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[I] = interview
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[O] = obituary
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Mingus, Charles (b * b: 22.Apr.1922, Nogales/AZ; d: 5.Jan.1979, Cuernavaca/Mexico; Lexikon: Feather [1958]; Feather [1960]; Companion [1987]; New Grove [1988]; rororo [1988]; Reclam [1989]; Dictionnaire [1988,1995]; MusicHound [1999]; Rough Guide [1999]; vertical file: Charles MINGUS [1998,2002,2006])

Mingus, Charles(, Jr.) (b Nogales, AZ, 22 April 1922; d Cuernavaca, Mexico, 5 Jan 1979). American double bass player, pianist, composer, and bandleader. --- 1. Life. --- Mingus grew up in the Watts area of Los Angeles. In his youth he was exposed to both the European-oriented musical traditions of the African Methodist Episcopal Church, to which his family belonged, and the uninhibited gospel blues of the Holiness Church, which his stepmother favored. Having toyed with the family piano and with singing, he first attempted to learn trombone and cello and received helpful lessons informally from Britt Woodman. But after being frustrated by other poor teachers he took up double bass in high school under the guidance of Red Callender. He also studied composition with Lloyd Reese, writing "What Love" in 1939 and "Half-mast Inhibitions" in 1940-41 (both were recorded in the 1960s), and he played with Buddy Collette and Dexter Gordon in Reese's rehearsal band. He worked with Kid Ory in Barney Bigard's ensemble (1942), and toured in Louis Armstrong's big band, probably in late 1942, just before a series of southern engagements in which Mingus declined to participate. Having left Armstrong, he commenced studies with a former double bass player with the New York Philharmonic Orchestra, Herman Rheinschagen. In these years Mingus wholly absorbed, from Rheinschagen, Reese, Collette, and others, a devotion to the fine details of musical performance (playing perfectly in tune, and so forth); Collette

recalled having received letters from Mingus later, in mid-decade, as he expressed his frustrations in trying to impart these lessons to his sidemen. --- In 1943 Mingus played in Lee Young's sextet at Billy Berg's Swing Club; Dexter Gordon joined the band at the Club Alabam, and Art Pepper sat in at the Ritz. Mingus began to get studio work, in which capacity he participated in sessions with Illinois Jacquet (1945) and Dinah Washington (1946) and, billed as Charles Mingus or "Baron" Mingus, led diverse recording ensembles. He worked with Jimmy Knepper from time to time and played with Lucky Thompson, Collette, and Woodman in an eight-piece band, the Stars of Swing, in Los Angeles (spring 1946). From autumn 1947 to summer 1948 he toured with Lionel Hampton's big band, then in 1950-51 gained national attention as a member of Red Norvo's cool jazz trio (with Tal Farlow) (see illustration). Thereafter he settled in New York, where in the early 1950s he worked with Miles Davis, Billy Taylor (ii) (both 1951), Lennie Tristano (1952), Stan Getz (spring and summer 1952), Duke Ellington (January - 3 February 1953), and Bud Powell (1953); the brief affiliation with Ellington ended when Mingus and Juan Tizol went after each other with a fire axe and a machete respectively. Some of Mingus's performances during this period, including a famous concert of 15 May 1953 at Massey Hall in Toronto with Dizzy Gillespie, Charlie Parker, Powell, and Max Roach, and several of his early Jazz Workshop sessions, are preserved on recordings issued by Mingus's own company, Debut Records (1952-7); his wife at the time, Celia, and Roach were partners with Mingus in this venture. Shortly after the Massey Hall concert, Mingus worked with Gillespie, Parker, Powell, and Art Taylor at Birdland. That summer he organized jam sessions featuring Davis, Thelonious Monk, Art Blakey, and Roach, and early in 1954 he worked in Miami Beach with Art Tatum. --- In the mid-1950s Mingus's activities as a composer became increasingly important. Along with Teo Macero, Teddy Charles, John La Porta, and other experimenters, he contributed written works to a Jazz Composers' Workshop (November 1953 to summer 1955); as somewhat of a relief to this heady activity he produced (and played for) Thad Jones's first albums, made for Debut in 1954. In the summer of 1955 he toured briefly as the leader of a quartet with J. R. Monterose, Charles, and Elvin Jones, and appeared at the Newport Jazz Festival; in October he re-formed the group as a trio with Bud Powell and Elvin Jones. By this time he had come to recognize that musical notation was inadequate for his approach to composition, and later that same month he founded a new workshop in which he transmitted the details of his works by dictating lines to each player. Over the years this group ranged from four to 11 pieces. It began at Café Bohemia in New York as a quintet including Eddie Bert, Mal Waldron, and Willie Jones (1955). David Amram, Jackie McLean, Monterose, and Bill Hardman were among those who joined Waldron, Mingus, and Jones at the café in 1956, but Mingus also led a sextet including Ernie Henry and Lou Donaldson at the Newport Jazz Festival that year. In October 1956 his lasting associate, Dannie Richmond, took over the drum chair. --- In 1957, following a tour with Willie Dennis and Wynton Kelly among his sidemen, Mingus resumed work in New York with Shafi Hadi, Knepper, and Wade Legge in the quintet; during that year he made the first of many appearances at the Five Spot Café. A trio of important soloists then joined the workshop: Horace Parlan in autumn 1957, Booker Ervin in November 1958, and John Handy around the end of that year. For his great albums of 1959, "Blues and Roots" and "Mingus Ah Um", Mingus used up to nine instrumentalists drawn from the then-current Jazz Workshop pool: Knepper, Dennis, McLean, Handy, Ervin, Hadi, Pepper Adams, Waldron, Parlan, and Richmond. --- From the moment that he founded the workshop, Mingus sought after freshness, and his recorded legacy stands as testimony that he achieved his aim time and time again. But hand in hand with this aim came a less positive characteristic, namely that he was never very good at finishing what he started. One apparent consequence of these attitudes - the desire for freshness and the inability to finish - was his reluctance, or perhaps inability, to keep a group together for a lengthy period of time - hence the ever-changing workshop personnel in these years and those that followed. In 1960 at the Showplace Mingus held a long engagement variously involving Ted Curson, Lonnie Hillyer, Knepper, Eric Dolphy, Leo Wright, Ervin, Yusef Lateef, Charles McPherson, Roland Hanna, Kenny Drew, Jaki Byard, Kenny Barron, Charles, Elvin Jones, Richmond, and Baby Laurence, who tap-danced with the group. The core quintet of Curson, Dolphy, Ervin, Mingus (doubling on piano), and Richmond performed at the Festival International du Jazz Antibes-Juan-les-Pins, France, in July 1960, but, with Dolphy leaving in 1961, the workshop's most important soloist (after Mingus himself) became Roland Kirk. Around this time Mingus usually engaged other double bass players, including Doug Watkins or Herman Wright, and performed as the workshop's pianist. During the first half of 1962 the group also included Handy, Charlie Mariano and/or McPherson, Richard Williams, Ervin, and Richmond (with Toshiko Akiyoshi temporarily added as pianist); Dolphy returned in August 1962. The following month, independent of the workshop, Mingus (playing bass) and Roach recorded as sidemen on Ellington's trio album "Money Jungle". --- The early 1960s saw the birth of Mingus's most complex musical creations - his compositions "The Black Saint and the Sinner Lady" and

