

Maria Weiss

early music bird
early new music



PRESS REVIEWS

Selection from music magazines & radio shows



CD & Hardcover Book - Separate German & English Editions

DIANBO® - Separate digital German & English edition

incl. audio plays of the work texts



1607. ENSEMBLE FOR EARLY & NEW MUSIC

Wolfgang Mitterer | Luca Pianca



PRESSE

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&

Favola in Musica. Music and Cultural Association

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Selection Press



AWARDS

Radio Klassik Stephansdom | CD of the week

RADIO

Radio Ö1, Intrada - Portrait of Austria's musicians (Daniela Knaller)

Radio Ö1, The World is One Disc - 40 Years of CD: Part 3 - The Booklet (Daniela Fietzek)

Radio Klassik Stephansdom: RUBATO / Maria Weiss in interview with Marion Eigl

Radio Klassik Stephansdom: CD of the week (Ursula Magnes)

WDR 3 Tonart - Maria Weiss in interview with moderator Lisa Ruhfus

SWR Treffpunkt Klassik, Moderator Ines Pasz

ORF Radio Kärnten, Moderator Sonja Engl-Kleindienst

TELEVISION & SOCIAL MEDIA

Alacantí TV - Spain - Maria Weiss in interview with Carlos Espí (TV)

Horizontes culturales - Spain - Maria Weiss in interview with José María Pachón

Therasas Küche - Luxemburg - Maria Weiss in Live Stream with Theresa Baumgärtner

REVIEWS & PRESS

Fono Forum. Magazin für klassische Musik, Jazz und HiFi (Sabine Weber)

Early Music Review - England (Brian Robins)

Sonograma Magazine - Spain (Carme Miró)

Kultur Aspekte. Onlinemagazin für Kunst und Kultur (Alexander Brock)

Die Brücke. Kulturmagazin (Tina Perisutti)

Kleine Zeitung - Kultur (Helmut Christian Mayr)

Pizzicato. Remy Franck's Journal about Classical Music - Luxemburg (Norbert Tischler)

Klassiek Centraal, magazine voor klassiek Muziek, Opera & Dans in Vlaanderen - Belgium

Das Orchester (Markus Roschinski)

Crescendo — Musik.Kultur.Leben.

