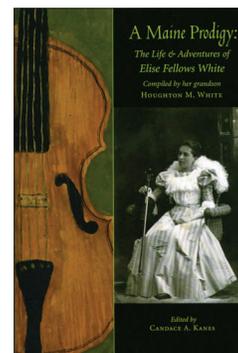
Karen Shaffer, Pam Blevins, Mary Gould, and Bundy Boit at the Bagaduce Music Lending Library, pictured below.

We visited Bundy Boit in Penobscot, whose grandmother Kate Hull Bundy was a concert pianist who knew Maud Powell. Bundy, a pianist and composer, is working on a musical about her and shared with us some of the delightful entries from her grandmother's diaries.

Bundy took us to the **Bagaduce Music Lending Library** in Blue Hill, where we met Mary Gould, the vibrant 88-year-old co-founder and music director of this tremendous library. Founded by three friends (Gould with Marcia Chapman and Fritz Jahoda) in 1983 the library is an international resource center for printed sheet music and scores with all genres of written music except marching band music. While there, Bundy donated Pam Blevins's biography of Ivor Gurney and Marion Scott to the library as she had with the Maud Powell biography. To learn more about this amazing library: [www.bagaducemusic.org](http://www.bagaducemusic.org)



Dr. Houghton White and wife Mary at their Brunswick, Maine home



While in Blue Hill, Karen peered through the windows of the Blue Hill Chamber Music Building where Maud Powell's violin colleague and teacher Franz Kneisel held his summer music camp.

Dr. Houghton White had just received a CD of some of his grandmother's remarkable recordings and honored us with a first hearing. Dr. White compiled Elise Fellows White's memoir, *A Maine Prodigy: The Life and Adventures of Elise Fellows*, which was published by The Maine Historical Society (2011) and available at [www.mainehistory.org](http://www.mainehistory.org). Dr. White has donated his grandmother's papers to the Maine Historical Society in Portland, where we stopped by to visit with Dr. Candace Kanes, curator and historian, and view the collection.

# Maud Powell Arts Celebration

## City of Peru, Illinois

### Celebrates ALL the Arts

Maud Powell  
Born in Peru, Illinois  
August 22, 1867



Peru's statue of Maud Powell, Joseph Heyd, sculptor. Dedicated July 1, 1995.



Internationally acclaimed violinist Eva León was featured in the **18th annual Maud Powell Arts Celebration in Peru, Illinois** held the weekend of August 18–19. In addition to her solo appearance, León took time to talk with students and parents about what is involved in becoming a professional violinist. Her special performance at a dinner for the Latino community was magical. A new highlight, “The Instrument Experience,” enabled children to hold and try musical instruments. Participation in the Arts Celebration included band members, singers, dancers and artists, as well as music students in the Illinois Valley.



Maud Powell Society board member Chris Coughlin led an enthusiastic team of volunteers and organized the event with the cooperation and support of the City of Peru and other major donors.



The event celebrates Maud Powell's birth in the City of Peru on August 22, 1867, and was inaugurated after the City dedicated an 8-foot bronze statue of her near City Hall in 1995.



## 25th Anniversary of Maud Powell, Pioneer American Violinist



Published in 1988, the Shaffer/Greenwood biography of Maud Powell is a classic, beloved by readers throughout the world. It has spawned numerous dissertations and theses by scholars such as Tatjana Goldberg, a professional violinist (MA Moscow Conservatoire), who is comparing three cadenzas for the Brahms violin concerto by female violinists, including Maud Powell's composed in 1891. "Surprised by Maud's life story and her artistic achievements," Ms. Goldberg's choice of Powell was spurred by this "fascinating and detailed book" which gave her "profound pleasure." She is working toward her Ph.D. at City University, London. She and her violinist husband Nigel both teach and perform in London.



Tatjana aids orphanage girls in India.

