

What other Artists said About Maud Powell

Jascha Heifetz:

"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."

Yehudi Menuhin:

"Intellectually and aesthetically I was deeply influenced by...the musicianship, sense of taste, style, and sheer exuberance of Maud Powell's artistry.... I was four years old when I began to play the violin, the same year in which Maud Powell died.... I like to think that 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."

"The recordings reveal a remarkable violinist playing with great dash and style and cultivated musicianship in the manner of the period, i.e., without exaggerated vibrato, but so incredibly disciplined and clean, with the authority of the great traditions of the German and French schools."

Arthur Fiedler:

"I did know Maud Powell and played some concerts with her. She was a very charming lady and a very able violinist—one of the finest."

Louis Kaufman:

"I still have vivid memories of her tall statuesque appearance, and even though we always sat in the balcony of the local auditorium, her tone was very bright and clear. I was impressed by her dash and brilliance. There was no trace of a dull academic approach.... I remember her impeccable intonation, an unusual control of the left hand and a supple and powerful bow arm.... My career [was] made possible by the good advice of Maud Powell, who had graciously listened to me after one of her Portland concerts."

Carl Linden:

"Before Heifetz and Kreisler, Maud Powell sold more violin recordings than any other person on earth. My grandfather, a professional violinist from Austria who later came to America, spoke of her often with great respect. She was an international sensation in the days when Americans and women were not accepted by the classical musicians in Europe. She was the first to break new ground."

Rachel Barton Pine:

“The violinist I most admire is definitely Maud Powell.”

“I performed a tribute concert to Maud Powell at the National Museum of Women in the Arts in Washington, DC, [in 2005] and included Maud Powell’s violin version of *Deep River*. Afterwards Leonard Slatkin came up to me and said to me how great he thought the transcriptions were, and said that Maud Powell was the female Fritz Kreisler. Had I been quicker thinking on my feet I would have said ‘no, Fritz Kreisler was the male Maud Powell, because he came after her and she was a hero to him and his generation.’”

“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.”

John Wu

My teacher Aaron Rosand is a board member of the Maud Powell Society. Her importance to American classical music cannot be overestimated. She has collaborated with John Philip Sousa and Edward MacDowell, just two of America's great composers. Her bowing is crisp and tidy, and her rhythm is robust.