OperaWire

Toccata Magazine

German Edition



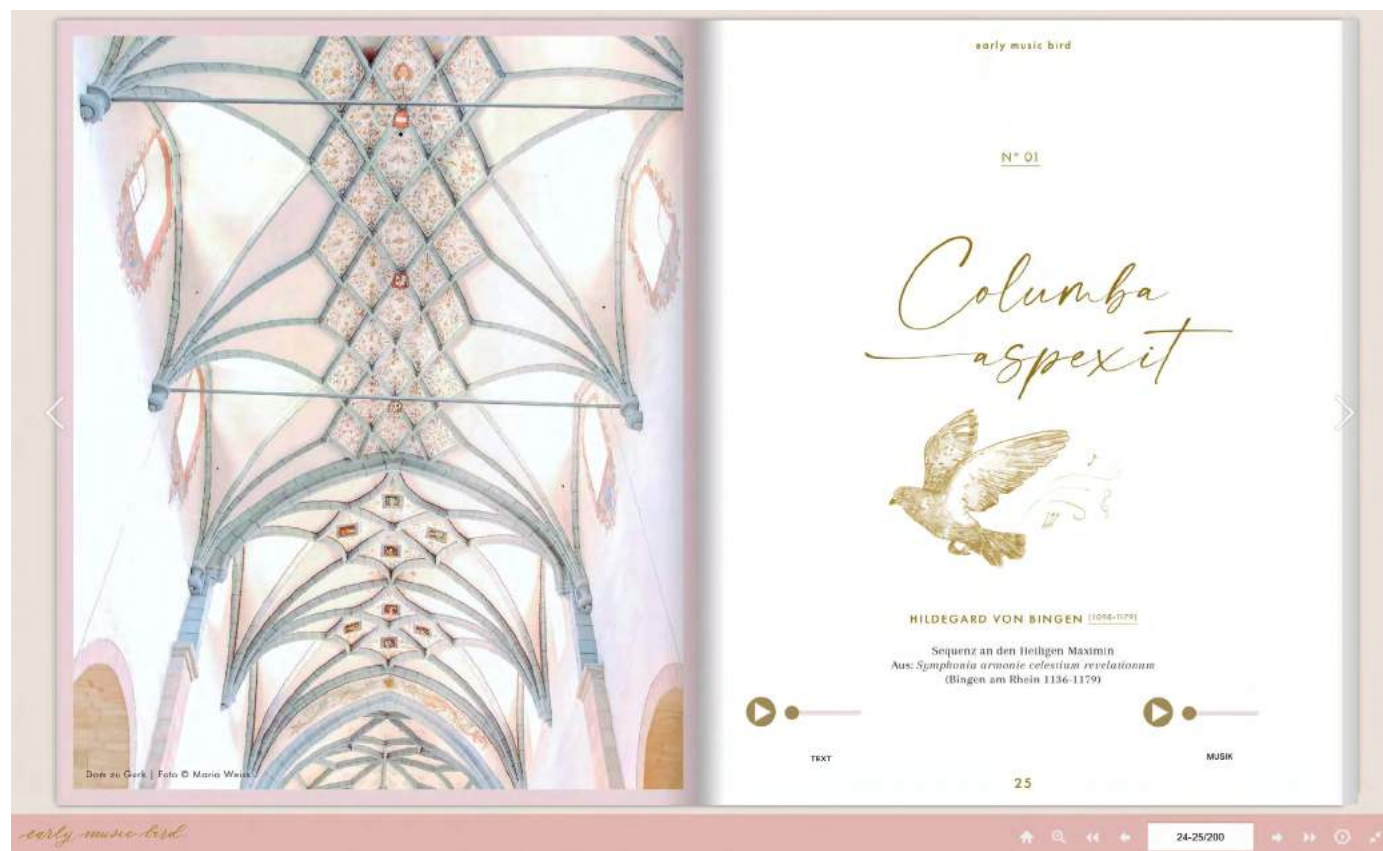
English Edition



DIANBO®

Digital ANimated BOOKlet

a kind of musical Harry Potter newspaper



We love music and books!

With our DIANBO® [Digital Animated Booklet] featuring world premiere recordings of old and new music, enchanting animated illustrations and screen design by BUREAU F, we want to open up a magical digital space like a window.

Special features:

- Videos instead of some photographs
- Audio plays of the work texts with a soundtrack by Headroom Verlag
- listen to music & radio plays directly in the booklet and additionally as download
- separate German and English editions
- audio plays of the works' texts in English and German
- animated, hand-drawn illustrations

Musical booklet as a kind of 'Harry Potter newspaper'.

Have you never imagined that a picture in a museum or in a book suddenly moves? That the lady in the painting from 1732 suddenly smiles at you, that the sabre of a ruler rattles, or that the woman in this painting runs to the pavilion?

If digital storytelling:

Then we would like to tell it in our - always fairy-tale - way.

True to our principle - to seek the 'new in the old and the old in the new' - we would like to convey in the 'NEW' DIGITAL, ANIMATED BOOKLET not only old & new music, but a feeling for the old, the last- ing and with SCREEN DESIGN & animated illustrations & videos the IMPRESSION OF AN "ANALOG HAPTICS IN DIGITAL".

*As light as a bird
and as clear as a bell,*

Maria Weiss leads the elevated mood of Hildegard of Bingen's spiritual soundspace with her noble and warm mezzo-soprano.

The Carinthian singer and the outstanding musicians of "1607. ensemble for early & new music" do more than simply wake us from sleep; they guide us into the beauty of a sound-world that might come from long-lost times but contains a great deal of contemporary spirit.



TWO NEW COMPOSITIONS BY WOLFGANG MITTERER, WHO LENDS THE ORIGINAL INSTRUMENTS AN EXPANDED ACOUSTIC COLOUR THAT IS AS EXCITING AS IT IS REFINED, LEAD YOU INTO AN ACOUSTIC AWAKENING THAT MAKES AUDIBLE JUST HOW CLOSE OLD AND NEW MUSIC CAN BE. To be heard in all their fine nuances on this CD are pieces by Francesco Gasparini, Johann Sebastian Bach, Antonio Vivaldi, George Frideric Handel and others, among them world-first recordings, **all performed with stately, free-as-a-bird playing and singing, but this represents only part of a Gesamtkunstwerk:**

The "early music bird, early new music" booklet is a fine, gold-embossed book with seven chapters of texts on the works and individual arias, with biographies of the musicians as well as recipes for an aromatic, evocative coffee and an uplifting smoothie and, finally, photographs of selected locations and castles in Carinthia. This can also be acquired in digitally animated form via the website.

