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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. Furthermore she studied acting at the Lee Strasberg Theatre & Film Institute of New York.

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. Guarneri. 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, Donaufestwochen im Strudengau, BOV Opera Festival to the Teatru Manoel in Valetta (Malta) or Ateneu Barcelonés in Spain.

Her Solo-Debut Album. „favola in musica. early new music“ was awarded amongst others with the *Ø1 Pasticcio Prize* and recieved enthusiastic reviews. Her album includes 3 world premiere recordings of early music and 2 world premiere recordings of contemporary music composed by Wolfgang Mitterer. In 2019 Maria Weiss gave her debut at Händel Festspiele Halle as Irene in Händel’s „Atalanta“. In 2020 she will record her next Solo Album with amongst others Luca Pianca, theorbo and Wolfgang Mitterer, composition & electronics.