

# DUKE ELLINGTON Second Sacred Concert



**INTRODUCTION**

Some people have asked what prompted me to write the music for the sacred concert. I have done so not as a matter of course, but in response to a growing understanding of my own weakness, and with the encouragement of many people, among whom I must name Hubert Douglas, Coon Woot, The Rev. Harold Meloy, The Rev. Jack Varyas, Dean Barthel, Pastor John Goswell, Fr. Norman O'Connor, Dr. Sanford Sharpton, The Rev. Henry Jones, Jr., Fr. Edna of Ireland, Frank Salisbury of the Christian Scientist Church in Tucson, The Rev. Nicholas Frank, The Rev. E. Franklin Jackson, The Rev. Jerry Moore, and Geoffrey Hilder. It was The Rev. Varyas who suggested that we use *Father, Forget, as is Contempt* Cathedral, but he later told me that the words of a well-known *Don't Eat Beans on Your Knees* are *Pray For Us Who Have Forgotten Everyone*. Many other suggestions have come from the faithful but not by the Episcopal Church called *Forward*. The payoff statement in the selection, *Forward*, comes from it.

I have been very fortunate to have been accepted on this team of dedicated men and women, who with generosity in the communal movement to bring peace to the world we live in, and to secure our future down at the end where all roads end. As human beings, we do not have adequate words for description beyond that point. How can a man make a statement with specifications that require us to know? But how dedicated people have given, humility, and profound understanding. They have the right to be grateful for the privilege of performing this new concert, a sequel to the concert which began in Grace Cathedral, San Francisco, and was later performed in about fifty cathedrals, churches and temples throughout the world, including the Fifth Avenue Presbyterian Church in New York, Coventry Cathedral in England, Trinity Cathedral in Phoenix, and Temple Emanuel in Beverly Hills.

(Since the above introduction was written for the first performance at the Cathedral Church of St. John the Divine in New York on January 19th, 1966, the sacred concert has been given in many places of worship, of all denominations, throughout the United States. It has also been performed with great success in Europe, where nations, five thousand people, have been invited to the concert on several occasions. Five thousand people, have been invited to the concert in St. John's, Paris, and have been invited in Jerusalem, in the ancient Church of Santa Maria del Mir, the enthusiasm with that the congregation kept into the side to participate in the fresh *Prayer God and Dance*, the music and the message of the concert seemed to transcend language barriers without difficulty.)

|                                      |       |
|--------------------------------------|-------|
| <b>SIDE I</b>                        |       |
| PRaise GOD                           | 3:06  |
| SUPREME BEING                        | 11:39 |
| HEAVEN                               | 3:48  |
| <b>SIDE II</b>                       |       |
| SOMETHING ABOUT BELIEVING            | 6:07  |
| ALMIGHTY GOD                         | 6:29  |
| THE SHEPHERD WHO WATCHES OVER        |       |
| THE NIGHT FLOCK                      | 7:05  |
| <b>SIDE III</b>                      |       |
| IT'S FREEDOM                         | 12:51 |
| MEDITATION                           | 3:00  |
| THE BIGGEST AND BUSIEST INTERSECTION | 3:55  |
| <b>SIDE IV</b>                       |       |
| T.G.T.T.                             | 2:20  |
| DON'T GET DOWN ON YOUR KNEES TO PRAY |       |
| UNTIL YOU HAVE FORGIVEN EVERYONE     | 5:13  |
| FATHER, FORGIVE                      | 2:49  |
| PRaise GOD AND DANCE                 | 10:49 |

Produced by *John Kin*  
 Directed by *John Kin*

These concerts are not the traditional mass *Justed up*. I have not as yet written music for a mass, although I have been commissioned by Fr. O'Connor to do so. But since this is not a *Just mass*, I should very much like to make my point of view clear.

I think of myself as a messenger boy, one who prides in bringing messages to people, not people who have never heard of God, but those who were more or less related with the guidelines of the Church. Now and then we encounter someone who may try to believe, I have to say that they are not-and-one thing, but I believe they think it is foolish to speak like that, having been intimidated by someone beneath them, by someone with a complex who enjoys bringing them to their knees in the weakness of the non-existence of God. They atker in the dark as they tremble with fright.