WONDERFULLY PERFORMED 70 MINUTES OF MUSIC



FONO FORUM | SABINE WEBER

FONO FORUM

You don't even have to like the presentation, in the style of an Ella Woodward cookbook, to be enthused.

The articles are entertainingly written and make surprising connections.

Some six pages are written about one two-minute-long piece. It's all well researched! Every important detail and every aria text is provided.

And Weiss has brought together an exquisite team for the "1607. ensemble for early & new music". With lutenist Luca Pianca (Giardino Armonico) as a renowned doyen in the lead and Wolfgang Mitterer to top it off with a sample remix of the recordings as the finale.

The wonderfully performed 70 minutes of music comb through the baroque repertoire for bird voices and place the unfamiliar (world-first recordings of Gasparini arias) next to the familiar (Bach's cantata in praise of coffee, Handel arias).

Weiss is more convincing with warm mellifluousness and lightness in the higher register (...)

she's delightful as a dove, twitters with the voice flute and triple echo or with violin and cello.

There are also pictures and texts with impressions of Carinthian nature, of the Chapel of the Magdalene recording venue, in the mountains some 1,000 metres high above sea level, and of a selection of other places that are presented, in what effectively amounts to a wellbeing package for the eye and the ear, as in a travel guide.

**convincing with warm
mellifluousness and
lightness in the higher register**

THE MOST NOTABLE ASPECT IS UNQUESTIONABLY THE QUALITY OF MARIA WEISS’S VOICE.

To describe it I cannot do better than repeat my words from the earlier review: ‘Her voice is distinctive, a beautifully burnished and rounded mezzo that at the same time remains fundamentally pure in tone, vibrato being used only sparingly for expressive purpose.’

To which I would add that it is a VOICE THAT EXCELS IN CANTABILE WRITING,

WEISS’S ABILITY TO SUSTAIN LONG LINES WITH ABSOLUTE SECURITY BEING ONE OF THE SPECIAL FEATURES OF HER SINGING, AS IS HER ABILITY TO SHAPE SUCH MUSIC WITH THE UTMOST MUSICALITY.

This is not to say that at the other end of the scale her singing of coloratura lacks agility or flexibility, as the lithe performance of an aria from Vivaldi’s lost opera, La Silvia demonstrates.



As with the earlier CD, the programme is a highly rewarding one with some real discoveries. As its title suggests the theme is birds and there are a number of typical texts to which birds are introduced allegorically, doves and nightingales much to the fore. But it’s not all birds. Particularly enjoyable (and well suited to Weiss for the reasons cited above) are two beautiful lyrical Francesco Gasparini arias, both first recordings, one from his L’oracolo del Fato (?Vienna, 1709), the other from the fragment Astianatte, Rome, 1719. Another treasure, not this time a first recording, is a lovely lied from J P Krieger’s Die ausgesöhnte Eifersucht (Weissenfels, 1690), a strophic song on a ground bass and here sung by Weiss with languid longing. (...)

But to finish I want to return to what is undoubtedly the best-known music on the disc, Ruggiero’s recitative and aria ‘Mi lusinga il dolce affetto’ from Handel’s Alcina, and specifically the final line of the main section, the words ‘che m’inganni amando ancor’ (that I’m deceived still loving).

This provides a supreme example of why Maria Weiss is for me a special artist.

THE WHOLE, INCLUDING THE PASSAGGI, IS SHAPED AND EXPRESSED WITH THE GREATEST MUSICALITY AND SENSITIVITY TO ARRIVE AT A RAVISHING MEZZA VOCE ON THE FINAL WORD.

SUCH A MOMENT ALONE OFFERS AMPLE EXCUSE FOR WANTING TO RECOMMEND THE CD TO ANYONE ENCHANTED BY THE SOUNDS THE HUMAN VOICE IS CAPABLE OF MAKING.

