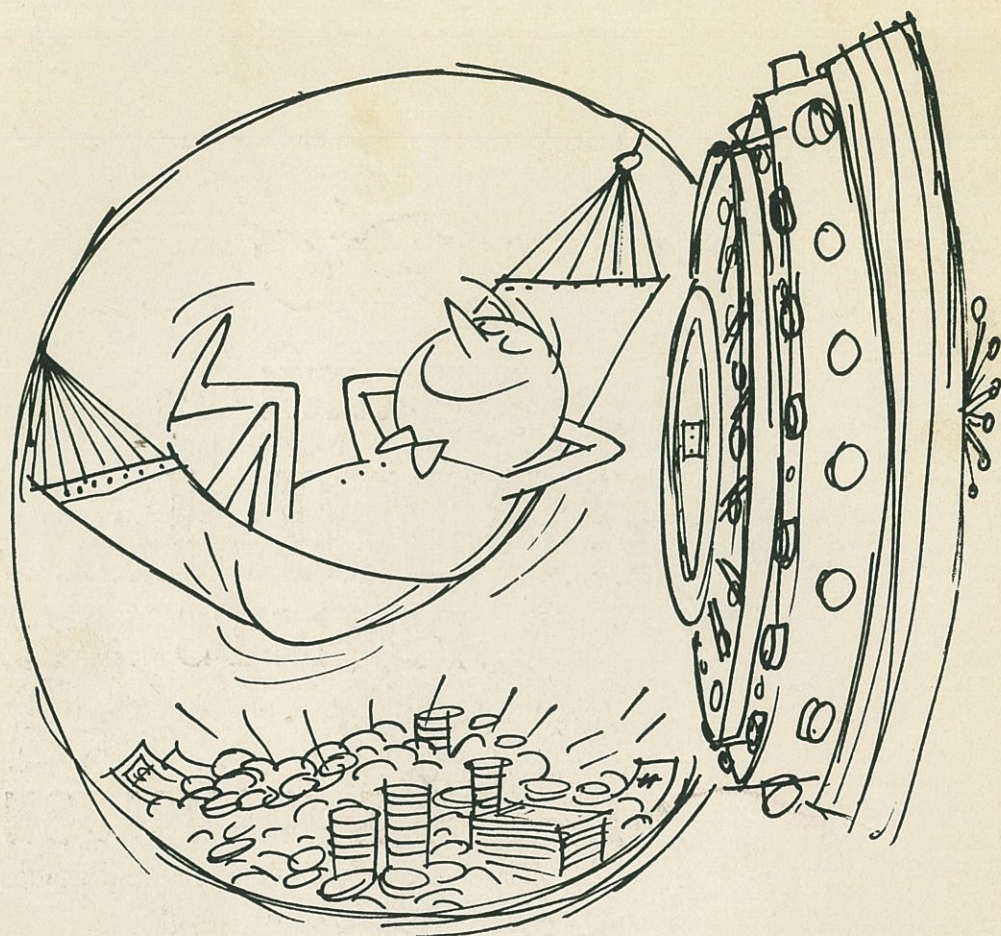




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Duke Ellington

A GREAT CREATOR OF AMERICAN MUSIC

*A Message from
The Secretary of State*

The cultural Presentations Program of the Department of State is an eloquent realization of the American people's wish to share with the rest of the world the best of our arts developed by academic as well as professional groups.

The program was born of our conviction that good relations among nations are rooted in mutual understanding. Since true understanding is a matter of both heart and mind, our Government attaches great importance to the sending abroad of our most representative cultural attractions. The culture of any country is the key to the hearts and minds of its people.

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Karachi, November 1 and 3, 1963



DUKE ELLINGTON—

A MASTER CREATOR OF MODERN MUSIC

The unique creative talent of Duke Ellington, who formed his orchestra almost 40 years ago, is one of the essential foundation stones on which jazz music has grown and developed. Ellington's influence has not been limited to his pioneering innovations as an orchestra leader. He is a composer who has contributed importantly not only to jazz but also to the whole spectrum of contemporary American music.

He is a pianist, schooled in one of the basic, early jazz styles, whose playing is so distinctively personal that, to one familiar with jazz pianists, there is no mistaking even a few bars of an Ellington performance.

