

*The Musical Courier*  
New York  
Wednesday, February 9, 1898

**Cable Despatch re. Leonora Jackson, American Violinist**

A CABLE despatch indicates that Miss Leonora Jackson has enjoyed a great London success. Without wishing to attenuate popular belief in the cables, usually prompted by interested parties, we venture to assert that Miss Jackson will have to play remarkably well to come within the area of competition with Maud Powell.

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*Note: Written upon the heels of MP's triumph with the Bruch D minor concerto in New York City. K.A.S.*

*From the Archive of The Maud Powell Society for Music and Education*  
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No source, 1898

**Philip Hale Apology**

I humble myself in dust and ashes. In naming the female violinists who have appeared at Symphony Concerts in Music Hall (Boston) I forgot to mention the name of Miss Maud Powell, who played Bruch's G minor concerto, with the orchestra under Mr. Gericke, March 5, 1887. I have such respect and admiration for Miss Powell that I regret my inaccuracy the more keenly.

— Philip Hale [Boston Critic]

*From the Archive of The Maud Powell Society for Music and Education*  
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*The Ladies' Field*  
February 18, 1899  
(no title)

re. Maud Powell

When she appeared at her London violin recital in the autumn of 1898, Miss Maud Powell made as great a sensation as her compatriot, Miss Leonora Jackson, a few months earlier. Yet Miss Powell's *début* was not made with any flourish of trumpets; half London did not realize it till the critics pronounced roundly in her favor the next morning. It was not just the other day that Miss Powell "arrived." She has been playing in all parts of the States and the Continent some years. When her London *début* was planned it was arranged that she should come out last summer, under Herr Anton Seidl, at an important series of orchestral concerts. The sudden death of that great conductor annihilated the project, and the *début* was deferred. Miss Powell's talent may fairly be said to have matured under the influence of international art. Chicago, Leipzig, followed by Paris, and a final sojourn in Berlin under the musical tutelage of Joachim, have marked the successive phases of her art development. With imagination matured and technique perfected, she came out finally in New York under the great classical conductor, Mr. Thomas. Her breadth, vigour, and intellectuality at once made their mark. Miss Powell has that blessed gift of the gods, a fine physique, and she is careful not to overtax it; therefore, when she steps onto the platform you see no overstrung virtuoso, but an artist, clear-eyed, brilliant, self-possessed, above all, intent. For, as she says, "you must give yourself up to your art. You must live in the thing you undertake." But every artist needs recreation. Miss Powell finds her recreation in books and in traveling, and this not like the tourist, with a "guide," but with those authors or her comrades whose fantasy and thought explain and enhance the spirit of the things visited. At Mr. Homer Lind's concert on a recent Friday, Miss Powell brought forward a very interesting violin sonata by Sinding, to which I shall allude next week, space permitting.

— A. M. R.

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

**Tchaikovsky Concerto**  
**performed by Maud Powell on December 7, 1899**  
**with the Hallé Orchestra, Dr. Villiers Stanford, conductor, in place of Hans Richter**  
**Adolph Brodsky, concertmaster**

**German Headquarters of *The Musical Courier***  
**Berlin, W., Linkstrasse 17, December 19, 1899**

Miss Maud Powell writes to me from England: “Well, I have flabbergasted Manchester, and in the teeth of the fact that Brodsky is their violinistic demigod, and his warhorse the Tchaikovsky Concerto. I send you the *Guardian*, the chief paper, which says:

Miss Maud Powell, the violinist who so thoroughly succeeded in astonishing everyone, seems to have been a pupil of Dr. Joachim in Berlin, of some other celebrated master in Paris, and of a third in Leipsic. Under these varied influences she has developed a most extraordinary art. It is doubtful whether Sarasate himself is more nimble on the fingerboard or has greater mobility of the right wrist. Miss Powell did not yesterday indulge in any technical display of the non-legitimate kind, we are not aware that she ever does so; but she is, nevertheless, the most sensational violin player that we have ever heard. She cultivates a kind of demoniac style, laying about her in a continual frenzy where there are rapid or complex passages to be played, and where, as in the opening part of the Canzonetta forming the middle movement of the Tschaikowsky concerto, there is only a simple melody to be brought out, her tone is, with the aid of a mute, made weird and witch-like to an extraordinary degree. The basis of this peculiar style is an astounding technical facility. Even the most formidable passages in the Concerto came out with a rip and a snap that were always eloquent of the performer’s fiery energy, correct musical ear, and thorough grasp of the composition.