..the exquisite Michel Lambert air over a ground bass show WEISS HAS AN EXCELLENT COMMAND OF THE FRENCH STYLE

**WEISS'S ABILITY TO SUSTAIN LONG LINES
WITH ABSOLUTE SECURITY
BEING ONE OF THE SPECIAL FEATURES OF HER SINGING,
AS IS HER ABILITY TO SHAPE SUCH MUSIC
WITH THE UTMOST MUSICALITY.**

EARLY MUSIC REVIEW | BRIAN ROBINS



“Early Music at its finest!” says the back cover. This promise is more than delivered.



After “Favola in Musica”, the mezzo-soprano Maria Weiss presents her second CD with 1607. ensemble for early & new music. **IT’S MUCH MORE THAN A CD.**

Ein 191 Seiten umfassendes Buch begleitet die Hörerin durch den Kosmos „early A 191-page book guides the listener through the “early music bird” cosmos. And if the mood takes you while listening to the music, the publication also offers two recipes, for example the early music bird morning coffee. **Coffee-drinker and music manager Ursula Magnes enjoyed all the reading.**

Maria Weiss prefaces her latest project with a quote from the film “Dead Poets’ Society”: “No matter what anyone tells you, words and ideas can change the world”, to which she inserts “music” before “words”. And Maria Weiss has much to tell us! About the morning carolling of the birds, about the sun that breaks out promisingly and golden from behind the church on the Magdalensberg mountain in Carinthia. Equipped with wonderful acoustics, the sacral space of the Church of the Magdalene, 1,059 metres above sea level, offers the inspiration that any “early music bird” needs:

silence and room to breathe. Both come across.

Beginning with Hildegard of Bingen, probably the most versatile composer of the 12th century, via baroque rediscoveries from Francesco Gasparini and Jean-Philippe Rameau, early music bird ends with two pieces by Wolfgang Mitterer. The old and the new mesh together seamlessly – Wolfgang Mitterer’s musical language takes off.

The voice of Maria Weiss dances effortlessly through the baroque works that require a “supple throat”.

“early music bird” is the proof that it makes sense to plunge into a greater whole. Sense as in sensual and sense as in borne by a great love and passion for the appreciative detail. Incidentally, Maria Weiss’s photos allow you to (re)discover sights of Carinthia. “Early Music at its finest!” says the back cover. This promise is more than delivered.

“EARLY MUSIC BIRD” IS THE PROOF THAT IT MAKES SENSE TO PLUNGE INTO A GREATER WHOLE. SENSE AS IN SENSUAL AND SENSE AS IN BORNE BY A GREAT LOVE AND PASSION FOR THE APPRECIATIVE DETAIL.



1607. ensemble für alte & neue musik | Schloss Pöckstein | Foto © Theresa Pewal





Collection of photos and illustrations, musical analysis, travel guide, cookbook, philosophical essay, poetry collection, instrument show, oh yes, and there's a CD too – it's called "early music bird". (...)

A veritable MAGIC GARDEN of impressions.



We learn something of the recording venue, the Church of the Magdalene near Klagenfurt, a site of spiritual power with phenomenal acoustics, then something of the ensemble members, then the composers, such as Hildegard of Bingen and Francenso Gasparini. There are uplifting messages about life, the power of music, the beauty of the landscape. And then the disc itself with seven world-first recordings, plus the

clear, flawlessly executed mezzo-soprano voice of Maria Weiss and the sensitive and beautiful tone of the ensemble.

I could carry on forever about everything there is to find in its almost 200 pages, even culminating in two wonderful breakfast recipes. (...)

Although "CD" is a completely inadequate term for this

EXCEPTIONAL NEW RELEASE,

which even in purely external terms is a deluxe hardcover edition in half-linen binding with gold embossing, thread stitching, headband and a woven ribbon. And plenty of excellent texts and images. You need time and effort to immerse yourself in it, but you will genuinely profit.

SWR - TREFFPUNKT KLASSIK | INES PASZ



An aerial photograph of a garden. In the center-left, a person wearing a long, flowing pink dress stands in a grassy field. The field is surrounded by numerous trees, many of which are bare, suggesting a late autumn or winter setting. The trees have dark, intricate branch structures. The overall lighting is soft and somewhat muted, giving the scene a dreamlike or magical quality.