But possibly the most remarkable aspect of Ellington is that, despite the length of time that he has served jazz and American music generally and the rapid changes that have taken place in this new and vital music in that time, his work has never become dated. He is today, as he was 40 years ago, one of the great contemporary jazz creators. When the Ellington orchestra

began to take shape in 1925, the possibilities of using a group of more than seven or eight musicians to play jazz were just beginning to be explored.

Until then jazz had been limited to small groups because the music was improvised in performance and it was considered impractical to have more than three (or, at most, four) instruments improvising at once, supported by a three or four piece rhythm section. The use of written arrangements permitted the expansion to 12 to 15 instruments, but when an orchestra was playing from an arrangement, it was often difficult to retain the improvisatory quality that is one of the essentials of jazz.

Part of Ellington's solution to the problem of the larger jazz group was not to write arrangements for his orchestra but instead to use his musicians to create his arrangements. He began by selecting musicians with distinctively individual playing styles, each of whom contributed a personal element to the special texture of Ellington's musical creations.

As a composer, both in those early days and now, Ellington thinks in terms of the "sounds" made available to him by his musicians. He creates his music by weaving these sounds together, listening to the way each of his men plays or adapts a passage he has written. Then he shapes the final arrangement from what he hears. Because he literally composes by manipulating the individual playing styles of his musicians—it has been said that Ellington's primary instrument is his orchestra.

This improvisatory method of creating music has resulted in both the distinctive sound of the Ellington orchestra with its rich textures and unusual tonal colorations and the equally distinctive quality of Ellington's compositions. At first Ellington was concerned mainly with creating material for the cabaret milieu in which his band worked. This resulted in works, mostly based on the blues, that were shaped to a great extent by Ellington's unique use of "growling" brass—Black and Tan Fantasy, Creole Love Call and The Mocche. Soon, however, he began to write for a broader popular audience, creating songs that have had lasting and universal popularity—Solitude, In a Sentimental Mood, Mood Indigo.

At the same time, he was beginning to explore the possibilities of extended jazz composition—works lasting longer than the customary three or four minutes of a jazz selection. Although his first significant effort in this direction, a twelve-minute variation on a theme called Reminiscing in Tempo, was written in 1934, it was not until 1943 that he began to work in extended form with any regularity. In that year he wrote Black, Brown and Beige, subtitled Tone Parallel to The American Negro, a 50-minute work that received its premiere at Carnegie Hall in New York at the first of a series of annual concerts there by the Ellington band.

Since then Ellington has written many long works, frequently basing them on aspects of Negro life or Negro history. These have included Deep South Suite, New World A-Comin', Liberian Suite, Harlem and a Drum Is a Woman. He has also composed a suite inspired by passages in Shakespeare's plays, Such Sweet Thunder.



During most of his career, Ellington has presented himself primarily as an orchestra leader and composer. Yet he is also a remarkable jazz pianist, bred in the Harlem "stride" school, a jazz offshoot of the ragtime piano playing that flourished in the early years of the century. His band has contained so many distinctive soloists, however, that Ellington was content for years to serve as an ensemble pianist rather than as a soloist. Only recently has he been persuaded to give more prominence to his extremely individual piano work, a rich distillation of the "stride" style that is the essence of the Ellington musical expression.

Today, at the crest of a distinguished career, Ellington is one of the most potent, vital and timeless figures in jazz. His orchestra continues to be the most creative large ensemble in jazz.

There is scarcely a jazz group of any size playing anywhere in the world that does not include Ellington compositions in its repertory. And Ellington is still the most consistently successful contributor to the broad, exploratory areas of jazz composition that have opened up in recent years largely through the stimulus of his pioneering vision.

The sound and form of jazz are what they are today in large measure because of the existence of Duke Ellington.

VIGNETTES OF DUKE ELLINGTON'S MUSIC MAKERS PERFORMING IN PAKISTAN

Billy Strayhorn, writer of the orchestra's theme song "Take the 'A' Train" and Duke's alter ego, has been associated with the Ellington orchestra since 1939. Famous for his own compositions like "Lush Life," "Chelsea Bridge," "Raincheck," "Day Dream," "Passion Flower" and "Absinthe," he has also collaborated with Duke Ellington in such longer works as "The Perfume Suite," "Such Suite Thunder" and "A Drum Is a Woman." Besides his ability as a composer and an arranger, he is a gifted pianist, and on occasion—though rarely in public—he takes the leader's place at the keyboard.