"Meditations on Integration", and his many performances with Dolphy. In the same years he endeavored, unsuccessfully, to free himself from economic dependence on the white commercial jazz scene. In July 1960, just before the trip to France, he arranged some concerts in competition with the Newport Jazz Festival; from these came the Jazz Artists Guild, a short-lived organization intended to provide jazzmen with the means for promoting their own businesses. He presented a disastrous rehearsal-concert at Town Hall, New York, in October 1962, and two days before the concert got into an argument with Knepper; the hot-tempered bass player swung at Knepper's face, breaking a tooth and ruining the trombonist's embouchure - and, of course, severing that productive musical relationship. Mingus's intentions for this concert, insofar as they can be divined, were reconstructed posthumously by Gunther Schuller and Andrew Homzy as the grand two-hour, 18-movement symphony "Epitaph", incorporating the title piece and numerous other titles mentioned below; performances of "Epitaph", conducted by Schuller, were taped at Lincoln Center and Wolf Trap in 1989, broadcast nationally from the Chicago Jazz Festival in 1990, and recorded on disc. --- From late 1962 to early 1966 Mingus's workshop ranged up to ten pieces, including a substantially new group of musicians in various combinations: the brass players Howard McGhee, Snooky Young, Rolf Ericson, Idrees Sulieman, Johnny Coles, Jimmy Owens, Eddie Preston, Hobart Dotson, Garnett Brown, Quentin Jackson, Julius Watkins, and Don Butterfield; the saxophonists Jerome Richardson, Mariano, McPherson, Dick Hafer, Dolphy, Adams, Clifford Jordan, and Joe Farrell; the pianists Byard, Joe Albany, Hanna, and Jane Getz; and the drummers Richmond and Walter Perkins. Unlike those semi-anonymous players filling any number of big bands that had a rapid turnover in personnel, nearly all of these sidemen made substantial individual contributions to Mingus's music, as a casual listening to his mid-1960s albums reveals. They performed mainly in New York clubs and occasionally on the West Coast. In April 1964 Mingus took a sextet featuring Coles, Dolphy, Jordan, and Byard to Europe; that September he performed at the Monterey Jazz Festival as the leader of a quintet that included Hillyer, McPherson, and Byard and of a big band that Collette helped to organize. Then, doubling on piano once again, he held further club engagements in New York and performed on the West Coast with an octet including Jimmy Owens, Hillyer, Preston (replaced by Hobart Dotson), Julius Watkins, McPherson, and Richmond. During these years Mingus was unable to find a publisher for his remarkable autobiography, *Beneath the Underdog*, and his second recording company, the Charles Mingus label, issued only a few titles in 1964-5 before collapsing. By then he was in dire financial straits and suffering from deep-seated psychological problems. Rarely performing, he essentially withdrew from public life from 1966 to 1969; Thomas Reichman's film "Mingus" (1968) documented his sad eviction from a New York apartment. --- Financial pressures forced Mingus to resume his career in June 1969. He toured into 1970 with a quintet which included Hardman, McPherson, and Richmond. Byard had rejoined and Bobby Jones was filling the tenor saxophone chair by the time of a European tour in October-December 1970, after which Richmond - heretofore the one fixed point in the workshop's constellation of players - left the band. Mingus's enthusiasm was rekindled in 1971 by the granting of a Guggenheim fellowship in composition and the publication of his autobiography. After taking Preston and Jones to Japan in his quartet early that year, he led a sextet including Jon Faddis, McPherson, Jones, and Roy Brooks for another European tour in mid-1972. Concurrently he wrote for a short-lived big band to which Sy Johnson contributed arrangements. Mingus returned to Europe in the autumn of that year, now with Hamiet Bluiett in the band. In 1973 Don Pullen and George Adams joined the assorted workshop quintets and sextets, and later that year Richmond returned; Bluiett continued with Mingus intermittently to October 1974, when Jack Walrath took his place. Mingus's quintet made several European tours in 1975, after which Pullen gave way to Hugh Lawson and then to Danny Mixon, while in 1976 Ricky Ford replaced Adams. Mingus continued touring extensively in this year and the next, even as his health began to fail. Eventually he was found to be suffering from an incurable degenerative illness, amyotrophic lateral sclerosis ("Lou Gehrig's disease"). He supervised his last recording session (January 1978) from a wheelchair and collaborated on an LP with the pop singer Joni Mitchell. --- Mingus's legacy has been carried on most directly by the group Mingus dynasty, by the orchestral reconstruction of "Epitaph", and by the Mingus big band. --- 2. Music. --- Mingus's accomplishments surpass in historic and stylistic breadth those of any other major figure in jazz. As a double bass player he commanded an awesome technique and was thoroughly conversant with all styles of jazz extant during his lifetime. He developed a new "conversational" approach to his instrument in his dialogues with Dolphy ("What Love", 1960; "Epitaph", 1962), and also a "pianistic" approach that simultaneously combined the bass line, inner harmonies, and improvised countermelodies ("Stormy Weather", 1960). Other fine examples of his double bass solos may be heard on "Cryin' Blues", "Tensions" (both 1959), "Mood Indigo" (1963), "Orange was the color of her dress", "Sophisticated Lady", "I got it bad", "Meditations on Integration", and "New Fables" (all 1964). --- Mingus's bop works are a

coherent blend of New Orleans jazz, blues, and black gospel music; he also made use of material from pieces by Duke Ellington. In almost every composition he modified conventional blues and popular-song forms by adding rhythmic contrasts: double-, half-, or stop-time passages, shifting tempos or meters, and walking, shuffle, two-beat, or Latin patterns. ("Fables of Faubus", 1959, and "The Black Saint and the Sinner Lady", 1963, summarize these procedures; for a further discussion of "Fables of Faubus", see Forms, §5.) He frequently changed textures, and had a particular preference for dense sonorities generated by low-pitched instruments (double bass, trombone, baritone saxophone, tuba), striking dissonances (most obvious in his reharmonization of the melody of "Ladybird", 1955), collective improvisation ("Wednesday Night Prayer Meeting"), and overlapping riffs. These traits are all present in the 12-bar blues "Hora decubitus", the first four bars of which are given in ex.1. The numbers to the left of the example refer to the entries of instruments in successive choruses (2-7), reading from bottom to top; the walking patterns on the double bass are varied, but the other parts remain constant. Mingus's rhythmic and textural devices often prefigured features associated with free jazz, just as his use of pedal points and oscillating chords ("Love Chant", 1955; "Ysabel's Table Dance", 1957) prefigured Miles Davis's influential compositions of the late 1950s. The theatrical side of his art emerged in humorous or biting vocal pieces such as "Eat that chicken" (1961) and "Freedom" (1962). --- In the Jazz Workshop Mingus was not especially concerned with creating perfect, polished performances. Instead he experimented, continually revising a central core of compositions. The results were chains of related pieces. Some were obviously linked by title and substance: "My Jelly Roll Soul" (1959), "Jelly Roll" (1959); "Fables of Faubus" (1959), "Original Faubus Fables" (1960), "Fables of Faubus" (1964), "New Fables" (1964); "Song with Orange" (1959), "Orange was the color of her dress" (1963, 1964). Retitling disguised others: "Haitian Fight Song" (1955), "Il B. S." (1963); "E's flat, Ah's flat too" (1959), "Hora decubitus" (1963); "Goodbye pork pie hat" (1959), "Theme for Lester Young" (1963); and the "Meditation pieces" (1964, 1965), initially entitled "Praying with Eric" because of Dolphy's death (1964). Others shared themes but included substantial sections of new material: "Pithecanthropus erectus" (1956), "Epitaph" (1962), "Opus 3" (1973); "Nourogg" (1957), "Open Letter to Duke" (1959), "Don't come back" (1962), "I X Love" (1963); "Wednesday Night Prayer Meeting" (1959), "Better git it in your soul" (1959), "Slop" (1959). Among these evolving works the two series "Fables" and "Meditations" demonstrate Mingus's greatest achievement; he obliterated the standard distinctions between improvisation and composition and brought the spontaneity of improvised jazz to complex structures. --- Although Mingus continued to notate big-band music and compositions containing sections of art music, his finest works were dictated. He used the piano in rehearsals to outline structures, assign individual lines, and set limitations on improvised sections. In nightclubs he directed from the bass, playing while shouting instructions. He frequently stopped in mid-tune to correct mistakes and to upbraid inattentive audiences, and his several explosive confrontations with the public brought him considerable notoriety. Nevertheless in his performances he generally managed to convey his lofty musical standards and a sense of jazz history. --- A substantial microfilm collection of Mingus's scores, parts, lead sheets, and sketches is held in the Music Division of the New York Public Library of the Performing Arts; in 1993 his scores, recordings, photographs, correspondence, and original manuscripts were given to the Library of Congress (see Libraries and archives). A number of his compositions are published in Charles Mingus: "More than a Fake Book" (New York, 1991). Oral history material in NjR (JOHP). --- Principal publisher: Jazz Workshop. --- See also Blues, §12. --- Selected Recordings: --- As leader: "Mingus at the Bohemia" (1955, Debut 123); "Charles Mingus Quintet" (1955, Debut 139), incl. "Haitian Fight Song", "Ladybird", "Love Chant"; "Pithecanthropus erectus" (1956, Atl. 1237), incl. "Pithecanthropus erectus"; "The Clown" (1957, Atl. 1260), incl. "Reincarnation of a Lovebird"; "Tijuana Moods" (1957, RCA LSP2533), incl. "Ysabel's Table Dance"; "A Modern Jazz Symposium of Music and Poetry" (1957, Beth. 6026), incl. "Nourogg"; "Blues and Roots" (1959, Atl. 1305), incl. "Cryin' Blues", "E's flat, Ah's flat too", "My Jelly Roll Soul", "Tensions", "Wednesday Night Prayer Meeting"; "Mingus Ah Um" (1959, Col. CL1370), incl. "Better git it in your soul", "Fables of Faubus", "Goodbye pork pie hat", "Jelly Roll", "Open Letter to Duke"; "Mingus Dynasty" (1959, Col. CS8236), incl. "Slop", "Song with Orange"; "Pre-Bird" (1960, Mer. 20627), incl. "Half-mast Inhibitions"; "Charles Mingus Presents Charles Mingus" (1960, Can. 9005), incl. "Original Faubus Fables", "What Love"; "Mingus!" (1960, Can. 9021), incl. "Stormy Weather"; "Mingus at Antibes" (1960, Atl. 2-3001); "Oh Yeah" (1961, Atl. 1377), incl. "Eat that chicken", "Ecclusiastics", "Oh Lord, don't let them drop that atomic bomb on me"; "Tonight at Noon" (1961, Atl. 1416), incl. "Peggy's Blue Skylight"; "Town Hall Concert" (1962, UA 15024), incl. "Epitaph", "Freedom"; "The Black Saint and the Sinner Lady" (1963, Imp. 35); "Mingus Plays Piano" (1963, Imp. 60), incl. "Orange was the color of her dress"; "Mingus, Mingus, Mingus, Mingus, Mingus" (1963, Imp. 54), incl. "Hora decubitus", "I X Love", "Mood Indigo", "Theme for Lester Young", "Il B. S.