One of the minor papers remarked that the concert was a dull affair with the exception of Miss Powell’s “scarlet fiddling.” One of the evening papers said it was not surprising that “this whirlwind was born west of Chicago,” and that her accent “savored strongly of the U.S.A.”

“And how gloriously the orchestra treated me – they must have ruined the varnish on the back of their fiddles – and what quick, responsive, high-strung helpmates they were – the highest, best and most flattering sympathy an artist can have.”

Bully for you M. P. (Which does not stand for member of Parliament, especially not at the present moment).

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

*New York Times*  
December 24, 1899

**Maud Powell in England**

[Maud Powell Comment on Tchaikovsky Violin Concerto]

She once wrote to the musical editor of *The Times* thus, “The adequate expression of the surge, the passion, the anguish of the first movement of the [Tchaikovsky] concerto and the madness of the last movement must be deeply and firmly rooted in an underlying repose, stern and awful in quality – and I might add hair-whitening to achieve.”

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

*The Aurora Daily Beacon,*  
Tuesday, October 1, 1907

## MAUD POWELL'S GIRLHOOD DAYS

### When She Lived In Aurora

#### Anecdotes of the Now World Famous Lady Violinist Who Comes Here

Maud Powell will appear at the People's church, October 8.

On the face of it, this to the uninitiated does not appear of great moment.

Maud Powell, the greatest woman violinist in the world, will appear at the People's church.

That is sufficient to catch the eye and ear, but to say in addition that Maud Powell, Aurora's own, the girl who lived, and laughed and played and studied in Aurora until thirteen years of age, lends to the statement a sentiment which has a peculiar charm.

Maud Powell was just a pretty, lively, wide-awake child, fond of fun and childish pleasure. Born in Peru, she came to Aurora with her parents, Professor and Mrs. Powell, when a very small child. Professor Powell had the good sense which demands that a child claims its priceless heritage of a good constitution and demanded a certain number of hours of exercise for the little girl, who, however, required little urging in that direction.

#### Fond of Athletics.

Ball, athletic games, running and jumping came as naturally to the embryo musician as could possibly be. There are many old time playmates of the woman violinist who have a vivid picture of a daring youngster of eleven, hanging from a hammock rod by her heels, dark curls falling over her flushed, laughing face. Mr. Powell had deemed it possible and necessary also that one hand be developed quite as much as another, and this was the case.

To her mother's unceasing determination that her daughter should have the best of training, Maud Powell imputes much of her success. The little girl, so small that a tiny violin was provided, worked busily, studying first with Professor Fickensher of Aurora. This little violin was retained by Frank Holden of Aurora, and is now in the home of T. N. Holden.

### **Was General Favorite.**

Many are those who remember the little dark haired girl as a member of Professor Stein's orchestra, and who remember her journeys in and out of Chicago. Others remember as well a merry child darting in and out with her ball among the pianos at Lyon & Healy's while waiting for her lesson.

At the age of thirteen she went to Europe and entered upon her long, long, work, at Leipzig, at Paris and at Berlin. Much of her work abroad is known, for no one can tell as can Maud Powell herself just what the climb meant to her, the acquiring of her marvelous technic, the subservience to the personality of Joachim and the getting back, as she said, "into her own personality." Born with the gift of absolute pitch, she has gone on and on, until now she stands without a peer as the woman violinist of the entire world, and as among the greatest without regard to sex.

She is a girl of whom Aurora can be proud, and she will be in Aurora October 8 As she herself says "she is without a home as no successful artist may be allowed home life." She will be entertained at the home of Mr. and Mrs. T. N. Holden while in Aurora.

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

*The Anaconda Standard*  
Tuesday Morning, October 15, 1907

**MISS POWELL IN BUTTE ON A BOOTLESS QUEST**  
**Comes to Fill a Canceled Engagement.**  
**She is Left in the Dark**  
**Travels from Danville, Ill., to Butte to learn by accident that her date**  
**has been changed to Helena, where she will play tonight.**

Maud Powell, the violinist, who was to have given a recital at the Broadway theater tonight, but whose date was transferred to Helena last week, arrived in Butte late last night with her manager, Godfrey Turner, and the pianist and accompanist, Maurice Eisner, ignorant of the fact that the Butte date had been canceled. The first intimation they had that they were not to fill the Butte date was received on the train near Logan yesterday, when a gentleman from Butte told Mr. Turner that he had read an announcement in the *Standard* last week that Miss Powell's date here had been canceled. Miss Powell and her party came to Butte direct from Danville, Ill., and Butte was to have been the first engagement under the western management of L. E. Behymer of Los Angeles.

