

DISCUSSIONS - ADDITIONS - CORRECTIONS

My Love Is As A Fever

Similarly to the sheet music of *A Hundred Dreams from Now* (see DEMS97/4-1,12,13) I have an item that may be of interest to readers of DEMS bulletin: the sheet music for *My Love Is as a Fever*. This piece was sent to me by a friend, who doesn't remember where and how he obtained it.

At first I thought it must be a brand new piece, but the music turns out to be (with slight alterations) Ellington's *Sonnet for Caesar*, the second movement of "Such Sweet Thunder" (there seems to be no Strayhorn involvement with this particular movement). I've never come across any suggestion that this Sonnet was set to actual Shakespeare verses. Are other movements in the suite similarly linked to actual verse? And can anybody dig out the exact location for this passage in Shakespeare's work? Walter van de Leur

Each time Duke played *Sonnet For Hank Cinq* in his concerts, he explained that "in the suite of numbers, there are four sonnets, one of which has to do with Henry the Fifth...."

We are convinced that the music was written with a specific sonnet in mind. Each sonnet was recited or sung by a solo-instrument. Although counting the bars of *Sonnet For Caesar* leads to the conclusion that we have to do with a regular 32 bar ABCD structure, the solo by Jimmy Hamilton follows exactly the structure of a sonnet.

Sonnet In Search Of A Moor is even based on a 28 bar ABCD theme, which comes closer to the structure of a sonnet. To hear the sonnet, one has to listen to Jimmy Woode.

In *Sonnet To Hank Cinq* and in *Sonnet For Sister Kate* the sonnet doesn't seem to be complete. In the latter however it is very clear that Quentin Jackson tried to pronounce the words of a poem. We have no idea which one of Shakespeare's sonnets that was. Sjef Hoefsmit

We print the complete song *My Love Is as a Fever* on the pages 9, 10 and 11 of this bulletin. DEMS

In answer to our question, Alan Shiels wrote to DEMS:

I recently had a telephone conversation with Louis Applebaum in response to your letter. He readily identified "My Love Is As A Fever" as Shakespeare's sonnet #147.

He commented that he has also composed music for some of Shakespeare's sonnets too. Louis added that the music for #147 has a wide range, requiring some strong voices, especially in the upper register.

Louis remarked that perhaps Duke and Billy were reaching out into a wider field of entertainment with "My Love Is As A Fever."

If Walter or you have any more queries you are welcome to write to Louis Applebaum. You have his address.

Alan Shiels

At our regular chapter meeting on the 13th of January, Alan Shiels gave me a copy of your letter of 31Dec regarding the sheet music for *My Love Is As A Fever*.

The lyrics of this song are indeed the work of William Shakespeare. Shakespeare wrote a total of 154 sonnets and the words of sonnet 147 are those shown on the sheet music.

It is one of a group (sonnets 127-152) dedicated to "his mistress, on her infidelity." I am quoting from *The Complete Works of William Shakespeare*, printed in Philadelphia by Porter & Coates in 1874. This book has been handed down through Gerry's family and it has become a useful resource in solving crossword puzzles, etc. or, in this case, the origin of the song's lyrics.

The sheet music is a curiosity itself. From the numbers evident on each page, it appears to be from a larger publication may be of interest to DEMS-members as well. The copy-right date of 1961 suggests that this is another instance of a previous work (*Sonnet for Caesar*) being re-titled and lyrics added for copyright purposes. I can find no reference to this particular title in any of my reference books.

A very nice "find" and it will make for much discussion in a future issue of DEMS.

As a matter of interest, enclosed is a copy of Leonard Feather's favourable review of Duke's "Such Sweet Thunder" album, which appeared in the 17oct57 issue of *Down Beat*, wherein Leonard makes reference to the sonnet format used by Shakespeare, a 14 line poem. John Hornsby

We quote from Leonard Feather's article:

It doesn't matter in the least whether or not the relationship between the titles and the music is always clear, or whether the explanations offered by Duke seem more than a little tenuous; in programmatic works, the end always justifies the means. If the means was a hurried search through Shakespeare by Duke and Billy, and the end a superlative array of jazz miniatures, nothing else matters. (I've been searching in vain for 14-bar themes or 14-note phrases in the sonnets, all of which allegedly are scored to coincide with regular sonnet form; but who cares?) Leonard Feather

My Love Is As A Fever is Sonnet 147.