It has been said that what we do is to deliver *brilliant sermons, fervent testimonies, sermons, and reminders of the fact that we live in the grandest land of milk and honey, where we have prime beef and 80% butterfat for cream*. I am sure we appreciate the things we enjoy in this country, but it wouldn't hurt if everyone expressed his appreciation more often.

We shall keep this land if we all agree on the meaning of that unconditional word: LOVE.

DUKE ELLINGTON

**DUKE ELLINGTON  
 Second Sacred Concert**

**THE ORCHESTRA**

DUKE ELLINGTON, PIANO

Johnny Hodges, alto saxophone; Harry Carter, baritone saxophone & clarinet;  
 Russell Procope, alto saxophone & clarinet; Paul Gosswiler, tenor saxophone;  
 Jimmy Hamilton, clarinet & four saxophones;  
 Cat Anderson, Cootie Williams, Mercer Ellington, Herbie Jones & Mandy Johnson, trombones;  
 Lawrence Brown, Buster Cooper, Benny Green, trumpets;  
 Chuck Connors, bass trombone;  
 Jeff Gaskins, bass;  
 Sam Woodyard & Steve Little, drums.

**THE SINGERS**

Alice Baker,  
 Devonne Gardner, Triad Turner, Bevoe Gill,  
 Tony Watkins.

**THE CHOIRS**

The A.M.E. Mother Zion Church Choir, directed by Solomon Herriott, Jr.;  
 Choir of St. Hilde's and St. Hugh's School, directed by William Teasley;  
 Central Connecticut State College Singers, directed by Dr. Robert Souler;  
 The Frank Parker Singers.

**ASSISTANTS TO MR. ELLINGTON**

Thomas L. Waley,  
 Mercedes Ellington, Mercer Ellington, Hank Cato, Herman McCoy,  
 Stephen Jones, Geoffrey Hilder.



AMERICA 30 AM 006 007

## OPENING THEME: PRAISE GOD

featuring Harry Carney

## SUPREME BEING

featuring Jimmy Hamilton

(A section of cacophony represents the scene before the Supreme Being created order.)

## Recitative:

Supreme Being  
There is a Supreme Being  
There is One  
Only One  
One  
Supreme Being.  
Out of lightning, thunder,  
Chaos and confusion,  
The Supreme Being  
Organized and created,  
Created and organized  
Heaven and Earth.  
For darkness was upon the deep  
And the earth was without form.  
Light — Good  
Darkness — Good  
Day — Good  
Night — Good  
Evening — Good  
Morning — Good  
Firmament — Firmament  
Water — Good  
Dry land — Good  
Earth — Sea — Grass — Herb — Fruit Tree  
Delicious!  
The great light and the lesser light,  
Sun — Moon  
Moving creatures of the sea,  
Fowl of the air,  
Cattle and the creeping thing,  
Beast of the earth,  
And last but not least,  
The most perfect creature,  
Man — In the Image of God,  
Male — Female  
To dominate.  
Man to dominate over land — sea — sky — bird —  
beast — fish — serpent — laborer — shrimp —  
oyster — terrapin — snail — swine — APPLE TREE

Sonnet of the Apple:  
I shall never forget the Apple Tree.  
Oh, yes I was there.  
Don't you remember me?  
I was the apple.  
There I was suspended in mid-air,  
The leaves rustling in the breeze.  
'T was such a lovely day.  
I was swinging.  
Hipping in peace and quiet,  
And who do you think came crawling down that limb?  
That little old serpent.  
He beguiled her,  
He mesmerized her,  
Hypnotized and coerced her,  
That cute little old snake made that pretty lady  
bite me,  
And things really ain't been the same since.

Heaven and Earth — sun — moon — land — sea —  
sky — bird — beast — fish — serpent.  
To be dominated over by God's most perfect creation,  
Man — In the image of the Supreme Being.  
But, with domination came responsibility.  
Domination — Responsibility — and accounting to the  
Supreme Being.  
The immortal Creator and Ruler of the Universe,  
Eternal and All Powerful  
Supreme Being,  
GOD.