Town Hall Concert" (1964, Charles Mingus 005), incl. *Praying with Eric"; "The Great Concert of Charles Mingus" (1964, Amer. 003-5), incl. *Fables of Faubus", *Orange was the color of her dress", "Sophisticated Lady"; "Right Now" (1964, Fan. 86017), incl. *Meditation for a Pair of Wire Cutters", *New Fables"; "Mingus at Monterey" (1964, Charles Mingus 001-2), incl. "I got it bad", *Meditations on Integration", *Orange was the color of her dress"; "Charles Mingus" (1965, Charles Mingus 0013-14), incl. *Meditation on Inner Space"; "Mingus Moves" (1973, Atl. 1653), incl. *Opus 3"; "Cumbia and Jazz Fusion" (1976-7, Atl. 8801), incl. *Cumbia and Jazz Fusion"; "Three or Four Shades of Blues" (1977, Atl. 1700), incl. *Three or Four Shades of Blues". --- As sideman: L. Hampton: *Mingus Fingers" (1947, Decca 24428); R. Norvo: "Godchild" (1951, Dis. 167); Jazz at Massey Hall: "Quintet of the Year" (1953, Debut 2, 4), incl. "Hot House"; D. Ellington: "Money Jungle" (1962, UA 15017). --- Selected Films and Videos: --- "Eddie Peabody and Sonny Burke's Orchestra" (1951); "Shadows" (1959); "Mingus in Oslo" (1964); "Mingus" (1968); "Jazz in Piazza" (1974); "Charles Mingus: Triumph of the Underdog" (1997). --- [Barry Kernfeld, in: The New Grove Dictionary of Jazz, 2nd edition, London 2001]

Mingus, Charles (b Nogales, AZ, 22 April 1922; d Cuernavaca, Mexico, 5 Jan 1979). Jazz double bass player, pianist, composer, and bandleader. --- 1. Life. Mingus grew up in the Watts area of Los Angeles. He first attempted to learn trombone and cello, but after being frustrated by poor teachers he took up double bass in high school, studying with Red Callender and a former bassist with the New York PO, Herman Rheinschagen. He also studied composition with Lloyd Reese, writing "What Love" in 1939 and "Half-mast Inhibitions" in 1940-41 (both were recorded in the 1960s). He played with Kid Ory in Barney Bigard's ensemble (1942), and toured as bassist in the big bands of Louis Armstrong (c1943) and Lionel Hampton (1947-8). In his first recordings as a bassist he accompanied jazz musicians and rhythm-and-blues singers, and as "Baron Mingus" led diverse ensembles. He gained national attention in Red Norvo's trio (with Tal Farlow) in 1950-51. Thereafter he settled in New York, where in the early 1950s he worked with Billy Taylor, Duke Ellington, Stan Getz, Art Tatum, and Bud Powell. Some of his performances during this period, including the famous Massey Hall concert in Toronto with Charlie Parker and Dizzy Gillespie and several of his early Jazz Workshop sessions, are preserved on recordings issued by Mingus's own company, Debut Records (1952-5). --- In the mid-1950s Mingus's activities as a composer became increasingly important. Along with Teo Macero, Teddy Charles, and other experimenters, he contributed written works to a Jazz Composer's Workshop in 1953-5. Realizing that musical notation was inadequate for his approach to composition, he founded a new workshop in 1955 in which he transmitted the details of his works by dictating lines to each player. Over the years this four- to 11-piece group included such musicians as Jimmy Knepper, Booker Ervin, John Handy, Eric Dolphy, Roland Kirk, Jaki Byard, and Mingus's lasting associate, the drummer Dannie Richmond. --- The early 1960s saw the birth of Mingus's most complex musical creations - his compositions "The Black Saint and the Sinner Lady" and "Meditations on Integration", and his many performances with Dolphy. In the same years he endeavored, unsuccessfully, to free himself from economic dependence on the white commercial jazz scene. In 1960 he arranged some concerts in competition with the Newport Jazz Festival; from these came the Jazz Artists Guild, a short-lived organization intended to provide jazzmen with means for promoting their own businesses. He presented a disastrous rehearsal-concert at New York's Town Hall in 1962, and was unable to find a publisher for his remarkable autobiography, "Beneath the Underdog"; his second recording company, the Charles Mingus label, issued only a few titles in 1964-5 before collapsing. By then Mingus was in dire financial straits and suffering from deep-seated psychological problems. Rarely performing, he essentially withdrew from public life from 1966 to 1969; Tom Reichman's film "Mingus" (1968) documented his sad eviction from a New York apartment. --- Financial pressures forced Mingus to resume his career in June 1969; his enthusiasm was rekindled in 1971 by the granting of a Guggenheim fellowship in composition and the publication of his autobiography. During his remaining years he wrote big-band music and two suites for films and collaborated on an LP with Joni Mitchell. He traveled extensively with his workshop until 1977, when he fell seriously ill; he supervised his last recording session (January 1978) from a wheelchair. --- 2. Music. Mingus's accomplishments surpass in historic and stylistic breadth those of any other major figure in jazz. As a double bass player he commanded an awesome technique and was thoroughly conversant with all styles of jazz extant during his lifetime. He developed a new "conversational" approach to his instrument in his dialogues with Dolphy ("What Love", 1960; "Epitaph", 1962), and also a "pianistic" approach that simultaneously combined the bass line, inner harmonies, and improvised counter-melodies ("Stormy Weather", 1960). Other fine examples of his double bass solos may be found on "Cryin' Blues", "Tensions" (both 1959), "Mood Indigo" (1963), "Orange was the Color of her Dress", "Sophisticated Lady", "I Got it Bad", "Meditations on Integration" (all 1964),

