



The Maud Powell Society for Music and Education

SOUVENIR

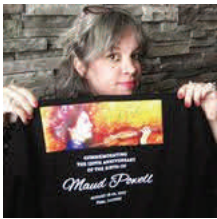
Spring 2018



Marcia Henry Liebenow, Chris Coughlin, Andrea Molina

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

Peru, Illinois
Birthplace



Elgin, Illinois, Fox Valley & Harrisburg, PA & Anchorage, AK

Illinois
Valley



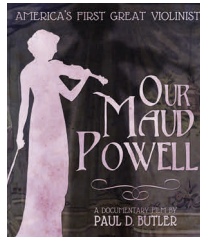
Peoria,
Illinois



Aurora, Illinois
Hometown



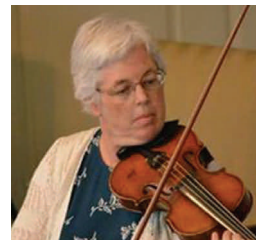
Illinois Valley



Illinois Valley



Midland, Michigan



Brevard, NC



*Brava to One and All
Celebrating
Maud Powell's
Sesquicentennial!*



*"Music is a Bridge that
Spans the Universe"*

Joshua Wang, 7th grader, Waldorf School, Garden City, & The Children's Orchestra Society, recital introducing Maud Powell and performing Gluck-Powell's "Melody" and placing Maud's Ten Practice Rules on the Music Department posting board, January 2017

"Maud Powell: An American Legend," Brevard Music Center, Brevard, NC (Faculty Chamber Music Concert with violinist **Marjorie Bagley**, et al. including conversation with **Karen Shaffer** and host **Jason Posnock**, Director of Artistic Planning and Educational Programs), June 28, 2017

"Legacy of Maud Powell To Be Celebrated," by **Pamela Blevins**, *Transylvania Times*, June 22, 2017

String Camp commemorating Maud Powell's 150th Birthday, **Sue Gillio**, Sponsor, Music Suite 408, The Enrichment Center of the Illinois Valley, Peru, IL, July 9-15, 2017

Violin & Viola Night, Aurora, IL, July 30, 2017 Concert by Students of distinguished string teacher **Susan S. Starrett**, including performances of the following pieces dedicated to the memory of Maud Powell: *Sicilienne* by Maria Theresia von Paradis and *Polka from Five Pieces for violin and viola* by Shostakovich.

Maud Powell Arts Celebration, Chris Coughlin, Chair, Peru, IL, August 18 & 19, 2017

Featuring Violinist **Marcia Henry Liebenow with Andrea Molina**, pianist, playing Bruch's G minor violin concerto and also Featuring:

World Premiere, "Our Maud Powell: America's First Great Violinist" documentary by **Paul D. Butler**, Ebenim Media, 2017

"Our Maud Powell," *musings from the Chicago Symphony Orchestra's Rosenthal Archives*, **Frank Villella**, Archivist, Aug. 2017

Feature on Maud Powell, WNIJ, Northern Public Radio, Dekalb, IL, August 22, 2017, by **Katie Finlon**, Producer/Reporter

Barry Owen Furrer shared a photograph of **John Philip Sousa** autographed:

"To Maud Powell, In remembrance of the European Tour of 1903, From John Philip Sousa, Llandudno, July 1903"

"Maud Powell, An American Violinist," Transcription of violinist **Rachel Barton Pine's** presentation with luthier **John Montgomery**, moderator, *The Scroll*, Violin Society of America Journal, Summer 2017, **Madeleine Crouch**, Editor.

Maud Powell String Quartet, Elgin Youth Symphony Honors Ensemble, performances throughout 2017-18.

Rachel Barton Pine plays the Brahms Violin Concerto with the cadenza composed by Maud Powell, Harrisburg Symphony Orchestra, Pennsylvania, October 7, 2017.

"Women in Music" program, Illinois Valley Symphony Orchestra, **Lucia Matos, Music Director/Conductor**, November 3, 2017; including **Amy Beach's Gaelic Symphony** and **Margaret Ruthven Lang's "Irish Love Song"** Also, pre-concert screening of **Paul D. Butler's** documentary **"Our Maud Powell."**

"Maud Powell," by Karen A. Shaffer, *LaSalle County Magazine of History*, **Chet Wold**, Editor/Publisher, premiere issue/2018.