THE SHEPHERD (WHO WATCHES OVER  
THE NIGHT FLOCK)

featuring Cootie Williams

(A portrait of The Rev. John G. Gensel,  
Lutheran Pastor to the Jazz Community)

## IT'S FREEDOM

featuring Johnny Hodges

(The choir, orchestra and soloists are employed in the composition's eight segments, one of which, SWEET FAT AND THAT, was suggested by an old link of Willie "The Lion" Smith's, who helped us when we came to New York in 1923. We end with a statement of the four freedoms by which I think Billy Strayhorn lived; freedom from hate unconditionally; freedom from self-pity; freedom from fear of doing something that would help someone more than it does me; and freedom from pride that makes me feel that I am better than my brother.)

Freedom, Freedom, Freedom, Freedom  
Freedom, Freedom, Freedom, Freedom  
To be contented prisoners of love,  
Or to reach beyond our reach,  
To reach for a star  
Or go about the business of becoming  
What we already are.  
Freedom, Freedom, Freedom, Freedom.

Freedom, Freedom,  
Freedom's what you thought you heard.  
Freedom, Freedom.  
Freedom's not just one big word.  
Freedom, Freedom, a perfect healing salve.  
Freedom, Freedom, it's what you've got to have.  
Freedom, Freedom,  
Freedom's good both night and day  
Up and down and all around  
And all the way.  
Give me Freedom.  
Freedom, Freedom must be won,  
'Cause Freedom's even good fun.

Freedom is sweet, on the beat,  
Freedom is sweet to the rest compleat.  
It's got zestness and bestness,  
Sugar and cream on the blessedness,  
No more pains, no more chains,  
To keep free from being free.  
Freedom is sweet fat and that's for me.

## Recitative:

|            |             |            |
|------------|-------------|------------|
| Freedom    | Vrijdom     | Eleutheria |
| Liberte    | Vrijheit    | Jyyma Koto |
| Libertad   | Frijheid    | Jyu        |
| Liberta    | Forretighed | Tzu Yu     |
| Liberalade | Frijhet     | Uburu      |
| Libertates | Svoboda     | Chiofosh   |
| Freizheit  | Tavesouh Ba | Freedom    |

## MEDITATION

featuring the composer at the piano

## THE BIGGEST AND BUSHEST INTERSECTION

featuring the percussion section

(A fire-and-brimstone sermonette)

(In life, we have to make a decision every two or three minutes, whether we are going straight ahead, or left or right. This happens at every traffic intersection. In Denver, they have one with five points, and at the Arc de Triomphe in Paris there are so many outlets that it is terribly confusing if you are not familiar with it. Down at the end where all ends end, there is an intersection with millions of outlets. If you've been a "good boy" and have made it all the way to the gate, almost, you still have to go through this last, final intersection. The pavement is slippery, and there are all kinds of pitfalls, potholes, looby traps and snares. The commercials that the representatives of the opposition are doing are outrageous. They even have cats who come up just as you see the reflections of the golden streets and are about to put your hand on the gate. "Baby," they whisper, "I know it looks pretty in there, but you should see how those chicks are swinging down where we are!" They always whisper, you know, but you have to watch it right up to the very last second, because it is a very lousy intersection.)

## T. G. T. T.

featuring Alice Bais

(T. G. T. T. means Too Good To Title, because it violates conformity in the same way, we like to think, that Jesus Christ did. The phrases never end on the note you think they will. It is a piece even instrumentalists have trouble with, but Alice Bais read it at sight.)



## HEAVEN

Heaven, my dream,  
Heaven, divine  
Heaven, supreme  
Heaven combines  
Every sweet and pretty thing  
Life would have to bring.  
Heavily Heaven to be  
Is just the ultimate degree.

## SOMETHING ABOUT BELIEVING

featuring soloists from the choir in speaking roles

*Song*  
Something 'bout believing that keeps unfolding,  
Something 'bout believing that makes my soul sing,  
Something 'bout believing that keeps me holding  
On to GOD Almighty.  
Something 'bout believing that helps my mending,  
Something 'bout believing that there's no ending,  
Believing all the way because I'm depending  
On The GOD Almighty.  
I don't light a lamp to see the Sun,  
Don't need proof of GOD,  
Because I know that there ain't a gonna be but One.  
Something 'bout believing in the creation,  
Something 'bout believing the information.  
Something 'bout believing there's just one nation,  
Under GOD Almighty.  
I want to be hip, I want to be cool,  
I got to be with it all the way,  
Because I ain't about to be no fool.  
Something 'bout believing that's greater than pleasure,  
Something 'bout believing that's more than treasure,  
Something 'bout believing that's beyond measure,  
Just one GOD Almighty.