Originally Miss Powell had been billed for a recital at Helena last night, but at Chicago her manager recently received a telegram announcing the cancellation of the Helena date. No other word was received by him, although the Butte date was changed back to Helena more than a week ago. Miss Powell and her manager were thoroughly chagrined when they reached Butte and discovered the state of facts. They weren't even certain that they were booked for Helena tonight until, by accident, their attention was called to an advertisement in the Helena newspapers announcing that Miss Powell is to appear in that city tonight at the Unitarian church. They will go to Helena this morning.

The Butte date was canceled because of the business scare created by the curtailment of mining operations, but it is evident now that a mistake was made and that Miss Powell would have been given a big reception. Many regrets have been expressed over the fact that her engagement was canceled.

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

*Musical America*, November 23, 1907

Salt Lake City, Nov. 18 —

### **Maud Powell's Flight from an Irate Manager**

For the night shall be filled with music,  
And the cares that infest the day  
Shall fold their tents like the Arabs  
And as silently steal away.

Maud Powell, her treasurer and husband, Mr. Turner, and her accompanist, Maurice Eisner, had a thrilling experience on Friday of last week in this city. Mme. Powell was en route east after a triumphal tour of the Pacific coast, under the brilliant and able management of L. E. Behymer.

The engagements of the final week of the tour were in Utah and Colorado, and under the management of the local representatives of that territory. The itinerary was changed at the last moment and made to double itself, thus involving 1558 miles of extra travel and making it impossible for Mme. Powell to meet her engagements in Ohio in the beginning of the following week, according to the original arrangement.

For this reason Mme. Powell refused to play the final engagement in Provo, Utah, and gave ample notice of her decision. The local manager, however, refused to cancel, so when Mme. Powell arrived in Salt Lake City she found that trouble was brewing. Amicable arrangement was hopeless. Indeed, she was threatened with seizure of trunks and violins if she did not comply with the manager's demands.

Lawyers were called in and quibbled for hours. Ultimately counter demands made by Mme. Powell were acceded to in writing, and the lawyers departed. Mme. Powell played at the Salt Lake City concert\*, but it is said the written agreement was not lived up to, after all, by the local management, and Mme. Powell and her suite quietly departed by a night train which was two hours later than scheduled time, thus enabling her to pack and get trunks down to the station after the concert. Arriving at the railroad station, the two gentlemen of the party put the trunks on a truck and wheeled them to the baggage car as the train pulled in. A short run was taken to Ogden, where it was learned that the "Overland Limited" was three hours late.

No cab was available, so the party marched through the slums in the neighborhood of the railway station to hunt for a hotel. Saloons were open (the hour was 4 a.m.) and the streets were peopled with roughs. Fortunately the little party went unmolested and ultimately found pillows whereon to lay their tired heads. At 7 o'clock they were out again buying tickets and making

arrangements to exchange \$42 worth of Pullman car accommodations previously booked for return by different roads.

Again everything turned out well. The "Overland Limited" steamed into the station and steamed out again, with the little party on board safe on their way to Chicago.

*\* University of Utah's lecture course, First Methodist Church, November 14, 1907.  
Powell arrived in Cleveland, Ohio, in time for her performance of the Tchaikovsky Violin Concerto with the Theodore Thomas Orchestra, Frederick Stock, conducting, on Sunday, November 20.*

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

*New York Times*  
December 12, 1907

## RUSH TO SAVE A CONCERT

### Senor Navas, Pianist, Off to Toledo in His Clawhammer.

Wearing his evening clothes, except for a waistcoat which will cover his expanse of shirt front, Rafael Navas, a Spanish pianist, is going as fast as a New York Central train can carry him to Toledo, Ohio. He gave a recital at Mendelssohn Hall last night, and as the programme was finished, dashed for a cab and caught a train which left the Grand Central Station at 11:20. His purpose is to save a concert of Maud Powell, the violinist.

