

Franz Lehár – Wo die Lerche singt [Where the Lark Sings] (1942)

Written by bluesever

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CD 1 1. Akt I – Vorspiel (Nr. 8a) 2. Akt I – Moderation - Introdution (Nr. 1) - Es rötelt im Laube 3. Akt I – Dialog 4. Akt I – Was geh'n mich an die Leute (Nr. 1b) 5. Akt I – Dialog – Durch die weiten Felder... (Nr. 3) 6. Akt I – Dialog 7. Akt I – Wo die Lerche singt...Schöne Margit (Nr. 4) 8. Akt I – Dialog und Melodram 9. Akt I – Ein Hauch, wie von Blüten...Wenn die Liebe ruft (Nr. 2) 10. Akt I – Dialog 11. Akt I – Bitte, nehmen's doch Platz bei der Laube...Auf dem Bankerl (Nr. 5) 12. Akt I – Dialog 13. Akt I – Kommen geradewegs vom Schnitt...Schau mich an (Nr. 7) 14. Akt I – Dialog 15. Akt I – Wie von Ferne ruft ... (Nr. 8) CD 2 16. Akt II – Moderation 17. Akt II – "Ich, Du, Er, Wir, Ihr und Sie"...Sonntag kommt mein Schatz (Nr. 9) 18. Akt II – Dialog 19. Akt II – Bin ich erst ein großer Mann – Wer ist denn der Mann, mit der schönen Frau? (Nr. 10) 20. Akt II – Dialog 21. Akt II – Pali, sagt' mir einst die Mutter... Das Lied von Temesvár (Nr. 11) 22. Akt II – Dialog 23. Akt II – Ah, die herrlichen Rosen - Fern wie aus vergang'nen Tagen (Nr.12) 24. Akt II – Dialog 25. Akt II – Du wilder Teufel, Du (Nr. 13) 26. Akt III – Entr'akt, Walzer (Nr. 13a) 27. Akt III – Moderation 28. Akt III – Im Ernst, in dieser Umgebung...Fern wie aus vergang'nen Tagen - Melodram - Und nicht wahr
□ ... Ich hab' dich geliebt (Nr. 15) 29. Akt III – Dialog 30. Akt III – Da schau', Borcsa...Sonne scheint und der Himmel ist ganz blau (Nr. 16) Török Pál, ein alter Bauer - Ernst Tautenhayn (baritone) Margit, seine Enkelin - Else Macha (soprano) Sándor Zapolja, ein Maler - Fred Liewehr (tenor) Baron Árpád Ferenczy, sein Freund - Hans Hais (tenor) Vilma Garamy, Sängerin - Esther Réthy (soprano) (Prosa: Eva Lissa) Bodroghy Pista, ein Bauernbursche - Oskar Mörwald (baritone) Borcsa, Dienstmagd - Cilli Tögel Covács Lajos, Dorfwirt - Franz Emmerich János, Knecht - Fritz Götze Großes Wiener Rundfunkorchester und Chor Dirigent - Franz Lehár

Franz Lehar/Vienna Radio Orchestra. Another treasure from Viennese radio during World War II, with the composer conducting a spirited and loving rendition of one of his more pleasant, if not quite first-rate works. Worth picking up by anybody who loves romantic stories and melodies. --Bruce Eder, AllMusic Review

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Lehár's *Wo die Lerche singt* (*Where the Lark Sings*) opened at the Theater an der Wien on 27 March 1918 in front of a war-weary audience. Those attending must have been relieved to enjoy an evening of good old-fashioned Viennese operetta moulded in Lehár's popular style. Indeed it was seen no fewer than 416 times until it finally closed in 1929. It turned out to be Lehár's second most successful work at the Theater an der Wien after *The Merry Widow*. Today it appears to be largely forgotten and, indeed, only merits one paragraph in Richard Traubner's history, *Operetta*.

The story like so many of Lehár's later operettas embraces a happy ending. It is a story of a young country girl, Margit, who is engaged to a local young man Pista, but is seduced away from him by a painter who has been staying in her village. When she runs away with the painter to the town she realises that he is fickle and unworthy of her love when he returns to his former sweetheart, Vilma. Margit realises town life is not for her and she returns with her grandpapa Török Pál to the countryside where the lark sings and to her fiancé. Of the operetta's four scenes the first, and longest, is set in Margit's native countryside. Lehár underlines its rustic charm and innocence in orchestral accompaniments that so often imitate birdsong. The other three scenes have suitably more sophisticated music and the orchestra's mocking attitude is sometimes apparent. ---lan Lace, musicweb-international.com

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