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Nevertheless in his performances he generally managed to convey his lofty musical standards and a sense of jazz history. --- For further illustration see PARKER, CHARLIE. --- Recordings: (selective list): --- As Leader: "Charles Mingus Quintet" (1955, Debut 139), incl. "Ladybird", "Haitian Fight Song", "Love Chant"; "Pithecanthropus erectus" (1956, Atl. 1237); "The Clown" (1957, Atl. 1260), incl. "Reincarnation of a Lovebird"; "Tijuana Moods" (1957, RCA LSP2533), incl. "Ysabel's Table Dance"; "A Modern Jazz Symposium of Music and Poetry" (1957, Bethlehem 6026), incl. "Nourogg"; "Blues and Roots" (1959, Atl. 1305), incl. "E's Flat, Ah's Flat Too", "My Jelly Roll Soul", "Tensions", "Cryin' Blues", "Wednesday Night Prayer Meeting"; "Mingus Ah Um" (1959, Col. CL1370), incl. "Better Get it in your Soul", "Fables of Faubus", "Jelly Roll", "Open Letter to Duke", "Goodbye Pork Pie Hat"; "Mingus Dynasty" (1959, Col. CL1440), incl. "Song with Orange", "Slop"; "Pre-Bird" (1960, Mer. 20627), incl. "Half-mast Inhibitions"; "Presents Charles Mingus" (1960, Candid 8005), incl. "Original Faubus Fables", "What Love"; "Mingus!" (1960, Candid 8021), incl. "Stormy Weather"; "Oh Yeah" (1961, Atl. 1377), incl. "Ecclesiastics", "Oh Lord, Don't Let Them Drop that Atomic Bomb on Me", "Eat that Chicken"; "Tonight at Noon" (1961, Atl. 1416), incl. "Peggy's Blue Skylight"; "Town Hall Concert" (1962, UA 15024), incl. "Epitaph", "Freedom"; "The Black Saint and the Sinner Lady" (1963, Imp. 35); "Mingus Plays Piano" (1963, Imp. 60), incl. "Orange was the Color of her Dress"; "Mingus, Mingus, Mingus, Mingus, Mingus, Mingus" (1963, Imp. 54), incl. "Il B. S.", "Mood Indigo", "Theme for Lester Young", "Hora decubitus", "I X Love"; "Town Hall Concert" (1964, Charles Mingus 005), incl. "Praying with Eric"; "The Great Concert of Charles Mingus" (1964, America 003-5), incl. "Orange was the Color of her Dress", "Fables of Faubus", "Sophisticated Lady"; "Mingus at Monterey" (1964, Charles Mingus 001-002), incl. "I Got it Bad", "Orange was the Color of her Dress", "Meditations on Integration"; "Charles Mingus" (1965, Charles Mingus 0013-0014), incl. "Meditation on Inner Space"; "Right Now" (1968, Fan. 86017), incl. "New

Fables", "Meditation for a Pair of Wire Cutters"; "Mingus Moves" (1973, Atl. 1653), incl. "Opus 3"; "Cumbia and Jazz Fusion" (1976-7, Atl. 8801); "Three or Four Shades of Blues" (1977, Atl. 1700). --- As Sideman: - -- L. Hampton: "Mingus Fingers" (1947, Decca 24428); R. Norvo: "Godchild" (1951, Discovery 167); Quintet of the Year: "Hot House" (1953, Debut 4) --- [Barry Kernfeld, in: The New Grove Dictionary of American Music, London 1986]

Mingus, Charles (b, p, comp, ld), geb. 22.4.1922 Nogales, Arizona, gest. 4.1.1979 Cuernavaca, Mexiko. In seinem auf über hundert Alben und 300 Partituren dokumentierten Werk verschmolz der große Neuerer und Vollender Charles Mingus Elemente und originale Techniken der schwarzen Musik - das Ruf-Antwort-Prinzip und die ekstatische Intensität der Gospelmusik, Blues- und New Orleans-Zitate, die wiedergewonnene Kollektivimprovisation und vor allem orale Instrumentaltechniken - zu einer völlig eigenen Tonsprache. Er tat dies mit einer von Duke Ellington beeinflussten Farbsicherheit der Instrumentierung einerseits und einer Reihe für den Jazz revolutionärer Neuerungen andererseits. Zu Letzteren gehören das Aufbrechen der Form, die Reihung und Gruppierung unüblicher Formen, die Entwicklung formaler Prinzipien vom Inhalt her, Ostinato-Techniken, Tempowechsel und (im Jazz eigentlich tabuisierte) Tempobeschleunigungen, Rhythmusschichtungen, ausgeweitete und modale Harmonik sowie ein hoher Differenzierungsgrad der Dynamik. "Kein Musiker", schrieb der Kritiker Siegfried Schmidt-Joos anlässlich der Berliner Jazztage 1970, "hat so intensiv wie er und gleichzeitig so virtuos aus dem kollektiven Unterbewusstsein der Jazzhistorie, aus der dionysischen, rauschhaften ekstatischen Kirchenmusik der amerikanischen Farbigen geschöpft." Er arbeitete jedoch nach einem Konzept, aus dem - so der Musikwissenschaftler Ekkehard Jost - "sich in der Folge die neuen Spielarten des Free Jazz herauskristallisieren." □ Dannie Richmond, wie Booker Ervin, Paul Bley, Roland Hanna, Eric Dolphy, Ted Curson, Jaki Byard, John Handy, Clifford Jordan, Roland Kirk, Yusef Lateef, George Adams, Charles McPherson und Jimmy Knepper bei Mingus prominent geworden, berichtet: "Charles war der Erste, der die Taktstriche purzeln ließ, um das zu erreichen, was er ausgeweitete Formen nannte, wobei man den Orgelpunkt zum zentralen Ton des Stückes macht. Es lag dann an der künstlerischen Potenz des Spielers, diesen Orgelpunkt irgendwohin zu entwickeln." Charles Mingus betonte wiederholt: "Ich betrachte mich nicht als Bassisten, auch nicht als Bandleader [...], sondern als Komponisten." Als solcher nimmt er einen Platz in der Geschichte der amerikanischen Musik ein, der mit dem Terminus Jazz bei weitem nicht ausreichend abgesteckt, aber ohne dessen Errungenschaften nicht denkbar ist. Selbst sein zeitweiliger Antipode Miles Davis nannte ihn ein "Genie reinsten Wassers". Über die Realisierung seiner Musikschöpfungen bemerkte Mingus selbst: "Ich spiele die Kompositionen Phrase für Phrase meinen Musikern vor. Ich will, dass die Musik in ihren Ohren steckt, nicht mehr nur auf dem Papier, damit sie die komponierten Parts mit so viel Spontaneität und Soul spielen, wie sie ihre Soli blasen." Mit dieser Arbeitstechnik bezog sich Mingus bewusst auf Jelly Roll Morton und zum Teil auch auf Duke Ellington, zwei andere, von ihm verehrte Formgeber des Jazz. Wie Morton setzte er als Komponist auf das Auswendigspielen, das im Englischen nicht umsonst "by heart" heißt. Fast alle seine Musiker bestätigten, bei Mingus ihre musikalische Sprache gefunden zu haben, nicht zuletzt aufgrund dieser Arbeitstechnik. Ted Curson sagte über den komplizierten Konzeptionisten: "Er hatte das, was man Charisma nennt [...]. Wenn du eine Idee hattest und sie realisiertest, schautest du zu ihm, um seine Zustimmung zu erhalten. Sagte er okay - was er natürlich nicht sagte, es war nur die Art, wie er dich anschaute -, dann liebst du die Sache stehen, wenn du aber sahst, dass es ihm nicht passte, spieltest du das nie wieder." Clifford Jordan spitzte es noch zu: "Mingus ist wie ein Lehrer, und ich hatte nicht das Gefühl, bei ihm in der Band zu sein, sondern in einer Klasse." Auch Jimmy Knepper, der seinen Chef wegen einer Tätlichkeit verklagte, räumte ein: "Jegliche Bekanntheit, die ich als Musiker habe, ist hauptsächlich ihm zuzuschreiben. Manchmal muss man geradezu ihm zum Trotz spielen." Wie Jones erwähnt, kreiste Mingus' Arbeit immer wieder um dieselben Mingus-Themen, die auch auf vielen Schallplatten - z.T. mit leicht abgewandelten Titeln - auftauchten: allerdings nach Mingus'scher Terminologie als neue Kompositionen, nicht nur in neu arrangiertem Gewand: "Fables of Faubus", das aus einem Bassmotiv entwickelte "Better Git It In Your Soul" (auch als "Saturday Night Prayer Meeting" bekannt und von Mingus als Kirchenmusik verstanden), "Orange Was The Colour Of Her Dress, What Love", von "What Is This Thing Called Love" abgeleitet wie "Sigmund Freud's Wife" von "All The Things You Are", die Tributes "Good Bye Pork Pie Hat" (für Lester Young), "Jelly Roll", "Bird Calls" oder "Open Letter To Duke" und "Pussy Cat Dues" für Ellington etc. Als Einziger der großen Komponisten des Jazz war Charles Mingus sein Leben lang auch ein großer Solist. Nachdem er durch Konzentration auf Schnelligkeit und Technik alle Bassisten habe in Schrecken versetzen wollen, erzählte der Virtuose dem Kritiker Nat Henthoff, sei eines Tages mit achtzehn oder neunzehn Jahren der Umbruch gekommen: "Plötzlich war ich es, nicht