From left to right are Johnny Hodges, Cootie Williams, Lawrence Brown and Harry Carney

THE TRUMPETS

"Cat" Anderson joined the band in 1944 and with one or two intervals, during which he led his own group, he has been a member ever since. His previous band experience included periods with Lucky Millinder, Erskine Hawkins and Lionel Hampton. He is famous for his high notes and his upper-register work often provides climatic propulsion to closing choruses. He is also responsible for occasional obbligatories which, while less demanding in terms of virtuosity, are similarly effective.

Rolf Ericson was born in Stockholm. He arrived in the U.S.A. during 1947, since when he has worked with such

BUSTER COOPER



famous bandleaders as Benny Carter, Benny Goodman, Woody Herman, Stan Kenton and Harry James. He joined Duke Ellington's band in time for its second visit to Sweden in 1963. His well-constructed solos offer further proof that jazz has indeed become an international language.

"Cootie" Williams, a master of the "growl" idiom with plunger mute, occupies an honored position in the Ellington story. He played such an important role during the band's formative period that Raymond Scott wrote a song in lamentation when he left in 1940. After many years a leader of his own bands, the return in 1962 of this great artist to his chair in the Ellington orchestra was as welcome as it was unexpected.

THE TROMBONES

Lawrence Brown, who first joined the band in 1932, left in 1951 and returned in 1960. Raised in California, he had previously played in the bands of Paul Howard and Les Hite. One of the most gifted and respected trombone stylists in the field, his smooth, melodic playing contrasts with the plunger-muted role he has also taken on his capable shoulders during the last few years.

Chuck Connors, who majored in trombone at Boston Conservatory of Music, had played in Dizzy Gillespie's big band before joining Duke Ellington in July 1961. His bass trombone then represented an extension of the Ellington tonal palette and its robust sound continues to give an added depth to the ensemble.



CAT ANDERSON

RUSSELL PROCOPE



PAUL GONSALVES

Buster Cooper, who is one of the younger veterans, joined Duke Ellington in June 1962 after experience in the bands of Nat Towles, Lionel Hampton, Lucky Millinder and Benny Goodman. His boldly conceived solos are executed with striking attack and rhythmic drive.

THE SAXOPHONES

Harry Carney's name is synonymous with the baritone saxophone, an instrument for which he earned undreamed-of freedom and respect. His facility and rich, satisfying sound began a trend which established the baritone's solo possibilities. A veritable sheet-anchor of the section to which he gives depth and splendour, Harry Carney has been with the band continuously since 1926, a fact which speaks most eloquently for itself.

Paul Gonsalves joined the band in 1950 after working in those of Sabby Lewis, Count Basie and Dizzy Gillespie. His classic sequence of blues choruses on *Diminuendo and Crescendo in Blue*, which brought an unforgettable triumph at the Newport Jazz Festival in 1956, sometimes obscures the fact that at slower tempos and in gentler moods he plays with scarcely rivalled warmth and invention. Within his profession, he is one of the most admired tenor saxophonists.

REPERTOIRE

Take the "A" Train

Afro-Bossa
Caline (Silk Lace)
The Eighth Veil
Pyramid

Black and Tan Fantasy
Creole Love Call
The Mooche

Anatomy of a Murder
Asphalt Jungle Theme
Paris Blues

Rockin' in Rhythm
Happy-Go-Lucky Local
Jam with Sam
V.I.P. Boogie
Stompy Jones
C Jam Blues
In A Mellotone
One More Once
Matumba
Jump for Joy
Mr. Gentle and Mr. Cool
Stomping at the Savoy
Boo Dah

Frustration
Honeysuckle Rose
Skin Deep
Rose of the Rio Grande
Tea for Two
Lullaby of Birdland

Suite Thursday

Kinda Dukish
A Single Petal of a Rose
Dancers in Love
Volupte
Pretty and the Wolf

