

## 1: Let My Children Hear Music | Revolv

*Let My Children Hear Music* is an album released by Columbia Records in of music by composer Charles Mingus, produced by Teo Macero.

His father, Charles Mingus Sr. His maternal grandfather was a Chinese British subject from Hong Kong, and his maternal grandmother was an African-American from the southern United States. He studied trombone, and later cello, although he was unable to follow the cello professionally because, at the time, it was nearly impossible for a black musician to make a career of classical music, and the cello was not yet accepted as a jazz instrument. This had a serious impact on his early musical experiences, leaving him feeling ostracized from the classical music world. These early experiences, in addition to his lifelong confrontations with racism, were reflected in his music, which often focused on themes of racism, discrimination and in justice. He studied for five years with Herman Reinshagen , principal bassist of the New York Philharmonic , and compositional techniques with Lloyd Reese. Beginning in his teen years, Mingus was writing quite advanced pieces; many are similar to Third Stream because they incorporate elements of classical music. A number of them were recorded in with conductor Gunther Schuller , and released as Pre-Bird, referring to Charlie "Bird" Parker ; Mingus was one of many musicians whose perspectives on music were altered by Parker into "pre- and post-Bird" eras. His first major professional job was playing with former Ellington clarinetist Barney Bigard. The name originated from his desire to document unrecorded young musicians. Despite this, the best-known recording the company issued was of the most prominent figures in bebop. After the event, Mingus chose to overdub his barely audible bass part back in New York; the original version was issued later. Mingus may have objected to the way the major record companies treated musicians, but Gillespie once commented that he did not receive any royalties "for years and years" for his Massey Hall appearance. The records, however, are often regarded as among the finest live jazz recordings. One story has it that Mingus was involved in a notorious incident while playing a club date billed as a "reunion" with Parker, Powell, and Roach. Powell, who suffered from alcoholism and mental illness possibly exacerbated by a severe police beating and electroshock treatments , had to be helped from the stage, unable to play or speak coherently. This is not jazz. These are sick people. Mingus often worked with a mid-sized ensemble around 8-10 members of rotating musicians known as the Jazz Workshop. Mingus broke new ground, constantly demanding that his musicians be able to explore and develop their perceptions on the spot. Mingus shaped these musicians into a cohesive improvisational machine that in many ways anticipated free jazz. Some musicians dubbed the workshop a "university" for jazz. Over a ten-year period, made 30 records for a number of labels Atlantic , Candid , Columbia , Impulse and others , a pace perhaps unmatched by any other musicians except Ellington. Like Ellington, Mingus wrote songs with specific musicians in mind, and his band for Erectus included adventurous musicians: The title song is a ten-minute tone poem , depicting the rise of man from his hominid roots Pithecanthropus erectus to an eventual downfall. A section of the piece was free improvisation , free of structure or theme. The two men formed one of the most impressive and versatile rhythm sections in jazz. Both were accomplished performers seeking to stretch the boundaries of their music while staying true to its roots. Faubus that features double-time sections. As Mingus explained in his liner notes: But blues can do more than just swing. The former also features the version of "Fables of Faubus" with lyrics, aptly titled "Original Faubus Fables". Only one misstep occurred in this era: An ambitious program, it was plagued with troubles from its inception. Edmund Pollock, to provide notes for the record. Mingus also released Mingus Plays Piano , an unaccompanied album featuring some fully improvised pieces, in The group was recorded frequently during its short existence; Coles fell ill and left during a European tour. Dolphy stayed in Europe after the tour ended, and died suddenly in Berlin on June 28, The couple were married in by Allen Ginsberg. They recorded two well-received albums, Changes One and Changes Two. Mingus also played with Charles McPherson in many of his groups during this time. Cumbia and Jazz Fusion in sought to blend Colombian music the " Cumbia " of the title with more traditional jazz forms. His once formidable bass technique declined until he could no longer play the instrument. He continued composing, however, and supervised a

