



The Maud Powell Society for Music and Education

SOUVENIR

Autumn 2016



Celebrate Maud Powell's Sesquicentennial (1867-2017/18)

Her Life and Legacy



"Long before a girl of the right caliber has completed her studies, she should have received the baptism of her vocation — the words 'fame' and greatness' should have disappeared, to be replaced by truth and art. She must be a worshiper of the thing itself. Her ambition should no longer be to excel but to deliver the message of the musician. Her own greatness should count for nothing beside the greatness of her art. It never occurs to me to ask myself if I have achieved greatness or fame, but I do realize with a thrill of wonder and delight that after long, long years of praying and fasting in the temple, I am able to deliver the message of my art to hungry and thirsty souls."

— Maud Powell, "What One's Art Should Mean,"
Pathfinder (Washington, D.C.), October 3, 1908

Brava Maud!

"150 Bows for Maud"

JOIN US IN CELEBRATING OUR THEME:

Music is a bridge that spans the universe

Goal

150 events dedicated to the legendary American violinist Maud Powell

When

All during 2017/2018 and annually thereafter

Participants

People throughout the world who love music. Anyone can participate by dedicating a concert or a performance of a particular piece of music, or by dedicating a special event (see "Program/Event Suggestions" on our web site: www.maudpowell.org). Your event can take place anywhere in the world in any venue.

Events

Concerts, School Visits by Musicians, Presentations/Lecture-Recitals, Essays, Poetry, Works of Art, State History Projects, Exhibits, Compositions, School Projects & more

Specifically dedicate your "event" to Maud Powell

At your event, simply make a dedication from the stage or in the printed program or in some way appropriate to the nature of your "event," in keeping with our Celebration Theme.

Sample Dedication

"Tonight's concert is dedicated to Maud Powell, the visionary American violinist who dedicated her life and art to serving music and humanity. Through her art radiated her love for the violin, music and humanity."

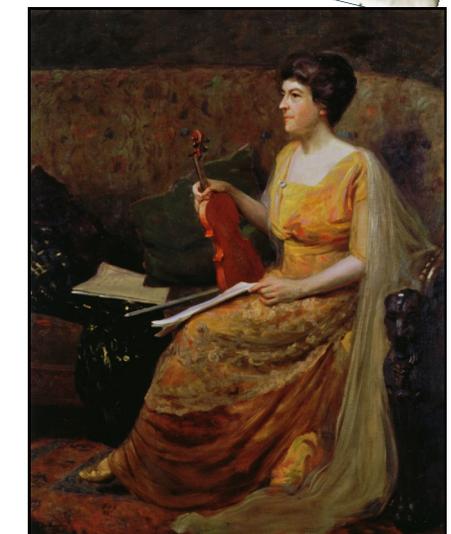
How to sign up

Sign up on the Maud Powell Society web site: www.maudpowell.org and then you will be permitted to register your event information on our web site's **Events Calendar**.

Our support

Support materials: Maud Powell transcriptions, photographs, programs, biographical and tour information, recordings, and children's books are available from The Maud Powell Society. Highlights from events will appear on the MPS web site's Showcase page and the MPS Facebook page.

Programming ideas as well as suggested units for school presentations are also available on The Maud Powell Society web site. www.maudpowell.org We may place video clips of events on the MPS YouTube channel.



Maud Powell, oil portrait by Nicholas R. Brewer, 1918-19, National Portrait Gallery, Smithsonian Institution, Washington, D.C.



"Maud Powell is the violinist I most admire. Dedicated to her art, brave in her repertoire choices, nurturing of young artists, tireless in utilizing music to break down social barriers and elevate society, her example inspires me every day."

– Rachel Barton Pine

Honorary Chair, Maud Powell
Sesquicentennial Honorary Committee



Maud Powell, 1867-1920

"If you want to find out how much can be got out of a fiddle, go – listen to – Maud Powell."
-Victor Talking Machine Company

**We Invite
YOU
to participate**

Why Maud Powell?

The Maud Powell Society for Music and Education has upheld Maud Powell as an inspirational role model for all people. And for good reason!

Praised as "one of the most powerful forces for musical advancement in America," she was also hailed as one of the greatest violinists ever heard in Europe. Not bad for a woman born on August 22, 1867, in Peru, Illinois, on the edge of the western frontier 150 years ago!