I have never been able to relate the four portraits in "Such Sweet Thunder" to sonnet form, though it always seemed to me a pointless activity so I've never really tried.

If anyone wants to have a go, it's worth bearing in mind that there are two principal sonnet forms, though every sonnet is a fourteen-line poem in two parts.

The Petrarchan or Elizabethan sonnet has 8+6 lines; the other scheme has 12+2 lines with the rhyme-scheme a b a b c d c d e f e f g g. Each line generally consists of ten syllables in an English sonnet, eleven in an Italian one and twelve in French.

Shakespeare's sonnets are of the 12+2 form.

English members at least may recall that, around the time when "Such Sweet Thunder" was first issued, a vocal version of *Sonnet to Hank Cinq* was made by Cleo Laine (I think it was with her husband John Dankworth) which set with great skill Britt Woodman's solo to the words of Sonnet 40,

Take all my love, my love, yea, take them all.

Roger Boyes

Roger has sent us copies of the sonnets XL and CXLVII. We have copied them on page 12. DEMS

MY LOVE IS AS A FEVER

Words by William Shakespeare/Music by Duke Ellington & B. Strayhorn

p *8va basso*

My love is as a fev - er, long - ing still For that which long - er nurs - eth

the dis - ease; — Feed - ing on that which doth pre - serve the ill, —

Th' - un - cer - tain sick - ly ap - pe - tite to please.

My rea - son, the phy - si - cian to my love,

An - gry that his pre - scrip - tions are not kept, — Hath left me, and I des -

- p'rate now ap - prove Des - ire is death, which phy - sic

did ex - cept. Past - cure I am, now rea - son is past, care, —

C#7/F# C#7 Cm/F# Cm F#m F#7 A/C#

F#7 Bsus2/F# G/F# C#7/F# D#7/F# G#7 b9 G7/C#?

G#7 b9 G7/C#? F#7/F#sus4 Em/E#sus4 Dm/D#sus4 Gm7 11

E b9 D7 11 13 D7 9 m 11

46

And fran-tic mad with ev - er - more un - rest:— My thoughts and my dis - course as

mad men's are, At ran - dom from the truth vain - ly ex - press'd

For I have sworn thee fair, and thought thee bright.

Who art as black as hell, as dark as night.

SONNETS

CXLIH

Lo, as a careful housewife runs to catch
 One of her feather'd creatures broke away,
 Sets down her babe, and makes all quick dis-
 patch
 In pursuit of the thing she would have stay;
 Whilst her neglected child holds her in chase,
 Cries to catch her whose busy care is bent 6
 To follow that which flies before her face,
 Not prizing her poor infant's discontent:
 So runn'st thou after that which flies from thee,
 Whilst I thy babe chase thee afar behind;
 But if thou catch thy hope, turn back to me,
 And wail the mother's part, kiss me, be kind; 12
 So will I pray that thou mayst have thy Will,
 If thou turn back and my loud crying still.

CXLIV

Two loves I have of comfort and despair,
 Which like two spirits do suggest me still:
 The better angel is a man right fair,
 The worser spirit a woman, colour'd ill.
 To win me soon to hell, my female evil
 Tempteth my better angel from my side, 6
 And would corrupt my saint to be a devil,
 Wooing his purity with her foul pride.
 And whether that my angel be turn'd fiend
 Suspect I may, but not directly tell;
 But being both from me, both to each friend,
 I guess one angel in another's hell: 12
 Yet this shall I ne'er know, but live in doubt,
 Till my bad angel fire my good one out.

CXLV

Those lips that Love's own hand did make,
 Breath'd forth the sound that said 'I hate',
 To me that languish'd for her sake:
 But when she saw my woeful state,
 Straight in her heart did mercy come,
 Chiding that tongue that ever sweet
 Was us'd in giving gentle doom;
 And taught it thus anew to greet;
 'I hate', she alter'd with an end,
 That follow'd it as gentle day
 Doth follow night, who like a fiend
 From heaven to hell is flown away. 12
 'I hate' from hate away she threw,
 And sav'd my life, saying—'Not you'.