*Recitative:*  
I know that you know,  
The Bible says it's so.  
There is much mystery in the history,  
To be exact, accept the fact.  
An example or two is here for me and you.

*Song*  
Animals, birds and fish,  
Have senses much keener and stronger,  
And scientists do the difficult today,  
And even the impossible just takes a little longer.

*Recitative:*  
If you believe this,  
What's to keep me from believing that?

*Song*  
Something 'bout believing that keeps me going,  
Something 'bout believing my faith is growing,  
Something 'bout believing that keeps me knowing,  
I'll see GOD Almighty.

*Recitative:*  
Sildest thing ever read,  
Was that somebody said,  
"GOD is dead."  
The mere mention of the first word,  
Automatically eliminates  
The second and the third.

## ALMIGHTY GOD

Almighty GOD has those angels,  
Away up there above,  
Up there a-weaving sparkling fabrics  
Just for you and me to love.  
Almighty GOD has those angels,  
Up in the proper place,  
Waiting to receive and to welcome us,  
And remake us in grace.  
Wash your face and hands and heart and soul,  
'Cause you wash so well,  
GOD will keep you safely,  
Where there's no sulphur smell.  
Almighty GOD has those angels,  
As ready as can be,  
Waiting to dress, caress and bless us all  
In perpetuity.

featuring Alice Babs and Johnny Hodges



featuring Alice Babs and Russell Procope

## DON'T GET DOWN ON YOUR KNEES TO PRAY UNTIL YOU HAVE FORGIVEN EVERYONE

featuring Tony Watkins

Don't get down on your knees to pray  
Until you have forgiven everyone,  
Don't get down on your knees to pray  
Until you have forgiven everyone.

Have you forgiven the sinner  
Who kept you from being wiser?  
And the one who stole your bulging purse??  
Have you lost the rancor  
In your heart for the lanky punker?  
Or for him, is there still a little curse, or worse?

Life is much too short  
To waste on a negative thought  
For the one you think might harm you next.  
Don't dream of him with snakes,  
Forget mistakes he makes,  
And throw away that dirty little hex.

Have you forgiven your lover,  
And the one whom you discovered,  
Coveting the loved one you adore?  
Have you done the thing that's right?  
Do you pray for them at night?  
Or is hatred seeping through your every pore??

Does your anger run so rife,  
That you'd like to use your knife?  
Don't do it! 'Cause you'll wind up in the clink.  
And after you've calmed down cool,  
You'll find that gossip talk the fool,  
And nothing's on the brink of what you think.

It's harder to defeat  
Than it is to spell,  
Revenge is not sweet,  
It's hotter as Hell.

May your prayers be answered,  
And your blessings multiplied,  
But don't dare pray for that  
Which you have caused to be denied.

## FATHER FORGIVE

*Choir*  
Father Forgive, Father Forgive

*Soloist — Recitative:*  
The hatred which divides nation from nation,  
race from race, class from class.

The covetous desires of men and nations  
to possess that which is not their own.

The greed to exploit the labors of  
men and lay waste the earth.

Our envy of the welfare of others,  
Our indifference to the plight of the  
homeless and the refugee.

The lust which uses for ignoble ends,  
the bodies of men and women,  
The pride which leads us to trust  
in ourselves and not in God.

## PRAISE GOD AND DANCE

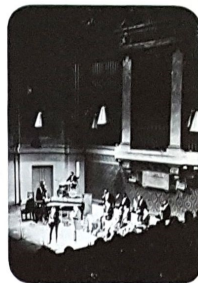
by the entire company,

featuring Alice Babs, Johnny Hodges, Buster Cooper,  
Paul Gonsalves and Carl Anderson.

(This has the same theme as the opening selection, PRAISE GOD. It is based on the 150th Psalm, the last Psalm of the Psalter, and I am indebted to Maria Dance for bringing it to my attention.)

Praise God with the sound of the trumpet  
Praise God with the Psaltery and harp  
Praise God with the sound of the timbrel  
And Dance, Dance, Dance, Dance.

