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Ravellotime

REPORT QUOTIDIANO DI PROMOZIONE, INFORMAZIONE, COMUNICAZIONE E ASSISTENZA AL TURISTA



IL SANTO DEL GIORNO 22 AGOSTO 2003 B. V. MARIA REG.

Moonlight Serenade e gli altri successi di Miller

Gianni Aterrano e la sua Big Band

Venerdì 22 agosto 2003 l'AAST di Ravello organizza un concerto in Piazza Duomo (ore 22.00) dedicato al grande Glenn Miller.

Sul palco si segnala la presenza d'eccezione del maestro Gianni Aterrano, pianista e direttore d'orchestra tra i più blasonati della tradizione napoletana. Protagonista assoluto della musica e collaboratore di un artista del calibro di Sergio Bruni, Aterrano si può definire anche un talent scout dal fiuto infallibile. Nel 1964, infatti, scriverà per l'etichetta discografica partenopea Zeus il quattordicenne Gianni

Calone, alias Massimo Ranieri, con il quale organizzò una tournée in America che si rivelò letteralmente un trionfo.

Il concerto di questa sera, dunque, si annuncia come uno spettacolo nello spettacolo: l'esperienza di Aterrano, le arie swing e le influenze jazzistiche della musica di Miller (di cui ricordiamo i successi discografici Moonlight Serenade, In the mood, Sunrise Serenade, American patrol), e, in perfetto stile milleriano, la suggestiva presenza di una Big Band.



*Sopra, Glenn Miller dal vivo.
In basso, Piazza Duomo, Ravello.*

La musica The music

Venerdì 22 agosto 2003

Piazza Duomo, ore 22.00

Caffè-concerto

Dedicato a Glenn Miller

Gianni Aterrano Big Band

Organizzazione AAST

Ingresso libero

Sabato 23 agosto 2003

Belvedere di Villa Rufolo, ore 22.30

Concerto di Mezzanotte

Solitaire

Musiche di G. Mahler,
J. Lennon / P. McCartney,
U. Caine

Pianista Uri Caine

Prezzo: 20 euro (posto unico)



Martedì 26 agosto 2003

Giardini di Villa Rufolo, dalle ore 21.00

Concerto in collaborazione con il Conservatorio "D. Cimarosa" di Avellino

Musiche di F. Liszt, S. Rachmaninov, A. Skrjabin

Pianista Giuseppe Devastato

Prezzo: normale biglietto d'ingresso

Gli appuntamenti The exhibitions

Fino a domenica 31 agosto 2003

Cappella di Villa Rufolo

Mostra fotografica
Vesuvio
Fotografie di Sergio Riccio

Ingresso libero

Fino a domenica 31 agosto 2003

Palazzo di Villa Rufolo

Mostra fotografica
"Man Ray: l'immagine fotografica"
Centosessanta fotografie
a cura di Luciano Anselmo,
Attilio Codognato, Janus;

mostra realizzata in collaborazione
con la Biennale di Venezia.

Prezzo: 1 euro

Fino a martedì 30 settembre 2003

*Spazio esposizioni Duomo via
Wagner*

Woodcuts 1997-2003
Lavori di Angelo Aversa

Ingresso libero

Glenn Miller & His Orchestra



The biography

Alton Glenn Miller was born in Clarinda, Iowa on March 1, 1904. But it was in North Platte, Nebraska, several years later that Glenn actually got his musical start when, one day, his father brought home a mandolin. Glenn promptly traded it for an old battered horn, which he practiced every chance he got. In fact his mother worried, "It got to where Pop and I used to wonder if he'd ever amount to anything". In 1923, Miller entered the University of Colorado, although he spent more time traveling to auditions and playing where and whenever he could. After flunking three of his five courses one semester, Glenn dropped out to concentrate on his career as a professional musician. He toured with several orchestras and ended up in Los Angeles where he landed a spot in Ben Pollack's group, a band that included a guy named Benny Goodman. Here, Miller also got the chance to write some arrangements. Arriving in New York City, he soon sent for, and married his college sweetheart, Helen Burger in 1928, and for the next three years, earned his living as a freelance trombonist and arranger.