number of recordings before his death. At the time of his death, he was working with Joni Mitchell on an album eventually titled *Mingus*, which included lyrics added by Mitchell to his compositions, including "Goodbye Pork Pie Hat". The album featured the talents of Wayne Shorter, Herbie Hancock, and another influential bassist and composer, Jaco Pastorius. Mingus died, aged 56, in Cuernavaca, Mexico, where he had traveled for treatment and convalescence. His ashes were scattered in the Ganges River. Musical style[ edit ] His compositions retained the hot and soulful feel of hard bop, drawing heavily from black gospel music and blues, while sometimes containing elements of Third Stream, free jazz, and classical music. He once cited Duke Ellington and church as his main influences. Mingus espoused collective improvisation, similar to the old New Orleans jazz parades, paying particular attention to how each band member interacted with the group as a whole. In creating his bands, he looked not only at the skills of the available musicians, but also their personalities. Many musicians passed through his bands and later went on to impressive careers. He recruited talented and sometimes little-known artists, whom he utilized to assemble unconventional instrumental configurations. Because of his brilliant writing for midsize ensembles, and his catering to and emphasizing the strengths of the musicians in his groups, Mingus is often considered the heir of Duke Ellington, for whom he expressed great admiration and collaborated on the record *Money Jungle*. Indeed, Dizzy Gillespie had once claimed Mingus reminded him "of a young Duke", citing their shared "organizational genius. His refusal to compromise his musical integrity led to many onstage eruptions, exhortations to musicians, and dismissals. For example, when confronted with a nightclub audience talking and clinking ice in their glasses while he performed, Mingus stopped his band and loudly chastised the audience, stating: Paris recalls his time in the Jazz Workshop: The three of us just wailed on the blues for about an hour and a half before he called the other cats back. This attack temporarily ended their working relationship, and Knepper was unable to perform at the concert. Charged with assault, Mingus appeared in court in January and was given a suspended sentence. Charlie Mingus, directed by Thomas Reichman. The film also features Mingus performing in clubs and in the apartment, firing a. Elvis Costello has written lyrics for a few Mingus pieces. Three of Four Shades of Love. The composition is 4, measures long, requires two hours to perform, and is one of the longest jazz pieces ever written. With the help of a grant from the Ford Foundation, the score and instrumental parts were copied, and the piece itself was premiered by a piece orchestra, conducted by Gunther Schuller. It was performed again at several concerts in Hal Leonard published the complete score in His World as Composed by Mingus, [7] throughout the s, and it was published in Its " stream of consciousness " style covered several aspects of his life that had previously been off-record. In addition to his musical and intellectual proliferation, Mingus goes into great detail about his perhaps overstated sexual exploits. He claims to have had more than 31 affairs in the course of his life including 26 prostitutes in one sitting. This does not include any of his five wives he claims to have been married to two of them simultaneously. In addition, he asserts that he held a brief career as a pimp. This has never been confirmed. According to Ashon Crawley, the musicianship of Charles Mingus provides a salient example of the power of music to unsettle the dualistic, categorical distinction of sacred from profane through otherwise epistemologies. Crawley goes on to argue that these visits were the impetus for the song "Wednesday Prayer Meeting. Besides recordings from the expected jazz artists, the song has also been recorded by musicians as disparate as Jeff Beck, Andy Summers, Eugene Chadbourne, and Bert Jansch and John Renbourn with and without Pentangle. Joni Mitchell sang a version with lyrics that she wrote for it. One of the most elaborate tributes to Mingus came on September 29, , at a festival honoring him. Awards and honors[ edit ] The microfilms of these works were given to the Music Division of the New York Public Library where they are currently available for study.

### 2: What is a Jazz Composer | Charles Mingus: The Official Site

*From his deathbed in Mexico in he sent a message to Sy Johnson (who was responsible for many of the arrangements on the album), saying that Let My Children Hear Music was the record he liked most from his career.*