### Maud Powell on the Web

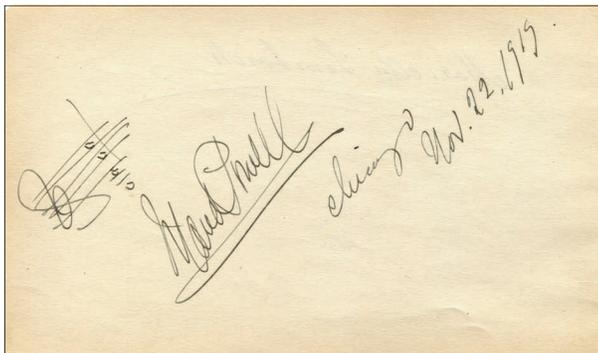
The Musicians Club of Women in Chicago (founded in 1875) requested Maud Powell photos for use on their new web site. [www.musiciansclubofwomen.org](http://www.musiciansclubofwomen.org). Click on About the Musicians Club of Women.

### Maud Powell Inspires Young People

The **Maud Powell String Quartet** with new members chosen from the Elgin Youth Symphony Orchestra, in Elgin, Illinois, is in its sixth year. On November 4, the Quartet premiered composer Daniel Brewbaker's String Quartet No. 3, commissioned by the EYSO and based on Maud Powell's life.

### Recent Discoveries

- ◆ Maud Powell letter to Mrs. Ellen Stoeckel, ca. June 1910, re. Norfolk Music Festival and programs (copies from Norfolk Historical Society)
- ◆ Maud Powell's letters to Sibelius (copies from Sibelius Family Papers, National Archive of Finland)
- ◆ Maud Powell autograph, November 22, 1919, Chicago, Illinois (original) – one of her last autographs



## Noted in brief –

- The **Maud Powell Society web site** keeps you up to date on events and includes many of **Maud Powell's articles**, most of which can be found on the "For Young People" page. 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 Favorites***, 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 the Publications page of our web site for more information: [www.maudpowell.org](http://www.maudpowell.org).
- Publication of ***Signature, Women in Music*** is currently suspended due to lack of funding. But all issues published so far are available free on the ***Signature*** web site: [www.maudpowell.org/signature](http://www.maudpowell.org/signature)
- Karen Shaffer's Letter to the Editor regarding Maud Powell's touring is featured in ***The Strad***'s February issue.



### Powell in *Legendary Locals of Aurora*

Maud Powell is one of the luminous figures featured in Jo Fredell Higgins's fascinating pictorial history of Aurora, Illinois, ***Legendary Locals of Aurora*** (2012). The book is now in the Maud Powell Society archive, a gift from MPS Trustee Joyce M. Dlugopolski.



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

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[www.signaturewomeninmusic.org](http://www.signaturewomeninmusic.org)

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

*Dear Friends,*

This past year, I have been happy to return to work on the second edition of Maud Powell's biography. There is much new information since the recovery of Maud's scrapbooks and photographs from the Lineback Collection, via the New York Philharmonic's Archive. It is fun to return to working with Maud's biography as there is always another revelation around the corner that surprises and delights me.

I am putting more of Maud's articles on our MP Society web site as I go through the archive and am working my way through the many letters that were in her scrapbooks. Further refinements of the biography are now possible since we have finally transferred all the Powell scrapbooks from microfilm (from the New York Public Library) to hard copy. Distilling all this information takes time – rather like working a gigantic jigsaw puzzle without a complete visual perspective before me.

This time around I have the benefit of the Worldwide Web which now makes it a hundred times (maybe really a thousand times!) easier to uncover the identity of so many of Maud's professional and social connections which helps put pieces together and make sense of the story of her life.

Every day, as I review our old research, I am reminded of how arduous it was to write letters (in the days of typewriters – 1970s & early '80s) to libraries and individuals to uncover information about Maud. It was a task that Neva Greenwood pursued faithfully. Hopefully, when our work in the MP Society is done, we will have made it a lot easier for future scholars to study Maud's life.

