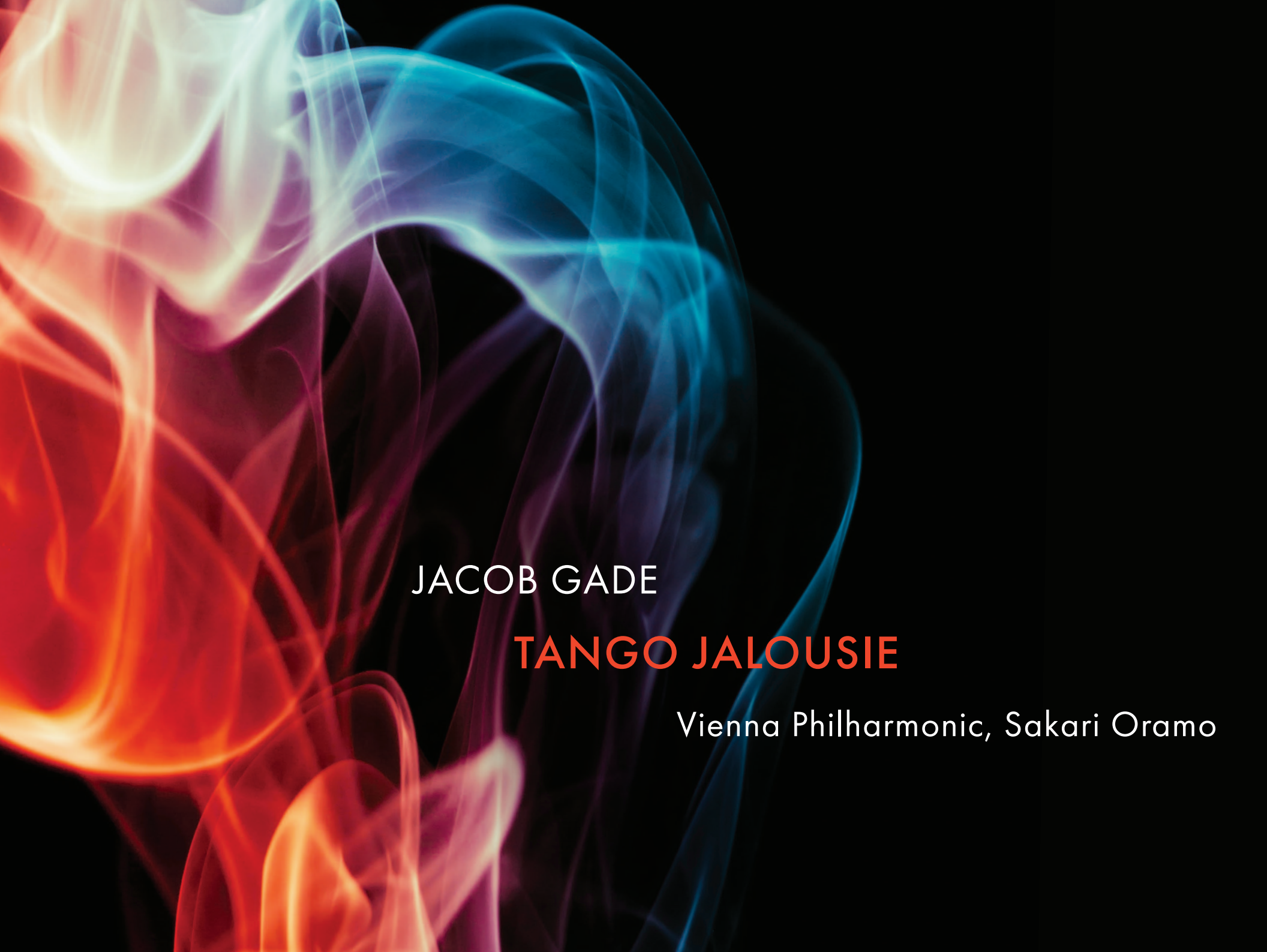




JACOB GADE

TANGO JALOUSIE

Vienna Philharmonic, Sakari Oramo

JACOB GADE (1879-1963)

