

What critics and musicians said about

The Art of Maud Powell

"A Victor Immortal"

Recordings reissued in 1989 in 3 volumes

"This marvelous set of three compact discs restores the complete recorded work of an important American artist to the catalog. Moreover, I'm happy to say, the producers have done the job right -- with matrix numbers, recording dates, biography and a handsome photograph of the artist.... The records -- most of them encore pieces, but also...concertos and selections from Bach partitas -- prove her technical command, musical intelligence and distinctively singing tone. The remastering, by H. Ward Marston, is all one could ask."

-- Tim Page, *Newsday (New York)*

"Powell is an important name in the history of the violin, particularly because of her premieres and American premieres of several important concertos, and because she was among the first violinists to record: Victor signed her up in 1904 as the first of their instrumental artists.... Powell is also important in the cultural history of the United States, and that fact is not entirely irrelevant to some of the repertoire included in this set: Powell toured constantly and often appeared before audiences which had never heard a note of serious music before in their lives....

Powell was, clearly, a great violinist. Her bowing was clean and incisive; she had a way of 'pushing' a passage to give it extra bite and excitement. In purely technical pieces like the 'Dixie' Caprice..., one can hear that she played at the international level of her time.... Powell's unaccompanied Bach would pass muster on any concert platform today....

Ward Marston's transfers are very good.... I could not begin to prefer one volume over another, and the entire set is warmly recommended to the receptive and experienced collector."

-- David K. Nelson, *Fanfare*

"Until now, the American violinist Maud Powell has perhaps been best remembered for the endearing and collegial comment she made on the occasion of Jascha Heifetz' debut concert at Carnegie Hall: 'He's got a peach of a downbow staccato.' Well, so did Powell, and now an ambitious three-compact disc reissue of every recording she made for the Victor Record Company has appeared to prove the point....

As Yehudi Menuhin has written: 'The recordings reveal a remarkable violinist playing with great dash and style and cultivated musicianship, so incredibly disciplined and clean, with the authority of the great traditions of the German and French schools.' Yes, and a decidedly American spunk, as well."

--Tim Page, *Classical*

"I have gotten great pleasure from the songful and expert playing of Maud Powell on MPF-1, the first of three CD's issued by the foundation that bears the name of this once-famous American violinist...."

--Will Crutchfield, *New York Times*

"I enjoyed the discs immensely....at least 20 tracks here are extremely exhilarating."

--Tully Potter, *The Strad*

Jim Svejda of KUSC, Los Angeles, author of *The Record Shelf Guide to the Classical Repertoire*, declared the Maud Powell compact discs one of the best re-issues of 1991 and put it on his "25 top recommended" list for Christmas giving. Svejda also produced two one-hour radio broadcasts on the life and art of Maud Powell for his nationally syndicated program "The Record Shelf," based on what he has called the "brilliant" Maud Powell biography.

"Even a cursory sampling of the documentary and recorded evidence reveals Powell as an artist of the first importance, both as a major cultural force in a country with a very young cultural heritage, and as a virtuoso in the international arena."

--John Swan, *ARSC Journal*

"The CDs are quite incredible.... Powell was truly remarkable!"

-- Igor Kipnis, Harpsichord Virtuoso

Reviews

Maud Powell, Pioneer American Violinist

by Karen A. Shaffer and Neva Garner Greenwood
Iowa State University Press/The Maud Powell Foundation, 1988

Reviewed by:

Bernard Holland, *New York Times Sunday Arts Section, page one*, April 17, 1988
Robert Lewin, *The Strad*, November 1988
Deseret News, Salt Lake City, April 17, 1988
Cleveland Plain Dealer, June 5, 1988
American Musical Instrument Society Newsletter, February 1989
Ovation, September, 1988
The Bookwatch, June 1988
The Tidings, Los Angeles, June 3 and 10, 1988
B'nai B'rith Messenger, June 3, 1988
The Triangle, Mu Phi Epsilon
LaSalle News Tribune, LaSalle, Illinois, March 14, 1988
Cosmos Club Bulletin, Washington, DC, June 1988
Washington Bach Consort Newsletter, Washington, DC, Spring 1988
Ninnau, July 1, 1988
Joseph McLellan, WETA-FM 91, Washington, D.C. Public Radio, August 30, 1988
David K. Nelson, *Fanfare*, November/December 1989
Joseph McLellan, *The Washington Post*, August 26, 1990
John Swan, *Assn. of Recorded Sound Collectors Journal*, Fall 1992

***The Art of Maud Powell* MPF-1, MPF-2, MPF-3**

3-CD set of Maud Powell's recordings
The Maud Powell Foundation, 1989

Reviewed by:

Tim Page, *Newsday*, New York, October 1, 1989
David K. Nelson, *Fanfare*, November/December 1989
Tim Page, *Classical*, January 1990
Will Crutchfield, *New York Times*, March 25, 1990
Tully Potter, *The Strad*, April 1990
Joseph McLellan, *The Washington Post*, August 26, 1990
Jim Svejda, "The Record Shelf," KUSC Los Angeles, 1991
John Swan, *ARSC Journal*, Fall 1992