



The Maud Powell Society for Music and Education

SOUVENIR

FALL~WINTER 2008

The Maud Powell Signature, Women in Music magazine now published online to international acclaim



The *Maud Powell Signature* is now being read worldwide on the Maud Powell Society's web site at www.maudpowell.org/signature. The magazine is offered free online, making it accessible to everyone, in recognition of the fact that it is an indispensable resource for musicians, teachers, students, parents, scholars and music lovers of all ages. No other publication offers such a rich palette of information on the achievements of women in classical music. It is getting rave reviews.

With an international team of writers, *Signature* showcases the work of women in music throughout the world.

The premiere online issue "The March of the Women" was published in June featuring composers Marion Bauer and Doreen Carwithen, along with soprano Jenny Lind, the British Society of Women Musicians, and the women who created the MacDowell Colony. American composer Amy Beach appears in a delightful Children's Corner.

The Autumn issue "Lost and Found" features "lost" composers Alice Mary Smith, Lilian Elkington, Gena Branscombe, Elfrida Andrée, pioneering conductor Mary Davenport-Engberg, and Berlin Philharmonic administrator Bertha Geissmar. The Children's Corner feature spotlights the vivacious young violinist Rachel Barton Pine.

Both issues contain shorter features and reviews and highlight resources on women in music.

"Friends of the Maud Powell Society should not be concerned that we are no longer promoting Maud Powell just because we are publishing *Signature*," said MPS president Karen Shaffer. "Nothing could be further from the truth. *The Maud Powell Signature* is our way of simply carrying forward her legacy in the form of all the women who have followed in her footsteps and for whom she paved the way," Shaffer asserted.

"Promoting and preserving Maud Powell's life and art will always remain the Society's primary purpose and the main focus of all our efforts. Having published her biography, a children's book, and reissued her recordings, we are just on the verge of publishing a collection of her transcriptions and music dedicated to her," Shaffer said.

"We continue to focus on giving Maud Powell presentations in schools and communities and on encouraging commemorative events and exhibits. In the meantime, we are redesigning our web site which contains a huge amount of information on Powell, including a complete discography, and we are hoping to produce a second edition of the biography."

"One of my ambitions is to create a self-sufficient MS PowerPoint presentation which includes voice over and the music which can be used in schools," Shaffer continued. "I think it would be a perfect vehicle for inspiring young people with the story of Maud Powell. I sometimes call that presentation 'Maud Powell and the Path to Self-fulfillment.' That says it all, I think, for Maud Powell is a way-show-er who reveals how courage, discipline, perseverance and character lead to success and self-fulfillment. And that applies to everyone, no matter what profession a person pursues," Shaffer asserted.

"Actually, *Signature* is an outgrowth of my Maud Powell work," Shaffer said. "When I was writing the biography, I came across so many women whose significant contributions laid the foundation for culture in America. Yet their names remain buried in the old music magazines, just like Powell's. We shouldn't be deprived of knowing about them. I felt their stories needed to be told and of course, around the world, there are so many more.

"My Maud Powell biography has spurred others to investigate these women and now a younger generation has begun to write about what they have discovered. Yet they have few outlets for publishing these stories and letting the music world know about them. *Signature* provides a much-needed forum for making this information available. It is the first step toward integrating the achievements of women in music into the general music history but also enabling contemporary women in music to feel connected with their larger heritage as they take their places alongside men in making music today."

Virginia Harpham honored with The Maud Powell Society Award

The Maud Powell Society Award was presented to Virginia Harpham at Morehead State University, Morehead, Kentucky, on November 15 by MPS Advisory Board member Rachel Barton Pine in behalf of the MP Society. The award was given in recognition of her dedication to the artistic and humanitarian ideals of Maud Powell.

Virginia grew up in Huntington, Indiana, where her first violin teacher Rex Arlington recognized Virginia's gift and instilled in her the conviction that there were no limits to what she could achieve. He prominently displayed two photographs of Maud Powell in his studio, one inscribed to him by Powell.

"He gave me an important role model early in life, a woman who had broken down many barriers against women in music and who went on to achieve international recognition," Virginia said. Maud Powell had come to Huntington to give a recital at Arlington's invitation on January 28, 1919. Only two years old, Virginia did not hear the concert but Rex Arlington often talked about Powell and told Virginia that with her caliber of talent she should aspire to play like Maud Powell.