Billy Strayhorn

Duke Ellington
Duke Ellington
Duke Ellington & Billy Strayhorn
Duke Ellington & Juan Tizol

Duke Ellington, Bubber Miley & Rudy Jackson
Duke Ellington, Bubber Miley & Rudy Jackson
Duke Ellington & Irving Mills

Duke Ellington
Duke Ellington
Duke Ellington

Duke Ellington, Harry Carney & Irving Mills
Duke Ellington
Duke Ellington
Duke Ellington
Duke Ellington
Duke Ellington
Duke Ellington
Duke Ellington & Billy Strayhorn
Duke Ellington & Paul Webster
Duke Ellington & Laura Rembert
Edgar Sampson, Chick Webb & Benny Goodman
Billy Strayhorn

Duke Ellington
Fats Waller & Andy Razaf
Louis Bellson
Harry Warren, Ross Gorman & Edgar Leslie
Vincent Youmans & Irving Ceasar
George Shearing

Duke Ellington & Billy Strayhorn

Duke Ellington
Duke Ellington
Duke Ellington
Duke Ellington
Duke Ellington & Jimmy Hamilton

Pretty Girl (The Star-Crossed Lovers)
I Got It Bad
All of Me
On the Sunny Side of the Street
Passion Flower
Day Dream

The Jeep is Jumpin'
Flirtibird
Come Sunday
Things Ain't What They Used to Be
Prelude to a Kiss

Happy Reunion
Action in Alexandria
In a Sentimental Mood
Diminuendo and Crescendo in Blue

Guitar Amour
Willow, Weep for Me
Stardust
The Sky Fell Down

Tutti for Cootie
Concerto for Cootie

Mood Indigo
I Let a Song Go Out of My Heart
Satin Doll

Don't Get Around Much Anymore
Do Nothing Till You Hear from Me
It Don't Mean a Thing
Squeeze Me
I'm Beginning to See the Light
Sophisticated Lady

Caravan
Sentimental Lady

Jones

Duke Ellington & Billy Strayhorn
Duke Ellington & Paul Webster
Seymour Simons & Gerald Marks
Jimmy McHugh & Dorothy Fields
Billy Strayhorn
Duke Ellington, Billy Strayhorn & John LaTouche

Duke Ellington & Johnny Hodges
Duke Ellington
Duke Ellington
Mercer Ellington & Ted Persons
Duke Ellington & Irving Gordon

Duke Ellington
Duke Ellington
Duke Ellington
Duke Ellington

Duke Ellington
Ann Ronell
Hoagy Carmichael & Mitchell Parish
Duke Ellington

Duke Ellington
Duke Ellington

Duke Ellington, Barney Bigard & Irving Mills
Duke Ellington, Henry Nemo & Irving Mills
Duke Ellington, Billy Strayhorn & Johnny Mercer

Duke Ellington
Duke Ellington & Bob Russell
Duke Ellington & Irving Mills
Duke Ellington & Don George
Duke Ellington, Harry James & Don George
Duke Ellington, Irving Mills & Mitchell Parish

Duke Ellington, Juan Tizol & Irving Mills
Duke Ellington

Duke Ellington & Pauline Reddon



ERNIE SHEPARD

JOHNNY HODGES

Jimmy Hamilton is primarily featured as a clarinetist. Obviously prized by Duke Ellington for his facility and accuracy, several works have been specially written to display his splendid technique and fine tone. In contrast with his suave clarinet work he also occasionally plays vigorous tenor saxophone solos. He joined the band in 1942 after experience in those of Benny Carter and Teddy Wilson.

Johnny Hodges is providence's gift to a song-writing bandleader and it is difficult to avoid the cliché in writing about this incomparable alto saxophonist. His soaring, soulful tone, imagination and epic lyricism early raised him to a pre-eminence where he has remained, impervious to the assaults of time and the innovations of others. He left Chick Webb to join Duke Ellington in 1928 and, apart from a few years in the early '50s, has been with the band ever since.



LAWRENCE BROWN



HARRY CARNEY

Russell Procope had a long and distinguished career in the bands of Chick Webb, Fletcher Henderson, Benny Carter, Teddy Hill and John Kirby before joining Duke Ellington in 1945. He is featured as a soloist on both alto saxophone and clarinet. On the latter instrument he continues the tradition established by Barney Bigard and provides an interesting contrast with the style of Jimmy Hamilton.