mehr der Bass, der spielte. Nun betrachte ich das Instrument nicht mehr als Instrument, wenn ich spiele." In der Tat definierte er nicht nur als Komponist, sondern auch über seine abweichende Art, Bass zu spielen, die Rolle seines Instrumentes neu: über den Aufbau sperriger, den physikalischen Bedingungen des Kontrabass-Griffbrettes oft zuwiderlaufender Linien, die Platzierung seiner Double und Triple Stops und die Auswahl der Akkord markierenden Töne. Mingus war eine vielfältigen Spannungen unterworfenene, geniale und gespaltene Persönlichkeit, häufig in Konflikt mit Musikern, mehr noch mit Produzenten, Kritikern und Publikum. "Seine Intensität", sagt Red Callender, "brachte ihn um. Er fand nie heraus, wie man entspannt". Psychiater Edmond Pollock interpretiert seine Musik in den Liner Notes zu "The Black Saint And The Sinner Lady" 1963 als "Schrei nach Anerkennung, Respekt, Liebe, Verständnis, Kameradschaft und Freiheit"; er fügt hinzu: "Die in seiner Kindheit und dann im Mannesalter als Mensch und Farbiger erfahrenen Leiden sind sicherlich ausreichend gewesen, ihn mit großer Bitterkeit, Hass und Verkrampfung zu erfüllen und der Wirklichkeit entfliehen zu lassen." Seine hemmungslos offene, romanhafte Autobiographie "Beneath the Underdog" (1971, New York), in der sich Mingus aus drei Perspektiven mittelt, steht literarisch durchaus in der Nachbarschaft von Texten James Baldwins, Henry Millers oder Charles Bukowskis. --- Vom fünften Lebensmonat an wuchs der in einem Militärcamp geborene Charles Mingus im Schwarzenviertel Watts in Los Angeles auf. Neben der Gospelmusik nennt er Ellington als frühen Einfluss: "Als ich Duke Ellingtons 'East St. Louis Toodle-Oo' hörte, war es das erste Mal, dass ich erfuhr, dass es noch etwas anderes gab außer Kirchenmusik." In der Schule lernte Mingus Posaune, später Cello, mit sechzehn Jahren bei Red Callender fünf Jahre lang bei einem früheren Mitglied der New Yorker Philharmoniker Kontrabass und bei Lloyd Reese auch Theorie und Komposition. In jener Zeit schrieb er bereits "What Love" (1939) und "Half-Mast Inhibitions" (1940). Sein Schulfreund Buddy Collette vermittelte ihm erste Engagements und einen Kontakt zu Art Tatum, mit dem er eine Zeit lang probte. Er arbeitete 1942 bei Barney Bigard, 1943 in der Louis Armstrong Big Band, dann bei Lee Young, Alvino Rey, Howard McGhee, Illinois Jacquet, Dinah Washington, Ivie Anderson und 1946/47 bei Lionel Hampton, der ihn auf einer Platte in "Mingus Fingers" als Komponisten und Solisten herausstellte. Als "Baron von Mingus" agierte er zudem auf der Rhythm & Blues-Szene. Nach einer Unterbrechung, während der Mingus bei der Post arbeitete, begründete er 1950/51 vor allem als Mitglied des Red Norvo-Trios in New York seinen Ruf als Virtuose. Er spielte 1952/53 mit Billy Taylor, dann u.a. mit Charlie Parker, Bud Powell, Art Tatum, Stan Getz und 1953 kurz bei Duke Ellington. Schon 1952 hatte er zusammen mit Max Roach seine eigene Plattenfirma Debut gegründet, die bis 1955 bestand. Er musizierte für eigene Aufnahmen mit Miles Davis, Jay Jay Johnson, Thad Jones und beim legendären Massey Hall-Konzert in Toronto mit Dizzy Gillespie, Charlie Parker, Bud Powell und Max Roach. Mitte der fünfziger Jahre begann der mittlerweile berühmte Musiker eine frühere Idee zu realisieren und gründete mit Teddy Charles, John LaPorta und Teo Macero in Brooklyn einen Composers' Workshop, der Kompositionen seiner Mitglieder aufführte und auf Platte präsentierte. Daneben gab es Aufnahmen in Quintett und Trio-Format unter eigenem Namen sowie die Mitwirkung in All Star-Besetzungen, zu denen der ab 1953 vielfache Poll-Sieger hinzugezogen wurde. Mit "Pithecanthropus Erectus", einer Suite in vier Sätzen, brachte Mingus 1956 sein erstes repräsentatives Werk auf Platte; ein Jahr später führte Gunther Schuller Stücke von ihm beim Brandeis Festival auf. Es folgten u.a. "East Coasting, The Clown" (beide 1957), "Mingus Ah Um" (1959), eine LP, die seinen Orchesterstil bereits voll ausgeprägt zeigt, "Blues And Roots" (1959/60), "Duke's Choice" und "Re-incarnation Of A Lovebird" (1960). Die Mingus-Gruppen waren keine festen Organisationen, sondern ebenfalls Workshops mit starker Fluktuation. Lediglich der Schlagzeuger Dannie Richmond, 1957 hinzugekommen, blieb bis zuletzt in der Band. Zeitweise prägten Shafi Hadi, Clarence Shaw und Jimmy Knepper den Sound, 1959/60 kamen John Handy und Booker Ervin hinzu. 1960 spielte er Klavier auf "Mingus Plays Piano" und im Quartett mit Ted Curson und Eric Dolphy seine berühmten Zwiegespräche ("Ch. Mingus Presents Ch. Mingus") sowie auf "Pre-Bird Mingus" in großorchestralem Rahmen. Er trat bei einem Gegenfestival zu Newport auf, besuchte mit Bud Powell 1960 das Antibes Jazz Festival ("Mingus At Antibes", veröff. 1980) und gab 1962 in der New Yorker Town Hall ein viel diskutiertes, chaotisches Konzert als öffentliche Aufnahme. Es folgten regelmäßige Auftritte in New Yorker Clubs mit Jerome Richardson, Charlie Mariano und Jaki Byard und als bedeutende Alben 1963 "The Black Saint And The Sinner Lady" und "Mingus Mingus Mingus". Beachtung verdienen in jener Phase auch "New Tijuana Moods" (1957, veröff. 1962), "Scenes In The City" (1957), "Wonderland, Mingus Dynasty" (beide 1959), "Oh Yeah" (1961) und die Trio-LP "Money Jungle", die mit Duke Ellington und Max Roach 1962 eingespielt und von Ellington so kommentiert wurde: "Es war einer dieser mystischen Augenblicke, da die Musen dreier verschiedener Musiker zu einer verschmelzen." Mit Eric Dolphy, Clifford Jordan, Jaki Byard und Richmond gab es 1964 eine skandalumwobene Tournee, dokumentiert auf einer Serie europäischer Mitschnitte und dem erst 1970 erschienenen Dreieralbum "The