Rachel Barton Pine introduces Maud Powell and plays "Deep River" encore, Anchorage SO, Alaska, Jan. 26, 2018

"Romance," Peoria Symphony Orchestra, Peoria, IL February 10, 2018 **George Stelluto, Music Director** Concertmaster **Marcia Henry Liebenow** plays Bruch's G minor Violin Concerto in Maud Powell's honor.

"Kane County History: Meet Maud Powell, America's Darling, Aurora's World Famous Violinist," by **Mary Clark Ormond**, Kane County Connects.com blog, February 2018.

Midland Community Orchestra, Midland, MI, March 11, 2018 **Gina Provenzano, Conductor**

Concert dedicated to women composers in honor of Maud Powell

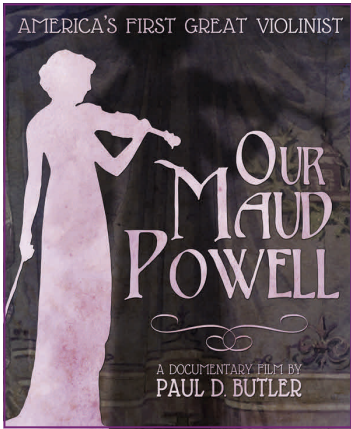
Susan Mercy, concertmaster -- arranged "Deep River" (Coleridge-Taylor--Powell) for orchestra

"Female composers, musicians highlight community orchestra concert," by **Lori Quells**, Features Editor, *Midland Daily News*, March 8, 2018

"Hidden Figures: Maud Powell," by Karen A. Shaffer, *Library of Congress Magazine*, March 2018

"A Tribute to Maud Powell," Recital by **Rachel Barton Pine with Matthew Hagle**, pianist, Chamber Music on the Fox, **Sara Sitzer & Mark Fry**, Co-Artistic Directors, April 16, 2018, Elgin, IL Plus: **American Pioneer Women in Classical Music**, April 5, 12 & 19 Gail Borden Public Library, Elgin, IL

"Our Maud Powell" screening of documentary by **Paul D. Butler**, Aurora Historical Society, Aurora, IL TBA



JUST RELEASED!

OUR MAUD POWELL

A Documentary Film
by Paul D. Butler,
Ebenim Media 2017

1-hour DVD
\$20, including U.S. postage

For Public Screening:
ebenimedia@gmail.com

"Superb, inspirational, and deeply moving"

Featuring interviews with Powell biographer Karen Shaffer, violinist Rachel Barton Pine, music educator Michael Pecherek, and Frank Villella, Archivist, Chicago Symphony Orchestra Rosenthal Archives

Original Narrative by Paul D. Butler, producer, director, editor, writer, narrator. Associate Producers: Karen A. Shaffer and Christine S. Coughlin. Music by Maud Powell.

Viewers' Comments

"The documentary is fabulous!" *K.L.M.*

"...brings [Maud Powell] to life...a really splendid and interesting production. What a truly amazing woman she was and how very dedicated to her art—beautiful too. I loved seeing all the photographs...." *A.W.C.*

"The video is wonderful! So many pictures I hadn't seen before. Congratulations!" *A.P.M.*