Each jazz musician when he takes a horn in his hand- trumpet, bass, saxophone, drums-whatever instrument he plays-each soloist, that is, when he begins to ad lib on a given composition with a title and improvise a new creative melody, this man is taking the place of a composer. I am going to give you a new melodic conception on a tune you are familiar with. I am a composer. I have noticed that there are many kinds of composers in this so-called jazz. For instance, there are musicians who simply take rhythmic patterns and very spare notes-very limited invention melodically-and play in a soulful swinging way. If you feel empathy for his personal outlook, you naturally feel him musically more than some other environmental and musical opposite who is, in a way. And those people are: But there is no need to compare composers. They were all pencil composers. I always wanted to be a spontaneous composer. I mean critics or musicians. I marvel at composition, at people who are able to take diatonic scales, chromatics, tone scales, or even quarter-tone scales. I admire anyone who can come up with something original. But not originality alone, because there can be originality in stupidity, with no musical description of any emotion or any beauty the man has seen, or any kind of life he has lived. For instance, a man says he played with feeling. Now he can play with feeling and have no melodic concept at all. I have found very little value left after the average guy takes his first eight bars-not to mention two or three choruses, because then it just becomes repetition, riffs and patterns, instead of spontaneous creativity, I could never get Bird to play over two choruses. Now, kids play fifty thousand if you let them. Who is that good? Today, things are at the other extreme. I know and hear what they are doing. But the validity remains to be seen -what comes, what is left, after you hear the melody and after you hear the solo. Unless you just want to hear the feeling, as they say. In classical music, for example people go to hear Janos Starker play Kodaly. Jazz was at one time the same way. You played your ad lib solo, you created it, and if it was worthwhile, then you played it in front of the public again. Now, on this record there is a tune which is an improvised solo and which I am very proud of. I am proud because to me it has the expression of what I feel, and it shows changes in tempo and changes in mode, yet the variations on the theme still fit into one composition. It is not like some music I hear where the musician plays eight bars and then the next eight bars sound like he is playing another tune. I would say the composition is on the whole as structured as a written piece of music. For the six or seven minutes it was played originally on piano, the solo was within the category of one feeling, or rather, several feelings expressed as one. I have never struggled to be accepted as a great bassist-I imagine I could have been if I had seen my available musical goal there. If people really knew the qualification of a good bass player, they would flip-because I know thirty or forty bass players who have the technique that I have. There are a million bowings that could and probably do duplicate a horn better. For instance, my dream has been to put basses, or maybe two basses in a reed section, in place of the baritone saxophone. I never had the chance so I could never say how it really sounds, it is only in my mind that I can say I hear it and it would work better than most baritone saxes. I had a classical student who was in the symphony in Minneapolis. He used to study through the mail and, for his lessons, I would write things for him and he would re-tape them and send them back. That was when I realized how much more could be done, musically, by using the bow with the bow, by utilizing all the possibilities of this instrument. Back to the record: But mainly I am saying: Do you really know Mingus, you critics? Here is a piece I wrote in and I wrote it like this because thought in I would probably get it recorded some day. But when you have to wait thirty years to get one piece played-what do you think happens to a composer who is sincere and loves to write and has to wait thirty years to have someone play a piece of his music? That was when I was energetic and wrote all the time. Music was my life. Had I been born in a different country or had I been born white, I am sure I would have expressed my ideas long ago. Part of the reason I am a composer is that I studied composition with Lloyd Reese. Art Tatum highly recommended him. When Art found out I was studying with Lloyd, he asked me to come and play for him. Lloyd Reese was a master musician, he knew jazz and all the fundamentals of music from the beginning. And