Tango Jalousie 'Tango Tzigane' (1925) 3:53

Vienna Philharmonic

Sakari Oramo, conductor & solo violin

JACOB GADE'S TANGO JALOUSIE *by Henrik Engelbrecht*

The Palads Theatre still lies at Vesterport Station in Copenhagen, as it did in 1925. At that time the cinema had already been one of the city's biggest box-office draws for seven years, and it was the natural choice when the new Zorro film with the superstar Douglas Fairbanks in the title role was to have its Danish premiere. All the sails were set; the conductor of the cinema orchestra Jacob Gade composed a new tango for one of the scenes, and he called it *Jalousie – tango tzigane*. He took his inspiration from a newspaper article about a gruesome jealousy killing, and according to himself he wrote the tango down in the course of just a few hours. But then Jacob Gade was a man with almost 35 years of practical experience as a musician, conductor and self-taught composer.

Jacob Gade was born in Vejle, Denmark, in 1879. His father was a traditional musician, and he also sold musical instruments. Jacob played violin and piano, and went to work with his father when music was to be played for weddings and harvest feasts in Vejle and its surroundings, even before he became a teenager. But the music of the capital exerted its attraction – and Jacob Gade moved to Copenhagen at the early age of 16. He had 80 kroner in his pocket, and at first made ends meet by playing in sleazy dives. He spent some of the money on violin lessons, but he did not succeed in winning a scholarship to the Royal Danish Academy of Music. Gade had to fend for himself, and by the time he was 18 he was conductor of a small, modest orchestra at the hostelry Sommerlyst in Holmbladsgade. Later he advanced to become bandleader at theatres like the Bristol, the Phoenix and the Dagmar. But even though there was enough work in Copenhagen for a young, ambitious musician, the grass was perhaps even greener on the other side of the Atlantic.

In 1919 the Great War was over, and there was again a chance to travel abroad. Like so many others, Gade sought his fortune in the promised land of the USA, where he both managed to play in the large orchestra of the newly opened Capitol movie house with room for a diz-

zying 4000 spectators, and also with the New York Philharmonic itself with the conductor Wilhelm Mengelberg. But as early as 1921 Gade returned to Denmark – with experiences and impressions from the American entertainment industry that he planned to exploit in Copenhagen. At the Palads Theatre he was given the task not only of conducting what was in the circumstances a large orchestra of a whole 24 musicians, but also to arrange and compose the music that accompanied each scene in a new silent film.

Since the first performance in 1925, what we now simply call *Tango Jalousie* has become perhaps the absolutely most frequently played piece of Danish music for almost a century. The sheet music was published both here in Denmark and internationally, and the gramophone and radio made all the difference; innumerable orchestras, violinists and conductors have dipped into the score in the course of time.

And now the turn has come to one of the world's absolutely leading orchestras, the tradition-conscious Vienna Philharmonic. And who better to play Gade's quite special popular music with deep classical roots than the very orchestra which every New Year proves that it masters the popular tradition of the Strauss family and their contemporaries – including the Dane H.C. Lumbye – in the same quite natural way as when it comes to music by Brahms, Mahler and Richard Strauss. The conductor Sakari Oramo draws on his past as first violinist of the Finnish Radio Symphony Orchestra, and leads the Vienna Philharmonic in the *Stehgeiger* or "standing violinist" tradition with his violin under his chin – with an orchestra that is used to playing chamber music on the grand scale. And although that is not really the kind of thing the title refers to, there is in fact a lot to be jealous of for the rest of the world's violinists and symphony orchestras; listen for yourself when Sakari Oramo strikes up the band and plunges into the great solo cadenza at the beginning of Denmark's absolutely most famous tango.

VIENNA PHILHARMONIC

There is perhaps no other musical ensemble more closely associated with the history and tradition of European classical music than the Vienna Philharmonic. In the course of the past 176 years, the musicians of this most prominent orchestra of the capital city of music have experienced and influenced the course of musical history around the world. Even to this day, prominent soloists and conductors refer to the unique “Viennese Sound” as the outstanding quality that sets it apart from other orchestras.