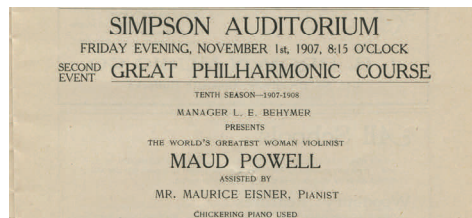
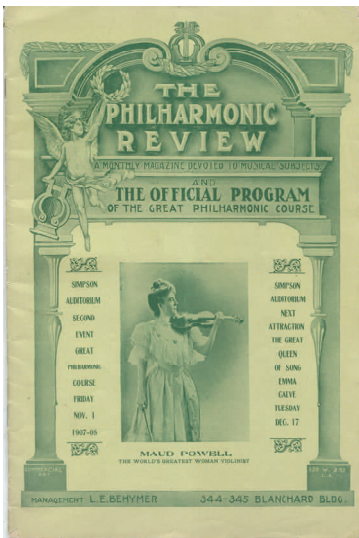
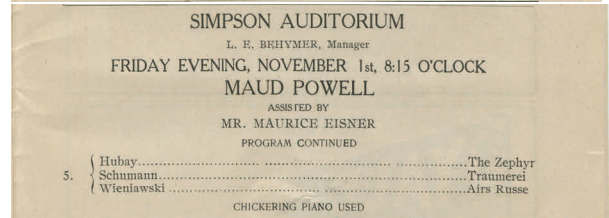
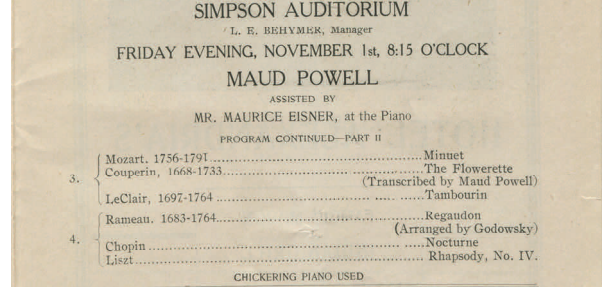
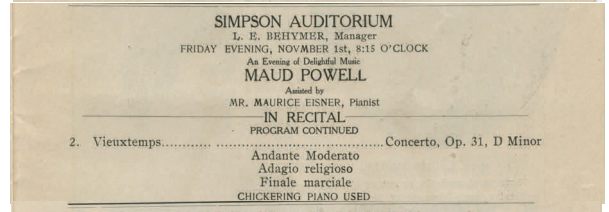
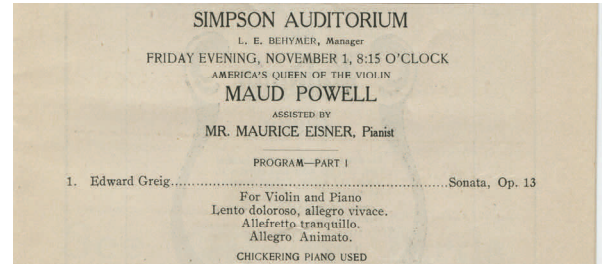
"Bravo on the beautiful DVD "Our Maud Powell" documentary film! We just now watched it with my daughter and we all loved it. All the commentary is excellent. You wonderfully describe Maud's nobility and missionary fervor. Rachel Barton Pine is enlightening with her beautiful charm and wit. It's a terrific documentary with so many insights into life, music and history. Thanks for sharing it with me! I'll share it with students of mine."

J.G.

A note from the producer Paul D. Butler



"I am honored that you trusted me to tell this story. As a journalist, I hope it is accurate. As a film-maker, I hope it is compelling. As a story-teller, I hope it's inspirational. As a member of this community, I hope it's challenging. Above all, I hope it adequately honors Maud's life, legacy and memory."



Our Maud Powell Archive Grows Thanks to John Bloom, Maud Powell Society Friend

Original Poster and Program Los Angeles, November 1, 1907 Very Rare Treasures



Elgar Violin Concerto—the one that got away from Maud!

The Elgar Violin concerto whose premiere got away from Maud Powell has been captured lovingly and beautifully by MP Society board member

Rachel Barton Pine in her latest CD. Coupled with the Bruch G minor violin concerto with which Maud made her debut, Rachel revels in these romantic offerings, giving them an alluring new life with rich tones and deep sentiment. Andrew Litton conducts the BBC Symphony Orchestra. The result is pure gold! Avie label AV2375.

Another MP Archive Treasure via John Bloom



The Detroit News, 2 December 1919

The American violinist Maud Powell (1867-1920) was among the musicians crowded into Carnegie Hall to hear the young Heifetz in October 1917. She was heard to remark, “He has a peach of a downbow staccato!” She placed him among the world’s greatest violinists after a single hearing: “All that Heifetz does apparently shows that he is more concerned with music than with his own self exploitation. His tremendous vogue is due to sincerity of spirit joined to extraordinary ability.” Heifetz never heard Powell perform since she died in January 1920 but late in his life he acknowledged: “Maud Powell’s name is well known to

me and believe it or not my students know who she was and what she stood for.” Their mutual admiration is an apt memorial to two great violinists, celebrating the 100th year of his debut and the 150th anniversary of her birth. This Victor ad shows Maud at the top of her profession near the end of her life with Heifetz at the beginning his career. She set the standard in her recordings. He met her standard and carried forward her high ideals.

