

DIGITALLY REMASTERED DIRECTLY FROM THE ORIGINAL ANALOG TAPES

**UNDERGROUND  
THELONIOUS MONK**



COMPACT  
**disc**  
DIGITAL AUDIO  
DIGITALLY MASTERED  
ANALOG RECORDING

Produced by Teo Macero

# UNDERGROUND THELONIOUS MONK


---

1. THELONIOUS (3:13)
2. UGLY BEAUTY (3:17)
3. RAISE FOUR (5:47)
4. BOO BOO'S BIRTHDAY (5:56)
5. EASY STREET (5:53)
6. GREEN CHIMNEYS (9:00)
7. IN WALKED BUD (4:17)

Vocal by Jon Hendricks

Columbia



Manufactured by Columbia Records/CBS Inc./51 W. 52 Street, New York, NY/"Columbia,"  are trademarks of CBS Inc. except in Canada where they are trademarks of CBS Records Canada Ltd. Printed in U.S.A./WARNING: All Rights Reserved. Unauthorized duplication is a violation of applicable laws.

0 7464 - 40785 - 2





It may be hard to believe now, but when this album was originally released in 1968, most people—including the people at Columbia Records—seemed more interested in the photograph on the cover than the music in the grooves. To be sure, the cover of *Underground*—which won a Grammy as the year's best—is striking and very clever, an elaborate visual pun on the notion of Thelonious Monk as a tireless fighter in the "underground" of jazz. But the attention that was focused on it—and the original liner notes, which dealt with the cover rather than the music and told the tongue-in-cheek story of Monk's supposed World War II exploits as a member of the French Resistance—helped obscure the fact that *Underground* would have been one of the most noteworthy albums of Monk's career even if it had come in a plain brown wrapper.

At the time, that career—the up-and-down course of which was as unique as the craggy contours of Monk's music—had leveled off somewhat from the lofty heights it hit in 1964, when Monk's picture graced the cover of *Time* magazine. It had taken him a long time to reach those heights; although he was one of the primary architects of modern jazz, he didn't begin recording as a leader until he was 30 years old, and he didn't begin achieving the degree of recognition he deserved until a decade after that. Now, at the age of 50, Monk found himself solidly established as one of the biggest stars in jazz, but he also found himself taken for granted. If his music no longer seemed as inaccessible as it once had, it also no longer seemed as novel. Those listeners who equated "new" with "important" tended to view Monk—whose intensely personal musical vision remained the same during his years in the spotlight as it had been during his years in the shadows—as anachronistic at best, irrelevant at worst.

The notion that Monk was stagnating was reinforced by his relative inactivity as a composer. Considering how prolific he had been throughout the forties and fifties, and how magnificent his output had been, it's understandable that he slowed down in the sixties—no one, no matter how brilliant, can be expected to maintain that kind of pace forever. But it's equally understandable that eager listeners would continue hoping for more than just the occasional new Monk tune.

Which is why, despite all the hoopla, *Underground* was a special event not because of the cover art, but because it was the first Monk album since the mid-fifties to contain as many as four previously unrecorded original compositions.

All four are substantial pieces of work, up to Monk's own high standards. "Ugly Beauty"—which, curiously, is the only waltz among Monk's recorded compositions—is a romantic ballad

with a faintly mournful quality, very much in the tradition of "Round Midnight" and "Ruby My Dear." The blues "Raise Four" is a captivating example of Monk's ability to work variations on the most basic ideas—in this case, an insistent six-note phrase, reminiscent of Charlie Parker's "Now's the Time" and Monk's own "Locomotive," and built around the most common harmonic device in modern jazz, the flatted fifth (or raised fourth). Monk's solo is a stunning example of his way with the blues, and of his rapport with bassist Larry Gales and drummer Ben Riley (this is one of four tracks on *Underground* that Monk's long-time associate, tenor saxophonist Charlie Rouse, sat out).

"Boo Boo's Birthday" and "Green Chimneys," both named with Monk's daughter Barbara in mind (Boo Boo was her nickname, Green Chimneys the school she attended), are quintessential Monk melodies—straightforwardly infectious, but laced with just enough quirks to let you know nobody else could have written them. The former is full of tricky accents and has a highly unorthodox structure of 21 bars instead of the customary 16 or 32. The latter adheres to a conventional 32-bar structure, but veers from a minor key to a major one for the middle 8 and then back again. Both tracks also serve as excellent showcases for the perpetually underrated Charlie Rouse.