This venture of Mr. Navas is indirectly the result of a train wreck. George Falkenstein, a pianist, started for Boston early yesterday morning to accompany Fritz Kreisler in a concert he was to give at Turner Hall in the afternoon. A freight wreck on the New Haven Railroad near Bridgeport delayed traffic for hours, and Mr. Falkenstein did not get to Boston in time. Mr. Kreisler and his managers, after frantic telephoning to New York, declared that they must put off the concert.

Mr. Falkenstein had been engaged also as accompanist for Miss Powell's concert at Toledo, and was to have taken a train from Boston immediately after the Kreisler concert. Godfrey Turner, husband of Miss Powell, was presently informed by Kreisler's manager that the accompanist had disappeared. He made a trip to Bridgeport and found no trace of Falkenstein. Then he rushed back and tried to find another accompanist. None could be found who was willing to undertake the task on such short notice. Miss Powell could find nobody in the West.

In despair Mr. Turner was passing Mendelssohn Hall, when he saw that Navas was playing there. He went in just as the concert was closing caught Navas as he came off the stage, and asked if he would save the Toledo concert.

"Certainly," said Navas, as though it was a matter of going around the corner.

"Do you know the Grieg sonata, Opus 13, and the Vieuxtemps concerto in D minor?" asked Mr. Turner.

"I have studied them," said Mr. Navas.

Before he could realize how far it was to Toledo the Spanish pianist had taken Mr.

Turner's waistcoat—which Mr. Turner replaced with tissue paper in which flowers had been sent to the recital—had been rushed to the station and was speeding off toward Toledo. If all goes well he will arrive an hour before the concert and find a bath and some fresh linen awaiting him.

**The Sequel:**

**The Navas Recital**

*Musical Leader*, December 19, 1907

. . . Mr. Navas consented on condition that Mr. Turner lend him his hat and coat, and hurried to catch the midnight train. The sequel, however, is funnier than the story itself, insofar as Miss Powell had her selection of accompanists that night since Mr. Falkenstein, when he realized that it was impossible to reach Boston with Mr. Kreisler, took a train directly for Toledo and reached there ahead of time.

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

*The State, Columbia, South Carolina*  
Monday Morning, January 13, 1908

**MAUD POWELL PLAYS TONIGHT**  
**Greatest Woman Violinist in All the World**

The visit of Maud Powell to Columbia tonight is like the coming of Melba. For Powell ranks as high in the ranks of instrumentalists as Melba does in the realm of voice. It was with difficulty that Miss Powell was engaged for this entertainment, but now that she is here it is hoped that she will be well received.

Miss Powell is, musically speaking, a protégé of Theodore Thomas and in Chicago has held thousands spellbound as she played with the accompaniment of the greatest American orchestra. The female colleges will turn out en masse this evening and the sale of seats will be large.

Maud Powell was introduced to the American music-loving public by Theodore Thomas at the concerts of the New York Philharmonic and at his own symphony concerts. To the end of his career as the greatest musician conductor and conductor musician of his time, he stood as musical godfather to Maud Powell, and indeed used, in his genial, fatherly way, to present her to his orchestras as his "musical grand child." On Miss Powell's last two professional visits to "the States" she played the Tschaikowsky and Beethoven concertos with the Symphony orchestra in Chicago under Mr. Thomas's baton.

The esteem in which she is held may be judged from the following:

Saint Saëns: "Magnificent! You have style and the passages in octaves which you have added are most effective." Thus commending her interpretation of his own great concerto.

Safonoff writes: "What an artist! I say this from my heart."

And Anton Seidl: "Beautiful as is the Tschaikowsky concerto, your splendid playing made it even more so."

"Plays the Tschaikowsky concerto better than any other living violinist," writes Henry J. Wood.

"The greatest violinist America has given to the world. Miss Powell's virtuosity is a compound of masculine virility with feminine delicacy, hallowed with the soundest musicianship." — Modest Altschuler

“Needless to say that I take the greatest pleasure in giving expression to my admiration for her talents and accomplishments.” — Walter Damrosch

“Your playing of the Beethoven concerto last night was simply superb. May it be my good fortune to conduct for you many more times. I congratulate you again.” — Victor Herbert

“Your beautiful and masterful playing still rings in my ears.” — Emil Paur

“I want you to play either the Beethoven or Tschaikowsky concerto under my direction with the Hallé orchestra in Manchester.” — Hans Richter.

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