Miller played and recorded with the likes of Tommy and Jimmy Dorsey (who on several of their records, featured an up-and-coming singer by the name

of Bing Crosby), Gene Krupa, Eddie Condon and Coleman Hawkins. In addition, during that time, Glenn cut 18 sides for Goodman, and also worked for radio studio conductors like Victor Young, Carl Fenton and Jacques Renard. In 1934, Miller became the musical director of the Dorsey Band, and later went on to organize The Ray Noble Orchestra, which included such players as Charlie Spivak, Pee-wee Erwin, Bud Freeman, Johnny Mince, George Van Eps and Delmar Kaplan, among others. In April 1935, Glenn Miller recorded, for the first time, under his own name. Using six horns, a rhythm section and a string quartet, he recorded "Moonlight on the Ganges" and "A Blues Serenade" for Columbia. But selling only a few hundred records, he continued his position with the Noble Orchestra. In 1937, Glenn Miller stepped out to form his own band. There were a few recordings -one for Decca and one for Brunswick- a couple of week-long stints in New Orleans and Dallas, and many one-nighters, but it was not to be. Though the group would play one more



date several days later in Bridgeport, Connecticut, Glenn gave his men their final notice on New Year's Eve at the Valencia Ballroom in York, Pennsylvania. Broke, depressed and having no idea what he was going to do, he returned to New York City. It is said that Miller could never remember precisely the moment he decided to emphasize his new reed section sound. But it was during this disheartening interim, that he realized the unique sound -produced by the clarinet holding the melodic line while the tenor sax plays the same note, and supported harmonically by three other saxophones- just might be the individual and easily recognizable style that would set his band apart from all the rest. Formed in March 1938, the second Glenn Miller Orchestra - which would later include the likes of Tex Beneke, Marion Hutton, Ray Eberle, Paul Tanner, Johnny Best, Hal McIntyre, and Al Klink- soon began breaking attendance records all up and down the East Coast. At the New York State Fair in Syracuse it attracted the largest dancing crowd in the city's history. The next

night it topped Guy Lombardo's all-time record at the Hershey Park Ballroom in Pennsylvania. The Orchestra was invited to perform at Carnegie Hall with three of the greatest bands ever -Paul Whiteman, Fred Waring and Benny Goodman- and

created more of a stir than any of them. There were record-breaking recordings, as well, such as "Tuxedo Junction", which sold 115,000 copies in the first week. "In the Mood", and "Pennsylvania 6-5000", all appearing on the RCA Victor Bluebird label. In early 1940, Down Beat Magazine announced that Miller had topped all other bands in its Sweet Band Poll, and capping off this seemingly sudden rise to the top, there was, of course, Glenn Miller's "Moonlight Serenade" radio series for Chesterfield cigarettes which aired three times a week over CBS. In 1941, it was off to Hollywood where the band worked on its first movie, "Sun Valley Serenade", which introduced the song -and soon-to-be million selling record- "Chattanooga Choo Choo", and featured the Modernaires and the Nicholas Brothers. Then came "Orchestra Wives". But the war was starting to take its toll on many of the big bands as musicians, and the rest of country's young men, began receiving draft notices. On October 7, 1942, Alton Glenn Miller reported for induction into the Army and