Two of the other three selections on *Underground* can be described as at least partly new. "Easy Street," a gently melodic old standard of the kind Monk always loved to play, was new to his repertoire at the time. And the presence of Jon Hendricks on "In Walked Bud," singing his own lyrics (written on the spot) to Monk's melody, adds a delightful new dimension to one of the oldest tunes in Monk's book. (The title refers to Monk's close friend and fellow piano innovator Bud Powell, who had died in 1966; Hendricks' nostalgic lyrics evoke not just Powell and Monk but Dizzy Gillespie, Oscar Pettiford, and Don Byas, all mainstays of the New York jazz scene circa 1947, the year Monk first recorded "In Walked Bud.")

The only track that doesn't qualify as new in any way can be seen in retrospect as a most appropriate choice, and not just because it bears the same name as its composer. "Thelonious," one of Monk's most triumphantly simple melodies—he once said, proudly, that "a tone-deaf person could hum it"—is significant for several reasons. Monk played it at his very first recording session, in 1947, and at what turned out to be his very last, a 1972 date by the Giants of Jazz, the all-star sextet with which he toured briefly. It was also featured at the historic 1959 Town Hall

concert where Monk played his music with a big band for the first time. Obviously, it was close to his heart.

*Underground* was not just the first Monk album in years to contain so much new material; it was also the last. It was the last album to feature Monk's classic quartet with Rouse as well, and the last small-group album he recorded in the United States. But at the time, *Underground* sounded like a heartening burst of creativity, not a last gasp. And today, it simply sounds like Thelonious Monk—musical wit and deep thinker, peerless pianist, one of the greatest composers of the 20th century—at something very close to his best.

PETER KEEPNEWS

# RECORDING DATES: SONGS

12/14/67: "Ugly Beauty"  
12/21/67: "Boo Boo's Birthday"  
2/14/68: "Easy Street"  
"In Walked Bud"  
"Raise Four"  
"Thelonious"  
12/14/68: "Green Chimneys"

# Musicians:

Piano—Thelonious Monk  
Bass—Larry Gales  
Tenor Sax—Charlie Rouse  
Drums—Ben Riley

*Produced by Teo Macero*

*Recorded on December 14, 21, 1967, February 14, and December 14, 1968*

*Digital Remix Producer: Teo Macero*

*Digital Remix Engineer: Tim Geelan*

*All digital engineering and mastering at CBS Studio, NY*

*Jazz Masterpieces Series Coordination: Mike Berniker and Amy Herot*

ORIGINALLY RELEASED AS CS 9632



Columbia Records is proud to present the legends who created the uniquely American art form called "jazz." Throughout the development of jazz, Columbia has recorded performances of the greatest jazz artists. Now these important recordings can be experienced as never before, through the exciting *Columbia Jazz Masterpieces* series.

This series signifies a complete dedication to bringing the listener the finest sound quality possible. All recordings in the series have been digitally remastered from the original analog tapes using state-of-the-art equipment and original producers when possible. Every selection is available on compact disc, cassette, and Lp.

The packaging meets an equally high standard, in most cases retaining and enhancing the original artwork. Liner notes document the historical importance of these masterpieces, using original notes and new research.

There are 32 titles available right now. In coming months there will be landmark works and new compilations by Lionel Hampton, Charlie Christian, Sarah Vaughan and many other giants — keeping the history of jazz alive for all time.

Benny Goodman: "Roll 'Em, Volume I" (CK,CJ,CJT: 40588)

"Benny Goodman set a standard which has never been surpassed and probably never will be." This was jazz clarinetist Kenny Davern's off-the-cuff reaction to the news of the death of the King of Swing. Here we have a collection of Goodman items that shows just what made him not only the idol of clarinetists but of the public at large. This is the Goodman band at its peak of popularity — comparable with Elvis Presley and the Beatles two decades or so later.

"The Essential Count Basie, Volume I" (CK,CJ,CJT: 40608)

Count Basie & His Orchestra came roaring out of Kansas City in 1936, and by 1939 were one of the preeminent dance bands playing. This collection (the first in a new three-part series) includes 14 tracks from 1939, presenting Basie's superb soloists in both septet and full orchestra setting. Also included is a 1936 performance from what

John Hammond later called "one of the only perfect sessions I ever had."