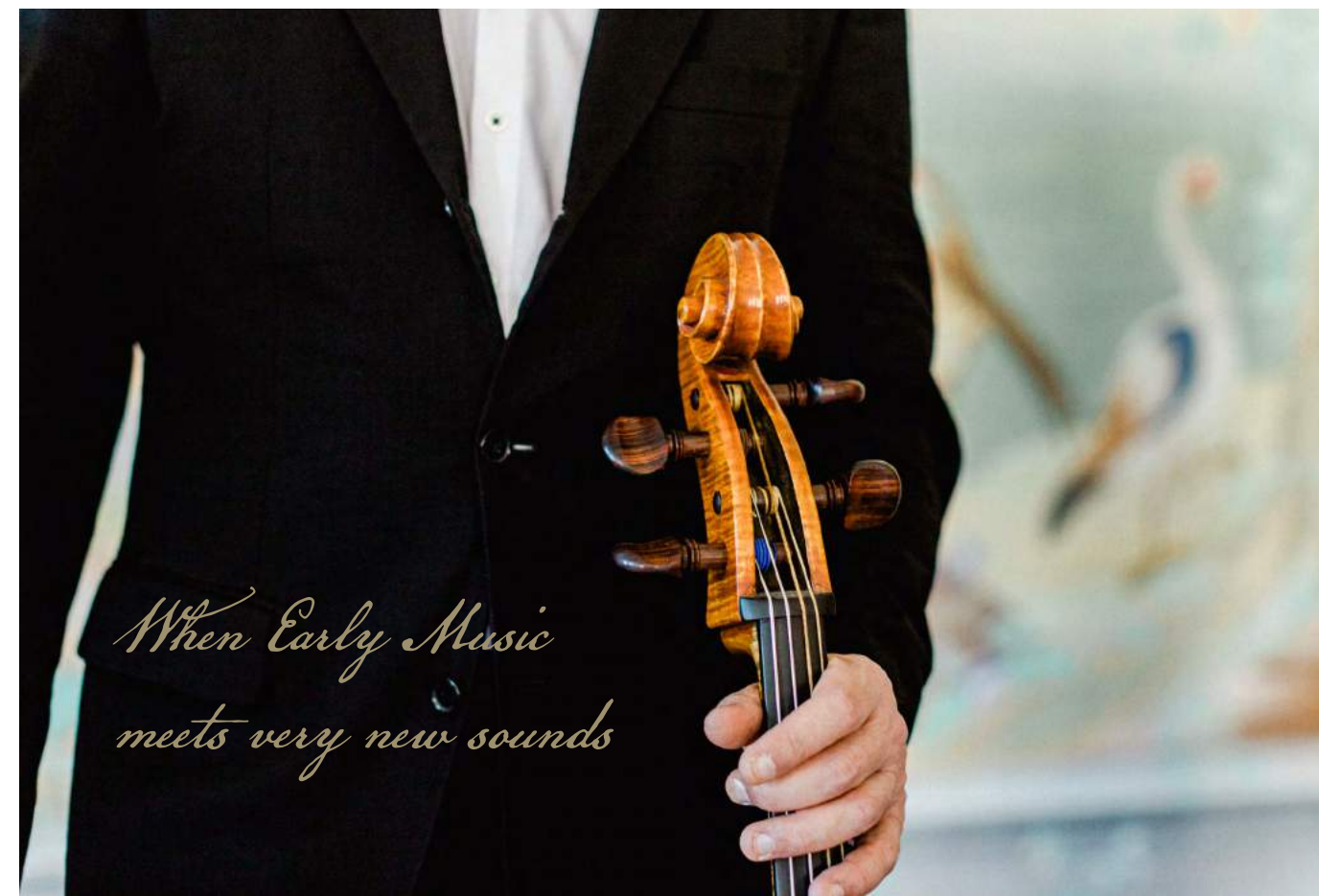
**A veritable
MAGIC GARDEN of impressions.**

SWR - TREFFPUNKT KLASSIK | INES PASZ



The Klagenfurt-born artist sings this broad repertoire from the Renaissance to the present with a CLEARLY TIMBRED, FLAWLESSLY EXECUTED MEZZOSOPRANO, GREAT PURITY OF TONE, CLEAR DICTION, STYLISTIC CONFIDENCE AND PERFECT LEGATO CULTURE.

KLEINE ZEITUNG KULTUR | HELMUT CHRISTIAN MAYER



Maria Weiss has brought out both a CD and a book with "Favola in Musica". "Favola in Musica" means: a fable, or a fairy tale, set to music. It really describes an early form of the genre opera. But it's also the name given to a multidimensional creative musical project in the Austrian state of Carinthia that brings together old and contemporary music. Now this project has released a new CD that includes a book.