CXLVI

Poor soul, the centre of my sinful earth,
 Fool'd by these rebel powers that thee array,
 Why dost thou pine within and suffer dearth,
 Painting thy outward walls so costly gay?
 Why so large cost, having so short a lease,
 Dost thou upon thy fading mansion spend? 6
 Shall worms, inheritors of this excess,
 Eat up thy charge? Is this thy body's end?
 Then, soul, live thou upon thy servant's loss,
 And let that pine to aggravate thy store;
 Buy terms divine in selling hours of dross;
 Within be fed, without be rich no more: 12
 So shalt thou feed on Death, that feeds on
 men,
 And Death once dead, there's no more dying
 then.

1126

CXLVII

My love is as a fever, longing still
 For that which longer nurseth the disease;
 Feeding on that which doth preserve the ill,
 The uncertain sickly appetite to please.
 My reason, the physician to my love,
 Angry that his prescriptions are not kept, 6
 Hath left me, and I desperate now approve
 Desire is death, which physic did except.
 Past cure I am, now Reason is past care,
 And frantic-mad with evermore unrest;
 My thoughts and my discourse as madmen's
 are,
 At random from the truth vainly express'd; 12
 For I have sworn thee fair, and thought thee
 bright,
 Who art as black as hell, as dark as night.

CXLVIII

O me! what eyes hath Love put in my head,
 Which have no correspondence with true sight;
 Or, if they have, where is my judgment fled,
 That censures falsely what they see aright?
 6 If that be fair whereon my false eyes dote,
 What means the world to say it is not so? 6
 If it be not, then love doth well denote
 Love's eye is not so true as all men's: no.
 How can it? O! how can Love's eye be true,
 That is so vex'd with watching and with tears? 6
 No marvel then, though I mistake my view;
 The sun itself sees not till heaven clears. 12
 O cunning Love! with tears thou keep'st me
 blind,
 Lest eyes well-seeing thy foul faults should
 find.

CXLIX

Canst thou, O cruel! say I love thee not,
 When I against myself with thee partake?
 Do I not think on thee, when I forgot
 Am of myself, all tyrant, for thy sake?
 Who hateth thee that I do call my friend?
 On whom frown'st thou that I do fawn upon? 6
 Nay, if thou lour'st on me, do I not spend
 Revenge upon myself with present moan?
 What merit do I in myself respect,
 That is so proud thy service to despise,
 When all my best doth worship thy defect,
 Commanded by the motion of thine eyes? 12
 But, love, hate on, for now I know thy mind;
 Those that can see thou lov'st and I am
 blind.

CL

O! from what power hast thou this powerful
 might,
 With insufficiency my heart to sway?
 To make me give the lie to my true sight,
 And swear that brightness doth not grace the
 day?
 Whence hast thou this becoming of things ill,
 That in the very refuse of thy deeds 6
 There is such strength and warrant of skill,
 That, in my mind, thy worst all best exceeds?

SONNETS

1111

Nor can thy shame give physic to my grief;
 Though thou repent, yet I have still the loss:
 The offender's sorrow lends but weak relief
 To him that bears the strong offence's cross. 12
 Ah! but those tears are pearl which thy love
 sheds,
 And they are rich and ransom all ill deeds.

xxxv

No more be griev'd at that which thou hast
 done:
 Roses have thorns, and silver fountains mud;
 Clouds and eclipses stain both moon and sun,
 And loathsome canker lives in sweetest bud.
 All men make faults, and even I in this,
 Authorising thy trespass with compare, 6
 Myself corrupting, salving thy amiss,
 Excusing thy sins more than thy sins are;
 For to thy sensual fault I bring in sense,—
 Thy adverse party is thy advocate,—
 And 'gainst myself a lawful plea commence:
 Such civil war is in my love and hate, 12
 That I an accessory needs must be
 To that sweet thief which sourly robs from
 me.

xxxvi

Let me confess that we two must be twain,
 Although our undivided loves are one:
 So shall those blots that do with me remain,
 Without thy help, by me be borne alone.
 In our two loves there is but one respect,
 Though in our lives a separable spite, 6
 Which, though it alter not love's sole effect,
 Yet doth it steal sweet hours from love's de-
 light.
 I may not evermore acknowledge thee,
 Lest my bewailed guilt should do thee shame,
 Nor thou with public kindness honour me, 11
 Unless thou take that honour from thy name:
 But do not so; I love thee in such sort
 As thou being mine, mine is thy good report.