was immediately assigned to the Army Specialist Corps. His appointment as a Captain came after many months of convincing the military higher-ups that he could modernize the army band and ultimately improve the morale of the men. His training complete, he was transferred into the Army Air Corps, where he ultimately organized the Glenn Miller Army Air Force Band. Miller's goal of entertaining the fighting troops took another year to be realized, but in late 1943 he and the band were shipped out to England. There, in less than one year, the Glenn Miller Army Air Force Band engaged in over 800 performances. Of these, 500 were broadcasts heard by millions. There were more than 300 personal appearances including concerts and dances, with a gross attendance of over 600,000. But Glenn was not to participate in the final six months of these activities. In the Fall of 1944, the band was scheduled to be sent on a six-week tour of Europe and would be stationed in Paris during that time. Miller decided to go ahead, in order to make the proper arrangements for the group's arrival. And so, on December 15th, Glenn Miller boarded a transport plane to Paris, never to be seen again. In his book "Glenn Miller & His Orchestra", George Simon wrote this about the man. "His favorite author was Damon Runyon. His favorite book was the Bible. Spencer Tracy and Olivia de Havilland were his favorite movie actor and actress. His big loves were trout fishing, playing baseball, listening to good music, sleep and money. His pet hates were bad swing, early-morning telephone calls (he liked to sleep from 4 a.m. to noon), and the phrase 'goodbye now'. His favorite quotation, one he stated, was not from the Bible, nor from Runyon, but from Duke Ellington: 'It Don't Mean a Thing If it Ain't Got that Swing!'.

Glenn Miller was a good trombonist, but he became famous with his Orchestra in 1937.

Greta e Leopold: un matrimonio mancato

Sedici marzo 1938: Ravello è insolitamente presa d'assalto da fotoreporter e da cronisti. Uno speaker del cinegiornale Luce esclama: "A un binomio celebre, il maestro Stokowski che l'obiettivo è riuscito a cogliere prima che si nascondesse in automobile e l'invisibile Greta Garbo, il merito di aver attirato l'attenzione del mondo su Ravello, paradisiaco angolo della meravigliosa Costa amalfitana, e sulla sua gemma villa Cimbrone, ammantata di verde e di pace dalle cui terrazze l'occhio spazia su un panorama grandioso di anfiteatri degradanti a mare in un'eterna primavera di luci, di colori, di aromi sulla più suggestiva costa d'Italia". Alle parole pronunciate tutte d'un fiato, seguono le immagini in bianco in nero che immortalano il cinquantacinquenne Leopold Stokowski avviarsi frettoloso verso l'automobile parcheggiata in piazza Duomo. Al suo fianco, divina, bellissima, misteriosa, c'è Greta Garbo. Le cronache del tempo ci riportano alla memoria i giorni della "luna di miele" tra l'attrice simbolo del Novecento, e il compositore americano. I due amanti si erano



conosciuti, un anno prima, ad Hollywood, durante una festa. Da quel momento fecero coppia fissa, immortalati dai paparazzi americani nei night club e ai party più esclusivi, quelli frequentati dallo star system. In una lettera scritta a Ravello, datata 3 marzo 1938, Stokowski confessa a un amico di essersi innamorato "della donna che, con il suo fascino e il suo mistero, ha soggiogato il mondo". La lettera rivela le dimensioni della devastante passione che colpì il musicista, a tal punto da spingerlo a domandare la mano di Greta. Secondo i piani di Stokowski, Ravello sarebbe stata il teatro ideale per la sua proposta di matrimonio: confidando nella privacy e nei panorami mozzafiato del luogo, data l'occasione per così dire speciale, il musicista prese in affitto villa Cimbrone, sperando in que-

sto modo di coronare con Greta la promessa di un amore eterno. I primi giorni del viaggio trascorsero felici, tra escursioni lungo la Costiera, passeggiate per i vicoli del paese, romantiche cene all'hotel Caruso, e (vox populi) infinite nottate a contemplare le stelle nel parco di villa Cimbrone. Tuttavia, a sconvolgere i piani del maestro, intervennero i mass media che, presa d'assalto Ravello, pedinavano in ogni luogo la celebre