Miles Davis: "Live Miles: More Music From The Legendary Carnegie Hall Concert (CK,CJ,CJT: 40609)

Miles' accomplishments are staggering. He founded the "cool movement," opened the door to modal improvisation, worked on the seminal third stream recordings with Gil Evans, developed what is now considered the mainstream quintet style, and introduced jazz-rock. But his greatness is more than just a list of his achievements. Miles is one of the best trumpet soloists that ever lived. And that is what this album is all about, great trumpet playing.

"The 1930s — Big Bands" (CK,CJ,CJT: 40651)

Despite — or perhaps because of — World War I and the great depression, the 1930s popular music story was big-band dance tunes. The wild beat and driving solos of hundreds of bands kept America dancing through some of the most troubled times of the century. This collection includes not only the most famous giants (Benny Goodman, Duke Ellington, Count Basie, Cab Calloway) but also captures the swing and be-bop of another dozen vital but less celebrated practitioners.

"The 1940s — The Singers" (CK,CJ,CJT: 40652)

For as long as jazz has existed, there have been performers who expressed themselves vocally in the idiom. This album is filled with the voices that characterized the forties jazz scene; they all had roots in the past, some going almost as far back as jazz itself, and some of them are still active as the eighties draw to a close. Includes such luminaries as Joe Turner, Cab Calloway, Billie Holiday, Anita O'Day, Peggy Lee, Nat "King" Cole, and Sarah Vaughan.

Duke Ellington: "Jazz Party" (CK,CJ,CJT: 40712)

This album was intended to be a single recording session of three or four of Duke's recent compositions for release sometime in the future. It began one afternoon in February, 1959, when the band returned to New York after a long stay in Florida, and quickly turned

into a welcome-home party for Duke. Dozens of fans appeared in the studio, among them Dizzy Gillespie, Jimmy Rushing, and Jimmy Jones. What had started as a simple recording session wound up as a jazz festival — and one of the most exciting albums of jazz ever recorded.

Miles Davis: "Miles Ahead" (CK,CJ,CJT: 40784)

In 1948, Gil Evans helped Miles set up an historic (but unrecorded) nine-piece jazz band that had enormous influence on jazz musicians of the time. Nine years later, Miles was a veteran of several small combo recording triumphs, and ready to experiment once again with a big band. The only arranger the project could have was Gil Evans, who, for Miles, "is the best. I haven't heard anything that knocks me out as consistently as he does since I first heard Charlie Parker." This was to be the first of several brilliant collaborations.

Thelonious Monk: "Underground" (CK,CJ,CJT: 40785)

*Underground* was the last album to feature Monk's classic quartet (with Charlie Rouse as well) and the last small-group album he recorded in the United States. At the time, however, *Underground* sounded like a heartening burst of creativity, not a last gasp. And today, it simply sounds like Thelonious Monk — musical wit and deep thinker, peerless pianist, one of the greatest composers of the 20th century — at something very close to his best.

Thelonious Monk: "Monk's Dream" (CK,CJ,CJT: 40786)

This, the pianist's first album for Columbia, was released in early 1963 with considerable fanfare and admiring responses from the critics — one of whom, Martin Williams, called Monk "the first great jazz composer after Duke Ellington," an opinion that was by no means as widely held then as it is now. This album went on to become the most successful of Monk's career.

"The Quintessential Billie Holiday, Volume II" (CK,CJ,CJT: 40790)

Part two of this new series of Holiday compilations finds Billie enduring the frustrations of building a career in the frequently exploitative nightclub world of 1936, winning artistic success but held back by

many in "the business" who could not come to terms with her huge talent. But in the studio, Billie held nothing back, laying down these enduring tracks under the auspices of John Hammond and Bernie Hanighen.

Columbia Jazz Masterpieces Sampler, Volume II (CK,CJ,CJT: 40798)

Includes Miles Davis "Bye Bye Blackbird"; Erroll Garner "Teach Me Tonight"; Duke Ellington "All Of Me"; Billie Holiday "What A Little Moonlight Can Do"; Benny Goodman "Bluebirds In The Moonlight"; Thelonious Monk "Monk's Dream"; Miles Davis "The Buzzard Song"; Count Basie "How Long Blues"; Charles Mingus "Fables Of Faubus"; Duke Ellington "Newport Up"; and Dave Brubeck "Gone With The Wind."