Violin Society of America Journal Features Rachel Barton Pine Interview on Maud Powell

In the summer 2017 issue of *The Scroll* Rachel engages in a wide-ranging discussion about Maud Powell with VSA members, moderated by esteemed luthier John Montgomery. Pine’s brilliant, articulate and enthusiastic commentary pays tribute to Maud Powell throughout the fascinating interchange between one of the world’s most versatile violinists and the finest American luthiers.



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. Maud Powell’s amazing Tour and Performance Schedule (1885-1920) is at Maud Powell/Tour Schedule. 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.
- **Pamela Blevins presents “The Other Side of Sylvia Plath,”** on April 17, 2018, at the Transylvania County Library, Brevard, NC, revealing Plath’s gifts as a visual artist that were overshadowed by her poetry.



New: Gary Karr: Life on the G String, by Mary Rannie, (Victoria, BC: Friesen Press, 2017) Biography of MP Society Advisory Board Member, Double-bass virtuoso Gary Karr who blazed new trails as a soloist & teacher.

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 and

www.signaturewomeninmusic.org



Maud Powell and the Elgar Violin Concerto The One That Got Away!



In March 1911, Maud was delving into another monumental violin concerto when a reporter for *Musical America* called at her Gramercy Park apartment:

I found Maud Powell at the piano busily communing with a score of the new Elgar violin concerto, intent upon determining whether the composition or her judgment were at fault. Beside her stood a great heap of music surmounted by Brahms's D Minor Violin Sonata and close at hand was a miniature full orchestral score of the aforesaid Elgar.

Affectionately wrapped up in silken covers lay the violin. . . .

Miss Powell admits that she does not know just what to say about the Elgar. "I know that it is cleverly made, beautifully scored and all that sort of thing. But, somehow or other, I can't rid myself of the idea that it is 'made' music. Take this sequence which you find near the beginning as an example. It is the sort of thing any small writer or any beginner would write.

"Then the themes don't seem to please me --- and, after all, they are the things that count. Now, it may be that my judgment is wrong, but I felt very different about the Sibelius concerto when I came across that for the first time. . . .

"[In spite of the critical treatment of the Sibelius] I wish the Elgar were something like it. I can't bring myself to believe that it is, in spite of the disposition abroad at present to look upon the latter as in the same category with the Brahms."¹

The English composer's concerto had been written in 1909-10, and the American violinist was contemplating giving its first performance in the United States. But it was not to be. Maud related:



I had a bitter experience in regard to the Elgar concerto; Carl Stoeckel wanted the work performed for the first time in America at the Norfolk Festival, and I wrote Sir Edward Elgar offering him \$500 for the first performing rights. I also invited him to be the guest of honor at the festival. The letter was answered by his publishers, who demanded \$1000 for the performing rights to the work. I told Mr. Stoeckel, who, of course, would have been willing to pay this amount if the work had been worth it, by no means to consider it. . . . It is an empty, pompous work. . . .²

A Novello representative H. Willard Gray disingenuously contested Maud's version of events in a letter to the *New York Times* editor: "In the first place it was Mr. Carl Stoeckel who is responsible for the Norfolk Music Festivals to which Miss Powell refers, who offered the fee of \$500 to Sir Edward Elgar . . ." with an invitation to attend the festival as his guest. In any case, Gray added, Elgar's numerous engagements prevented him from accepting. Gray recounted that Maud had written to Novello on January 3, 1911, inquiring about the fee for permission to perform the concerto on June 5. "That is to say," he concluded, "Miss Powell asked for the reservation of the right of performance for five months. In consideration of the fact that during this time no other violinist would be given the right to perform the work a fee of \$1000 was asked, which, under the circumstances, was not by any means excessive."³

Clearly offended by Gray's insinuations, Maud responded forthrightly in a letter to the *Times*: "One small interpretative artist at a large and important festival held to honor music and the composers of music would hardly be offering a fee of \$500 for the performing rights of a new work, nor inviting a distinguished composer to be guest of honor at the festival, without full authority from headquarters [Carl Stoeckel]. I ask Mr. Gray to reread the paragraph carefully."