The first American-born violin virtuoso of international stature of either gender, Maud Powell was a visionary woman who blazed a trail of "firsts":

- pioneered the violin recital in North America
- premiered major violin concertos by Dvořák, Tchaikovsky & Sibelius
- promoted contemporary European & American composers, including women & those of African descent
- broke barriers for women musicians
- performed outreach concerts for school children
- benefitted humanitarian causes
- performed for soldiers in World War I
- founded and led her own trios and quartets
- pioneered violin recording (1904)
- inspired interest in classical music and the formation of orchestras

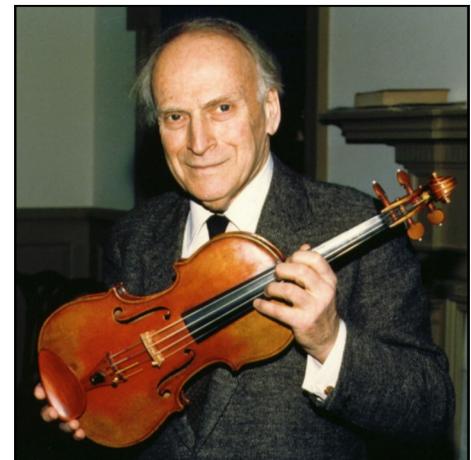
Maud Powell carried her music far and wide across North America, covering hundreds of thousands of miles and touring under difficult conditions to bring classical music to people who had never heard a concert before.

She performed with all the great orchestras and conductors in Europe and America and carried her art as far as Russia, South Africa, and Hawaii. She died on tour with her violin in her hands at age 52, on January 8, 1920.

Her influence as a supreme artist and humanitarian left an indelible mark on all who heard her play. Her enduring legacy continues to inspire musicians and music lovers throughout the world.



Maud Powell received the GRAMMY Lifetime Achievement Award 2014 from The Recording Academy



"I like to think she bequeathed a legacy to me – the very truth she had lived and died for and her commitment to her violin, to her music, and to humanity."

– Yehudi Menuhin

American Violinist, 1916-1999



Elgin Symphony Orchestra's 2016 Tribute to Maud Powell Featuring Rachel Barton Pine and The Maud Powell Society

Violinist **Rachel Barton Pine** brilliantly performed **Dvořák's Violin Concerto** with the **Elgin (Illinois) Symphony Orchestra**, conducted by David Danzmayr, during a week-long **Tribute to Maud Powell**, March 29-April 3. Powell biographer Karen Shaffer gave two illustrated presentations plus several informal talks during the week, including pre-concert talks with Ms. Pine on April 1, 2, and 3. MP Society board member Pamela Blevins created photo displays of Powell, Dvořák, and Jeannette Thurber.



A
Magical
Experience



L to R: Pam Blevins, Isabella Lippi, Lauren Conroy, William Koehler, Karen Shaffer; Isabella Lippi with MPS board member Joyce Dlugopolski.



Sigma Alpha Iota Int'l Music Fraternity hosted a reception. L to R: Joyce Dlugopolski, Murna Hansemann, Rachel, Greg & Sylvia Pine.

Enthusiastic artists enlivened our presentation “**Maud Powell, An American Legend**” with performances of Powell’s transcriptions and music Powell championed. **Isabella Lippi, concertmaster of the ESO, and William Koehler, pianist**, played with a sensitivity, virtuosity and perfect ensemble that deeply moved the attentive audience at the Gail Borden Public Library on Tuesday, March 29. Aspiring violinist **Lauren Conroy**, a member of the Chicago Youth SO, beautifully rendered excerpts from concertos by Bruch and Tchaikovsky.



ESO violinist and Education staff member Wendy Evans (left) arranged with composer/lecturer and host Jim Kendros (middle) for Karen and Pam to speak to the ESO Listeners Club on Wednesday, March 30. Our presentation “**The American Dilemma That Brought Dvořák To Our Shores,**” added new meaning to the ESO’s all-Dvořák concerts for that weekend. Karen and Pam’s illustrated talk highlighted the pivotal influence of National Conservatory founder Jeannette Thurber, Antonin Dvořák, and Maud Powell in fostering and nurturing the work of American composers expressive of the American experience and character.



Murna and Bruce Hansemann hosted an elegant dinner at their beautiful home in Elgin for MP Society board members and friends. L to R: Kathy Matthews, Joyce and Ed Dlugopolski, Murna and Bruce, Pam Blevins, Karen Shaffer (not pictured EYSO artistic director Randal Swiggum).