"The 1950s — The Singers" (CK,CJ,CJT: 40799)

The fifties saw many singers go it on their own, stepping out without the support of a big band. Advanced recording technology also helped foster a new, more intimate style of jazz vocal. Amplification opened up a whole range of expression in jazz vocals not possible before. This new collection includes classic vocals from the fifties by Louis Armstrong, Billie Holiday, Jimmy Rushing, Sarah Vaughan, Joe Williams, Betty Carter, Lambert, Hendricks & Ross, and seven others.

Columbia Jazz Masterpieces Sampler, Volume I (CK,CJ,CJT: 40474)

Includes: Miles Davis "So What"; Billy Holiday "You've Changed"; Dave Brubeck Quartet "Somewhere"; Louis Armstrong "I'm Crazy 'Bout My Baby And My Baby's Crazy 'Bout Me"; Benny Goodman Sextet "Lullaby Of The Leaves"; Dave Brubeck Quartet "Take Five"; Miles Davis "Saeta"; Louis Armstrong "Beale Street Blues"; Duke Ellington/Count Basie Orchestra "Until I Met You"; and Benny Goodman "Sing Sing Sing (With A Swing)."

Duke Ellington: "At Newport" (CK,CJ,CJT: 40587)

Duke Ellington always cited his initial engagement at the Cotton Club as "a classic example of being at the right place at the right time with the right thing before the right people." Another such example occurred at the Newport Jazz Festival on July 7, 1956, when his



appearance resulted in this, his best-selling album, and the transformation of his career.

Erroll Garner: "Concert By The Sea" (CK,CJ,CJT: 40589)

This is the archetype of the jazz-piano concert album from the most imitated pianist in contemporary music. In a single evening in Carmel, California, Erroll and his trio left a timeless mark on recording history — and earned a spot on *The New York Times* all-time best jazz album list.

Miles Davis: "'Round About Midnight" (CK,CJ,CJT: 40610)

Miles debuted his legendary Columbia career with this set, titled after the Thelonious Monk-penned classic. It was recorded with the Miles Davis Quintet (which included John Coltrane on tenor sax) in their second year of existence. This album found Miles hitting his stride as a master of the trumpet.

The Dave Brubeck Quartet: "Gone With The Wind" (CK,CJ,CJT: 40627)

Inspired after a tour of the South to record an album of familiar tunes to complement his already-released album of originals (*Time Out*), Brubeck and the Quartet are here at their best. Amazingly, most of the tracks are first takes; but spontaneity was always the essence of Brubeck and is, indeed, the essence of jazz.

"The Quintessential Billie Holiday Volume I, 1933-1935" (CK,CJ,CJT: 40646)

Billie was the quintessential jazz vocalist, living as well as singing the blues. This is the first volume in a new series compiling her Columbia career, which began in 1933 after her discovery by John Hammond. The collection starts with her first recording (with no less than Benny Goodman) and includes 16 of her best tracks through 1935.

Miles Davis: "Porgy And Bess" (CK,CJ,CJT: 40647)

After their success with *Miles Ahead*, Miles and Gil Evans turned their collaborative exploration of jazz orchestration to the classic American folk opera. Gershwin's *Porgy And Bess* provided an operatic setting of blues motifs; Gil and Miles created their own perform-

ance by framing Miles' trumpet in an orchestral accompaniment. A truly unique synthesis of musical idioms.

Charles Mingus: "Mingus Ah Um" (CK,CJ,CJT: 40648)

Through a series of composer's workshops he led in Brooklyn in the 1950s, Mingus was able to crystallize his approach, incorporating improvisation and composition structure. This album (which includes the Mingus standards "Better Git It In Your Soul" and "Goodbye Pork Pie Hat"), a result of the workshops, presents the musical poetry of the bassist most closely associated with the "Beat" movement of the 1950s.

Louis Armstrong and His All-Stars: "Plays W.C. Handy" (CK,CJ,CJT: 40242)

W.C. Handy (the "Father of the Blues") and Louis Armstrong — a natural combination that results in pure magic. The album garnered a five-star rating in *down beat* magazine over 30 years ago, and Louis' brilliance was quoted as "surprising even his most dedicated admirers." Some previously unissued takes are included.

The Dave Brubeck Quartet: "Time Out" (CK,CJ,CJT: 40585)

Features the classic tracks "Take Five" and "Blue Rondo á la Turk." This collection finds this pioneering artist exploring exotic time signatures and counterpoint rhythms. A unique blending of classical Western music, the freedom of jazz improvisation and the often complex pulse of African folk music.

