

Duke Ellington's Sacred Concerts

A musical event recorded
in Lugano Cathedral in honor
of the 100th anniversary of
Duke Ellington's birth.





Jon Faddis

Successor to the great Dizzy Gillespie, Jon has worked with Charlie Mingus, Gil Evans, Sarah Vaughan, McCoy Tyner and many others. Faddis has also had vast experience as lead trumpeter for the best of the big bands. Nobody could have done a better job of bringing back to life the sound of the mythical Ellington trumpet player: Cat Anderson.

Adam Nussbaum

High-energy, impeccable drive and perfect taste are all part of the image of the group's drummer. One of the most highly valued sidemen to work with Sonny Rollins and Stan Getz.

Michele Hendricks

Daughter of the legendary Jon Hendricks, Michele grew up in a musical household to which Al Jarreau and Joao Gilberto were frequent visitors. Her supplely pliant voice allows her to pass smoothly from the most sublime sweetness to the most frenetic scat.

Allan Harris

Discovered by Tony Bennett, Allan had a leading role alongside Jon Hendricks and Kevin Mahogany in *Lulu Noir*, the jazz opera written by Jon Faddis, which was the main event of the Philadelphia Mellon Jazz Festival in 1995. His is one of the most beautiful and convincing voices of the younger generation of vocalists.

The Lausanne Big Band

Founded in 1982, the orchestra is made up of approximately twenty Swiss musicians who are joined by international jazz stars. The band's repertory spans the '20s, '30s and '40s, reaching up to contemporary jazz, and its members play a great number of concerts both in Switzerland and abroad. In 1998 the band was invited to open the 60th edition of the Luzern International Music Festival.

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"Perhaps God no longer welcomes sinners."



Duke Ellington's instrument was his orchestra, a unique tonal palette, thanks to the presence of soloists with strongly individual voices like the saxophonists Johnny Hodges and Harry Carney, the trombonist Lawrence Brown and trumpeters Cootie Williams and Cat Anderson. Ellington decided to use his orchestra for works that went beyond the formal environment and structure of the traditional jazz composition. *Black, Brown & Beige* took shape in this way, the first of almost fifty suites written during the successive thirty years. Among this body of work, which can certainly be included in the most important music of this century, a special space is occupied by his religious music. Between 1965 and 1973,



Ellington wrote three *Sacred Concerts*. Apart from his popular reputation as a bon vivant, Ellington was a deeply religious man. "Now I can say openly what I have been saying to myself on my knees," he said when he accepted the invitation to present his music at an event celebrating the consecration of Grace Cathedral in San Francisco in 1965.

The congress of Baptist ministers in Washington condemned the occasion, scandalized by the figure of Ellington as a man linked to music played in night-clubs. Ellington replied that he thought of himself as a messenger boy taking messages to people, wherever those people might be. He also observed that had he been a humble dishwasher in the most disreputable nightclub, he still would have felt certain of his right to enter the church, concluding by wryly asking if God still welcomed sinners.

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DUKE ELLINGTON'S SACRED CONCERTS ID5962RTDVD

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