

MARIA KURENKO

THE RUSSIAN NIGHTINGALE

CANADA

Chronicle Telegraph, Quebec;
March 21, 1934

Headline—"Maria Kurenko Charms Quebec Ladies' Musical Club Audience"

"The audience came prepared for keen enjoyment. Maria Kurenko delighted them; as indeed she might. One has rarely heard an enunciation so perfect; and her coloratura is smooth, carrying beautifully every subtle inflection. Kurenko interprets with equal artistry many varying moods and such a program as she gave last evening included various schools, periods and languages. Remarkable purity of tone and warmth of feeling are hers as well."

Le Soleil, Quebec;
March 21, 1934 (Translation)

Headline—"A Marvellous Artist — Maria Kurenko"

"Singing for the first time in Quebec, the 'Russian Nightingale' has thrown over her audience an extraordinary enchantment. The sweetest notes are carried to the extremity of the Hall. All that is of an unforgettable freshness, richness, soft as velvet. One thinks one listens to a flute of very pure intonation or a violin played by a magician-artist. And what art, secret of the German and Russian schools who are the only ones able to render the incomparable charm of *Lieder*. . . And we would be still listening to her voice if she would have continued to sing! Because Kurenko possesses one of those voices which make one believe the legend of that monk who, thinking he had been absent half an hour from his monastery, had in reality been ravished by a nightingale's voice and had listened to his singing one hundred years."

L'Evenement, Canada;
March 21, 1934 (Translation)

Headline—"Extraordinary Artist"

"For her music is a language of numberless nuances. The tone of her voice is pure, rich, velvet-like, and the singer has absolute control of it. Her high notes are of an exquisite allure."

"A singer of so many attainments that to catalogue all of them would seem like starring all the possibilities of an artist."
—*Cincinnati Times-Star*



New York World-Telegram, May 10, 1934

Headline—"Kurenko Recital Charms; Russian Soprano Gives Performance Replete with Vocal Power and Intelligence"

"If any singers were present they learned more than one lesson in good vocalism and diction. For the rest of us there was the charm of a beautiful voice intelligently handled. Mme. Kurenko's program was generous and representative. Of particular appeal in the Russian group was her account of Glinka's 'Doubt' for the impassioned mood of which her voice was ideally suited. Even more effective was her delivery of the exacting aria from Rossini's 'Semiramide', which she sang with facile management of its fioriture and vocal suppleness. The color and richness of Mme. Kurenko's voice were further evident in her interpretations of Fauré and Debussy. For the 'Manon' aria she had all the mercurial zest and piquancy, besides the vocal style and ease demanded."

"PERFECT" IN RADIO, TOO

"There is no soprano on the air whose voice is more perfectly adapted to broadcasting than Maria Kurenko's. She proved herself a rare delight, singing with lovely flowing tones, clear and sweet as a bell. One cannot help but fancy that this artist likes to broadcast and paints pictures of her listeners as she sings. Like Lawrence Tibbett, she seems able to put something more than the music across; she makes each song a distinctive and dramatic thing. Whether you can understand the words seems to make little difference."

—*New York Post*

SCORES AGAIN

BOSTON

Boston Herald,
April 27, 1934

"The audience was enthusiastic in its applause for Mme. Kurenko and recalled her many times to the platform."

Boston Evening American,
April 27, 1934

Headline—"Maria Kurenko Sings with Symphony Orchestra"

"Mme. Kurenko sang beautifully. In the seven songs of Tchaikovsky, admirably selected and requiring a wide range of style and temperament, her voice never lost its beautiful quality. The enunciation of the Russian text was so clear that a person unfamiliar with the language could distinguish each sound. In addition to these virtues Mme. Kurenko employed such faultless technic and delivered the songs with such charm that it would take a fault-finder not to have been transported by her work."

Boston Post,
April 27, 1934

"She sang with a true Slavic intensity and a voice of haunting color."

Boston Evening Transcript,
April 27, 1934

"Never has her voice appeared more attractive and generally pleasing. Never, also, save only with a Chaliapin singing them, have Russian songs equally received their due."

Boston Globe,
June 2, 1934

"When she sings, it is almost as if she were using a detached musical instrument—an illusion heightened, without a doubt, by a thoroughly dependable, resilient voice that is apparently capable of expressing every type of song."

"A voice of great beauty and a delicious liquid ease, an effortless mastery of coloratura, a singer who can see beyond the letter."—*Chicago Daily News*

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