Upon completion of her studies at Morehead State University and later with Emmanuel Zeitlin and Joseph Roisman in Washington, D.C., like Maud Powell, Virginia began to cut new paths for others to follow. She was hired by the National Symphony Orchestra in 1956, becoming assistant principal of the second violins the next year. In 1964, she applied for and won the position of principal of the second violins, despite warnings that conductor Howard Mitchell would never appoint a woman. She became the first woman to hold a principal position in the NSO other than the harpist. Highly respected, Virginia held that position for more than 30 years.

For the past 20 years, Virginia has been actively involved in the MP Society, having never forgotten Powell's early inspiration and wanting others to be inspired by Powell's life and achievements. Despite her busy professional schedule, Virginia has faithfully served on the Society's board of directors and steadfastly supported the Society's efforts to preserve and promote Maud Powell's legacy. She has boosted numerous projects of the MP Society with warm enthusiasm, affirming the value of all the Society's work and ever urging us on, conveying a sense of the vital importance of bringing Maud Powell's inspiration to her fellow musicians and to young people especially.

Virginia received the Maud Powell Society Award in honor of her exemplary life in music, her artistic achievements, her dedicated service to music, and for personally embodying and carrying forward Maud Powell's artistic and humanitarian ideals. Like Maud Powell, she has brought inspiration for the good and beautiful to all those who know her and who have heard her play the violin.



Virginia Harpham, left and below, receiving the Maud Powell Society Award from Rachel Barton Pine. At right, M. Scott McBride, Interim Dean, Caudill College of Humanities. Courtesy Morehead State University staff photos



Virginia Harpham initiates Rachel Barton Pine's string residency at Morehead State University

Maud Powell Society Advisory Board member Rachel Barton Pine was the guest artist for the String Residency Project at Morehead State University's Department of Music on November 13 through 15. The highly acclaimed violinist gave a variety of presentations, lectures, workshops and performances, ranging from jazz to baroque to classical, to students of all ages.

MPS board member Virginia Harpham initiated the idea and helped to sponsor Ms. Pine's appearance after she heard her perform a Maud Powell tribute recital at the National Museum of Women in the Arts. "Rachel was so inspiring, I thought that she would be a wonderful role model and inspiration for the string students at my alma mater," Ms. Harpham said.

Ms. Pine's appearance was Ms. Harpham's way of thanking Morehead State University for the educational opportunity it had afforded her. And it was her personal tribute to Maud Powell, carrying forward Powell's legacy and inspiration which so vitally influenced Ms. Harpham's early violin studies.

"It was the most magical weekend you can imagine," Ms. Harpham said. "Rachel's vibrant energy and enthusiasm are so contagious that she connects with everyone very easily. Rachel was just superb in every way working with the students."

Rachel's genius shines through whether she is performing or teaching. Her participation in all types of music, from fiddling, jazz and heavy metal to baroque, classical and modern gives her an astounding range of knowledge that she communicates with ease. Her ability to inter-relate all these forms continually surprised and delighted everyone.

Ms. Harpham also participated in the events, adding her own beautiful personal inspiration to the students' experience. She delighted in this opportunity to inspire young people to fulfill their dreams, just as she herself did with Maud Powell's inspiration.



Photos from Rachel Barton Pine's String Residency at Morehead State University
Courtesy Morehead State University staff photos



Maud Powell Society launches Key Signature annual giving campaign

The Maud Powell Society has launched its “Key Signature” annual giving campaign in support of *The Maud Powell Signature*, *Women in Music* magazine. Two issues of the international quarterly have been published online on the Society’s web site to date with readers in 28 countries throughout the world.

The Society invites you to help build a tree of support by pledging an annual donation of \$1,000 or more and telling two friends about the MP Society and *Signature*. Details are on the Maud Powell Society’s Signature web site at www.maudpowell.org/signature or available by contacting Karen Shaffer at the Maud Powell Society via email or telephone.

You hold the Key to *Signature*!

“Without the participation of many individuals at this level, we cannot continue to publish the magazine,” said Karen Shaffer, executive director of the MP Society. “Our goal is to raise \$50,000 in the next few months. If 50 individuals participate in our Key Signature campaign, we will reach our goal to create a sustainable base for this project.” Donations at all levels are appreciated of course.

Other ways in which you can support the Maud Powell Society’s publication of *Signature* include advertising or adding someone to the Honor Roll of Women in Music.

We urge anyone interested in advertising or becoming a sponsor to contact the MP Society.

Anyone interested in submitting an article to *Signature* should get in touch with editor Pamela Blevins at pblevins@erols.com or by telephoning the MP Society.

Readers Comment on *Signature* . . .

