

4-24-2010

Marshall University Music Department Presents
"Sacred Concert" by Duke Ellington, The Høybye/
Pederson version, performed by the MU Choral
Union, Chamber Choir, and Jazz Ensemble 12.0,
Mark Smith, director, accompanied by Alanna
Cushing, piano, Kristen Pino, soprano, Alisha
Bowen, tap dancer, choreography by Marlo Shaver
Wentz, Elite Performance Academy

Mark Smith

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Recommended Citation

Smith, Mark, "Marshall University Music Department Presents "Sacred Concert" by Duke Ellington, The Høybye/Pederson version, performed by the MU Choral Union, Chamber Choir, and Jazz Ensemble 12.0, Mark Smith, director, accompanied by Alanna Cushing, piano, Kristen Pino, soprano, Alisha Bowen, tap dancer, choreography by Marlo Shaver Wentz, Elite Performance Academy" (2010). *All Performances*. Book 443.

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DEPARTMENT of MUSIC

presents

“Sacred Concert”

by

Duke Ellington

The Høybye/Pederson version

performed by the

**MU Choral Union, Chamber
Choir, and Jazz Ensemble 12.0**

Mark Smith, director

accompanied by

Alanna Cushing, piano

Kristen Pino, soprano

Alisha Bowen, tap dancer

choreography by

Marlo Shaver Wentz, Elite Performance Academy

Saturday, April 24, 2010 – 8:00 p.m.

and

Sunday, April 25, 2010 - 3:00 p.m.

Smith Recital Hall

Program

<i>Praise God</i>	Choir and Band
<i>Heaven</i>	Soprano solo, Choir and Band
<i>To Be Contended</i>	Choir and Band
<i>Freedom</i>	Choir, Alto-sax & Rhythm Section
<i>The Shepherd</i>	Band
<i>The Majesty of God</i>	Soprano solo, Choir and Band
<i>Come Sunday</i>	Soprano solo and Choir
<i>David Danced Before the Lord</i>	Tap dancer, Choir and Band
<i>Almighty God</i>	Choir and Band
<i>T.G.T.T. (Too Good To Title)</i>	Soprano and Piano
<i>Praise God and Dance – Finale</i>	Soprano solo, Choir and Band

This program is presented by the College of Fine Arts through the Department of Music, with the support of student activity funds. For more information about this or other music events, please call (304) 696-3117, or view our website at www.marshall.edu/cofa/music.

**MU Choral Union
Personnel**

Soprano

Sue Parker
Ruth Crowe
Jeanne D. Hubbard
Candace Duty
Barbara Ladner
Gwenyth Hood

Sue D. Woods
Frances Plemich
Melanie Griffis
Elin Fields
Molly White
Whitney Garner

Alto

Maria Teresa Miller
Sarah Hall
Pat Pierce
Lou Spears
Joyce Wilcox
Maria-Tulia Gomez
Patty Perdue

Gertrude Spurlock
Ann McDaniel
Nancy Campbell
Karen Barnett
Mary Beth Brown
Mary Ruth Powers
Alaina Krantz
Rebecca Harrison

Heather Wood
Caroline Thomas
Carla Rae Terry
Rachel Cochenour
Sarah Stover
Courtney Bell
Beth Rankin

Tenor

Tyler Stewart
Joseph E. Smith

Sam Mitts
Michael Sidoti

Bass

David Patrick
John L. Hubbard
Fred Workman
Bill Rath
Paul Winters

Bill Jennings
Jacob Lucas
Graham Rankin
Edward Brown

**Marshall University Chamber Choir
Personnel**

Sopranos

Kelsey Anderson
Jennifer Billups
Jeseca Bragg
Laura Campbell
Kaitlin DeSpain

Jessica Kline
Amber Martin
Aurelia Ward
Molly White

Altos

Rachel Bartram
Leah Cook
Callie Huff

Sarah Nichols
Kira Ross
Diana Vorhees

Tenors

Edward Brown
Casey Edwards
T.K. Lombardo
Andrew Lowers

Michael Rose
Michael Sidoti
Mark Smith
Adam Stephenson

Basses

Zachary Chancey
David Hines
John Hurley
Chase Likens

Sean Link
David Patrick
William Richards
Christian Rudloff

Marshall University Jazz Ensemble 12.0
Dr. Ed Bingham, director

Personnel

Saxophones

Jason Mitchell, alto
Carl Hamlin, alto
David Hamilton, tenor
J.T. Pritt, Tenor
Luke Miller, baritone

Trombones

Austin Seybert
Ben Frederick
Katie Ferber
Daniel Ellis

Trumpets

Dylan Elder
Briana Blankenship
Chris Chapman
Ben Stern

Rhythm Section

Zack Arbogast, piano
Rod Elkins, Percussion
Neal Titus, Percussion
Jimmy Lykens, bass,
Wes Hager, guitar
Andrew Winter, guitar

Special thanks to Marshall faculty members Jeff Wolfe and Mike Stroehrer for their assistance in this performance.

Duke Ellington rarely expressed his association with the church in his music. However, at the age of 66 he was asked to compose music for a series of concerts planned to take place in major churches all over the U.S. He was inspired and accepted the commission. His increased interest in sacred music may have been connected with the fact that his close friend and fellow composer Billy Strayhorn had become very ill and died shortly after the initial performance of the First Sacred Concert.

Between 1966 and 1974 Ellington and his band toured the U. S. and Europe with the three Sacred Concerts. He used different vocal soloists – one of the more famous being the Swedish jazz singer Alice Babs and baritone Brock Peters – and local choirs.

The music consisted of partly old compositions, revised for the occasion, and partly new material. The order in which the different pieces were played was not fixed and the program could vary from one concert to the next (which is not alien to a jazz musician). Parts originally written for the First Sacred Concert could easily be used in the Second or Third or vice versa. It seems that Ellington, together with his musicians, decided upon the contents of a concert immediately before each performance. This is probably why no complete score of the Sacred Concerts exists. Consequently, each time, leaders of big bands and choirs all over the world have planned performances of this music, they have been forced to make their own arrangements.

In 1993 John Høybye was asked to lead a large, international workshop on Ellington's Sacred Concerts. As no score is available, he decided to arrange the music along with Peder Pederson and to have a complete score including orchestral parts and choral arrangements published.

In the original version the choir mostly sang in unison and had a somewhat minor role, partly because the touring composer had a very limited amount of time to rehearse with the successive local choirs. Furthermore, Ellington was not nearly as familiar with the choir as he was with the orchestra.

In the Høybye/Pederson version the choir and the band are equals, perhaps even with a slight emphasis on the choir. As the new version consists of material from all three concerts, it is simply called Sacred Concert.

“Every man prays in his own language, and there is no language that God does not understand.” – Duke Ellington, from “Third Sacred Concert”