

BLUE NOTE

THE FINEST IN JAZZ SINCE 1939

JAZZ REFERENCES

MONEY JUNGLE

DUKE ELLINGTON
CHARLIE MINGUS · MAX ROACH

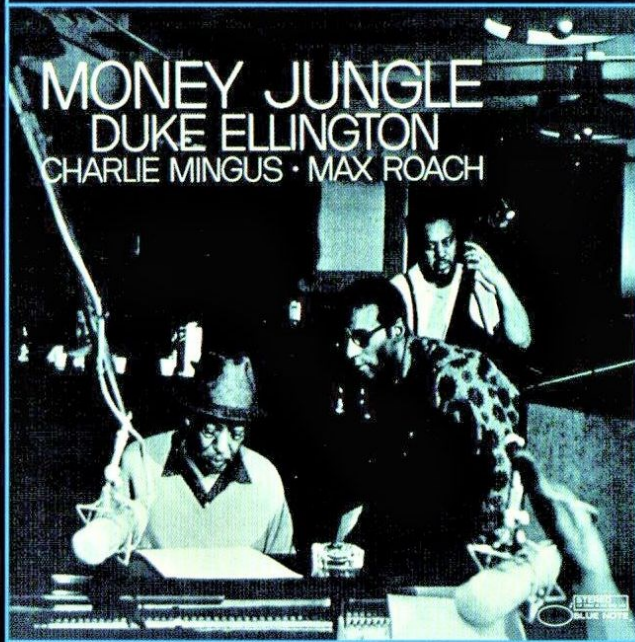


STEREO
BLUE NOTE

DUKE ELLINGTON MONEY JUNGLE



DUKE ELLINGTON, piano • CHARLIE MINGUS, bass • MAX ROACH, drums





DUKE ELLINGTON MONEY JUNGLE

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Ellington! Mingus! Roach! A triumvirate, not a trio. The magniloquent Ellington, suave, tactful, would be a man of distinction even if he had not been blessed with such extreme musical talent. When Mr. Ellington dispenses a well-chosen compliment, the plainest girl becomes beautiful for a magical moment. What well-chosen words can describe Ellington, the greatest genius jazz has produced, who after forty years as a creative musician continues to outstrip his legend and remains the complete artist forever changing, forever consolidating his musical expression.

Mingus, volatile, physical, hypersensitive is unsurpassed as a virtuoso of the bass viol in classical or jazz music. His autobiography,

"Beneath the underdog," promises to establish Charlie as an outstanding "stream of conscience" writer of our day. Mingus conversationally is so difficult to comprehend and so easy to misunderstand, and yet his philosophy of life is admirable and his desires are simple. Mingus as a composer, out of the cocoons of Ellington and Monk, is just beginning to realize his potential.

Roach, quiet, almost shy, yet unpredictable, the master of impassioned percussive precision has led the way for all modern drummers. Max, whose knowledge of so many of the intricacies of rhythm places him head and shoulders above the rest of the field, is also a schooled musician who writes in a style all his own and can

conceivably leave the impact on composition that he has on percussion.

To hear this album is to believe fully in the validity and lasting qualities of jazz. Ellington displays the scope of four decades of musical experience. He adroitly mixes the most advanced harmonic chords, a touch of stride piano, and Ellingtonia of the thirties and forties. Mingus and Roach know their Ellington and perform as if this were a trio of longstanding. But they add through their distinctive musical personalities a dimension never heard before in Duke's playing. The combination makes this one of the greatest piano trio recordings in jazz history.

The title tune is "Money Jungle" This sounds like a title that might have been thought of by the protest conscious Mingus or Roach.

But no, as all the tunes here, it is a product of the Ellington imagination. In addition to "Money Jungle," three other Ellington originals are here for the first time: "African Flower," "Very Special," and "Wig Wise." Familiar standards are "Warm Valley," "Caravan," and "Solitude."

GEORGE WEIN

The original 3 track tapes of this session have been remixed to digital tape in order to greatly reduce analog tape hiss and to improve the quality and balance of sound. In the process, another four titles were discovered and are included here.