xxxvii

As a decrepit father takes delight
 To see his active child do deeds of youth,
 So I, made lame by fortune's dearest spite,
 Take all my comfort of thy worth and truth;
 For whether beauty, birth, or wealth, or wit,
 Or any of these all, or all, or more, 6
 Entitled in thy parts do crowned sit,
 I make my love engrafted to this store:
 So then I am not lame, poor, nor despis'd,
 Whilst that this shadow doth such substance
 give
 That I in thy abundance am suffic'd
 And by a part of all thy glory live. 12
 Look what is best, that best I wish in thee:
 This wish I have; then ten times happy me!

xxxviii

How can my Muse want subject to invent,
 While thou dost breathe, that pour'st into my
 verse
 Thine own sweet argument, too excellent
 For every vulgar paper to rehearse?

O! give thyself the thanks, if aught in me
 Worthy perusal stand against thy sight; 6
 For who's so dumb that cannot write to thee,
 When thou thyself dost give invention light?
 Be thou the tenth Muse, ten times more in worth
 Than those old nine which rimers invent;
 And he that calls on thee, let him bring forth
 Eternal numbers to outlive long date. 12
 If my slight Muse do please these curious
 days,
 The pain be mine, but thine shall be the
 praise.

xxxix

O! how thy worth with manners may I sing,
 When thou art all the better part of me?
 What can mine own praise to mine own self
 bring?
 And what is 't but mine own when I praise thee?
 Even for this let us divided live,
 And our dear love lose name of single one, 6
 That by this separation I may give
 That due to thee, which thou deserv'st alone.
 O absence! what a torment wouldst thou prove,
 Were it not thy sour leisure gave sweet leave
 To entertain the time with thoughts of love,
 Which time and thoughts so sweetly doth
 deceive, 12
 And that thou teachest how to make one
 twain,
 By praising him here who doth hence remain.

xl

Take all my loves, my love, yea, take them all;
 What hast thou then more than thou hadst
 before?
 No love, my love, that thou mayst true love call;
 All mine was thine before thou hadst this more
 Then, if for my love thou my love receivest,
 I cannot blame thee for my love thou usest; 6
 But yet be blam'd, if thou thyself deceivest
 By wilful taste of what thyself refusest.
 I do forgive thy robbery, gentle thief,
 Although thou steal thee all my poverty;
 And yet, love knows it is a greater grief
 To bear love's wrong than hate's known injury.
 Lascivious grace, in whom all ill well shows,
 Kill me with spites; yet we must not be foes.

xli

Those pretty wrongs that liberty commits,
 When I am sometimes absent from thy heart,
 Thy beauty and thy years full well befits,
 For still temptation follows where thou art.
 Gentle thou art, and therefore to be won,
 Beauteous thou art, therefore to be assail'd; 6
 And when a woman woos, what woman's son
 Will sourly leave her till she have prevail'd?
 Ay me! but yet thou might'st my seat forbear,
 And chide thy beauty and thy straying youth,
 Who lead thee in their riot even there
 Where thou art forc'd to break a twofold
 truth;— 12
 Hers, by thy beauty tempting her to thee,
 Thine, by thy beauty being false to me.

① SUCH SWEET THUNDER première

As we know, this Suite was written for the Stratford Ontario Jazz Festival and 11 of the 12 selections (*Half The Fun* was missing) performed there on 5Sep57.

The actual PREMIERE of the Suite however took place at New York's TOWN HALL on 28Apr57. On this occasion also only 11 selections were played as reported by Leonard Feather in French *JAZZ MAGAZINE* 6/57. The missing part that night was *Circle Of Fourths*, obviously not yet composed or at least not ready for the public performance.

A tape of Town Hall 28Apr57 exists. The copy I've been able to listen to is of rather poor quality, made from a distant German radio-station some 40 years ago...

Can anyone supply more details on this performance? Does a better copy exist? Klaus Götting

The Town Hall performance is confirmed both in Klaus Stratemann (page 375) and in the Duke Ellington Itinerary from Joe Igo, Gordon Ewing and Art Pilkington.

A part of Leonard Feather's article about "Such Sweet Thunder" (translation from French into English by DEMS) goes as follows:

"Recently, The Duke Ellington Orchestra presented this work at Town Hall in the first of a series of four programmes called: "Music For Moderns." which integrates classical music and jazz. In the first half, Ahahid Ajemian appeared as soloist (violin), while Dimitri Mitropoulos directed the orchestra in an atonal piece by Kurt Weill: "Concerto for Violin and Wind Orchestra, Opus 12."

