Emmerich Kalman – Grafin Mariza (1952)

CD1  01 Overture  02 Act1_DIALOG  03 Act1_Wir singen dir, wir bringen dir, ein Liedchen dar  04 Act1_DIALOG  05 Act1_Wenn es Abend wird.. Gruss mir dieussen  06 Act1_DIALOG  07 Act1_Lustige Zigeunerweisen  08 Act1_DIALOG  09 Act1_Hor ich Zigeunergeigen.. Wo wohnt die Liebe  10 Act1_DIALOG  11 Act1_O schon Kinderzeit.. Schwesterlein  12 Act1_DIALOG  13 Act1_Ich bitte, nich lachen  14 Act1_DIALOG  15 Act1_Auch ich war einst  16 Act1_Ei bravo, Herr Verwalter  17 Act1_DIALOG  18 Act1_Bitte sehr, das ist doch gar nix, nein!  19 Act1_Will die Frau Graf.. Eh ein kurzer Mond  20 Act1_Nein, das versprach die Grafin mir  21 Act1_DIALOG  22 Act1_Komm, Zigany  23 Act2_DIALOG  24 Act2_Herrgott, was ist denn heut' los  25 Act2_DIALOG  26 Act2_Wenn ich abends schlafen geh'  27 Act2_DIALOG  28 Act2_DIALOG  29 Act2_Mein lieber Schatz.. Sag' ja, mein Lieb, sab' ja  30 CD2  01 Act2_DIALOG  02 Act2_Junger Mann ein Madchen liebt  03 Act2_DIALOG  04 Act2_Hel, Mariza, heute mach' dein Meisterstück  05 Act2_Hab' mich einmal toll verliebt  06 Act3_DIALOG  07 Act3_Komm mit nach Varasdin  08 Act3_DIALOG  09 Act3_Eh' ein kurzer Mond ins Land mag entfliehn

Grafin Mariza


Vienna 1924. By this time, there was no more Habsburg ceremonial in the imperial palace; the rose-edged beauty had gone from Schönbrunn castle; the once-ourishing upper middle class had left the royal and imperial kingdom’s former realms on the Danube, there were no more pastoral village idylls around wells and vineyards; there were even no more shameful secret affairs between uniformed men of standing and milliners or “kept women”.

1 / 3
Whether in Vienna, Munich, Berlin or anywhere else – new forms and figures were becoming visible in the glow of the historical furnace which forged the 1920s. The only certainty seemed to be: “Nothing is as it once was”.

When looking back, the fact that these years were one of the golden ages of operetta – in view of the wide-spread need to escape from worldly affairs, it probably even reached its prime during this period – seems to be one of the particular curiosities of this contradictory epoch; operetta of all genres, to whose popular strains the people of imperial Vienna and Berlin had danced, swayed, fallen in love – and marched.

However, the public had now changed, and the texts and music of the operettas took account of this: people just wanted to enjoy themselves. The music had to be light and sparkling, frivolity or even straightforwardness lewdness were applauded, sultry eroticism and sentimentality were preferred. Jobbers sat in the circle along with war profiteers and swindlers. They set the tone to a large extent. People revelled and showed off what they had – as long as they still had it. The aristocracy had lost its lustre. In the Austrian republic, it had even been abolished by decree. Money paid for luxury, or even better – for relationships.

With the subject of “Countess Mariza”, Emmerich Kálmán plunged head-first into this melange and achieved his ambition – after the “Csárdásfürstin” (Csárdás Princess, 1915) – of enjoying another sensational success. Two new momentous cooperations contributed to the creation of this work: Kálmán’s first contact with the librettists Julius Brammer and Alfred Grünwald and the collaboration with the multitaled operetta stager Hubert Marischka, who directed the Theater an der Wien in his role as star singer and impresario. Kálmán wrote most of his remaining works, which appeared regularly every two years, with Brammer/Grünwald and for Marischka and his stage.

Meanwhile, work on “Countess Mariza” was more laboured than earlier. Kálmán had already had parts of the libretto for several years, but it did not appeal to him at first, with the result that he first collaborated with the librettists to produce the strictly ironic, socially critical and clever “Bayadere” (1921).

It is true that people like the impoverished Count Tassilo in “Mariza”, who was suddenly forced to work for his daily bread, could be met in thousands on the streets after having lost the first.
World War. It was not necessary to use allegory when dealing with such a subject; it was starkly true to life, and at the same time was an ideal medium for conjuring up nostalgic yearning and memories of the glorious past. “Grüß mir mein Wien” (“Greet my Vienna for me”) and “Komm, Zigány” (“Come, Zigány”) are two of the most beautiful songs which Kálmán created for his Tassilo.

The plot, spiced with love, jealousy and pride, brought forth such moments of musical suspense that the composer’s inspiration took re from them and blazed .ercely. Although bound to the events of those times, the result was a timeless work of art. Therefore, “Countess Mariza” has remained in public favour since its premiere on February 28, 1924. ---Richard Eckstein, oehmsclassics.de

download: uploaded 4shared anonfiles yandex solidfiles mediafire mega filecloudio nornar

back