Great Concert Of Charles Mingus", 1964 in Paris aufgenommen. Triumphal gestalteten sich seine Auftritte bei den Monterey Festivals 1964 (auf "Mingus At Monterey") mit der Uraufführung seiner Komposition "Meditations On Integration" und einigen Ellington- Tributes sowie 1965 (1986 wieder veröffentlicht als "Music Written For Monterey", I u. II). Er hatte nun u.a. Buddy Collette, Charles McPherson, John Handy und Bobby Bryant in der Gruppe, ab 1965 u.a. Julius Watkins, Jimmy Owens und Lonnie Hillyer. Mingus begann sich Mitte der sechziger Jahre aufgrund gesundheitlicher Probleme zurückzuziehen und nur gelegentlich aufzutreten. In dieser Zeit vollendete er seine 1971 bei Knopf in New York erschienene Autobiographie und unterrichtete im selben Jahr, mit dem Slee Chair of Music ausgezeichnet, Komposition an der State University of New York in Buffalo. 1969 hatte er beim Monterey Festival ein neues Sextett präsentiert. Er gastierte 1970 und 1972 bei den Berliner Jazztagen. Wichtige Sidemen waren von nun an George Adams und Don Pullen (auf den 1974 erschienenen LPs "Mingus Moves, Changes " I.u. II), ergänzt gelegentlich - so 1974 in der Carnegie Hall - um Charles McPherson, Jon Faddis, Hamiet Bluiett oder Roland Kirk. Zahlreiche seiner Alben wurden nun wieder veröffentlicht. Er schrieb das 1970 von Alvin Ailey uraufgeführte Ballett "Mingus Dances", brachte dann das Album "Let My Children Hear Music" (1971) mit großformatigen Kompositionen heraus, wurde 1971 in einem Dokumentarfilm von Tom Reichman porträtiert, erhielt Kompositionsaufträge der Guggenheim-Stiftung, des Smithsonian Institute und National Endowment for the Arts, wurde in die "Down Beat"-Hall of Fame gewählt und gab 1972 im Rahmen des Newport/New York Festivals ein Konzert mit einem 23-Mann-Orchester (LP "Charles Mingus And Friends") und 1974 eine Nachfolge-Veranstaltung in der Carnegie Hall ("Mingus At Carnegie Hall"). Mingus schrieb 1975 sein zweites Ballett und besuchte 1976 Europa. Zuletzt fanden sich in seinen Gruppen u.a. Hugh Lawson bzw. Walter Norris (p), Jack Walrath (tp) und Ricky Ford (ts). Mingus, der auch in den siebziger Jahren bis zum endgültigen Durchbruch seiner Krankheit im Jahr 1977 Tourneen nach Europa, Japan, Südamerika und Konzertreisen durch Nordamerika unternahm, gastierte 1977 nochmals beim Newport Festival, wurde 1978 im Weißen Haus geehrt und konnte 1977 an seinen letzten groß besetzten Alben, darunter "Cumbia And Jazz Fusion" (1976/77), "Three Or Four Shades Of Blues" (1977) und "Me, Myself An Eye" teils nur noch vom Rollstuhl aus mitwirken, am Bass vertreten von George Mraz und Eddie Gomez. Mingus, dem Joni Mitchell 1978 noch eine Platte widmete, litt an Muskelschwund. 1979 erlag er einem Herzschlag. Seinem letzten Wunsch entsprechend streute seine Witwe Susan Graham Ungaro-Mingus seine Asche in den Ganges. Um den Schlagzeuger Dannie Richmond und Don Pullen herum gab es nach einem Gedächtniskonzert in der Carnegie Hall ab Ende 1979 immer wieder mehrfach umbesetzte Mingus Dynasty-Gruppen mit Weggenossen wie George Adams, Jimmy Knepper, John Handy, Jimmy Owens oder Jack Walrath mit Einspielungen wie "Chair In The Sky" (1980), "Live At Montreux", "Reincarnation", "Mingus' Sounds Of Love" und "The Next Generation" (1991). Auch Mingus' Sohn Eric (geb. 8.7.1964), Bassist und Sänger, wirkte an Dynasty- Einspielungen mit. 1984 gründete Susan Mingus in New York die Plattenfirma East Coasting Records, die Rechte der Mingus-Labels Debut und Mingus Records wahrnimmt. Praktisch alle Alben von Charles Mingus sind in CD-Neuaufgaben wieder auf dem Markt, darunter auch legale posthume Veröffentlichungen aus dem Archiv der Witwe und eine Vielzahl unautorisierter Mitschnitte aus aller Welt. 1985 wurde die Gesamtpartitur der von Mingus beim Town Hall-Konzert 1962 nur als Fragment eingespielten Komposition "Epitaph" entdeckt. Gunther Schuller spielte das 1989 mit einem 39-köpfigen Orchester uraufgeführte Werk 1990 ein und führte es ein Jahr später beim Jazzfest Berlin im Rahmen eines Mingus- Abends auf. Viele prominente Musiker wirken auf der Montage "Weird Nightmare" (1992) mit, auf der sich Klangregisseur Hal Willner mit der Motivik und Klangwelt von Charles Mingus auseinander setzt. Aus einem Pool von 150 berühmten Musikern wie John Stubblefield, Ronnie Cuber, Steve Turre oder Jack Walrath beruft Susan Mingus seit 1991 für wöchentliche Auftritte im New Yorker Time Café immer wieder neue Orchester, die als Mingus Big Band in den neunziger Jahren internationale Tourneen unternommen, 1996/97 "Down Beat"-Polls als führendes Orchester gewonnen und Einspielungen wie "Big Band Charles Mingus, Vol. I" (1988), "Live At The Theatre Boulogne-Billan" (1991), "Mingus Big Band 93: Nostalgia in Times Square", "Gunslinging Birds" (1995), "Live In Time" (1997) und "Que Viva Mingus" (1998) vorgelegt hat. In den neunziger Jahren gab es zahlreiche posthume Ehrungen für den Komponisten, darunter 1995 eine Briefmarke des US Postal Service und 1997 den NARAS Lifetime Achievement Award. Die Mingus-Stiftung "Let My Children Hear Music" hat sein kompositorisches Gesamtwerk katalogisiert, verfilmt und der Musikabteilung der New York Public Library zur Verfügung gestellt. 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Gene Lees: Caught in the Act. Charlie Mingus, The Showplace, Greenwich Village, New York, in: Down Beat, 27/7 (31.Mar.1960), p. 34-35 (C)

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Johnny Hodges: "Big Shoe") [vert.file] [digi.copy]; part 2, in: Down Beat, 27/10 (12.May 1960), p. 39 (BT: Labert/Hendricks & Ross: "Moanin"; Sonny Stitt: "Au privave"; Mahalia Jackson: "I'm Going to Live the Life I Sing About in My Song"; Dizzy Reece: "The Rake") [vert.file] [digi.copy]; excerpted reprint, in: Down Beat, 72/1 (Jan.2005), p. 98 (BT) [digi.copy]

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Siegfried Schmidt-Joos: Charlie Mingus beschwört das Unterbewußtsein, in: Siegfried Schmidt-Joos: Jazz. Gesicht einer Musik, Gütersloh 1961 [book], p. 282-287 (F)

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Ted Whyte: Reviews in Context. Charles Mingus. Strongest Man in Jazz, in: Metronome, 78/1 (Jan.1961), p. 44-46 (F/R)

John Clayton: Charlie Mingus, in: Coda, 3/10 (Feb.1961), p. 11-12 (F about Mingus' reactions to his audience)

Ira Gitler: "Charles Mingus Presents Charles Mingus" (Candid), in: Down Beat, 28/7 (30.Mar.1961), p. 38 (R)

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Frank Kofsky: Charlie Mingus - "Pre-Bird" (Mercury), in: Down Beat, 28/25 (7.Dec.1961), p. 34, 36, 38 (R: 4 1/2 stars) [digi.copy]