At the gracious invitation of the dynamic music historian Jim Kendros, Karen gave an informal talk about Maud Powell on Thursday, March 31 to the Listeners Club at GreenFields Retirement Community. That evening she spoke to the Elgin Symphony League members after dinner and an impressive performance of Daniel Brewbaker’s String Quartet No. 3 (about Maud Powell) by the ESYO’s Maud Powell String Quartet.

Peru Maud Powell Arts Celebration

The annual Maud Powell Arts Celebration in Peru, Illinois, Maud Powell's birthplace, was held on August 19 and 20. Chris Coughlin chairs the Peru Maud Powell Arts Celebration which highlights the talents of local students and professionals whose gifts enrich the Illinois Valley. In addition to hearing a variety of music in numerous concerts, everyone was invited to participate in a community drum circle, enjoy a hands-on musical instrument experience, and view art on display.

The Maud Powell Arts Celebration will be held again in August 2017, marking Maud Powell's sesquicentennial.



MP Arts Celebration Founder
Willa Jean Dellinger



Violinist Kailee McGillis performed Massenet's "Meditation" from *Thaïs* in tribute to Maud Powell with pianist Gabriella Scanu.



Emcee & Tenor Warren Moulton



Peru Municipal Band



Drum Circle facilitated by Dave Peterson, music educator



Young musicians



Illinois Valley Flute Ensemble directed by Sue Gillio

**EYSO Opens 40th Season Celebration
Honoring Maud Powell's Premiere
of the Sibelius Concerto with
Featured Soloist Rachel Barton Pine**

Rachel Barton Pine's performance on November 8, 2015, of the Sibelius concerto with the Elgin (IL) Youth Symphony Orchestra conducted by Randal Swiggum was a sensation — a triumph for the young musicians and their conductor. Impressed with their professionalism, Rachel told them that the Elgin Symphony would have to meet a high standard to match their performance. High praise indeed! Much to the delight of the audience, Ms. Pine played her own variations on Happy Birthday in honor of the EYSO's 40th Anniversary as an encore.



The Sibelius violin concerto never ceases to move present-day audiences with its achingly beautiful song for the violin and its deeply energetic rhythms. Maud Powell's American premiere in 1906 with the New York Philharmonic astounded her audience and critics alike. They thought it would never enter the repertoire but they were mistaken. The Sibelius Concerto is the most recorded of all 20th century violin concertos and a clear favorite with violinists and listeners everywhere, justifying Maud Powell's artistic vision and faith in Sibelius's genius.

**EYSO's Kathy Matthews and Randal Swiggum
receive Maud Powell Society Award**



Kathy Matthews



Randal Swiggum and Murna Hansemann

These Maud Powell Society Friends enjoyed a delightful evening at the home of Murna and Bruce Hansemann on March 30 with Joyce and Ed Diugopolski (below), and Karen Shaffer and Pam Blevins (not pictured).

MPS Board Member **Rachel Barton Pine** presented **The Maud Powell Society Award** to Elgin (IL) Youth Symphony Orchestra Artistic Director **Randal Swiggum** and Executive Director **Kathy Matthews** on November 8, 2015. It is our highest honor, given in recognition of devoted service to the work of The Maud Powell Society and selfless dedication to the artistic and humanitarian ideals of Maud Powell.

Kathy and Randy have worked steadfastly to keep Maud Powell's name, her legacy, and her inspiring story alive for the young EYSO musicians. Their creation of the Maud Powell String Quartet is only one example of the many ways they have ingeniously intertwined Powell's life story, her artistic achievements and ideals with the wider purpose of the EYSO.



In creating a holistic learning experience, they have inspired these young people to widen their curiosity and deepen their understanding of music and the people and world about them. In the process, they have engaged a lively community of parents, teachers, students and audiences in support of music and the arts.

We wish Kathy well on her retirement this fall.

“The Spiritual Voice of Women Composers”

Pamela Blevins, MPS editor of *Signature, Women in Music*, deeply absorbed her audience during her illustrated talk: “The Spiritual Voice of Women Composers” on April 24, at the Congregational Church in Hendersonville, NC. Her introduction to composers, including Elfrida André, Fanny Mendelssohn-Hensel and Elinor Remick Warren, with recorded music was a revelation to all who attended. The music made a profound impression and left the audience in awe. Few had ever heard music by women composers, much less music of a spiritual nature. Even the choir master admitted that it had never occurred to him that there were women composers of sacred music!

