

Charles Mingus – Mingus Dynasty (1959)

Written by bluesever

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1. *Slop* 6:14 2. *Diane* 7:28 3. *Song With Orange* 6:47 4. *Gunslinging Bird* 5:12 5. *Things Ain't What They Used To Be* 7:35 6. *Far Wells, Mill Valley* 6:11 7. *New Now Know How* 4:12 8. *Mood Indigo* 8:12 9. *Put Me In That Dungeon* 2:51 10. *Strollin'* 4:33
Seymour Barab - Cello Maurice Brown - Cello Teddy Charles - Vibraphone Theodore Cohen - Vibraphone, Vocals Don Ellis - Trumpet Booker Ervin - Sax (Tenor), Saxophone Benny Golson - Sax (Tenor), Saxophone John Handy - Sax (Alto), Saxophone Roland Hanna - Piano, Jimmy Knepper - Trombone, Charles Mingus - Bass Jerome Richardson - Flute, Sax (Baritone), Saxophone Dannie Richmond - Drums Dick Williams - Trumpet

Mingus Ah Um catapulted Charles Mingus from a much-discussed semi-underground figure to a near-universally accepted and acclaimed leader in modern jazz. Perhaps that's why his Columbia follow-up, *Mingus Dynasty*, is often overlooked in his canon -- it's lost in the shadow of its legendary predecessor, both because of that album's achievement and the fact that it's just a notch below the uppermost echelon of Mingus' work. Having said that, *Mingus Dynasty* is still an excellent album -- in fact, it's a testament to just how high a level Mingus was working on that an album of this caliber could have gotten lost in the shuffle. There's a definite soundtrack quality to a great deal of the music here, and indeed the majority of Mingus' originals here were composed for film and television scores and an expanded, nine- to ten-piece group. On some pieces, Mingus refines and reworks territory he'd previously hit upon. "Slop," for example, is another gospel-inflected 6/8 stormer, composed for a TV production that requested a piece similar to "Better Get It in Your Soul." The ferocious "Gunslinging Bird" follows a similar pattern, and it's the same piece whose full title -- "If Charlie Parker Were a Gunslinger, There'd Be a Whole Lot of Dead Copycats" -- is given elsewhere. There are a couple of numbers from the Ellington songbook that both feature cellos -- "Things Ain't What They Used to Be" and a fantastic, eight-minute "Mood Indigo" -- and a couple of pieces that rely on the even more tightly orchestrated approach of Mingus' pre-Pithecanthropus Erectus days -- "Far Wells, Mill Valley" and the atonal but surprisingly tender and melodic "Diane." The CD reissue of *Mingus Dynasty* -- like that of its predecessor -- restores the full-length versions of some songs that had portions of solos edited for time on the original LP release. ---Steve Huey, Rovi

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