

REVIEWS

Adonis | R. Keiser “Der geliebte Adonis” | Donaufestwochen

Maria Weiss, exquisite in the trouser role of Adonis, displayed her lush mezzo with so much expression to render her admirers Marelize Gerber (Dryante) and Anna Willerding (Eumene) quite jealous of Venus. (Volksblatt)

Maria Weiss endows the cool and vain rake Adonis with even and slender mezzo-soprano vocals. (Die Presse)

Weiss' secure coloratura technique makes you sit up and take notice. (Wiener Zeitung)

Solo Debut Album “favola in musica. early new music”

But, above all, the mezzosoprano voice of Maria Weiss floats brightly and nimbly. It almost seems as if the pieces were composed for her. (...) “favola in musica. early new music” is the convincing debut album of Maria Weiss. Great musicians, a good selection of works, brilliant recordings and a booklet like no other. Highly recommendable! (musik an sich | Ingo Andruschkewitsch)

THE LAVISH PRAISE HEAPED UPON MARIA WEISS' DEBUT ALBUM IS MORE THAN JUSTIFIED.

(SONOGRAMA MAGAZINE | SPANISH MUSIC MAGAZINE | CARMEN MIRÓ)

Favola in musica asks you to make time for dreams. (...)

Maria Weiss journeys effortlessly through the centuries with a flawlessly precise and expressive mezzosoprano voice.

(DIE BRÜCKE. Cultural Magazine | MARGIT HUBMANN)

With her bibliophile debut CD, the Klagenfurt-born mezzo-soprano Maria Weiss spans a large repertory from Renaissance to present times (included are two commissioned works by Wolfgang Mitterer) with an immaculate and clear timbered voice and proves a gripping narrator of familiar pieces, as well as first recordings.

(KLEINE ZEITUNG | ERNST NAREDI RAINER)

Quality of recording, as well as subtlety of interpretation make Maria Weiss' album one of the most beautiful new releases of early music this year.

Our congratulations!

(OE1 Pasticcio Prize | Helmut Jasbar)

Ramiro | W.A. Mozart, Die verstellte Gärtnerin | Theater an der Rott, Eggenfelden, Germany

mezzo-soprano Maria Weiss scintillates in her fare-well aria with sewing-machine exact coloraturas and great stage-presence.

(Plattinger Zeitung | Raimund Meisenberger)

Júpiter | S. Durón “El imposible mayor en amor el vence Amor” | Donaufestwochen

(...) the Carinthian Mezzosoprano Maria Weiss in the role of the father god Jupiter impresses again with a boastful, masculine air, a vocal and dramatic work of art in herself. Every gesture and expression is spot on, her voice is tremendous, and the continued suspense of her stage presence is breathtaking.
(KRITISCHES JOURNAL DER ALTEN MUSIK | F. Szabo)

Maria Weiss as the lovelorn Jupiter soars with heart-wrenching and dreamily beautiful vocals.
(DIE PRESSE)

Delightful vocals: Maria Weiss as Jupiter leads the way with a punchy mezzosoprano
(OÖ NACHRICHTEN)

The cast includes superbly characterised and acted: the Austrian Maria Weiss as Jupiter, a marvelous mezzosoprano with organ-like depths.
(DAS VOLKSBLATT)

In Grein both are played by brilliant young singers in breeches roles, Maria Weiss as Jupiter and Eva Juárez as Amor.
(DER STANDARD)

Palante | S. Durón “La Guerra de los Gigantes” | Donaufestwochen

Maria Weiss is “great” as Palante
(KRONENZEITUNG)

Weiss convinces as the leader of giants with her strength of presence and beautiful voice timbre. Deeply moving also the death scene! Very fitting the crow call in the evening sky above the castle grounds.
(KRITISCHES JOURNAL DER ALTEN MUSIK | F. Szabo)

The Carinthian Maria Weiss captivates as Palante, not least by singing a moving lament, which is every bit as emotional as Dido’s Lament by Purcell.
(DREHPUNKTKULTUR | Horst Reischenböck)