Pamela Blevins is available to present a series of talks on the lives and music of women composers. Contact the Maud Powell Society for more information.



Fanny Mendelssohn-Hensel



Elinor Remick Warren



Elfrida André



A listener engrossed in the music

Maud Powell featured among Chicago Symphony Orchestra’s “125 Moments”

The Chicago Symphony Orchestra celebrated its 125th season (2015/16) in part by commemorating “125 Moments” of particular significance in its musical life. CSO Archivist Frank Vilella compiled a beautifully illustrated book marking each of these Moments from its founding in 1890 by ambitious music patrons who engaged Theodore Thomas as the orchestra’s first music director.

Maud Powell is number 110 in which her close association with Theodore Thomas is recalled — her debut with the Theodore Thomas Orchestra in Chicago’s Summer Night Concert on July 30, 1885, her New York debut with Thomas conducting the New York Philharmonic in November 1885, and her first appearance with the newly formed Chicago Orchestra on July 18, 1893, at the Chicago World’s Fair.

Maud Powell appeared with the Chicago Orchestra many more times, performing concertos by Tchaikovsky, Sibelius, Mendelssohn, Bruch, Beethoven, Brahms, Mozart (5th), Saint-Saens (3rd). Her final appearances, in Chicago’s Orchestra Hall, were in March 1916.

However, she last played with the CSO on April 16, 1917, when the orchestra came to her hometown of Aurora, Illinois, to play for school children in the afternoon before its evening concert. While attending the afternoon concert as an observer, Maud Powell was recognized by the children who begged her to play for them. Moved by their pleas, she noticed that “Méditation” from *Thaïs* was next on the program. She snatched the concertmaster’s violin and with a nod from Stock, Maud played the piece with the orchestra. It was a thrilling moment for one and all. That evening, she performed Saint-Saens’ concerto No. 3 with Frederick Stock conducting.



Theodore Thomas called Maud Powell his “Musical Grandchild.” Thomas was America’s foremost conductor at that time.

“Theodore Thomas liked my playing (he said I had ‘brains’). . . All through the earlier part of my career I had the secure satisfaction that Mr. Thomas was watching my development, standing sponsor for my talent and lending a helpful hand occasionally with a real engagement. That early experience with orchestra — still in my teens — was of invaluable help in all of my future work.”

— Maud Powell





In Memoriam to a Great Musician and Special Friend

Longtime MP Society Advisory Board Member **Dr. J. Reilly Lewis** passed away unexpectedly in June. Dr. Lewis was the founder and music director of the Washington Bach Consort and music director of the Cathedral Choral Society in Washington, D.C. An extraordinarily gifted musician, Reilly's passion for the music of Bach in particular enriched the lives of thousands. This warm-hearted genius was a friend to all he met. Reilly enthusiastically embraced Maud Powell's legacy, recognizing the contributions she made to the world of music. Reilly personally encouraged the work of the MP Society. Our deeply-loved friend will be remembered for his devotion to music and his faith in its power to uplift us all. He will be sorely missed.

"The Songs I Had . . . Composers of the First World War"



Ivor Gurney



Cecil Coles



Frederick Kelly

In July, *MPS Signature*, *Women in Music* editor **Pamela Blevins** introduced a Brevard audience to three composers who wrote music under the most challenging and dangerous conditions while serving as soldiers at the Front during the First World War. Illustrated with images of the composers as well as photos from the war, Pam focused on the music of three composers: the Australian Frederick Kelly, who composed an evocative elegy to his friend the poet Rupert Brooke; Scotsman Cecil Coles, a composer who was forgotten after his death in 1918, but who was rescued from obscurity by his daughter who never knew him, and English composer-poet Ivor Gurney who wrote five songs "within sound of gunfire" that are regarded as masterpieces and who, in war, found stability from his bi-polar illness.

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. **Maud Powell's amazing Tour and Performance Schedule (1885-1920) is now on the web site.** The web address remains 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 or 828-884-8500 or use 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.
- **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 for more information.
- **Emma Mueller,** a 16-year-old high school junior and member of the EYSO submitted a project with her teammates on **Maud Powell** to the **National History Day** competition. Emma was a violinist in the Elgin (IL) Youth Symphony's 2015-16 Maud Powell String Quartet.