THE RHYTHM

Ernie Shepard, who comes from Beaumont, Texas, took up the bass while touring as a singer with Fats Kelly's band. Since then he has played with Stan Getz, Eddie Heywood, Eddie Chamblee and Gene Ammons. He became a member of the Ellington band in 1962 and he gives it a big, vibrant bass foundation.

Sam Woodyard gained his professional experience with Joe Holiday, Roy Eldridge and Milt Buckner prior to his entry into this band in 1955. His quick, intuitive grasp of essentials, and his strong, driving beat, soon established him as one of the best drummers in the big-band field, and Duke Ellington has since devised several showcases to display his formidable soloistic ability.



ROLF ERICKSON

JAZZ MUSIC AS A MODERN, EFFECTIVE, TRUE ART FORM

It is little wonder that jazz music emerged from rather humble beginnings in New Orleans to a major art form throughout the world.

Call it what you will—interpretation, improvisation, or any other name, jazz has not only created music but a literature as well.

This literature has been developing in recent years, spearheaded by Author Marshall Stearns, whose book "The Story of Jazz" includes a bibliography of some 250 books touching on all aspects of the music.

In addition, he lists 26 magazines for the jazz enthusiast, published from Helsinki to Buenos Aires, from Geneva to Tokyo.

More and more, jazz is becoming a focus for the researcher as well as the record collector, for the scholar as well as the dancer.

Mr. Stearns' own contribution is a systematic and objective history of Jazz, successfully conveying much of the color and excitement of the subject.

And in Pakistan, the excitement will abound with the scheduled concerts at Dacca, Lahore and Karachi of Duke Ellington and his famous orchestra. Duke Ellington is America's foremost exponent of classical jazz and he has contributed to this medium during the last 40 years by playing the music, composing the music and arranging the music.

Duke Ellington's appearances in Dacca will be October 27 and 28, in Lahore October 29 to November 1 and in Karachi November 1 through November 4.

And with Ellington coming to Pakistan during his Middle East and Asian tour under the auspices of the U.S. State Department's Cultural Exchange program, what do we mean by Jazz?

Here is the way Mr. Stearns explains it:

"Whether you hear it in New Orleans or Asia—they play something like there, too—jazz is a lot easier to recognize than describe. Suppose we define it—as the result of a three-hundred year blending in the United States of two great musical traditions, the European and the West African."

Stearns traces that European and West African heritage back to the roots. He describes, and documents, the blooming of jazz in New Orleans, the fruition of the American background of church music, work songs, blues, minstrel numbers, and ragtime. We are taken on a journey through the days known as the Jazz Age—mainly, the 1920's—through the succeeding era of "swing," through the "bop" cycle of the 1940's and up to the present highly-complicated contrapuntal techniques of present-day jazz.



Some jazz fans may enjoy the music of any of the jazz periods. Others may have a special affinity for one type, or one era. About the first days of jazz in New Orleans, the street bands and the so-called "carving contests," Stearns writes:

"Battles of music, once known as 'carving contests', have occurred—and still occur—frequently in the history of jazz. In a free-wheeling music such as jazz, a musician is judged by his capacity for sustained and swinging improvisation. The first and archetypical legend in jazz is the life of Charles 'Buddy' Bolden, who never lost a carving contest."

Buddy Bolden was born in the southern city of New Orleans in 1878. Among other things, he operated a barber shop, and at the turn of the century he organized the first out-and-out jazz band. Buddy Bolden's background was not unusual for New Orleans' Negro musicians of the time.

"He grew up in the midst of the brass-band craze and mastered a European instrument—the cornet. He was heir to all the musical influences that survived in and around New Orleans. And the sounds that burst from his cornet helped to establish a new music."

But Buddy Bolden was something special among jazzmen. He was the first to earn the title of "King" by popular acclaim. Now, no Bolden recordings exist—or none has been discovered, at least—and it is easy to make exaggerated claims for the man. But his story has come down to us from memoirs and recollections of other jazzmen, some of whom are still living.