Bill Coss: A Report of a Most Remarkable Event (Town Hall), in: Down Beat, 29/30 (1962), p. 40 (C); reprint, in: Down Beat, 72/1 (Jan.2005), p. 23 (C) [digi.copy]

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Robert Reisner: Charlie Mingus, in: Robert Reisner: Bird. The Legend of Charlie Parker, New York 1962 [book: Citadel Press], p. 151-152 (I)

Paul E. Affeldt: "Charlie Mingus" (Candid 8021), in: Jazz Report, 2/5 (Jan.1962), p. 10 (R)

Bob Dawbarn: Great Start for New Label, in: Melody Maker, 24.Mar.1962, p. 6 (R: "Charles Mingus Presents Charles Mingus")

Charles Mingus: Chords and Discords. The Artist Replies, in: Down Beat, 29/22 (16.Aug.1962), p. 6 (letter)

Don DeMichael: Charlie Mingus - "Tijuana Moods" (RCA Victor 2533), in: Down Beat, 29/23 (30.Aug.1962), p. 22 (R: 5 stars); reprint, in: Down Beat, 72/1 (Jan.2005), p. 81 (R) [digi.copy]

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NN: A New Start, in: New York Amsterdam News, 22.Sep.1962, p. 18 (N/photo: with his daughter; planning to leave the US and live on Mallorca) [digi.copy]

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Diane Dorr-Dorynek: Mingus..., in: Dom Cerulli, Burt Korall & Mort Nasatir (Hg.): The Jazz Word, London 1963 [book], p. 15-18 (F/I)

Stanley Dance: Mingus Speaks, in: Jazz, 2/9 (1963), p. 11-14, 33 (F/I) [xerox in vert.file]

T. White: Mingus at Town Hall, in: Jazz, 2/9 (1963), p. 15-16 (R)

E.T. Vogel: New Yorker Brief. Viele Bossa Nova - aber kein Five Spot., in: Jazz Podium, 12/1 (Jan.1963), p. 6-9

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NN: News... (wegen schwerer Körperverletzung verurteilt), in: Jazz Podium, 12/3 (Mar.1963), p. 55

Teddy Leyh: Kritisches Mosaik. Ah Um, Oh Yeah, in: Jazz Podium, 12/3 (Mar.1963), p. 59

C. Loveless: Charlie Mingus, in: Jazz Journal, 16/6 (Jun.1963), p. 12-13 (F)

A.J. Bishop: Charles Mingus - A Critical View of His Music, in: Jazz Journal, 16/8 (Aug.1963), p. 7 (F)

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Martin Williams: Mostly Mingus, in: Martin Williams: Jazz Masters in Transition, 1957-1969, New York 1970 [book], p. 149-151 (R: Town Hall Concert, Reprint aus: Saturday Review, 14.Dec.1963)

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Demètre Ioakimidis: Le chemin de Mingus, in: Jazz Hot, 30/198 (1964), p. 26ff

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Pete Welding: Charles Mingus - "Mingus" (Impulse), in: Down Beat, 31/10 (23.Apr.1964), p. 25-26 (R)

Werner Burkhardt: Wiegenlieder aus Dixieland. Charly Mingus brillierte in Bremen - Auftakt zu seiner Jazz-Tournee, in: Die Welt, 20.Apr.1964 (C); reprint, in: Reinhold Wendt: Eric A. Dolphy. Die Freiheit der Klänge, München 2003 [book: privately published], p. 146 (C)

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NN: I'm Not a Horse - Charles Mingus, in: Melody Maker, 2.May 1964, p. 2

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Jef Gilson & Claude Lenissois: Fables de Mingus, in: Jazz Hot, #199 (Jun.1964), p. 12-17 (F/C)

Julien Manglunki: Mingus à Liège, in: Jazz Hot, #199 (Jun.1964), p. 10-11 (C)

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W. Dressen: Nächtlliche Begegnung mit Charles Mingus, in: Jazz Podium, 13/6 (Jun.1964), p. 136-137

Don DeMichael & Pete Welding: Charles Mingus - "Mingus, Ah, Um" (Columbia), in: Down Beat, 31/21 (16.Jul.1964), p. 44 (R)

NN: Mingus in Europe, pt. II - Or Get It Straight, in: Down Beat, 31/21 (16.Jul.1964), p. 11-12 (F)

NN: Mingus, Silver Sign For Monterey Event, in: Los Angeles Sentinel, 2.Jul.1964, p. B6 (short F) [digi.copy]

W. Dötsch: Charles Mingus - "The Black Saint and the Sinner Lady", in: Jazz Podium, 13/7 (Jul.1964), p. 173-174 (R)

Bob Dawbarn: Mingus Tempers His Anger, in: Melody Maker, 1.Aug.1964, p. 12 (R: "Mingus, Mingus")

John S. Wilson: Mingus. The Missing Link. Jazz Bassist Bridges the Style Gap Between Ellington and Monk, in: new York Times, 4.Oct.1964, p. X25 (F) [digi.copy]

Pete Welding: Charles Mingus - "Mingus Plays Piano" (Impulse), in: Down Beat, 31/28 (22.Oct.1964), p. 28-29 (R)

Barbara Gardner: Charlie Mingus - "Tonight at Noon" (Atlantic), in: Down Beat, 31/31 (3.Dec.1964), p. 24 (R)

Bob Thiele: Mingus Ho Hum. Stormy Year Recording Mingus, in: Melody Maker, 5.Dec.1964, p. 6

Charles Mingus: Chords & Discords. Comment from Mingus, in: Down Beat, 31/31 (3.Dec.1964), p. 5 (letter)

Nat Hentoff: Second Chorus, in: Down Beat, 31/32 (17.Dec.1964), p. 39-40 (F: Bill Dixon, Charles Mingus)

NN: Charles Mingus, in: Jazz Podium, 13/12 (Dec.1964), p. 298 (N: at Birdland with 13 piece combo) [digi.copy]

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Bob Dawbarn: Vintage Mingus Stands Time Test, in: Melody Maker, 6.Feb.1965, p. 12 (R: "Charles Mingus Quintet plus Max Roach")

Joachim Ernst Berendt: Mingus und der Schatten Duke Ellingtons, in: Jazz Podium, 14/3 (Mar.1965), p. 60-62 (F); reprint, in: Joachim Ernst Berendt: Ein Fenster aus Jazz, Frankfurt/Main 1980 [book; reprint, O: Frankfurt/Main 1978], p. 148-157 (F)

Several authors: Charlie Mingus - "Tonight at Noon" / "Wild Bass" / "Mingus Dynasty", in: Jazz Podium, 14/3 (Mar.1965), p. 76-77 (R)

Bob Thiele: Mingus? Ho-Hum!, in: Jazz Hot, #208 (Apr.1965), p. 24-25 (F)

R. Wettley: Mingus at Monterey, in: Jazz Podium, 14/5 (May 1965), p. 136 (R)

Don DeMichael: Charles Mingus - "Mingus at Monterey" (Charles Mingus); "Mingus Revisited" (Limelight), in: Down Beat, 32/18 (26.Aug.1965), p. 30 (R)

NN: Monterey Jazz Festival Announces Music Grants, Mingus Program, in: Down Beat, 32/19 (9.Sep.1965), p. 11 (N)

NN: Potpourri. Charles Mingus at UCLA, in: Down Beat, 32/19 (9.Sep.1965), p. 12 (N)

Bob Dawbarn: Matchless Mingus Comes Up Trumps, in: Melody Maker, 20.Nov.1965, p. 12 (R: "Mingus Revisited")

NN: The Bassist Meets the College Crowd, in: Down Beat, 32/23 (4.Nov.1965), p. 9 (short F)

Henry Woodfin: The new jazz. 1. The beginning, in: Sounds & Fury, 1/4 (Feb.1966), p. 18-21 (F) [digi.copy]

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Dan Morgenstern: Mingus' Man. Dannie Richmond, in: Down Beat, 33/6 (24.Mar.1966), p. 18, 49 (F)

Joachim Ernst Berendt: Mingus a stín Duka Ellington, in: Lubomír Doruzka & Jaromír Horec & Josef Kotek (eds.): Tanecní hudba a jazz 1966/67, Prague 1967 [book: Vydalo nakladatelství Supraphon], p. 138-142 (F)