New: *Performing Life, The Story of Ruth Posselt, American Violinist,* by Diana Lewis Burgin, U. of Mass. Press (2016).

The Maud Powell Society now has a Facebook Page and Youtube Channel!



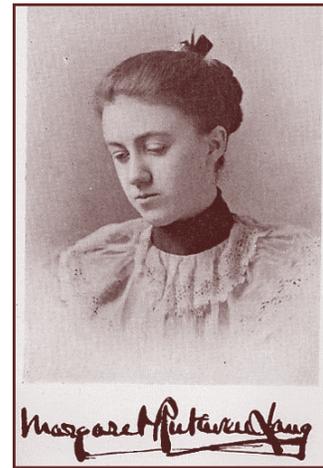
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for Music and Education**

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www.signaturewomeninmusic.org

Celebrate 2017 Sesquicentennials of Amy Cheney Beach and Margaret Ruthven Lang with Maud Powell



Amy Beach autographed this photograph to Maud Powell "with the deepest admiration, Boston, Ap. 15, 1901." It is inscribed with the opening measures of the *Romance*, above.



Amy Marcy Cheney Beach, b. Henniker, NH (5 September 1867 – 27 December 1944)

Amy Beach was a leading representative of the late nineteenth-century Romantic style cultivated by Chadwick, Foote, and others of the Boston school; yet she had no formal training as a composer and never studied abroad. In 1885 she was well launched as a concert pianist; however, her marriage in that same year, at eighteen, to Dr. H. H. A. Beach, a prominent Boston surgeon, turned her to composing instead. A self-taught genius, she mastered every form of composition from the symphony to the simple song.

Beach's earliest large-scale work, *Mass in E-flat major* (1886-89), was performed in Boston in 1892 by the Handel and Haydn Society, gaining her public recognition and the commission for *Festival jubilate*. Theodore Thomas led the Exposition orchestra's premiere of *Festival jubilate* at the 1893 World's Columbian Exposition in Chicago.

Beach's "Gaelic" Symphony, Op. 32, was the first symphony composed by an American woman and was premiered by the Boston Symphony Orchestra on October 30, 1896, under Emil Paur. She sent her violin sonata, Op. 34, to Maud Powell in manuscript, who wrote back, "[I]t is a fine, scholarly work . . . splendidly effective." In 1897, Franz Kneisel (concertmaster of the Boston Symphony) and Beach premiered the sonata. It was played in Paris in 1900 by Eugène Ysaÿe and Raoul Pugno. Beach first performed her Piano Concerto in C-sharp Minor, Op. 45 (dedicated to Teresa Carreño), with the Boston SO in 1900.

Beach's works were characterized by technical mastery, spontaneity, and originality—all traits crystallized in the *Romance*, Op. 23, written for and dedicated to Maud Powell. Beach and Powell premiered the *Romance* at the Woman's Musical Congress, held July 5-7, 1893, during the World's Columbian Exposition in Chicago. It is now available in *Maud Powell Favorites*, from the Maud Powell Society.

Beach on the Web: www.amybeach.org

Margaret Ruthven Lang, b. Boston, MA (27 November 1867 – 29 May 1972)

Margaret Lang was one of the first two American women composers, along with Amy Beach, to have compositions performed by American symphony orchestras. Margaret Lang's mother, Frances Morse Burrage Lang, was an amateur singer and her father, B. J. Lang, the prominent conductor, pianist, organist, and composer and director of major choral organizations: The Apollo Club, The Cecilia Society, and the Handel and Haydn Society.

She grew up in a rich musical milieu which included such lights as Dvořák, Gottshalk, MacDowell, Liszt, Richard Wagner, Paderewski — and Maud Powell. She studied violin and piano, and was especially gifted in composition, studying in Munich and afterwards, with Chadwick and Paine of the New England school.

Her *Dramatic Overture* became the first composition by an American woman to be performed by a major American orchestra: Boston SO, Arthur Nikisch, conductor, 1893. Performances in New York, Chicago and Baltimore followed. Opera singers Ernestine Schumann-Heink, Dan Beddoe, and the popular tenor John McCormack performed her songs (over 200 composed, some for voice with orchestra). Edward MacDowell performed her song "Ojalà" at the Paris Exhibition of American Composers. Theodore Thomas chose to present her overture *Witichis*, Op. 10 at the 1893 World's Columbian Exposition.