The audience did not give this dry and monotonous first half of the concert a warm welcome, but after the intermission however, the audience seemed to be conquered by the Duke and Strayhorn.

Whether you are an old Ellington fan or a very young one, you will certainly like "Such Sweet Thunder."

This work is supposed to contain 12 pieces. But knowing the flexible nature of the Ellington-Strayhorn collaboration, I was not surprised to hear him say over the radio, the evening before the concert: "I have not more than 9 pieces ready." During the concert he played 11 pieces. The twelfth was replaced by Cop-Out, a previously recorded piece."

These are the 11 pieces in the sequence they were played:

*Sonnet for Caesar; Sonnet To Hank Cinq;
The Telecasters; Lady Mac; Sonnet In Search Of A Moor;
Such Sweet Thunder; Sonnet For Sister Kate;
Up And Down, Up And Down; The Star Crossed Lovers;
Madness In Great Ones; Half The Fun.*

Most of the pieces have exactly the same structure as described in DESOR for the album. Some show slight differences:

Sonnet To Hank Cinq has this intro: 12JW
and this coda: 4BWoandBAND.

The Telecasters has this coda: 4HCandBAND.

Sonnet For Sister Kate has this coda: 2BAND.

The Star Crossed Lovers has (caused by an interruption)
this coda: 2DE%.

Your assumption that *Circle Of Fourths* was not yet ready is not correct. It was recorded on 29Jan57 and was later issued on "The Private Collection Volume 7."

Does anyone know of a good quality recording? DEMS

② Cootie or Cat?

In mid June 1968 Duke was filmed with a small group at the CBS Studios in New York for a programme in the series titled "Dial M For Music."

In our first issue of DESOR under number 1156, we credited the trumpet solo in *Take The "A" Train* to Cootie Williams. We are re-doing all the structure descriptions and we are still convinced that it is Cootie. The problem is however that Cootie is supposed not to be present.

The small group included Cat Anderson, Lawrence Brown, Johnny Hodges, Paul Gonsalves, Harry Carney, Duke, Jeff Castleman and Rufus Jones.

Klaus Stratemann credited Cat with the solo and he also mentioned (p 570) that a good number of the "Dial M For Music" shows are in collectors' hands as Kinescopes today.

Is there anybody who has a video recording of this show and is willing to try to establish the identity of the trumpet player?

Could it be that the opening selection, *Take The "A" Train*, was pre-recorded from another occasion?

Luciano Massagli

I've listened again to the audio-tape. There is a distinct joint made in the applause between the end of *Take The "A" Train* and the introduction spoken by Father O'Connor. The applause may very well be from the same small audience and the opening selection was also performed by an octet. I couldn't hear any trumpet in *Mood Indigo*. The trumpet parts in the rest of the session are hardly audible and could be played by any trumpet player. I wonder if Cat Anderson was present at all. Cootie, still available for the few Sacred Concerts performed in the same month, could very well have replaced Cat in the Rainbow Room Octet. Sjef Hoefsmit

③ Duke's benefit concert in Japan

My name is Mark Marin. I am a bass trombonist leading an amateur big band in Niigata, Japan. I am in need of a little help trying to get a response to help with a function where I live.

In 1964, Duke Ellington was touring Asia and was in Japan when a large earthquake hit the city of Niigata. He cancelled the band's next tour stop (Hawaii) and played a benefit concert for the city of Niigata. He donated ALL of the money raised at that concert. A total of about 98 million yen or about 350,000 dollars (in 1964). This year the city of Niigata will have a commemorative concert honoring that gesture as well as the rebuilding of the port which was destroyed in that earthquake. Duke was honored by the city in 1964 with the keys to the city. It is my job to try to get information about the event (in 1964) and to translate it and present it to the city so that it may be added to the commemorative display in honor of Duke.

I have tried the Smithsonian, the State Dept., Library of Congress as well as messages to the senators in California (my home state). NO ANSWER. Can you help? If you can help me please e-mail me at marin@po.palf.co.jp

Mark Marin

The benefit concert as a support for Niigata was given on 8Jul64 in Tokyo at the Koseinenkin Hall. It was announced in the Mainichi Daily News of 5Jul64.

My best advice is: look in the old newspapers.

Sjef Hoefsmit