“Congratulations on *Signature*! It promises to address some longstanding needs in the musical community, and I applaud your efforts.”

– James L. Zychowicz, *Mahler scholar*

“As an American woman composer I am so heartened to read your fine publication. Thank you for your investment in the on-going battle to extend equality to the woman’s art and to secure her foothold upon the musical stage.” – Lynn Job

“WONDERFUL magazine!!!! Thank you for all your effort. I hope that this is sent to all the music school libraries as a valuable resource.”

– Mary Ann Sadilek, *Oak Park Alumnae, Sigma Alpha Iota International Music Fraternity*

“I was proud to share the news [publication of the autumn issue of *Signature*]. It’s a truly wonderful treasure house of NEW information. Thank you so much for all you do for women in music.”

– Marcia Williams, *Editor, Pan Pipes, Sigma Alpha Iota International Music Fraternity*

“This is a really superb production, you are doing a terrific job with these biographies. I appreciate being included on your distribution list.” – Keith Jones

“What a fabulous and fascinating resource! I just love your site and the information on it. . . . I believe music is the most powerful force to create understanding among people that exists in the troubled world of today. Thank you for all the passion and hard work you put into *Signature*.” — Carol Worthey, *professional composer*

“I think the Maud Powell Signature is one of the best produced music mags either on the net or in print! Well done!!!” – John France, *British musicologist*

An Open Letter to our Friends . . .

Stop and think for a moment...

How many women composers can you name?

How frequently have you heard their music performed in concert or on a recording?

When was the last time you saw a woman conduct an orchestra?

Who was behind the formation of most of North America's first orchestras in smaller towns and cities across the continent? Who do you think founded the Curtis Institute of Music? A man named Curtis? No! – a woman named Mary Louise Curtis Bok! Who cultivated music, sponsored concerts, organized music clubs, educated themselves and each other and then taught younger generations to engage in and value the arts?

Women!

In the 1980s when Wilhelmina Holliday dreamed of founding what is now the National Museum of Women in the Arts, she would ask people how many women artists they could name. Inevitably she heard silence or someone might mention Mary Cassatt or Georgia O'Keeffe. Only two women artists in all of art history? Of course not, there have been hundreds. Just as there have been hundreds of women composers, conductors, instrumentalists but what do we know of their history, their contributions?

Women artists found a committed champion in Mrs. Holliday and others like her. Now their work is recognized, acclaimed and hangs in museums while their lives and achievements serve to inspire new generations of girls and women who dream of becoming painters and sculptors.

We can't start a museum but the Maud Powell Society for Music and Education is bringing the stories of the lives and works of women in classical music to the world through our online magazine *The Maud Powell Signature, Women in Music*, free and accessible to everyone on our web site www.maudpowell.org/signature.

We are doing for women in music what others have done for women in art. We began with one great woman musician, the American violinist Maud Powell, who like many women in the arts fell into obscurity after her death. For the past two decades, we have worked to establish her legacy through an acclaimed biography, recordings, lectures and our educational programs. Today her name is known throughout the world. And once again she is making a difference. She is inspiring a new generation of young people to engage in classical music and to follow their dreams.

But Maud Powell is only one woman. What about the others? Why shouldn't we know the stories of the pioneers in music like composers Amy Beach and Maddalena Lombardi, pianists Amy Fay and Clara Schumann, conservatory founder Jeannette Thurber, arts patron Elizabeth Sprague Coolidge, soprano Maria Malibran, Metropolitan Opera star Mattiwilda Dobbs, conductors Mary Cornwall Davenport Engberg and Antonia Brico, critic and musicologist Marion Scott, film composer Doreen Carwithen, folk-song collector Marjory Kennedy Fraser, and teacher Nadia Boulanger along with contemporary women working in all fields of music? There are so many others. The list is endless.

If your son or daughter asked you to tell them about women composers and performers, what would you say? Where would you go to find their stories? Would you search the worldwide web?

It is time for us to work together to change the course of history, to bring women out of the shadows and into the light and leave a legacy for future generations. Why should we go on thinking that no woman has ever composed anything more than short piano pieces and songs? Why should women be denied opportunities to share their music with the world or to utilize their gifts as performers? Why should their names be footnotes in music history books? Why shouldn't we know the other half of music history?