"All the musicians who heard Bolden agree on two things: Buddy couldn't read a note—and he played the most powerful horn of all time. Louis Armstrong speaks of Bolden's style as 'a little too rough,' while Jelly Roll Morton says: 'Buddy Bolden was the most powerful trumpet in around toward the city and blow his blues, calling his children home, as he used to say. The whole town would know Buddy Bolden was at the Park, ten or twelve miles from the centre of the town.'"

So Buddy Bolden, through his big horn, synthesized his African heritage with the European musical tradition of the day and came up with American jazz. This example of the synthesis or crossing of cultures illustrates, according to Stearns, "a key phenomenon in American civilization." He writes:

"If we establish the over-all pattern of this process by a study of jazz—one of the few likely subjects—we can better understand how various cultures influence each other, how our own society develops, and how the American character is formed."

Ten years after Buddy left the jazz scene, the new music began to move north, to take on new ideas and new techniques. That is still the pattern, and the boundaries of jazz now are no longer limited to the United States. Stearns points out:

"Jazz will continue to absorb, adapt, and re-create a variety of characteristics from the other musics of the world. This has been the pattern of the past: jazz takes whatever comes to hand and stamps it with a beat."

And jazz will have its historians and musicologists, too. Scholars such as Marshall Stearns help put this important music into proper perspective, so that jazz—in his own words—will no longer be the step-child of the arts,



THE DUKE ELLINGTON ORCHESTRA ON RECORDS

Duke Ellington has a unique method of making records. It involves Ellington as the leader and composer in collaboration with the superb jazz musicians in his orchestra, whose combined talents and imagination mesh with improvised and wonderful coordination.

This will be amply demonstrated when Duke Ellington and his orchestra tour Pakistan, presenting concerts at Dacca, Lahore and Karachi from October 27 through November 4.

At first all is apparently confusion as the men warm up their instruments and play brief and uncoordinated passages just prior to the actual recording session.

Duke plays the new theme or parts of it. Here is a melody, and how will it be ultimately arranged is a work of art that will develop from the strident cacophony.

Actually the men are working individually on choruses of their own interpretation. Duke is seeking the answer on the piano. His ears are alert for the soloist who comes up with the best idea.

The jamming continues and the overtime mounts, but record executives have learned that the musical result is worth the money. Suddenly the Duke has the whole arrangement clearly in mind. The rehearsal starts.

Ellington and his arrangers start writing, the band jumps, a soloist plays in an inspired chorus, and another Ellington record is blended and waxed—one of the many that will last as long as there is a following for modern music.

THE SYMPHONIC ELLINGTON

In 1943, Duke Ellington initiated a series of annual concerts at Carnegie Hall, New York, which continued until 1950. At the first of these concerts, he introduced "Black, Brown and Beige", an extended work running for fifty minutes. Other long compositions performed at subsequent concerts were "Blutopia", "Blue Belles of Harlem", "The Liberian Suite", "Deep, South Suite", "New World a-Comin'", and "The Tattooed Bride." Another impressive suite, "Harlem", was presented at the Metropolitan Opera House, New York, in 1951. Four years later, his "Night Creature" had its premiere at Carnegie Hall, his own band and the Symphony of the Air combining in its performance.

Since that time, Duke Ellington's extended works have been performed in many famous concert halls in America and Europe. "Night Creature", for example, was performed in 1962 by the National Symphony Orchestra and Ellington's own group in Symphony Hall, Washington D. C. It has also been performed by the Cleveland Symphony Orchestra in 1956 and 1961, and by the Detroit Symphony Orchestra in 1963. This year, too, Duke Ellington and some of his musicians played with the Waterbury Symphony Orchestra in Connecticut.

During his triumphant tour of Europe earlier in 1963, Duke Ellington recorded works like "Night Creature", "New World a-Comin'" and "Harlem" with the Stockholm Symphony Orchestra in Sweden, with the orchestra of the Paris Opera in France, with the Hamburg Symphony in Germany, and with sixty-five members of the famous La Scala Opera Orchestra in Italy. In each case, the symphony musicians worked side by side with Ellington's men.

Duke Ellington, who does not believe in musical categories, successfully achieved in these performances what many had believed to be impossible—a marriage between the symphony orchestra and the jazz orchestra.

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