Praise God with the sound of the stringed instruments,  
The organ, the crystal, the loud, high sounding cymbals,  
Let everything that has breath Praise God.  
Praise the Lord, praise ye the Lord,  
Praise God and Dance, Dance, Dance, Dance, Dance.



featuring Tony Watkins and choir



PAI



FACE A

33 t. 1/5 HAUTE FIDELITE

AM 006

AM 006 A

**DUKE ELLINGTON**  
" SACRED CONCERT "

1. PRAISE GOD 3'10
2. SUPREME BEING 11'22
3. HEAVEN 4'53

All selections composed  
by **DUKE ELLINGTON**  
A product of Fantasy Records



PAI



FACE B

33 t. 1/5 HAUTE FIDELITE

AM 006

AM 006 B

**DUKE ELLINGTON**  
" SACRED CONCERT "

1. SOMETHING ABOUT BELIEVING 8'11
2. ALMIGHTY GOD 6'32
3. SHEPHERD 7'10

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PAI



FACE A

33 t. 1/5 HAUTE FIDELITE

AM 007

AM 007 A

**DUKE ELLINGTON**  
« SACRED CONCERT »

- |                             |       |
|-----------------------------|-------|
| 1. FREEDOM                  | 13'20 |
| 2. MEDITATION               | 3'05  |
| 3. THE BUSIEST INTERSECTION | 4'00  |

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PAI



FACE B

33 t. 1/5 HAUTE FIDELITE

AM 007

AM 007 B

**DUKE ELLINGTON**  
« SACRED CONCERT »

- |  |       |
|--|-------|
| 1. T.G.T.T.                                | 2'25  |
| 2. DON'T GET DOWN ON YOUR<br>KNEES TO PRAY | 4'45  |
| 3. FATHER FORGIVE                          | 2'50  |
| 4. PRAISE GOD AND DANCE                    | 11'00 |

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## INTRODUCTION

Some people have asked what prompted me to write the music for the sacred concerts. I have done so not as a matter of career, but in response to a growing understanding of my own vocation, and with the encouragement of many people among whom I must name Bishop Donegan, Canon West, The Rev. Harold Welcker, The Rev. Jack Yaryan, Dean Bartlett, Pastor John Good, Fr. Norman O'Connor, Dr. Sanford Shapiro, The Rev. Henry Jones, Jr., Fr. Egan of Ireland, Frank Salisbury of the Christian Scientist Church in Tucson, The Rev. Nicholas Freund, The Rev. E. Franklin Jackson, The Rev. Jerry Moore, and Geoffrey Holder. It was The Rev. Yaryan who suggested that we use *Father Forgive*, as in Coventry Cathedral, and we have put it into the middle of a song called *Don't Get Down on Your Knees to Pray Until You Have Forgiven Everyone*. Many other suggestions have come from the little book put out by the Episcopal Church called *Forward*. The pay-off statement in the selection, *Freedom*, comes from it.

I have been very fortunate to have been accepted on this team of dedicated men and women who work ceaselessly in the ecumenical movement to bring peace to the world we live in now, and to secure our future down at the end where all ends. As human beings, we do not have adequate words for description beyond that point. How can a man make a blueprint with specifications that recreate his Creator? But these dedicated people have grace, humility, and profound understanding. They have honored me by granting me the privilege of performing this new concert, a sequel to the series which began in Grace Cathedral, San Francisco, and was later performed in about fifty cathedrals, churches and temples throughout the world, including the Fifth Avenue Presbyterian Church in New York, Coventry Cathedral in England, Trinity Cathedral in Phoenix, and Temple Emanuel in Beverly Hills.

(Since the above introduction was written for the first performance at the Cathedral Church of St. John the Divine in New York on January 19th, 1968, this sacred concert has been given in many places of worship, of all denominations, throughout the United States. It has also been performed with great success in Europe, where the Swedish soprano heard here, Alice Bala, rejoined the company on several occasions. Five thousand people, packed inside the Church of Saint Sulpice, Paris, greeted the concert with tumultuous applause and compelled Alice Bala to take bow after bow. In Barcelona, in the ancient Church of Santa Maria del Mar, the enthusiasm was such that the congregation burst into the aisles to participate in the finale, *Praise God and Dance*. The music and the message of the concert seemed to transcend language barriers without difficulty.)

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Photography / Joel Katz  
Design / Greg Zetovnik

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DUKE ELLINGTON

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