For the Blue Note reissue of this historic session, we have gone back to the original 3 track masters and remixed them to digital tape in order to improve the sound of the music and the fidelity. In the process, we

discovered four unissued performances ("A Little Max," "Switch Blade," "REM Blues" and "Backward Country Boy Blues") that are now included. Significantly, these four discoveries are all Duke Ellington compositions that have never been heard before in one form.

MICHAEL CUSCUNA

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Ellington! Mingus! Roach! Un triomvirat, pas un trio. Ellington, grandiose, suave, tout en finesse, serait un homme d'exception même s'il n'était pas doué d'un talent musical aussi extrême. Lorsque M. Ellington dispense un compliment soigneusement choisi à la fille la plus banale, celle-ci devient belle l'espace d'un moment magique. Il n'y a pas de mots pour décrire Ellington, le plus grand génie du jazz continue de surpasser sa légende après quarante ans de création musicale et demeure un artiste perpétuellement en mouvement, perfectionnant toujours son expression musicale.

Mingus, volatile, physique, hypersensible, reste un virtuose inégalé de la contrebasse qu'il s'agisse de musique classique ou de jazz. Son autobiographie, "Beneath the Underdog" promet de faire de Charlie un éminent écrivain du "flot

de conscience" . Il est si simple de se méprendre et si difficile de comprendre une conversation avec Mingus et pourtant sa philosophie de la vie est si admirable et ses désirs si simples. En tant que compositeur et dans la lignée d'Ellington et Monk, Mingus commence à peine à prendre toute sa mesure.

Roach, calme, presque timide mais pourtant imprévisible, passé maître de la précision percussive et émotive a ouvert la voie pour tous les batteurs contemporains. Max, donc la connaissance des complexités inhérentes des rythmes le place à une longueur en avant de tous les autres, est également un musicien éduqué qui écrit dans un style très personnel et peut tout à fait laisser en écriture l'empreinte qu'il laisse en percussion.

Ecouter cet album, c'est croire plei-

nement à la validité et aux qualités durables du jazz. Ellington fait état de quatre décennies d'histoire du jazz. Il mélange subtilement les harmonies les plus modernes, un soupçon de stride et l'Ellingtonia des années trente et quarante. Mingus et Roach dominent leur Ellington et jouent comme si ce trio existait depuis des années. Mais par leurs personnalités musicales uniques il ajoutent une dimension encore inconnue au jeu de Duke. Cette combinaison produit l'un des meilleures enregistrements de trio piano dans l'histoire du jazz.

Le morceau-titre est "Money Jungle". Ce titre aurait pu être imaginé par les contestataires que sont Mingus et Roach. Mais non, comme tous les autres titres ici, c'est un produit de l'imagination d'Ellington. On découvre également trois autres de ses compositions : "African Flower", "Very

Special" et "Wig Wise". On reconnaîtra les standards familiers "Warm Valley", "Caravan" et "Solitude".

GEORGE WEIN

Les bandes d'origines en trois pistes de cette session ont été remixés sur support digital afin de diminuer conséquemment les crissements des bandes analogues et d'améliorer la qualité et la balance du son. Quatre nouveaux titres ont été découverts durant ce travail et sont inclus ici.

Pour la réédition Blue Note de cet enregistrement historique, nous avons repris les bandes originales en trois pistes et les avons remixés sur support digital afin d'améliorer le son et la fidélité de la reproduction. C'est pendant cette démarche que nous avons redécouvert quatre morceaux originaux jamais édités ("A little Max",

"Switch Blade", "REM Blues" et "Backward Country Boy Blues") qui sont maintenant inclus. Il est remarquable que ces quatre découvertes soient des compositions de Duke Ellington encore jamais entendues.

MICHAEL CUSCUNA

DUKE ELLINGTON, piano • CHARLIE MINGUS, bass • MAX ROACH
drums • Recording Engineer: BILL SCHWARTAU • Recorded at
SOUND MAKERS, New York City, on September 17, 1968