The fascination that the orchestra has held from the beginning for prominent composers and conductors, as well as for audiences all over the world, is based upon the conscious maintenance of a homogenous musical style which is carefully bequeathed from one generation to the next as well as a unique history and organizational structure. The pillars of the ‘Philharmonic Idea’, which remain valid even today, are a democratic organization that places the entire artistic and organizational decision-making process in the hands of the musicians themselves, and a close symbiosis with the Vienna State Opera Orchestra. Vienna Philharmonic statutes stipulate that only musicians from the opera orchestra can become members of the Vienna Philharmonic.

Another unique feature of this democratic structure is that the orchestra itself is solely responsible for the organization of concerts and the selection of repertoire, as well as the engaging of conductors and soloists. In 1860, the Subscription Concert series was introduced, for which one conductor was engaged for an entire season. These con-

certs formed a solid artistic and economic basis that remains in place to this day. Beginning in 1933, the orchestra adapted a system of guest conductors, which promotes a wide spectrum of artistic encounters with the most prominent conductors of each generation.

The orchestra’s touring activity commenced at the beginning of the 20th century and has since taken the orchestra to all continents on the globe. In recent years this has included regularly scheduled concerts in Germany, Japan, the USA and, in the future, China.

The Vienna Philharmonic has made it its mission to communicate the humanitarian message of music into the daily lives and consciousness of its listeners. From the beginning, the orchestra has displayed a strong social consciousness, characterized by a commitment to individuals in need and the fostering of young musicians. To this day, the orchestra annually performs numerous benefit concerts and develops initiatives for the disadvantaged.

The orchestra has been the recipient of numerous prizes and awards. Since 2008, it has been supported by its exclusive sponsor ROLEX.

The Vienna Philharmonic performs approximately 40 concerts in Vienna annually, among them the New Year’s Concert and the Summer Night Concert Schönbrunn, which are broadcast in numerous countries around the world. The orchestra also has an annual summer residency at the Salzburg Festival and performs more than 50 concerts a year on its international tours. All of these activities underscore the reputation of the Vienna Philharmonic as one of the world’s finest orchestras.

wienerphilharmoniker.at



VIENNA PHILHARMONIC

SAKARI ORAMO

Winner of the 2015 Royal Philharmonic Society Conductor of the Year award, Sakari Oramo is Chief Conductor of both the BBC Symphony Orchestra and Royal Stockholm Philharmonic Orchestra, and Principal Conductor of the West Coast Kookkila Opera and Ostrobothnian Chamber Orchestra. Between 1998 and 2008 he was Music Director of the City of Birmingham Symphony Orchestra, and after a decade as Chief Conductor of the Finnish Radio Symphony Orchestra, he has now served as their Honorary Conductor since 2012. Guest engagements include Wiener Philharmoniker, Berlin Philharmonic, Czech Philharmonic, NDR Elbphilharmonie Orchester, Orchestra dell'Accademia Nazionale di Santa Cecilia, Boston Symphony Orchestra, New York Philharmonic, and Deutsches Symphonie-Orchester Berlin, among many others. An accomplished violinist, Sakari Oramo was originally leader of the Finnish Radio Symphony Orchestra, and in 2014 made his debut in the BBC Proms Chamber Music series, performing Prokofiev's Sonata for Two Violins with Janine Jansen. His discography includes a highly acclaimed Nielsen symphony cycle as well as recordings of Grieg's Piano Concerto and Nørgård's Symphonies Nos 1 and 8. Sakari Oramo was awarded an honorary OBE in 2009 for his services to music.



JACOB GADES TANGO JALOUSIE af Henrik Engelbrecht

Paladsteatret ligger stadig ved Vesterport Station i København, som det gjorde i 1925. På det tidspunkt havde biografen allerede i syv år været et af byens største tilløbsstykker, og den var det naturlige valg, da den nye Zorro-film med superstjernen Douglas Fairbanks i hovedrollen skulle have Danmarkspremiere. Alle sejl blev sat til; biografens kapelmester Jacob Gade komponerede en ny tango til en af scenerne, og han kaldte den *Jalousie – tango tsigane*. Inspirationen fik han fra en avisartikel om et drabeligt jalousimord, og han skrev efter eget udsagn tangoen ned på kun et par timer. Men Jacob Gade var også en mand med næsten 35 års praktisk erfaring som musiker, kapelmester og selvlært komponist.

