

# Maria Weiss | mezzo-soprano

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“Her voice is tremendous, and the continued suspense of her stage presence is breathtaking“, “a marvelous mezzo-soprano with organ-like depths” or “a vocal and acting synthesis of arts” are excerpts of reviews about the Austrian mezzo-soprano Maria Weiss.

With a repertory focusing on early and contemporary music, she is dedicated in particular to premiering (forgotten) early music and contemporary compositions.

Maria studied voice at the national conservatory “Luigi Cherubini” in Florence and concluded her studies at the University of Music and Performing Arts Graz under the guidance of Kammersängerin Joanna Borowska. Master Classes with Angelika Kirchschlager, Teresa Berganza und Jorge Sirena followed. Since then, Maria Weiss has worked and studied with the mezzo-soprano Glenys Linos.

With an emphasis on Baroque repertoire, she has sung, amongst others, the roles of *Bradamante* or *Gismonda* (Händel), *Megalce* (Vivaldi), *Lisinga* (Gluck), contemporary music as the opera by W. Rihms “Jakob Lenz” (Voice) or *Baiana* in the European premiere of the Brazilian opera “Pedro Malazarte” of Mozart C. Guarnieri. Examples of premieres of rediscovered works in the Baroque repertoire are *Palante* in the Austrian premiere of “La Guerra de los Gigantes”, *Júpiter* in “El imposible mayor en amor le vence Amor” (S. Durón) or *Aurora* in the European premiere of “L’Oracolo del Fato” (F. Gasparini).

Her opera spectrum includes not only the most important Mozart pieces, and extends from the rarely performed Renaissance and Baroque repertoire until Jacques Offenbach’s operettas. She has worked with stage directors such as Frank Castorf, Philippe Arlaud, Seollyeon Konwitschny, John Lloyd Davies or the Baroque-Gesture- Specialist Sigrid T’Hooft.

Musical cooperation with directors and musicians such as Stefan Asbury, Michi Gaigg, Domingo Hindoyan, David Levi, Rubén Dubrovsky, Luca Pianca, Gérard Korsten, Rogério Gonçalves, Jörg Zwicker, Thomas Platzgummer, Wolfgang Mitterer, James Pearson or Franco Pavan and musical partners such as Bach Consort Wien, Klangforum Wien, L’Orfeo Baroque Orchestra, Ensemble Claudiana, Harmony of Nations Baroque Orchestra, Il Concerto Tivoli, Camerata Argentea, A Corte Musical, Capella Leopoldina, Grazer Symphonikern or Vorarlberger Symphonieorchester.

Further engagements saw Maria Weiss perform, amongst others, at Wiener Festwochen, Konzerthaus Wien, Theater an der Rott, Opernhaus Graz, “trigonale. festival für alte musik”, Bregenzer Festspielhaus, Feldkirch Festival, Festspielhaus Dornbirn, Kammeroper Graz, Klagenfurter Konzerthaus, Donaifestwochen im Strudengau, BOV Opera Festival to the Teatru Manoel in Valetta (Malta) or Ateneu Barcelonés in Spain.

With regard to her lied repertoire, Maria Weiss, under the guidance of Teresa Berganza and Isabel Aragón, has specialized on Spanish and Latin American repertoire (especially songs of De Falla, Granados, Guridi, Montsalvatge, Rodrigo, Leon und Villa-Lobos).

Her stage presence has been described, amongst others, as that of a “gifted singer-actress” (in a review by the ‘Kritisches Journal für Alte Musik’). Maria Weiss studied acting at the Lee Strasberg Film & Theatre Institute in New York (US). She can frequently be seen in short films and feature films. Her most recent feature film “Spanien” by Anja Salomonitz was premiered at the Berlinale 2012.

Maria Weiss has recently released Solo-Debut Album. „favola in musica. early new music“ was awarded amongst others with the *Ö1 Pasticcio Prize* and received enthusiastic reviews. Her album includes 3 world premiere recordings of early music and 2 world premiere recordings of contemporary music composed by Wolfgang Mitterer.