Utilizing the talents of a team of international writers, *The Maud Powell Signature* fills in the gaps in our music history by bringing the silent half of our musical heritage alive right to the present day with contemporary figures who are changing the classical music landscape. In its 90 plus pages, *Signature* features richly illustrated articles about historical and contemporary women who have made significant contributions to music. In addition, *Signature's* "Children's Corner" offers inspiration to young people by focusing on the early creative lives of successful women in music. Teachers and parents can glean new ideas and fresh insights through *Signature's* music in education column. **The Maud Powell Society offers all this free on the worldwide web!**

People all over the world -- from Lithuania to Brazil, from Japan to Israel and throughout the United States and Canada are reading *Signature*. Through this important magazine, the Maud Powell Society for Music and Education is re-affirming that music is a bridge that spans our universe, one that unites people instead of dividing them. Music is a force for good that nurtures the human spirit.

We invite you to embark on a journey of discovery – to venture with us into the unexplored world of women in classical music and wonder at all you didn't know about the contributions and achievements of women in music – the backbone of our cultural heritage -- as *The Maud Powell Signature* unlocks the vault of silent destinies.

The Maud Powell Signature will take you on a remarkable journey of wonder and discovery but we cannot continue this journey without your financial support. You hold the Key to *Signature*. Without your *Key Signature*, the door to the vital, exciting and important legacy of women in classical music will remained closed.

How can you help? Please pledge your support to our *Key Signature* campaign and tell others about the vitally important work we are doing and ask them to join in.

Let Music's silent muse have her say at last!

With warmest thanks for your support,

Karen

Maud Powell Society Projects & Programs

Maud Powell Favorites to be published in 2009

The MP Society's sheet music collection of Maud Powell's transcriptions and music dedicated to her by American composers will definitely be published in 2009. *Maud Powell Favorites* also features Powell's cadenza for the Brahms violin concerto, including a facsimile of Powell's manuscript. It contains photographs and extensive introductory notes written by Powell biographer Karen A. Shaffer. Individual pieces from the collection will be offered for sale on our web site in 2009. Check our web site for updated information.

Noted in brief —

- The Maud Powell Society web site is undergoing updating and new development. The web address remains www.maudpowell.org.
- Presentations on Maud Powell and on Women Composers will be given by MP biographer Karen Shaffer and *Signature* editor Pamela Blevins at the Sigma Alpha Iota International Music Fraternity's convention in Chicago in July-August 2009.
- The Maud Powell String Quartet with new members chosen from the Elgin Youth Symphony Orchestra, in Elgin, Illinois, is in its second year.
- 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 www.amazon.com or www.amazon.co.uk.com.
- Violinist Rachel Barton Pine's *American Virtuosa, Tribute to Maud Powell*, Cedille records (CDR 90000 097), is available through www.arkivmusic.com or amazon.com. Email info@cedillerecords.org or visit www.rachelbartonpine.com for more information.

Just Published

Ivor Gurney and Marion Scott, Song of Pain and Beauty
by Pamela Blevins (London: Boydell Press 2008)

To purchase: www.Amazon.com — For more information:
Pamela Blevins at pblevins@erols.com or 828-884-8500.

Ivor Gurney and Marion Scott, Song of Pain and Beauty tells the dramatic story of two geniuses who met at the Royal College of Music in 1911 and formed an unlikely partnership that illuminated and enriched the musical and literary worlds in which they moved. Gurney's poetry and songs have taken their place as 'part of the inheritance of

City of Peru to launch its own annual Maud Powell Celebration; withdraws support of Maud Powell Music Festival, Inc.

The City of Peru, Illinois, has announced its plan to launch its own annual Maud Powell Celebration in 2009. At the same time, the City Council announced that it is withdrawing its support from the Maud Powell Music Festival, Inc. — a completely separate entity from The Maud Powell Society for Music and Education.

Incorporated in 2005, The Maud Powell Music Festival, Inc. has run the Festival without any input from The Maud Powell Society for many years now. This past summer, key Festival board members split with the leadership over issues of accountability and loss of confidence within the Illinois valley community, precipitating the City of Peru's decision. The festival offered four events this last June, two of which were either changed in content or canceled without prior notice.

The original Maud Powell birthday celebration in Peru, Illinois, was the idea of MP Society board members Karen Shaffer and Willa Jean Dellinger, a Peru resident. The first celebration was held on Powell's birthday, August 22, in 1995, a little over a month after the dedication of the Maud Powell statue in Peru's town center. The celebration grew from year to year under the leadership of Willa Jean Dellinger and with the support of the City of Peru. In 2000, Mrs. Dellinger handed over the direction of the festival to Kevin McMahan, then music director of the Illinois Valley Symphony, who expanded the music festival's offerings and also instituted a summer music institute.