Jacob Gade blev født i Vejle i 1879. Hans far var spillemand, og han handlede også med musikinstrumenter. Jacob spillede violin og klaver, og han var med far på arbejde, når der skulle spilles til bryllupper og høstfester i Vejle og omegn allerede fra før han blev teenager. Men hovedstadens musikliv trak – og Jacob Gade flyttede til København allerede som 16-årig. Han havde 80 kroner med i lommen, og klarede sig i begyndelsen ved at spille på snuskede værtshuse. Nogle af pengene brugte han på violinundervisning, men det lykkedes ikke for ham at få en friplads på musikkonservatoriet. Gade måtte klare sig selv, og allerede som 18-årig var han kapelmester for et lille, beskedent orkester i værthuset Sommerlyst i Holmbladsgade. Senere avancerede han til orkesterleder på teatre som Bristol, Phønix og Dagmar-teatret. Men selv om der var arbejde nok i København for en ung, ambitiøs musiker, så var græsset måske nok endnu grønnere på den anden side af Atlanten.

I 1919 var den første store verdenskrig slut, og der var igen mulighed for at rejse ud. Gade tog som så mange andre på eventyr i det forjættede USA, hvor han både opnåede at spille i det store orkester i den ny-

åbnede Capitol-biograf med plads til svimlende 4000 tilskuere, og også med selveste New York Philharmonic Orchestra og dirigenten Wilhelm Mengelberg. Men allerede i 1921 vendte Gade hjem til Danmark – med oplevelser og indtryk fra den amerikanske underholdningsindustri, som han havde planer om at udnytte i København. I Paladsteatret fik han opgaven med ikke bare at dirigere et efter forholdene stort orkester på hele 24 mand, men også at arrangere og komponere musik, der passede til hver scene i en ny stumfilm.

Siden uropførelsen i 1925 er det, vi nu blot kalder *Tango Jalousie* blevet det måske allermest spillede stykke dansk musik gennem nu snart 100 år. Noderne udkom både herhjemme og internationalt, og grammofoon og radio gjorde udslaget; utallige orkestre, violinister og dirigenter har haft fingrene nede i partituret i tidens løb.

Nu er turen kommet til et af verdens absolut førende orkestre, de traditionsbevidste filharmonikere fra Wien. Og hvem bedre til at spille Gades helt særlige populærmusik med dybe, klassiske rødder end netop det orkester, som hvert år til nytår beviser, at det behersker den populære tradition fra Strauss-familien og deres samtidige – inklusiv danske H.C. Lumbye – på samme helt selvfølgelige måde som de gør, når det drejer sig om musik af Brahms, Mahler og Richard Strauss. Dirigenten Sakari Oramo trækker på sin fortid som koncertmester for Det Finske Radiosymfoniorkester, og han leder Wienerfilharmonikerne i bedste *stehgeiger*-tradition med violinen under hagen – med et orkester, som er vant til at spille kammermusik i stort format. Og selv om det jo egentlig ikke er den slags, titlen hentyder til, så er der faktisk en del at blive jaloux over for resten af verdens violinister og symfoniorkestre; hør selv, når Sakari Oramo slår an, og lægger ud med den store solokadence i begyndelsen af Danmarks suverænt mest berømte tango.

WIENER FILHARMONIKERNE

Der findes formentlig intet andet musikensemble, der er lige så nært beslægtet med den europæiske klassiske musiks tradition og historie som Wiener Filharmonikerne. Det prominente orkester fra musikkens hovedstad og dets musikere har i løbet af de seneste 176 år oplevet og påvirket musikhistoriens gang verden over. Selv i dag henviser prominente solister og dirigenter til den unikke "wienerklang" som den særlige kvalitet, der adskiller det fra andre orkestre.