"The idea was to make world-first recordings on CD of both rediscovered Early Music from the archives and new "early" music, especially works commissioned from contemporary composers, inspired by old masters, and use them as their musical core," explains Maria Weiss, mezzosoprano, originator and artistic director of this project. The Klagenfurt-born artist sings this broad repertoire from the Renaissance to the present with a clearly timbred, flawlessly executed mezzosoprano, great purity of tone, clear diction, stylistic confidence and perfect legato culture. And all this over a total of 13 pieces ranging from the 12th-century "Columba Aspexit" by Hildegard of Bingen to two newly commissioned works by Wolfgang Mitterer. Weiss is supported by the 13-strong "1607. ensemble for early & new music" – on her own label that she calls "1607 Records".

THE EXCEPTIONALLY AESTHETIC AND LAVISHLY PRODUCED 192-PAGE BOOK, which is also available in a digitally animated version and an English version, is filled with beautiful illustrations, scholarly analyses of the works and photos of evocative locations in Carinthia.



ALL 13 TRACKS ARE WONDERFULLY MADE; THE RECORDINGS ARE CLEAR AND DETAILED; THE INTERPRETATIONS FLAWLESS, INDEED DOWNRIGHT BEAUTIFUL (...).

MARIA WEISS DEMONSTRATES A MUTABLE AND ADAPTABLE VOICE THAT HITS THE RIGHT BAROQUE TONE. AND, WHERE NECESSARY, IT'S SOFT AND SMOOTH IN A CAPELLA SINGING.

DAS ORCHESTER | MARKUS ROSCHINSKI



LUCA PIANCA ON THE LUTE SHOWS IN PARTICULAR HOW BASSO CONTINUO CAN AND SHOULD BE PERFORMED.

CHAPEAU!

(...) The booklet, here grown into a sumptuous book, is all the more successful. It makes for much more inviting browsing material at the breakfast table than any morning newspaper. Lovingly illustrated, beautifully bound and featuring extremely good and readable texts, **IT'S A VERITABLE JEWEL.**

RADIO KLASSIK STEPHANSDOM

with Moderator Usula Magnes

Cd of the week

WDR 3 TONART

Maria Weiss in interview with Moderator Lisa Ruhfus (Editorial: Tuula Simon)

A very special project

“early music bird” in wonderful antique pink —

ORF RADIO KÄRNTEN

Maria Weiss in interview with Moderator Sonja Engl-Kleindienst

RADIO KLASSIK STEPHANSDOM RUBATO

Maria Weiss in interview with Marion Eigl

*“a beautiful new product - cd and book, book
and cd - and much more ‘early music bird’ in
wonderful antique pink”*

[Listen to the broadcast HERE](#)



RADIO KLASSIK | MARION EIGL





**WHAT AWAITS LISTENERS IS
A TRUE GESAMTKUNSTWERK.**

RADIO Ö1, INTRADA - ÖSTERREICHS MUSIZIERENDE IM PORTRÄT | DANIELA KNALLER

RADIO Ö1

*The work "early music bird" is all
about beauty and quality*

**in terms of the musicians' selection of music,
the cover of the CD, the finely produced con-
tents.**

With this project the ensemble wants to embolden us to
move towards trust and faith in beauty, towards strength-
ening connections and towards that which bears and
holds us and in which we can place our trust: the voice of
nature, of music and of art.

**THE WORK "EARLY MUSIC BIRD" BRINGS
THE BEAUTY OF MUSIC HOME TO LISTEN-
ERS, CARRYING THEM OFF INTO A PARAL-
LEL WORLD SEPARATE FROM HECTIC, LOUD
REALITY.**

**IT ADDRESSES YOU ON VARIOUS LEVELS
AND WAITS FOR YOU TO DISCOVER IT.**

[Listen to the broadcast HERE](#)



A GESAMTKUNSTWERK

**It's not simply a CD but
A GESAMTKUNSTWERK that re-
volves all-encompassingly around
the music and wants to give the
listener more than just sounds to
take away from it.**

Wouldn't it be lovely to have this island appear at the push of a button? To find calm and relaxation whenever you want – not on a yoga course but anywhere you feel like. On a walk, when cooking, ironing or even in the office. Meditation is one good way; music another. And if on top of that the music is carefully selected, meaningful and gentle – then you have everything you need for a few minutes of time out.