My work on the biography was interrupted this fall by my participation in the documentary "Samuel Coleridge-Taylor and His Music in America, 1900–1912." It was an exciting experience to get together with so many historians to talk about Coleridge-Taylor, Rosamond Johnson and Maud Powell and the Norfolk Music Festival. The round-table discussion was particularly earth-shaking since it was interrupted by an earthquake early in the proceedings! But most impressive for me was the realization of Maud Powell's centrality in the whole story of Coleridge-Taylor and his music in America. I was grateful that I could contribute so much to this important documentary by Charles Kaufmann, artistic director of the Longfellow Chorus.

I placed Robert J. Cole's tribute to Maud Powell on the front page of our newsletter to remind us of Maud's importance to those who lived in her time and to all who have come after her. We cannot fathom the reach of Maud Powell's influence on us today. Yet her legacy is now a living one, thanks to our efforts through the years in making the story of her life available to people throughout the world via our books for young and old and our web site, and making the richness of her art known through her music and recordings.

When a professional violinist in London contacts me to tell me how deeply inspiring Maud Powell's biography is and how her jaw dropped when she heard Maud's recordings, I know that we have struck a chord that will sound throughout the years in the heart of that violinist and all her students. Who knows how far Maud's influence will reach as a result of our restoration of her legacy? How many more people will be inspired by the truth and beauty that she conveyed to others with the magic of her bow and personality?

I am grateful for these affirmations that come my way from time to time. They keep me hopeful and focused on the tasks ahead. There is no richer reward than to know that the fruits of over 30 years of devoted labor are bringing pleasure and inspiration to people throughout the world — not solely musicians.

We still have much work to do — the MP biography's second edition, a stand-alone Powerpoint presentation on Maud for schools, a full-scale documentary, and a collection of Maud's writings. These are still ahead of us and some partially in progress. We would love to create more children's books about Women in Music but there is only so much time in a day and the other projects are first in line. We have suspended publication of new issues of *Signature*, *Women in Music* due to lack of funding. Time constraints are also a factor since we have no staff.

We continue to welcome your support because it is you, our Maud Powell Society Friends, who make it all possible for us to continue bringing Maud Powell's living legacy to people throughout the world. We need to hear from you — your voices of enthusiasm make such a difference for us — and your advocacy for Maud in your own circles helps us to get the word out. We need you to help boost recognition and sales of *Maud Powell Favorites* — to tell your friends about this exquisite collection of music. We welcome your participation in making the year 2017 a really special celebration of the 150th anniversary of Maud Powell's birth. Let's make plans to really put Maud up in lights in every city in the world!

Please join us! This is a great adventure with rewards far richer and longer lasting than we ever dreamed of.

We have come a long way in 26 years and accomplished a great deal with your encouragement, belief in our work, and your financial support. Since our work does not usually qualify for grants, we rely exclusively on the generosity of our Maud Powell Friends whose contributions make it possible for us to continue our work. Tax-deductible donations of \$10, \$25, \$50 are the lifeblood of our organization while larger contributions enable us to extend our reach. What you give today will make a difference in the life of a young person tomorrow. We welcome your hearty support!

*With warmest good wishes,  
Karen A. Shaffer*



**Your tax-deductible contributions make all of our work possible.  
The Maud Powell Society for Music and Education is a tax-exempt, non-profit corporation.**

Dear Karen:

Congratulations on the achievements of the Maud Powell Society for Music and Education! Keep up the good work! I am proud to support The Maud Powell Society in its efforts to update Maud Powell’s biography and to bring Maud Powell’s story into the schools through a stand-alone multimedia presentation. 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.**

**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.

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

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

\_\_\_\_\_ I would like to volunteer typing help with your Maud Powell collected writings projects.

\_\_\_\_\_ 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 \_\_\_\_\_

Please return to **The Maud Powell Society, 68 Grandview Ave., Brevard, NC 28712**

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**The Maud Powell Society for Music and Education**



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.