The specialists in the Iberian music of the 16th and 17th centuries are: A Corte Musical, an instrumental ensemble under the direction of the Brazilian conductor Rogério Goncalves, the Spaniard Eva Juárez, who sings the role of Zeus, father of the gods, the Carinthian Maria Weiss as riotous giant Palante, the Swiss Anna Freivogel as Minerva and Camilla de Falleiro as Hercules. Four young singers, who already are top performers in their metiers. For two hours, with no letting up, they not only rise to the vocal demands, but they also act their roles with much humour and movement.
(DER STANDARD)

All praise goes to the four young singers who come with a wealth of experience: Eva Juárez (Jupiter), Camilla de Falleiro (Hercules), Anna Freivogel (Minerva) and Maria Weiss (Palante). They have delicate and versatile, clear and resonant voices, which they use to full advantage. Thanks to an expertly realized production, the demanding parts were delivered concisely and masterfully, with remarkable perseverance and without loss of quality. Ensemble members with a different mother tongue were also able to clearly convey the Spanish text.
(OBERÖSTERREICHISCHE NACHRICHTEN | Franz Zamazal)

Baiana | M. C. Guarnieri “Pedro Malazarte” | Feldkirch Festival

The main parts were well cast. The soprano Maria Weiss, as Baiana, came across as girlishly in love. She interpreted the character of the unhappy housewife, who with her lover wishes to flee the constraints of the daily grind, with light-hearted charm and a good voice.

(KULTUR. ZEITSCHRIFT FÜR KULTUR UND GESELLSCHAFT | Silvia Thurner)

Bradamante | G.F. Händel "Alcina" | Teatru Manoel, Malta

Under the musical direction by Dutch conductor Maurice van Lieshout and creative direction by Axel Schneider, young soloists, such as (...) Maria Weiss as Bradamante, managed to thrill along with the celebrated orchestra.

(TOCCATA, ALTE MUSIK AKTUELL 47/2010)

Megacle | A. Vivaldi "L'Olimpiade" | Donaufestwochen

The whole cast, but especially Maria Weiss in breeches in the part of Megacle, who is supposed to win the girl Aristeia as a trophy for his friend Licida at the Olympic Games and thereby unknowingly forsakes his mistress, was able to release a wave of excitement.

(PERGER TIPPS)

Maria Weiss was inspirational as lyrical mezzo soprano and bestowed an emotional Olympic fire upon the blue-wigged Megacle.

(KRITISCHES JOURNAL DER ALTEN MUSIK | F. Szabo)

Donaufestwochen director Michi Gaigg scores with an especially good, consistently competent and harmonious young cast of singers in Grein, of which (...), the noble mezzo soprano Maria Weiss (Megacle) (...) give a medal-winning performance. Great exultation.

(DIE PRESSE)

"Maria Weiss made a name for themselves in Vivaldi's 'L'Olimpiade' "

(NIEDERÖSTERREICHISCHE NACHRICHTEN)

Not only because of her coloratura finesse, we have to highlight (...) Maria Weiss, (...). They make good use of the expressivity of the recitatives and the vocal virtuosity of the arias. Vibrant applause. (OBERÖSTERREICHISCHE NACHRICHTEN)

Lisinga | C. W. Gluck "Le Cinesi" | Montafoner Sommer

"Maria Weiss, (...) draw attention to their performance of "Lisinga" (...) with her vocal presence as well as acting performance"

(VORARLBERGER NACHRICHTEN)

Gismonda | G.F. Händel "Ottone, Re di Germania" | Donaufestwochen

Then the moment arrives for the acting talents (...), but especially for the sensual qualities in voice and acting of Maria Weiss (Gismonda).

(WIENER ZEITUNG)

“Again and again, the ladies move things forward with an excellent cast of singers: Gismonda (with versatile mezzo: Maria Weiss)”

(DIE PRESSE)

“Maria Weiss (domineering Gismonda) with beautiful mezzo soprano”

(OBERÖSTERREICHISCHE NACHRICHTEN)

But then the actors fire ahead. When Ottone (...) and Matilda (...) nestle together in a Tango step, an erotic tension sizzles that can only be topped by the acting performance and voice of Maria Weiss as the sensual Gismonda.

(KLEINE ZEITUNG)

Recital Spanish Songs | Klagenfurter Konzerthaus

Maria Weiss has Flamenco in the blood and opera in the voice.

(KLEINE ZEITUNG)