Concerning his second "correction" regarding the fee, the American violinist wrote:

In the first place Mr. Gray has admitted that such a fee would have been exorbitant. Now, the London house of Novello & Co. were slow to give definite information. Indeed their letter fixing the fee was not received here until March 10, 1911. By the time this communication could have been answered and I in turn could have received the orchestral score and parts in this country it would have been April 1. This would not have been five months before the Norfolk festival, but just two months of the waning American musical season, when there would have been small chance of a violinist's learning the work and taking up the matter with Novello & Co. Knowing at



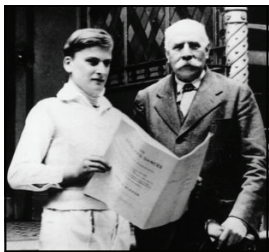
the time that in London the rental fee was 7 guineas, (about \$36.) my American blood began to boil. It looked remarkably like an effort to impose upon American good-nature, to say nothing of the American pocketbook. I, therefore, took my time, as Novellos had done, informing them later that other arrangements had been made. As a matter of record, the concerto had its first hearing in this country six months after the Norfolk festival had become history.”⁴



Elgar had written the concerto for Fritz Kreisler, who premiered it to mixed critical comment on November 10, 1910, with the composer conducting the Philharmonic Society of London. Albert Spalding gave its American premiere in New York on December 13, 1911, with Frederick Stock conducting the Chicago Orchestra at Carnegie Hall. One critic reported that Spalding had yet to conquer all its “difficulties, technical, intellectual, and musical.” Along with the concerto’s “many beautiful effects,” he noted, “there are also long passages in which it seemed as if beauty of orchestral scoring were covering a thinness of musical texture.”⁵



In America Elgar’s violin concerto received the most severe criticism in its early days.⁶ Yehudi Menuhin, one of the first American artists to play the work successfully, has commented that it is “English to the point of being almost unexportable,” which may explain the difficulty Maud and the American critics had with the work.⁷ The melodic line of the concerto resembles the intonation and rhythmic patterns of British speech and in that sense it appears unviolinistic despite the composer’s own mastery of the instrument.



The young Menuhin was the first to record the complete Elgar concerto with Elgar conducting in 1932.

It is difficult to understand why Maud did not respond soulfully to the tender intimacy and nostalgic lyricism of the work as well as to the intense, almost elegiac passion underlying its formal restraint. Maud’s contretemps with Novello undoubtedly clouded her judgment of the concerto.

For once, a new concerto’s inherent beauty eluded the usually prescient violinist. But where one concerto fell, another arose to take its place in her ever-expanding repertoire. Max Bruch had just completed his *Concertstück*, written for and dedicated to Willy Hess, who had succeeded Carl Halir at the Berlin Hochschule. The composer sent the manuscript to Maud in May 1911, with a letter saying that he was most happy that an artist of such distinction should introduce his work.⁸ Maud gave its world premiere on June 8, 1911, at the Norfolk Music Festival with Dr. Arthur Mees conducting. And that is another story....

NOTES

1. *Musical America*, 1 April 1911.
2. *New York Times*, 4 March 1912. Only four years later, Novello, the publisher, was making it known that the performing rights could be had without charge, except for the cost of hiring the score and parts.
3. *New York Times*, 8 March 1912.
4. It was signed “Maud Powell, Milwaukee, Wis., 17 March 1912,” published in *The New York Times*, 23 March 1912.
5. “Theodore Thomas Orchestra Plays,” *New York Times*, 14 December 1911.
6. Emery reports that “one of the oldest critics in America” (probably Krehbiel) wrote, “The concerto is for the most part merely notes, notes, notes. The themes are inconspicuous; the development is as dull as it is pretentious; there is no emotional appeal; there is nothing sensuously beautiful or thoughtfully noble; the architecture is not impressive; the ornamentation is commonplace. The most interesting feature, the oasis, is the cadenza in the finale, and that is much too long.” Frederic B. Emery, *The Violin Concerto 1* (Chicago: The Violin Literature Publishing Company, 1928): 217-18.
7. Yehudi Menuhin, *Unfinished Journey* (New York: Alfred A. Knopf, 1977), 122. Menuhin comments: “If climate fashions music, Elgar’s music . . . expresses the flexibility within restraint of a weather which knows no exaggerations except in changeableness; and the response to it of a people able to distinguish infinite degrees of gray in the sky and of green in the landscape, never taking to unseemly extremes.”
8. “Maud Powell to Play New Bruch Concerto,” *The Musical Leader*, 18 May 1911.