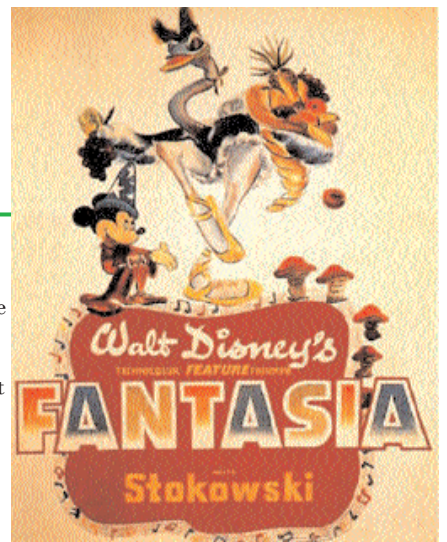
coppia. Da quel giorno i due si rinchiusero nella villa, trasformatasi da segreta alcova a bunker "antipaparazzi". Esausti da questo trambusto creato intorno a loro, decisero di indire una conferenza stampa. La prima domanda rivolta alla Garbo fu (senza mezze misure) insidiosa: "Vuole sposare il maestro?". Altrettanto priva di fronzoli, seguì la risposta: "Ci sono persone che desiderano sposarsi e altre no. Io sono fra queste. Il signor Stokowski è un amico che mi ha offerto di fare un viaggio con lui per vedere dei luoghi bellissimi. E aggiungo che è crudele perseguitare la gente come fate voi". Al termine della conferenza i due si dileguarono dalla sala, e, mentre salutavano Ravello, si avvertiva nell'aria il sospetto che le probabilità di Leopold di far suo il cuore di Greta, erano ormai svanite per sempre. Nonostante ciò, il loro viaggio proseguì in Nordafrica e poi in Svezia, prima di essere interrotto bruscamente a causa di un'improvvisa partenza del maestro per New York. Pare, infatti, che, durante l'ennesima dichiarazione alla stampa, Stokowski avesse speso qualche parolina di troppo su un loro imminente matrimonio. Per tutta risposta Greta Garbo decise di non vederlo mai più.

Greta and Leopold: a "missed" wedding

March sixteenth, 1938: Ravello is unusually assaulted by photo-reporters and journalists. A speaker of the Luce news-reel exclaims: "To a famous pair, formed by maestro Stokowski (that the cameras were able to catch before he hid in an automobile) and the invisible Greta Garbo, goes the merit of having brought the world's attention on Ravello, heavenly angle of the marvellous Amalfi Coast, and on its gem Villa Cimbrone carpeted with green and peace and from whose terraces the eye spaces on a grandiose panorama of amphitheatres degrading to the sea in an eternal spring of lights, colours, perfumes, on the most suggestive Coast of Italy". To these words said all in one breath, follow the images in black and white that immortalize the fifty five year old Leopold Stokowski while he hastily sets off to the automobile parked in Piazza Duomo. On his side, divine, beautiful, mysterious, Greta Garbo. The accounts of the time bring back to our memory the days of the "honey moon" between the symbol actress of the Twentieth century and the American composer. The two lovers had met a year before in Hollywood during a party. From that moment they were a fixed couple, immortalized by American paparazzi in the night clubs and at the most exclusive parties, the ones patronized by the star system. In a letter written in Ravello, with the date March 3rd 1938, Stokowski confesses to a friend that he loves "the woman, that with her allure and mystery subjugated the world". The letter reveals the size of the devastating passion that struck the musician to the point of making him propose marriage. According to Stokowski's plans Ravello would have been the ideal theatre for his marriage proposal: confiding on the privacy and the breathtaking views of the place, the musician rented villa Cimbrone for the special occasion, hoping to crown with Greta the promise of an eternal love. They spent happily the first days of the vacation, bet-