As co-chairs of the MP Society's Educational Outreach Committee, Willa Jean Dellinger and Chris Coughlin will coordinate efforts with the City of Peru to incorporate presentations on the life and art of Maud Powell into the annual Maud Powell Celebration.

England'. Scott, Gurney's strongest advocate, was one of the most influential and respected women of her generation as a pioneering music critic, musicologist, advocate of contemporary music and women musicians.

Based on original research, this is the first biography of Gurney since 1978 and the only biography of Scott. *Song of Pain and Beauty* traces the lives of Gurney and Scott from their very different childhoods to their meeting at the R.C.M., through the Great War to Gurney's final years in a London asylum. It reveals new, in-depth perspectives on Gurney's attempts to create music and poetry while struggling to overcome the bipolar illness that eventually derailed his genius, and it restores Marion Scott's rightful place in music history.

A Message from The Maud Powell Society's President

Dear Friends,

2008 was an exciting, challenging and rewarding year for the Maud Powell Society of Music and Education. We devoted most of our energies to carrying forward Maud Powell's legacy through the online publication of *The Maud Powell Signature, Women in Music* magazine on our web site thanks to Sigma Alpha Iota International Music Fraternity's backing. The response has been excellent with readers throughout the United States and Canada and in 30 countries throughout the world turning to *Signature* as a new educational resource. In addition to hundreds of readers we are very pleased by the response from writers who have become part of our international team of both men and women whose commitment to researching and writing about women in music would not have been possible until recent years.

Our writers have made lively and enduring contributions to music history and weekly we hear from other writers and scholars who want to share their research and knowledge *via* the pages of *Signature*. Their enthusiasm is contagious.

If we turn back the clock some 30 years we see a different picture, one in which women's work in music was not taken as seriously as it is today. Back then music by women composers was rarely recorded or published;

information about them was sparse because they were not included in standard music histories; the idea of a woman conductor was met with derision and most women who sought careers as instrumentalists often found that the only way they could practice their art was to teach others. Times have changed but don't be fooled by the degree of "progress" we have made. We still have a long way to go before women truly take their place beside men in the concert hall, in the recording studio, in history books and in having their music published.

The Maud Powell Signature is becoming an important vehicle for change in music. Working in cooperation with men and women writers and scholars we ensure that no one is excluded from sharing knowledge. Although our magazine is devoted to women in music, we also include articles about men who are championing women in music.

Signature was well launched but now we are at a crossroads. The economy has turned sour. Donations have fallen off and our work is in jeopardy. In difficult times, the first things to go are usually the arts when the arts are actually the mainstay of civilization. Without the arts we live in a vacuum. Because we believe in the power of the arts, we are determined to continue *Signature* no matter how difficult it becomes for us to produce this important magazine. This will mean working for no salary for the dedicated individuals who create *Signature* for you and others. It will mean asking writers to work without pay. This is simply not fair. No one would go to a dentist or expect to visit a doctor without paying so why should writers, who provide knowledge, be asked to write for nothing?

Once again, we turn to you for support. We ask you to consider the good we are doing; how *Signature* has already become a respected contributor to music history, and how it has given children and young people positive role models to emulate like Maud Powell. Your contributions, no matter how small or large, are vital – not just for *Signature* but also to continue all the work we do to promote and preserve Maud Powell's inspiring story. Your donations enable us to continue our work. Please help us in any way you can. *Karen A. Shaffer*



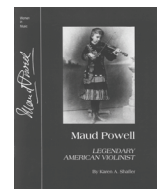
***Souvenir* is the Newsletter of the
Friends of The Maud Powell Society
for Music and Education**

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www.maudpowell.org/signature

*The Maud Powell
children's book is still
available from The Society
for \$6.95, including shipping.*



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

Dear Karen:

Keep up the good work! I am proud to support The Maud Powell Society in its efforts to inspire young people with Maud Powell’s life story, her recordings, her writings and her transcriptions and to bring greater awareness to the achievements of other important women in music through the *Maud Powell Signature* magazine. 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 and let me know when *Maud Powell Favorites* is published.**

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.

Key Signature \$1000 annual donation _____ Supports publication of *The Maud Powell Signature* magazine.

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.
(Please list them on the reverse of this form.)

_____ I would like to connect you with potential major individual or corporate donors.

_____ I have subject or sponsorship ideas for *Signature* or would like to write for *Signature*.

_____ I am interested in the conference for writers about women musicians.

_____ 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 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.