Some 150 of Lang's works were published by Arthur P. Schmidt, Oliver Ditson, Theodore Presser, and Breitkopf and Härtel. She stopped composing in 1919 and began to destroy all her orchestral works and much else.

Lang on the Web: www.margaretruthvenlang.com
You can hear her music on Youtube.

Visit our "Celebrate Maud Powell's 150th" page on our MP Society web site for further info and resources re. ways to celebrate Beach and Lang with Maud Powell: www.maudpowell.org

A Message from the Maud Powell Society's President

Dear Friends,

Sometimes I wonder why I have devoted 37 years to restoring Maud Powell's legacy. I certainly didn't choose it because it was the easiest path. It was just that something within me told me it was the right path—that I was born to do this work. With it, came the growing conviction that it was time for Maud Powell's inspiration to light the world again.

This revelation did not come readily, but slowly dawned on me as I delved deeply into Maud Powell's life and listened to her art. How could I *not* have realized what an important figure she was from the beginning? After 37 years of "living" with this woman, her significance has not dimmed in my eyes.

Yes, I have felt weary, many times, of attempting to arouse wider interest in Maud Powell, of trying to help people see what I see in Maud—a woman of pristine character, of undaunted spirit, of luminous intelligence, of shining genius in her artistry—in short, a woman who courageously lived a life of ultimate fulfillment, who changed the world of music, who transformed the lives she touched with her violin and ebullient personality.

But when have we ever needed the inspiration she has to offer, more than now? If one woman can transform the world, then there must be others who have done so in the past. And there are many more stepping up now, in the present, to shape a future that includes everyone and uplifts us all.

Sometimes I think that the earth can no longer withstand the assaults we have laid upon it. And I wonder if human beings can continue to forge a path of kindness that enhances all lives on the planet.

Maud Powell would have said that music is the answer. Through music, we are united as one. It is through music that she touched the hearts of all who heard her and inspired them to high endeavor, with hope for the future. She uplifted all through her art and made the world a better place, planted confidence in every heart, and moved her auditors to actively achieve the ideals she placed before them.

"Music is a bridge that spans the universe."

And so it is. It is the principle to which Maud Powell dedicated herself and her music and the ideal for which she sacrificed her life. Serving humanity was the motivating spirit of her life. No path was too daunting, no audience too small, no obstacle too difficult to overcome for her to fulfill her mission to uplift humanity with her art.

And so our theme for celebrating Maud Powell's Sesquicentennial is "Music is a bridge that spans the universe." Nothing could be more expressive of Maud Powell's significance in the world, of the light she continues to uphold for all to see.

A lot of exciting preparations are underway to enable people throughout the world to honor Maud Powell's 150th anniversary in 2017-2018.

Our first task has been to upgrade our web site and then add new pages that will enable people worldwide to sign up and participate. **Anyone (not just musicians)** can now sign up and then enter information about their event in honor of Maud Powell and our Celebration Theme on our 150th Events Calendar.

Additional pages include suggestions for concert programming and events (lectures, poetry, art, & more), an answer to "Why Maud Powell?", and reminders of Amy Beach and Margaret Ruthven Lang's 150th anniversary.

To let people know where Maud performed, I have uploaded to our web site a spreadsheet with all of Maud Powell's known concert dates/performances from 1885 through 1919. This will enable people around the world to make their celebration especially meaningful for their communities.

We are now making available our presentation "Maud Powell, An American Legend" for the use of participants. Other support materials are being created.

We are preparing themed educational units so that musicians and teachers can introduce Maud Powell and classical music in the context of her time. For instance, one unit focuses on the advent of recording technology, using Maud's experience as a pioneer recording artist at the dawn of the acoustic era of recording. The unit enables the presenter to perform some of the works Maud recorded and also to play her recordings.

Also, more of Maud Powell's articles and interviews are being placed on our web site.

So, this is how we are preparing for our celebration of Maud Powell's 150th Anniversary. We invite people all over the world to join us in paying tribute to this great human being who served humanity with her art, believing in the power of music to transform lives and create a better world.

WE NEED YOU TO PARTICIPATE! SPREAD THE WORD TO EVERYONE YOU CAN AND LET US ALL CELEBRATE:

MUSIC IS A BRIDGE THAT SPANS THE UNIVERSE!