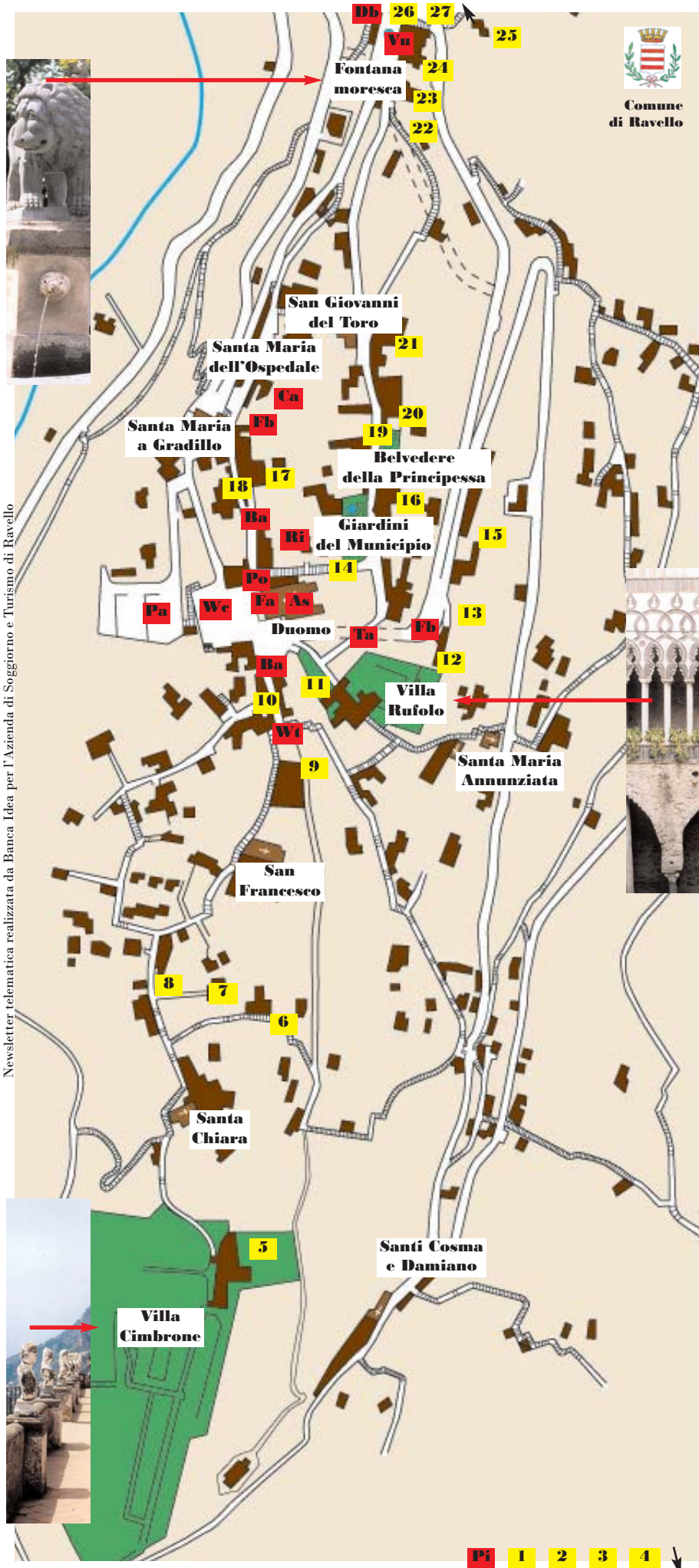


ween excursions along the Coast, walks through the narrow streets of the town, romantic dinners at the Hotel Caruso, and (vox populi) endless nights watching the stars in Villa Cimbrone's park. Nevertheless the mass media upset Stokowski's plans. The journalists assaulted Ravello, and tailed everywhere the famous couple. From that day, the two closed themselves in the villa, transformed from a secret alcove in an "anti-paparazzi" bunker. Exhausted by the turmoil around them, they decided to hold a press-conference. The first insidious question addressed to Garbo (without half measures) was: "Do you want to marry the maestro?". Equally straightforward was the reply: "There are people that desire to marry and others that do not. I am among the latter. Mr. Stokowski is a friend that asked me to travel with him to see beautiful places. And I add that it is cruel to torment people like you do". At the end of the press-conference the two disappeared from the room, and as they saluted Ravello, one could feel in the air that Leopold's chances of making his Greta's heart were vanished forever. In spite of this, their travelling continued to North Africa and then to Sweden, but it was abruptly interrupted by the maestro's sudden departure for New York. Apparently, during the hundredth statement to the press, Stokowski had said too much about their forthcoming wedding. As an answer Greta Garbo decided not to see him again.



Stokowski e Fantasia

Il maestro (foto a lato) collaborò alla realizzazione del capolavoro di Disney



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