Thelonious Monk – Ken Burns Jazz Collection (2000)

1 Well You Needn't 2:55 Bass – Gene Ramey Drums – Art Blakey *2 Epistrophy 3:05 3 Misterioso 3:20*
Bass – John Simmons Drums – Shadow Wilson Vibraphone – Milt Jackson
4 Straight, No Chaser 2:55
Alto Saxophone – Sahib Shihab Bass – Al McKibbon Drums – Art Blakey Vibraphone – Milt Jackson
5 Blue Monk 7:36
Bass – Percy Heath Drums – Art Blakey
6 Brilliant Corners 7:45
Alto Saxophone – Ernie Henry Bass – Oscar Pettiford Drums – Max Roach Tenor Saxophone – Sonny Rollins
7 Ruby, My Dear 6:18
Bass – Wilbur Ware Drums – Shadow Wilson Tenor Saxophone – John Coltrane
8 Trinkle, Trinkle 6:38
Bass – Wilbur Ware Drums – Shadow Wilson Tenor Saxophone – John Coltrane
9 Off Minor 7:49
Alto Saxophone – Phil Woods Arranged By – Hall Overton Baritone Saxophone – Pepper Adams Bass – Sam Jones Drums – Art Taylor French Horn – Bob Northern Tenor Saxophone – Charlie Rouse Trombone – Eddie Bert Trumpet – Donald Byrd Tuba – Jay McAllister
10 Rhythm-A-Ning 3:53 11 Criss Cross 4:40
Bass – John Ore Drums – Frankie Dunlop Tenor Saxophone – Charlie Rouse
12 Green Chimneys 9:03
Bass – Larry Gales Drums – Ben Riley Tenor Saxophone – Charlie Rouse
13 'Round Midnight 3:48 14 Nice Work If You Can Get It 5:10
Piano – Thelonious Monk

In conjunction with the release of Ken Burns' ten-part, 19-hour epic PBS documentary Jazz, Columbia issued 22 single-disc compilations devoted to jazz's most significant artists, as well as a five-disc historical summary. Since the individual compilations attempt to present balanced

overviews of each artist's career, tracks from multiple labels have thankfully been licensed where appropriate. Accordingly, Thelonious Monk's volume draws from his early piano trio recordings with Blue Note and his expanded ensembles and solo explorations for Riverside and Columbia. Monk frequently re-recorded many of his now-standard compositions in different formats, so it's difficult to choose definitive versions; the compilers have wisely opted to present the full spectrum of arrangement approaches Monk employed over the course of his career. Not quite all of Monk's best-known pieces are here, but the vast majority are: "Well You Needn't," "Misterioso," "Epistrophy," "Straight, No Chaser," "Ruby, My Dear," and of course "'Round Midnight." There are also excellent supplementary choices like "Brilliant Corners," which was too complicated to really become a standard (and had to be pieced together from several studio takes because the musicians never quite got through it flawlessly). Monk made a tremendous amount of brilliant, harmonically quirky music over the course of his career, and Ken Burns Jazz makes an excellent entry point for the neophyte who wants to begin exploring what Monk was all about. ---Steve Huey, Rovi

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