Your friendship and support make it possible for us to continue bringing Maud Powell's inspiration to people throughout the world. We rely on your financial support exclusively. Tax-deductible donations of \$15, \$25, \$50 help keep us going while larger contributions sustain the MP Society's existence. Consider donating \$150 in honor of this special occasion! Please join in helping us celebrate Maud Powell's 150th.

*With warmest good wishes,
Karen A. Shaffer*

**150 BOWS FOR MAUD – TAKE A BOW!
LET'S CELEBRATE IN 2017/18!**



**Your tax-deductible contributions make all of our work possible.
You can Donate via Paypal at www.maudpowell.org**

Dear Karen:

I am looking forward to all the events celebrating **Maud Powell's Sesquicentennial**. I am proud of the achievements of the Maud Powell Society for Music and Education and pleased to support its work! 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.**

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 _____ \$150 _____ (honoring Maud's 150th!)
\$75 _____ \$50 _____ \$35 _____ \$25 _____ other \$ _____**

_____ I WOULD LIKE TO PARTICIPATE IN CELEBRATING MAUD POWELL'S SESQUICENTENNIAL OR TO ASSIST IN PREPARATIONS FOR IT. 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 _____

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



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.



We Appreciate the Generosity of the Friends of The Maud Powell Society

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Sunny (H. Godfrey Turner) Circle

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| Jody Gatwood | Mary E. Smith |
| Susan M. Gessford | Stan Smith |
| Barbara D. Gholz | Charlie Steele & Patti Black |
| Celinda P. Graf | Patricia E. Stott |
| David W. Green | Mary K. Traver |
| Marie Harris | Martha Watson Violett |
| Emerson Head | Margaret E. Ward |
| Rosalie Heller | Wanda Warren |
| Janet W. Hessling | Gretchen Weaver |
| Carter Heyward | Lisa Weiss-Cornelius |
| Anita M. Hoffman | Janet S. Welsh |
| Robert D. Hudson | Houghton White |
| Nancy M. Janssen | Katherine B. Whiteside |
| Susan M. Jesch | Catherine Williams |
| Gary Karr & Harmon Lewis | Hamilton & Renée Williams |
| Kenji Kawashima | Carolyn Winchester |
| Dorothy K. Kittaka | Margaret U. Wright |

Camilla Urso Circle

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|----------------------------|---|
| Charles Amenta | Kathy Matthews, <i>in memory</i> <i>of Thomas Matthews</i> |
| Karla Atkinson | Mary Bess Matthews |
| Paul Atkinson | Nancy Chadbourne Maze |
| Kay H. & Marian Barney | Michael D. McCartney |
| Elizabeth Bishop | Jeffrey Miller |
| Robert & Bundy H. Boit | Charles W. Moore |
| David A. Budd | Ellis O. Moore |
| Gordon A. Christenson | Kathleen M. Moore |
| Tracy Dattner | Alyce M. Mullen |
| Willa Jean & Jim Dellinger | Gus and Margaret Napier |
| JoAnn Falletta | Michael L. Nieland |
| Colleen and Mark Finks | Elizabeth Nordling |
| Dr. Gwendolyn R. Gage | Neal & Mary Clark Ormond |
| Ruth Bader Ginsburg | Kathe J. Pava, <i>in honor of</i> <i>Kathy Matthews</i> |
| Tatjana & Nigel Goldberg | Susan Pickett |
| Elizabeth B. Hoelt | Katharina Radlberger |
| Leslie M. Holmes | Hallie Rugheimer |
| Charles W. Hunt | Robert L. Simmons and |
| Ginny Johnson | Jill Simmons Graff, <i>in memory</i> <i>of Shortie Simmons</i> |
| Ruth Sieber Johnson | Elizabeth Reed Smith |
| Helen K. Jolly | Steven & Barbara Sterba |
| Keith Jones | Sheldon A. Taft |
| Annette Kaufman | Hans & Eva-Maria Tausig |
| Adelaide Kersh | Richard & Mary Jo Warren |
| Durema F. Kohl | Anne Harding Woodworth & Fred Woodworth |
| Benet & Pamela Kolman | Barbara Wingo |
| John Luzena | |
| Gail S. MacColl | |
| Melvyn Madigan | |