The Dave Brubeck Quartet: "Plays Music from 'West Side Story' and Other Shows and Films" (CK,CJ,CJT: 40455)

This new collection is highlighted by swinging renditions of "Maria," "Somewhere" and "Tonight" from the original recording, plus other great show tunes given the inimitable Brubeck treatment. The Quartet features Joe Morello, Gene Wright and Paul Desmond.

Miles Davis: "In a Silent Way" (CK,CJ,CJT: 40580)

An incredible assembly of talent featuring Herbie Hancock, Wayne Shorter, John McLaughlin and Joe Zawinul — each of whom has gone on to make his own mark in jazz history. This collection presents an

example of ground-breaking musical expression rarely achieved.

Miles Davis: "Kind of Blue" (CK,CJ,CJT: 40579)

Group improvisation at its best. Features John Coltrane, Bill Evans, James Cobb and Paul Chambers in one of the finest spontaneous performances ever recorded. Miles presents the framework necessary to stimulate individual expression to achieve a sublime result.

Miles Davis: "Sketches of Spain" (CK,CJ,CJT: 40578)

A uniquely creative collaboration between Miles and arranger and conductor Gil Evans. Davis has rarely soloed with such concentration of emotion. The authenticity of phrasing and timbre are magical, displaying him as an artist with the unique ability to absorb the language of another culture and express it with universal emotion and authenticity.

Miles Davis: "Bitches Brew" (G2K,J2C,J2T: 40577)

This first shot fired in the "fusion" revolution, this landmark album featuring John McLaughlin and Joe Zawinul changed the entire concept of contemporary music. Time stands still for this electric masterpiece that is both beautiful and frightening.

Duke Ellington and Count Basie: "First Time! The Count Meets The Duke" (CK,CJ,CJT: 40586)

On this momentous occasion (July 6, 1961), the full orchestras of Duke Ellington and Count Basie recorded together, side by side. The results are great in significance, great in musical content and, above all, great in demonstrating the two famous leaders' mutual appreciation and understanding.

Billie Holiday: "Lady in Satin" (CK,CJ,CJT: 40247)

The ultimate jazz singer gives her heart and soul with a performance that is intimate and moving, recorded just over a year before she died. This collection contains the first genuine stereo version of "The End of a Love Affair." *Lady in Satin* is a potent statement made by one of the great artists of the 20th century.

Benny Goodman: "Sextet" (CK,CJ,CJT: 40379)

This is a brand new compilation of the Sextet's best from the 1950-

'52 recording sessions, featuring Terry Gibbs on vibraphone. This period has been sadly overlooked by critics and collectors alike, and this collection will be a revelation to jazz enthusiasts.

Benny Goodman: "Carnegie Hall Concert" (G2K,J2C,J2T: 40244)

This complete version of the legendary Carnegie Hall concert is a landmark of recorded music and a jazz milestone. Among the many brilliant artists who took part are Harry James, Gene Krupa, Lionel Hampton, Coovie Williams, Count Basie, Vernon Brown and Teddy Wilson. No collection is complete without it. As they say: "Sing, Sing, Sing."

Louis Armstrong and His All-Stars: "Satch Plays Fats"

(CK,CJ,CJT: 40378)

There can be few performers in the history of music who have, both during and after their lifetime, attracted myths as readily as Louis Armstrong. Here, Satch pays tribute to his old friend Fats Waller on an album that has become a collector's item. New, previously unreleased takes have been chosen from the original studio masters on some of the selections.



This Compact Disc was manufactured to meet critical quality standards. If you believe the disc has a manufacturing defect, please call our Quality Management Department at 800 257-5858, Ext. 863. New Jersey residents should call 609 235-4747, Ext. 863.

THELONIOUS MONK  
UNDERGROUND

1. THELONIOUS  
—T. Monk—

2. UGLY BEAUTY  
—T. Monk—

3. RAISE FOUR  
—T. Monk—

COLUMBIA



CK 40785

DIDP 070522

COMPACT  
disc  
DIGITAL AUDIO



4. BOO BOO'S BIRTHDAY  
—T. Monk—

5. EASY STREET  
—A.R. Jones—

6. GREEN CHIMNEYS  
—T. Monk—

7. IN WALKED BUD  
—J. Hendricks—T. Monk—

"COLUMBIA" AND "COMPACT" ARE TRADEMARKS OF CBS INC.