- | | | | |
|---|--|----|--|
| 1 | VERY SPECIAL *
(Duke Ellington) 4:23 | 8 | CARAVAN +
(Tizol, Ellington, Mills) 4:19 |
| 2 | A LITTLE MAX (parfait)
(Duke Ellington) 2:55 | 9 | MONEY JUNGLE ;
(Ellington) 5:26 |
| 3 | A LITTLE MAX
alternate take * *
(Duke Ellington) 3:40 | 10 | SOLITUDE
alternate take * *
(Ellington, Delange, Mills) 5:50 |
| 4 | FLEURETTE AFRICAINE
(African Flower) +
(Duke Ellington) 3:33 | 11 | SOLITUDE +
(Ellington, Delange, Mills) 5:59 |
| 5 | REM BLUES *
(Duke Ellington) 4:15 | 12 | WARM VALLEY ;
(Duke Ellington) 5:51 |
| 6 | WIG WISE +
(Duke Ellington) 3:17 | 13 | BACKWARD COUNTRY
BOY BLUES *
(Duke Ellington) 6:21 |
| 7 | SWITCH BLADE *
(Duke Ellington) 5:22 | | |

* Previously unreleased.

* * Does not appear on L.P. configuration.

+ All other titles originally issued on United Artists
UAS 15017, UAS 5032 and Solid State SS 1002P

Original session produced by ALAN DOUGLAS
Produced for release by MICHAEL CUSCUNA
Cover design and photos by FRANK GAUNA
Remix Engineer: MALCOLM ADDEY
Reissue produced by NICOLAS PFLUG

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DUKE ELLINGTON MONEY JUNGLE

- 1 VERY SPECIAL*
- 2 A LITTLE MAX (parfait)
- 3 A LITTLE MAX
(alternate take)**
- 4 FLEURETTE AFRICAINE
(African Flower)+
- 5 REM BLUES*
- 6 WIG WISE+
- 7 SWITCH BLADE*
- 8 CARAVAN+
- 9 MONEY JUNGLE+
- 10 SOLITUDE
(alternate take)**
- 11 SOLITUDE+
- 12 WARM VALLEY+
- 13 BACKWARD COUNTRY
BOY BLUES*

THE FINEST JAZZ SINCE 1939
BLUE NOTE

MADE IN THE U.S.A.

UNIVERSAL
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STEREO

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ADD
DISC

Original master produced by KEAN DOUGLAS • Produced for release
by MICHAEL CUSCUNA • Cover design and photos by FRANK CALINA
Remix Engineer: MALCOLM ADDEY • Bonus produced by NIGELAN PFAUD

*Previously unreleased.

**Does not appear on LP re-issues.

+ All other takes originally issued on United Artists
UAS 15017, UAS 5637 and Gold Star GS 12099

See booklet for details.

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DUKE ELLINGTON MONEY JUNGLE

BLUE NOTE

DUKE ELLINGTON, piano • CHARLIE MINGUS, bass • MAX ROACH, drums • Recording Engineer: BILL SCHWARTAU • Recorded at SOUND MAKERS, New York City, on September 17, 1962



Price of merchandise as shown on tags. Marked and distributed by EMI



- | | |
|---|---|
| <p>1 VERY SPECIAL*
(Duke Ellington) 4:23</p> <p>2 A LITTLE MAX (parfait)
(Duke Ellington) 2:55</p> <p>3 A LITTLE MAX
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(African Flower) +
(Duke Ellington) 3:33</p> <p>5 REM BLUES*
(Duke Ellington) 4:15</p> <p>6 WIG WISE +
(Duke Ellington) 3:17</p> <p>7 SWITCH BLADE*
(Duke Ellington) 5:22</p> | <p>8 CARAVAN +
(Tizol, Ellington, Mills) 4:12</p> <p>9 MONEY JUNGLE +
(Ellington) 5:26</p> <p>10 SOLITUDE
alternate take**
(Ellington, Delange, Mills) 5:50</p> <p>11 SOLITUDE +
(Ellington, Delange, Mills) 5:32</p> <p>12 WARM VALLEY +
(Duke Ellington) 3:31</p> <p>13 BACKWARD COUNTRY
BOY BLUES*
(Duke Ellington) 6:21</p> |
|---|---|

* Previously unreleased.

** Does not appear on L.P. configuration
+ All other titles originally issued on United Artists
UAS 15017, UAS 5632 and Solid State SS 18022

NOTES DE POCHETTES ORIGINALES TRADUITES EN FRANCAIS.

Original session produced by ALAN DOUGLAS
Produced for release by MICHAEL CUSCUNA
Cover design and photos by FRANK GAUNA
Remix Engineer: MALCOLM ADEY
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