he could play anything. I remember he turned a record on to me one time. The record stores were mainly for white people. I remember my favorites: In my young days, we were raised more on classical music than on any other kind. It was the only music we were exposed to, other than the church choir. But my point about Reese is that if you told the average person Lloyd Reese took the music of Stravinsky off a record, he would say you were crazy. There are millions of musicians, however, who have the capability of hearing and reproducing what they hear. As I was saying, each jazz musician is supposed to be a composer. As a youth I read a book by Debussy and he said that as soon as he finished a composition he had to forget it because it got in the way of his doing anything else new and different. And I believed him. I would say he did it more in a chordal-structure sense. If they had, they would have been put in the same class as Bartok and Debussy-to anyone who knows. Bud wrote a few things and so did Bird. But they were still within the simple chord changes you were used to-either the blues which shows how great they really were, to be able to create-with new and good melodic structures-on such simple chord progressions. In other words, if they had created anything complex, I am sure they could have upset the world. For instance, Bird called me on the phone one day and said: I imagine he had been doing it all through the record, but he just happened to call me at that time and that was the section he was playing his ad lib solo on, and it sounded beautiful. It gave me an idea about what is wrong with present-day symphonies: I think the music on this record is serious in every sense. I say, let my children have music. I said it earlier. I mean the structures have paid no attention to the past history of music. Pop music is still another story. Even tune structures are stolen. For instance, Schillinger used to say that you could take a sheet of music, turn it upside down-alter you wrote a certain movement-eight or ten bars-copy it upside down, then copy it backwards, from the end of the page back, turn the page over and copy it backwards and upside down. This would give you eighty bars or more of the same mood without working for it. It leaves the feeling and emotion out. I think it is evident when a person is stealing or copying a form of music which is not his own. The names are not important. But what they do, more or less, is just take a melody created by a jazz soloist and put words to it. They add words to a solo with a few of the notes left out. As I say, let my children have music. Probably because there is not much work available for clarinetists, except for those who play in the studios. But it is not enough. I think it is time our children were raised to think they can play bassoon, oboe, English horn, French horn, lull percussion, violin, cello. The results would be-well the Philharmonic would not be the only answer for us then. In fact, who wants to be in the symphony anyway, nowadays? If you stop and take note of what jazz has done, and the kind of musicianship which has developed from each instrument take the trumpet: Louis Armstrong, King Oliver, Maynard Ferguson, Cat Anderson, or the pyrotechniques of Dizzy Gillespie; you never hear that kind of high-note playing in symphonic works, it becomes obvious that it has made each player a virtuoso. That is probably why most European musicians now choose to be jazz musicians rather than classical players because they are always proving that the instrument can do more than is possible. I mean, the range has doubled in octaves. For instance, Stravinsky wrote a piece for a high trumpet. He used a special trumpet-a piccolo trumpet-to play high, but Cat Anderson played off the piano with an ordinary trumpet-played higher than the piano goes, higher than piccolos. Hobart Dotson, Kenny Durham. There are many other instruments besides the trumpet which jazz musicians have made do the impossible. And they can play, for hours on end, technical, involved, difficult, educated lines that have melodic sense. They are all virtuosi.

### 3: Let My Children Hear Music (c)(3) | Charles Mingus: The Official Site

*"Let My Children Hear Music" is Mingus writ large (if that's possible), music that's more absorbing compositionally than some of the earlier recordings of these same works. If there's a deficiency to the music, it's ironically the comparative absence of the normally irrepressible Mingus himself.*

As a result, these stunning live recordings have been incredibly hard to find on vinyl, until now. This says much about the local enthusiasm for post-bop jazz but also about the tyranny of distribution: With this anthology of her best recordings from to curated with Krog's own input we hope to set the record straight. It's 54 seconds of words, voice, and technology, a looped, echoing reading of a Gertrude Stein poem. The effect is disquieting and alien but deeply rhythmic, too and that's Krog's USP. Don't Just Sing takes in these spoken experiments along with free jazz, improvisation, standards, contemporary covers, and electronic manipulation. Krog began singing jazz in the '50s and started her first band in '56. She not only had two tracks on the first ever Norwegian jazz LP, *Metropol Jazz*, but also became the first Norwegian jazz artist to record and release a full album *s By Myself* on the Philips label. Her sound developed as technological advances made new recording techniques possible, and she quickly embraced the album as the perfect form to contain her sonic experiments. There is such a thing as too much manipulation, says Krog today. Recorded with tenor saxophonist Jan Garbarek and bass player Arild Andersen, *s Joy* is regarded as her masterwork. Tracks from it can be found on this compilation, as can a couple of interesting covers: I remember that there was a lot of buzz around Blue, and Joni Mitchell is, as everybody knows, a very talented singer and songwriter, says Krog in the new liner notes. "Glass" and "Tystnaden" are the two previously unreleased finds from the archives, the former written for a British documentary in '68, the latter a soundscape improvisation from a studio session with Lars Werner on piano, Kurt Lindgren on bass, and Janne Carlsson on drums. Krog's version came at suggestion of the man himself. It was John who pointed to the text on the inner sleeve of the *Impulse!* LP and said, Karin, look. Why don't you sing this? Krog remains fiercely productive, recording, performing, and running Meantime records from her and John's villa near Oslo. Now 77, she's showing no signs of slowing down. Everybody has to retire at some point, but I believe that once a musician, you're always a musician, she says. If I can't stand up and sing on stage anymore, I can always do it sitting down!