Den fascinationskraft, som orkestret siden begyndelsen har haft på prominente komponister og dirigenter såvel som musikelskere over hele verden, er funderet på den bevidste vedligeholdelse af en homogen musikalsk stil, som omhyggeligt videreføres fra generation til generation, såvel som en enestående historie og organisationsstruktur. Grundpillerne i 'den filharmoniske idé', som gælder den dag i dag, er en demokratisk organisation, der lader musikerne selv træffe de kunstneriske og organisatoriske beslutninger, samt en tæt symbiose med Wiener Staatsopers orkester. Wiener Filharmonikernes vedtægter fastsætter, at kun musikere fra operaorkestret kan blive optaget i Wiener Filharmonikerne.

Et andet karakteristisk træk ved denne demokratiske struktur er, at orkestret bærer det fulde ansvar for at arrangere koncerter og udvælge repertoire såvel som at engagere dirigenter og solister. I 1860 introducerede man en abonnementsserie, som en enkelt dirigent blev engageret til for en hel sæson. Det var disse koncerter, der grundlagde

det solide kunstneriske og økonomiske fundament, som fortsat eksisterer i dag. Siden 1933 har orkestret haft et system af gæstedirigenter, som sikrer en bred vifte af kunstneriske møder med tidens mest prominente dirigenter.

Orkestrets turnéaktiviteter begyndte i starten af det 20. århundrede og har siden da ført orkestret rundt til alle klodens kontinenter. De seneste år har dette indbefattet faste besøg i Tyskland, Japan, USA og, i fremtiden, Kina.

Wiener Filharmonikerne har gjort det til deres mission at sikre musikkens humanitære budskab en plads i deres lytters dagligdag og bevidsthed. Orkestret har siden begyndelsen udvist et stærkt samfundssind, som kendetegnes ved dets støtte til værdigt trængende og til unge musikers udvikling. Orkestret optræder hvert år ved adskillige koncerter med velgørende formål og står bag initiativer til fordel for de ugunstigt stillede.

Orkestret har modtaget adskillige priser og hædersbevisninger. Siden 2008 har det haft ROLEX som enesponsor.

Wiener Filharmonikerne afholder cirka 40 koncerter i Wien om året, heriblandt nytårskoncerten og sommerens Schönbrunn-slotskoncert, der begge transmitteres til adskillige lande verden over. Orkestret er desuden faste gæster ved Salzburg Festival og spiller over 50 koncerter hvert år på sine internationale turnéer. Alle disse aktiviteter understreger Wiener Filharmonikernes renommé som et af verdens bedste orkestre.

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SAKARI ORAMO

Sakari Oramo, der i 2015 af Royal Philharmonic Society blev kåret som årets dirigent, er chefdirigent ved både BBC Symphony Orchestra og Kungliga Filharmoniska Orkestern i Stockholm samt førstedirigent ved West Coast Kookola Opera og Mellersta Österbottens Kammarorkester. Fra 1998 til 2008 var han chefdirigent ved City of Birmingham Symphony Orchestra, og efter et årti som chefdirigent ved Det Finske Radiosymfoniorkester har han nu været deres æresdirigent siden 2012. Han har, blandt mange andre, gæstedirigeret Wiener Filharmonikerne, Berliner Filharmonikerne, Tjekkisk Filharmonisk Orkester, NDR Elbphilharmonie Orchester, Orchestra dell'Accademia Nazionale di Santa Cecilia, Boston Symphony Orchestra, New York Filharmonikerne og Deutsches Symphonie-Orchester Berlin. Sakari Oramo, der er en anerkendt violinist, var oprindeligt koncertmester ved Det Finske Radiosymfoniorkester, og i 2014 gjorde han sin debut i BBC Proms' kammermusikserie med en opførelse af Prokofjevs Sonate for to violiner sammen med Janine Jansen. Hans diskografi inkluderer en anmelderrost symfonisk Carl Nielsen-cyklus såvel som indspilninger af Griegs Klaverkoncert og Nørgårds Symfonier nr. 1 og 8. Sakari Oramo blev i 2009 tildelt den britiske orden Order of the British Empire for sit musikalske virke.

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