A Message from the Maud Powell Society's President

Dear Friends,

The past year has been full of surprises, and there are more to come! Maud seems to have joined in celebrating her 150th with relish! It has been absolutely magical to watch the enthusiasm spread throughout the country and even abroad. Long-held dreams of mine are coming to fruition in ways I never imagined.

It takes a village, so it is said. And indeed it does. People are stepping up to preserve and promote Maud Powell's legacy in astonishing ways. It is a welcome development in my 40-year journey that so often has felt solitary.

Paul Butler's excellent new film documentary "Our Maud Powell" brings Maud Powell's legacy to life with stunning effectiveness in a medium that will live to influence generations yet to come. He proposed the film on his own initiative and carried it forward without compensation for his time and energy, with the encouragement of Chris Coughlin and minimal help with expenses — a noble effort, deeply appreciated.

But while some are stepping up, others who have labored long and hard to carry forward Maud's legacy are stepping down. The Maud Powell Arts Celebration in Peru, Illinois, has come to an end. It was begun by Willa Jean and Jim Dellinger as Maud Powell's birthday party in 1995 and wonderfully expanded into a lively arts festival by Chris Coughlin and her team.

Now, Maud Powell's inspiration lives on with the expansion of Sue Gillio's Music Suite 408 into The Enrichment Center of the Illinois Valley at the Westclox Fine Arts Factory in Peru, Illinois. The Center embraces all the arts, engages in outreach, and strives to integrate the arts in education. Its collaboration with arts organizations throughout the Illinois valley through North Central Illinois ART-works promotes a higher awareness of the integral part the performing and visual arts play in our lives. Maud is smiling on you all! Meanwhile, Father Joseph Heyd's 8-foot bronze statue of Maud Powell still stands tall in the center of the city of her birth.

Friends I have never met are finding treasures from Maud's lifetime and ensuring that we receive them so we can preserve them for posterity. Many precious original artifacts need professional restoration and conservation, including Maud Powell's original Silhouette artwork, the family's large framed portrait of Maud circa 1885, the Simpson Auditorium poster, and numerous original programs and letters.

We continue to hear from young people who are including Maud Powell in their doctoral dissertations, both here and abroad. Our web site provides scholars of all ages with vital resources and of course we provide them with further information and images as needed.

Maud Powell's known concert dates can now be found under "Maud Powell"/Tour Schedule. More of Maud's articles and interviews are being placed on our web site under "Maud Powell"/Collected Writings. I seem to be writing a new book with fuller information about Maud Powell's premieres, especially of the Sibelius, Tchaikovsky, Dvořák, Coleridge-Taylor violin concertos — details which will serve music historians for years to come and about which we have had so many requests.

A great deal of work is ahead to catalog the hundreds of images in our archive — ensuring that the names, dates, and sources are correctly labeled — something only I can do. We have been doing what we can to digitize the original artifacts and images in the archive but a more systematic approach is needed. It would be so helpful to have an assistant!

Many people who once asked, "Why Maud?" are now asking "Why Not?" The time has come for women in music history to take their place as the brilliant, versatile, and ground-breaking musicians they have been. Our free online, pioneering magazine *Signature, Women in Music*, still stands alone as a vital, inspirational resource. Our work is finally coming into its own with the upsurge of the women's movement in all spheres of life.

Those of you who have stood by me through the years and those now joining in support of our efforts to preserve and promote Maud Powell's legacy must now *know* the vital significance of all our work together to bring inspiration for the good and beautiful to people everywhere.

You all have my heartfelt thanks for participating with us in this great endeavor. Our village is growing — and making a difference — inspiring generations yet to come with the vital energy and hopeful vision that Maud Powell brought into the world.

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.

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. It is not too late to consider donating \$150 in honor of Maud Powell's 150th! Please join us in celebrating Maud Powell and the incredibly vital worldwide village that honors her name!

With warmest good wishes,

Karen A. Shaffer

**150 BOWS FOR MAUD – TAKE A BOW!
LET'S CELEBRATE!**

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

You can Donate via Paypal at www.maudpowell.org



Dear Karen:

I am happy to be a part of the Maud Powell Society’s ever expanding “village” to preserve and promote Maud Powell’s vital legacy. 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.

**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 _____ (honoring Maud’s 150th!)

\$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 _____

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.