

Franz Lehar - Wiener Frauen (2007)

Written by bluesever

Sunday, 06 January 2019 16:21 -

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Wiener Frauen (Operette in 3 Akten) (Highlights) 1. *Ouvertüre* (9:49) 2. *Lied der Jeanette* (3:28) 3. *Zwei müssen sein* (2:28) 4. *Die Häuser baun sie himmelwärts* (1:57) 5. *Aber trotz ach und weh* (3:16) 6. *Brautchor* (2:18) 7. *Endlich allein* (3:02) 8. *Quadrille* (1:59) 9. *Wo die Moldau* (2:53) 10. *Ist guter Will auf beiden Seiten* (2:16) 11. *Schöne Rose* (2:00) 12. *Schöne Frauen* (3:48) 13. *Aber es geht nicht* (2:46) 14. *Nechledil Marsch* (4:45)

Der Göttergatte (Operette in 3 Akten)

15. *Ouvertüre* (4:19)

Wo die Lerche singt (Operette in 4 Akten)

16. *Ouvertüre* (8:36)

Anneli Pfeffer – soprano Thomas Dewald – tenor Anke Hoffmann – soprano Boris Leisenheimer – tenor Peter Minich – tenor Elzbieta Kalvelage – piano WDR Rundfunkorchor WDR Rundfunkorchester Helmuth Froschauer - conductor (1 - 14) Curt Cremer - conductor (15, 16)

»It is a pleasure to listen to the orchestra: after a long pause, again a musician who knows how to write operettas.« This statement appeared in the strict Neue Freie Presse of Vienna following the premiere of Franz Lehár's first operetta, *Wiener Frauen*, at the Theater an der Wien in November 1902. After Johann Strauß and Carl Millöcker, the giants of the Golden Age of the operetta, had died in 1899, a noticeable vacuum was created, with attempts being made to fill it already in the last decade of the nineteenth century – but to no avail. It was then that the young military bandmaster Franz Lehár came along at just the right moment – after having doffed his uniform for good in 1902. He was a composer in his orientation phase, and it was not at all clear where his musical path would take him; but he felt that the opera was his calling. Fate and fortune, however, pointed him in a slightly different direction: he suddenly found himself with two operetta libretti to set. One was *Der Rastelbinder*, and the other was *Wiener Frauen*. Both celebrated sensational successes, and overnight Lehár was the new operetta king. Now here was a fellow who could write memorable melodies, and soon everybody everywhere – not only in Vienna – was whistling the »Nechledil March.« Our freshly produced cross section vindicates the honor of Lehár's inaugural work. ---jpc.de

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