NN: Mingus and Landlord Have N.Y. Go-Round, in: Down Beat, 34/1 (12.Jan.1967), p. 11 (short F) [digi.copy]

Martin Williams: Bystander. Charles Mingus - Unfinished Business, in: Down Beat, 35/4 (22.Feb.1968), p. 10 (F)

NN: Potpourri. Film on Charles Mingus, in: Down Beat, 35/11 (30.May 1968), p. 15 (N)

NN: New Jazz Films Focus on Mingus and Lloyd, in: Down Beat, 35/14 (11.Jul.1968), p. 10 (short F)

Michael Cuscuna: Film Review. "Mingus", in: Down Beat, 35/20 (3.Oct.1968), p. 13 (Film-R)

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Dietrich H. Kraner: Mingus in Europe 1964. A listing of private recordings, in: Discographical Forum, #10 (Jan.1969), p. 11 (D)

NN: Mingus Back on Scene with Quintet in N.Y., in: Down Beat, 36/15 (24.Jul.1969), p. 7 (short F) [digi.copy]

Burt Korall: The Pop and Jazz Scene. Mingus Returns, in: International Musician, 68/2 (Aug.1969), p. 9 (short F)

R. Williams: Magnificent Mingus!, in: Melody Maker, 18.Oct.1969, p. 21 (R: "Presents Charles Mingus")

Dick Hadlock: The Ultimate Ellington Tribute, in: Down Beat, 36/24 (27.Nov.1969), p. 12, 30 (C: tribute to Ellington feat. John Lewis, Charles Mingus, Duke Ellington)

Bob Dawbarn: A Feast for Mingus Men, in: Melody Maker, 20.Dec.1969, p. 32 (R: "Mingus at Monterey")

Jef Gilson: Charles Mingus - "Fables of Faubus", "Meditations on Integration", in: Jazz Hot, 36/260 (1970), p. 16-17

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Martin Williams: Charles Mingus. The Pivotal Instrument, in: Martin Williams: The Jazz Tradition, New York 2/1983 [book; New York 1/1970], p. 219-224 (F)

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Jeff Langford: Charles "Cholly" Mingus, in: Jazz Journal, 23/2 (Feb.1970), p. 14-16 (F)

Owen Peterson: The Massey Hall Concert, in: Jazz Journal, 23/3 (Mar.1970), p. 8-10 (F)

R. Williams: Washed Up Mingus (at New York's Top of the Gate), in: Melody Maker, 22.Aug.1970, p. 22 (C)

NN: Potpourri: Charles Mingus on tour in Europe, in: Down Beat, 37/21 (29.Oct.1970), p. 8 (N)

R. Williams: Charles Mingus. Nights of the Giants, in: Melody Maker, 7.Nov.1970, p. 14

R. Williams: Miniature Golden Age, in: Melody Maker, 28.Nov.1970, p. 14

R. Williams: You Must See Mingus (at Ronnie Scott's), in: Melody Maker, 14.Nov.1970, p. 8

François Postif: Charles Mingus, in: François Postif: Jazz Me Blues. Interviews et portraits de musiciens de jazz et de blues, Paris 1998 [book: Outre Mesure], p. 283-293 (I; Reprint, from: Jazz Hot, #267, Dec.1970)

Charles Mingus: Beneath the Underdog, Harmondsworth 1980 [book; Reprint, O: New York 1971; German translation, Hamburg 2/2003, Edition Nautilus] ("I"); Reprint (excerpts), in: Robert Walser (ed.): Keeping Time. Readings in Jazz History, New York 1999 [book: Oxford University Press], p. 223-233 ("I"); review, by Bill Smith, in: Coda, 10/3 (Sep/Oct.1971), p. 12-13 (B)

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Barry McRae: Jazz in Britain. Mingus, in: Jazz Journal, 24/1 (Jan.1971), p. 24 (C)

Francois Postif: Charles Mingus - heute, in: Jazz Podium, 20/4 (Apr.1971), p. 126-129 (I)

NN: Platte des Monats. Charles Mingus - The Great Concert of Charles Mingus, in: Jazz Podium, 20/4 (Apr.1971), p. 147 (R)

R. Williams: Out of the Blue... Supreme Mingus, in: Melody Maker, 10.Apr.1971, p. 26 (R: "The Great Concert of Charles Mingus")

Mike Hennessey: Charles Mingus. Changed Man?, in: Down Beat, 38/10 (13.May 1971), p. 14, 31 (F/I) [digi.copy]; reprint, in: Down Beat, 78/3 (Mar.2011), p. 44-47 (F/I) [digi.copy]; response, by Edmond Weiss: Chords and Discords. Candid Mingus, in: Down Beat, 38/14 (22.Jul.1971), p. 10 (letter); response, by A. Stan Davis: Chords & Discords. Gratitude For Mingus, in: Down Beat, 78/5 (May 2011), p. 10 (letter) [digi.copy]

NN: Guggenheim to Mingus; Protest at Foundation, in: Down Beat, 38/11 (27.May 1971), p. 8 (short F) [digi.copy]

Whitney Balliett: Takes. A Reporter at Large, in: The New Yorker, 29.May 1971 (F); Reprint, in: The New Yorker, 30.Oct.2000, p. 69 (F) [vert.file]

NN: Mingus und Leon Thomas beim Montreux Jazz Festival, in: Jazz Podium, 20/6 (Jun.1971), p. 201 (N)

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NN: Beneath the Underdog, in: Melody Maker, 7.Aug.1971, p. 26 (B)

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Dan Morgenstern: "Beneath the Underdog", by Charles Mingus, in: Down Beat, 38/16 (16.Sep.1971), p. 41 (B)

J. Atterton & Leonard Feather: Scene USA. Mingus Dances, in: Melody Maker, 30.Oct.1971, p. 6 (C: ballet)

B. Palmer: Charles Mingus Ain't No Jive Bassist, in: Rolling Stone, #100 (1972), p. 11

Bobby Jones: Charles Mingus. Revolutionär und Klassiker, in: Jazz Now/Jazz Podium, 1972, p. 10-11

C. Tirfoin: Charles Mingus Septet, Slugs, New York, in: Jazz Magazine, #197 (1972), p. 46 (C)

Charles Mingus: Let My Children Hear Music (Columbia KC 31039), in: Tom Piazza: Setting the Tempo. Fifty Years of Great Jazz Liner Notes, New York 1996 [book], p. 335-344 ("I"; Reprint of liner notes from 1972)

NN: Charles Mingus (à Chateaufallon), in: Jazz Magazine, #203 (1972), p. 28-29

W. Smith: Charles Mingus - "Let My Children Hear Music", in: Down Beat, 39/16 (1972), p. 20, 22 (R)

NN: Ammons and Mingus set for concert at Philharmonic, in: New York Amsterdam News, 29.Jan.1972, p. D4 (short F: concert preview) [digi.copy]

Burt Korall: The Pop and Jazz Scene, in: International Musician, 70/8 (Feb.1972), p. 6 (short F)

Gary Giddins: Caught in the Act. Charles Mingus Jazz Workshop, Village Vanguard, New York City, in: Down Beat, 39/3 (17.Feb.1972), p. 26-27 (C)

NN: Potpourri. Charles Mingus concert at NY Philharmonic Hall, in: Down Beat, 39/3 (17.Feb.1972), p. 11 (N)

Dan Morgenstern: Stars Spark SRO Mingus N.Y. Concert, in: Down Beat, 39/5 (16.Mar.1972), p. 10 (C)

Bill Smith: Heard and Seen. Charles Mingus Big Band at the Village Vanguard, in: Coda, 10/7 (May/Jun.1972), p. 40 (C)

Dan Morgenstern: Inside Mingus with Bobby Jones, in: Down Beat, 39/9 (11.May 1972), p. 18, 37 (F/I with Bobby Jones)

Ron Sweetman: Heard and Seen. Charles Mingus, Esquire Show Bar, Montreal, in: Coda, 10/8 (Jul/Aug.1972), p. 42-43 (C)

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