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 die sussen 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 schone 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 Grafin.. 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* CD2 *01 Act2.Dialog 02 Act2.Junger Mann ein Madchen liebt 03 Act2.Dialog 04 Act2.Hei, Mariza, heute mach' dein Meisterstuck 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 ..... Sena Jurinac Graf Tassilo Endrody-Wittemburg ..... Karl Terkal Lisa, seine Schwester ..... Anneliese Rothenberger Baron Koloman Zsupan ..... Rupert Glawitsch Furst Moritz Dragomir Populesco ..... Josef Olah Furstin Bozena Cuddenstein zu Chlumetz .... Gustl Busch Penizek, ihr Kammerdiener ..... Willy Maertens Manja, Zigeunerin ..... Traute Hoffmann Karl-Stephan Liebenberg ..... Willy Witte Tschkko, Diener Marizas ..... Albert Kriwat Ilka von Dambossy..... Margarete Trampe Mariska (kinder) ..... Ulla Schmetzer Sari (kinder) ..... Inge Tietjen Ersika (kinder) ..... Helga Ackermann Mitglieder des Kinderchors des NDR Hamburg Chor des NDR Hamburg Hamburger Rundfunk-Orchester Wilhelm Stephan, conductor Recorded 23-30 April 1952, Hamburg

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”.

Whether in Vienna, Munich, Berlin or anywhere else – new forms and .gures 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 pro.teers 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.rst 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 .rst contact with the librettists Julius Brammer and Alfred Grünwald and the collaboration with the multitalented 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 .rst, with the result that he .rst 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 .rst

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

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