### 4: Charles Mingus - Wikipedia

*The Shoes of the Fisherman's Wife Are Some Jiveass Slippers Adagio ma non troppo Don't Be Afraid, the Clown's Afraid Too Taurus in the Aren.*

He could be volatile and violent, as musicians he worked with could testify. Sometimes this behaviour also manifested itself with members of the general public. He had a strong sense of justice, illustrated by his commitment to the civil rights movement and his anger at lazy racial-stereotyping. Traditional jazz, at the start of his career, swing, bebop, modern jazz though, despite claims from others that he was one of the prime inspirations for free jazz, he tended to distance himself from too close an identification with that and, of course, blues and black gospel music, all were part of his experience and fed his creative energies. As a bass player he was innovative and subscribed to the view that improvisation is actually a form of composition. It is as a composer and leader that his greatest contribution was made. He loved the notion of collective improvisation and his bands and groups bear the marks of that style. That may be so but, given that Charles had almost 60 albums to his credit in all, opinion is bound to be divided and it is a fact that the album is rarely listed by critics as among his greatest. However, this album, together with a live concert performance from February , Charles Mingus and Friends In Concert, now remastered and repackaged, still counts as a very worthwhile listening experience. The leaflet which accompanies it contains an essay by Mingus, sleeve notes from for the later concert, and a new commentary on the discs. The soloists from the two concert CDs are given and there is a list of musicians involved. A word of warning. There may have been two further bassists on *Let My Children* What about the music? The effect is chaotic at times polyphony at work, no doubt. A reprise of the original theme brings it to a conclusion. The brass section is splendid, the cello prominent and there is some fervent tenor playing. It sounds, briefly, like a baroque classical composition for piano before the saxophones take over. There is expansive trumpet and an effective combination of reeds and brass as well as interplay between the horns before the first refrain comes back. I really warmed to *Hobo Ho*. It features a powerful Mingus bass opening, a rich swinging tenor sound from James Moody, the percussive drive of Dannie Richmond and the brass section busting a gut. The horns play their part, too. This fairly hurtles along and has real momentum and excitement, the French horn of Julius Watkins calm in the midst of the storm. It culminates in a gentle blues-inflected finish. *The Chill Of Death* is essentially an atmospheric poem both written and read by Mingus, with an appropriate orchestral arrangement behind his voice. Perhaps indulgent, certainly a curiosity, it none the less has Charles McPherson delivering in style on alto. After a beginning suggestive of wind and storm, it hits its stride in authentic Big Band mode with James Moody providing a rousing solo contribution. What comes through on this first disc is how often the soloists are provided with the opportunity to shine. Some great and gifted musicians strut their stuff here. And although dissonance is never far away with Mingus, there is far more to praise than quibble about. The comedian and actor Bill Cosby comperes this live concert, the first Mingus had given in the States for ten years. Tracks 1 and 9 on CD2, together with track 1 on CD3, are just Cosby providing introductions for what follows. At other points too, especially on the final disc, his interventions can be heard. The lead-in is grounded in the blues and the music as a whole ebbs and flows between that blues emphasis and an ebullient gospel thread. The two tenors, Gene Ammons and Bobby Jones are to the forefront and the precocious trumpeter, Jon Faddis, takes an active role, too. As usual the theme repeats itself as we approach the final stretch, yet it turns out that we exit with a bang or, at least, reach a crescendo! *Eclipse* , a song written with Billie Holliday in mind almost twenty years previously, is brief and is delivered by a rather mannered Honey Gordon. *Us Is Two* moves along nicely and features the riffs characteristic of much of the material and orchestration on these discs. This track has a Kentonesque feel about it and is easy on the ear with Ammons and Jones repeating their solo duties on this Latin-tinged theme. Eddie Preston is impressive on the trumpet. *Mingus Blues* begins with a Mingus bass solo. Gene Ammons gives a virile performance on tenor and John Foster offers rhythmic support on piano. Mingus and Ammons have a purple passage trading notes towards the end. *Little Royal Suite* is a minute piece dedicated to trumpeter Roy Eldridge. Ideally, Eldridge would have played at the concert but he was too ill to