“1607. ensemble for early and new music” has made just such a selection

AND HAS EXCEEDED EXPECTATIONS.

**THE WORK “EARLY MUSIC BIRD – EARLY NEW MUSIC” IS NOT
JUST A CD OF THE KIND THAT ARE TWO A PENNY ON THE
MARKET BUT A CREATION WORTHY OF THE NAME WORK.**

Beautifully presented in a hardcover booklet almost 200 pages long. Almost 200 pages full of information on the ensemble, the intention behind it, the pieces and the places that are inseparably connected with the music. The extensive booklet is supplemented with biographies, interviews, photographs and recipes.

*It's the early bird that catches the worm —
or hears the music.*

It's hard to describe "1607. ensemble for early & new music" better than with their own words:

Early "New" music. New "Early" Music that today's listeners have never heard: contemporary works inspired by Old Masters.

We dedicate ourselves to the search for the old in the new and the new in the old.

We make music, but also engage in all other branches of art and expression. Our aim is to pose questions without having to give answers, to tell stories and to create something enduring and beautiful that brings pleasure and inspiration to people as well as prompting them to reflect.

Ensemble 1607

Conclusion

To conclude, let's quote the ensemble once again:

What remains in turbulent, fast-moving and uncertain times? Music, art, good stories, the rustling of the forest, the morning sunrise in the mountains, the jubilant birdsong and, always a pleasure, a cup of exquisitely aromatic hot coffee! With "early music bird" we carry you off into the enchanted world of the morning; we want to inspire, strengthen, encourage and bewitch you. With world-first recordings of Early and New Music and a 192-page book full of inspiration. Ensemble 1607

The ensemble has comprehensively fulfilled the challenge that it set itself.





WITH THIS MUSIC YOU CAN MAKE THE WORLD A LITTLE BETTER

– at least for a moment.

But that can be good enough in the turmoil that surrounds us. This little island in which everything is in order has been masterfully constructed by “1607. ensemble for early & new music”. It ensures that you keep coming back for new voyages of discovery.

It's not simply a CD but a Gesamtkunstwerk

(...) In the church at Magdalensberg in Carinthia, Austria, which radiates a strong spiritual force, a selection of music carefully chosen by Weiss was recorded with arias by various authors who composed in the French style. Together with the excellent musicians of the “1607. ensemble für alte & neue musik”, the Austrian mezzo-soprano has accomplished an undertaking - with 415 Hz as the concert pitch, with the exception of Lambert’s work tuned to 440 Hz - that tells a musical story about nature, birds and numerous emotions, with special attention to the art of conversation and entertainment. Like *favola in musica* in its day (see review), the project is tailored to Weiss, who is clearly animated with innate sympathy and generosity.

**HER ARTISTIC PERSONALITY IS CHARACTERISED BY THE FRESHNESS OF HER VOICE, INTENSITY, SUBTLE-
TY AND EXPRESSIVENESS.**

The CD book “early music bird. early new music” by the “1607. ensemble für alte & neue musik” includes numerous contributions by musicological experts such as Doris Weberberger, Catherine Gordon, Alexander Moore, Christian Moritz-Bauer and Marko Deisinger. It also includes conversations with Wolfgang Mitterer and Luca Pianca, along with a breakfast recipe. A separate team has worked on manuscripts, photos, graphic design and the transcription of early music into modern notation. Finally, the historical texts about Carinthia by Dr. Alexander Bach are worth mentioning.

IN A DOMAIN OF TRADITION AND OF CONTEMPORARY MUSIC, THE INTERPRETATIONS BY THE MUSICIANS OF THE AUSTRIAN ENSEMBLE UNFOLD WITH EXUBERANT JOY AND VITALITY.

SONOGRAMA MAGAZINE | CARMEN MIRÓ)
ÜBERSETZUNG: GILBERT BOFIL I BAL

MARIA WEISS MEASURES UP TO THE MUSIC. SHE PUTS HER TASTE FOR THE SENSUAL TO THE TEST AND OFFERS US A VISUAL FLIGHT OF FANCY.

A fascinating experience.





Contact us

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Elija Weiss: 42, Maria Weiss: 2, 10, 16, 18-19, 17, 30, 32-33, 37, 38