oblige so emerging talent Jon Faddis, although more a disciple of Dizzy Gillespie than Eldridge, stepped in and played with passion and panache, hitting the high notes with ease. The overall theme is strong and full of interest. The rich orchestral textures and sound are a reminder of the influence of Duke Ellington on Mingus. Gene Ammons is up front again and shows why he is one of the consistently appealing musicians on this disc. The other reed players contribute to the quality of the ensemble playing, as well as showcasing their own abilities. Joe Chambers is a powerhouse on drums. So to the third disc. There is more of a hint of the divine Sarah Vaughan in her voice. She has authentic jazz timbre and bends her notes with aplomb. This track is a swinger and a pleasure to hear. The I Of Hurricane Sue, an addition to the original contents of the LP, makes a second appearance on this compilation. The pianist John Foster is crisp and vigorous when his turn comes. Portrait, a ballad, has Honey Gordon, who has previously held her own against the big band sound, losing the battle occasionally here. I must say that I enjoyed these discs much more than I had anticipated. Because, like the audience on the live session, I was treated to rousing ensemble playing and exciting individual contributions from musicians near the top of their game, working with imaginative compositions, skilfully arranged and orchestrated by the likes of Sy Johnson and Mingus. These discs are full of interest and not just for those who are fans of the extraordinary Charles Mingus.

### 5: El-Gnaoui: Charles Mingus - Let My Children Hear Music ()

*referencing Let My Children Hear Music, 2xLP, Album, RE, RM, Pal, ORGM, C a milestone recording, and very high-quality pressing, but the mixing may be a bit off: soundstage is not as seamless as it should be with certain instruments (horn, trumpet) "glued" to one speaker.*

### 6: Charles Mingus - Let My Children Hear Music Vinyl LP

*It lists the soloists from Let My Children Hear Music but not the band line-up which I've had to glean from elsewhere. The soloists from the two concert CDs are given and there is a list of musicians involved.*

### 7: Mingus 'Let My Children Hear Music' Vinyl Reissues? | Steve Hoffman Music Forums

*A collaboration between Let My Children Hear Music / The Charles Mingus Institute and the Jazz Arts Program at Manhattan School of Music From Friday, February 17, to Sunday, February 20, high school students from across the US will celebrate the music of Charles Mingus () as part of the 9th Annual Charles Mingus High School.*

### 8: Let My Children Hear Music by Charles Mingus on Amazon Music Unlimited

*Has anyone compared the different vinyl reissues of this album? There is one on Pure Pleasure, and then a 2LP 45RPM version by ORG. I've read about.*

### 9: Charles Mingus - Let My Children Hear Music () FLAC full album download on IsraBox

*If children actually did listen to Let My Children Hear Music they would be slightly scared and really confused. Adults on the other hand would find it to be brilliantly complex and entertaining jazz.*

*Beyond : giving for the taking, teaching, and learning to give, death The America of John Dos Passos Railroad Consolidation Using words to sell: proverbs in advertising Truth matters walter veith The Routledge Critical Dictionary of Global Economics Day-star of liberty Unanswered questions remain. Long days journey into night: the question of blame Barbara Voglino False friend: the state and the public domain David Marquand Models and phenomenology for conventional and high-temperature superconductivity The old man and the sea original book Principles of electromagnetic compatibility The cunning of history Part II Family ties. Making home: queer migrations and motions of attachment Anne-Marie Fortier Baby bird-finder . Game design workshop 3rd edition Once upon a dream lana del rey piano In class : lessons to learn The Muslims Aslam Abdullah First Place Food Exchange Pocket Guide Statistics in ornithology Intracranial hemodynamics and functional tests Antioxidants and radicals Social self in Zen and American pragmatism Aboriginal art of Australia Integrating Poverty and Gender into Health Programmes From neuron to brain 5th edition zip The quest for antitrust relief Aintcha got music Ed sheeran i see fire piano sheet music Service-connected compensation. The rubicon of Georgia Free to Live Again Reel 2. Bulletins of the twelfth census of the United States, no. 1 (Apr. 17, 1899)-no. 106 (Nov. 1, 1901 Dawnland encounters Boston Red Sox (Baseball (Mankato, Minn.)) lit jee advanced 2015 question paper 1 with solutions Art History, Volume II (w/CD-ROM) In memoriam: Hon. Thomas White*