

Burt Peretti

The Jazz Groove

Freedom: the 4th of July program

Cold voice open

HAPPY FOURTH OF JULY AND WELCOME TO FREEDOM, THE JAZZ GROOVE SPECIAL, I'M YOUR HOST, _____ . (Music starts)

Lead-in to the whole show: "America the Beautiful," The Canadian Brass (4:26) (or possibly just the quieter first half of the cut)

INTRODUCTION

NARRATOR

HELLO, I'M _____.

ON THE FOURTH OF JULY, WE REMEMBER AMERICA'S DECLARATION OF INDEPENDENCE IN 1776. THE FOUNDERS UNVEILED A NEW KIND OF COUNTRY, ONE THAT WOULD CHANGE THE WORLD. INDEPENDENCE, THROUGH THE YEARS, INSPIRED DECLARATIONS BY NEW GENERATIONS AND NEW BOATLOADS OF AMERICANS. "I AM SOMEONE!" THEY SAID; "WE MATTER!" AND THEY TOLD THE WORLD HOW THEY THOUGHT AND FELT.

'ROUND ABOUT 1900, JAZZ MADE ITS DECLARATION OF INDEPENDENCE. MUSICIANS AND FANS DECLARED: "WE THINK; WE IMPROVISE; AND WE HAVE

FUN!” MEN AND WOMEN, CITY SLICKERS, RURAL MIGRANTS, BLACKS, WHITES, STOCKYARD WORKERS, AND MILLIONAIRES SHOUTED THIS JAZZ DECLARATION. EVER SINCE, THE MEANING OF FREEDOM HASN'T BEEN THE SAME. FREEDOM SWINGS; IT SHIMMIES; IT SHOUTS AND IT MOANS—HAPPILY.

EVEN AMERICA, THE LAND OF THE FREE, HAS BEEN CURSED WITH TYRANNY AND INEQUALITY. THROUGHOUT OUR HISTORY, PEOPLE HAVE RISEN TO RESIST THESE CURSES. JAZZ IS ONE OF THE GREAT MODERN EXPRESSIONS OF FREEDOM AND EQUALITY. IT IS THE VOICE OF CREATIVE DIGNITY. JAZZ IS A LANGUAGE THAT REAFFIRMS THE HIGHEST IDEALS OF 1776: LIFE, LIBERTY, AND THE PURSUIT OF HAPPINESS.

“FREEDOM - THE JAZZ GROOVE SPECIAL,” WILL TAKE YOU ON A JOURNEY THROUGH SOME OF THE MAJOR THEMES IN AMERICAN THOUGHT AND FEELINGS POWERED BY THE ENGINE OF JAZZ. WE DON'T IGNORE CONFLICT AND TENSION IN OUR MIDST, BUT OUR EMPHASIS IS ON THE UNITING AND HEALING POWER OF JAZZ MUSIC. WE HOPE YOU ENJOY OUR JOURNEY TODAY THROUGH JAZZ'S DECLARATIONS OF INDEPENDENCE. (242 words - 2 minutes)

PART ONE: ORIGINS

NARRATOR

JAZZ IS ABOUT DISCOVERY—DISCOVERY OF ONE'S VOICE, OF ONE'S AUTHENTIC FEELINGS AND IDEAS. DISCOVERY ALSO BROUGHT ABOUT

AMERICA. THE STORY OF DISCOVERY THAT BEGAN IN 1492 WAS NOT A PRETTY ONE. THE LEGACY OF CHRISTOPHER COLUMBUS IS HOTLY DEBATED TODAY. DID COLUMBUS ENACT A NOBLE DISCOVERY, OR DID HE COMMIT GENOCIDE--OR DID HE DO BOTH?

WITHOUT FORGETTING THE GRIM HISTORY OF EUROPEAN COLONIZATION, WE SHOULD ALSO ACKNOWLEDGE THE LIFE-ENHANCING POWER OF DISCOVERY. A NEW LAND, A NEW SETTING CAN CHANGE SOMEONE'S LIFE COMPLETELY, AND FOR THE BETTER. AMERICA, IN THE WORDS OF F. SCOTT FITZGERALD, HAD BEEN "A FRESH, GREEN BREAST OF THE NEW WORLD.... [IT] HAD ONCE PANDERED IN WHISPERS TO THE LAST AND GREATEST OF ALL HUMAN DREAMS; FOR A TRANSITORY ENCHANTED MOMENT MAN MUST HAVE HELD HIS BREATH IN THE PRESENCE OF THIS CONTINENT, COMPELLED INTO AN AESTHETIC CONTEMPLATION HE NEITHER UNDERSTOOD NOR DESIRED, FACE TO FACE FOR THE LAST TIME IN HISTORY WITH SOMETHING COMMENSURATE TO HIS CAPACITY FOR WONDER."

JAZZ MUSICIANS DISCOVER NEW WORLDS OF MUSICAL DELIGHT FOR US. LET'S BEGIN OUR JOURNEY WITH THE OCEAN MEETING THE CONTINENT--"BLUE AND GREEN"--AS INTERPRETED BY JACKIE TERRASSON.

(189 WORDS - 1 1/2 MINUTES)

1. A NEW WORLD

i. Jackie Terrasson, "Blue and Green" (2015) (3:04) (or use original from *Kind of Blue* - 5:37?)

ii. Duke Ellington, "Christopher Columbus," from *The Reprise Studio Recordings* (3:06) (I'd lobby for keeping this--it gives a taste of classic swing right at the outset, a great contrast with Terrason. Agree that it's far better than Brubeck version.)

NARRATOR

DUKE ELLINGTON EVOKES CHRISTOPHER COLUMBUS, IN THE GLORIOUS SWING LANGUAGE THAT THE DUKE HIMSELF "DISCOVERED."

YOU'RE LISTENING TO "FREEDOM: THE JAZZ GROOVE SPECIAL." I'M

_____.

NINETY PERCENT OF THE PEOPLE WHO SAILED FOR AMERICA BEFORE THE YEAR 1800 WERE AFRICANS IN CHAINS. MANY OF THEM DID NOT SURVIVE THE HORRIFIC VOYAGE ACROSS THE ATLANTIC OCEAN, IN THE BOWELS OF THE SLAVE GALLEONS. THE MIRACLE OF THIS TRAGEDY WAS THAT ELEMENTS OF AFRICAN CULTURE, INCLUDING MUSIC, SURVIVED THE BRUTAL TRANSPLANTATION. STORIES, RELIGION, DANCE, AND SONGS WERE ADAPTED BY THE AFRICANS WHO CAME TO AMERICA. OVER TIME, AFRICAN MUSIC BLENDED WITH EUROPEAN AND NATIVE AMERICAN SOUNDS TO CREATE SOMETHING NEW, BUT THE AFRICAN-NESS OF AMERICAN MUSIC WOULD ALWAYS BE APPARENT.

THE HOLIDAY WE CELEBRATE TODAY MEANT LITTLE TO AFRICAN AMERICANS IN THE 1800S. BITTERNESS AND MISTRUST TOWARD WHITE AMERICA WERE INGRAINED IN BLACK COMMUNITIES. IN 1852, THE FORMERLY-ENSLAVED ABOLITIONIST FREDERICK DOUGLASS EXPRESSED A

HATRED OF THE FOURTH OF JULY THAT WOULD CONTINUE TO RESONATE A CENTURY LATER (FOR EXAMPLE, IN THE FIERCE PROTEST JAZZ OF THE 1960S). [175 words--1 1/2 minutes]

1. FREDERICK DOUGLASS, "THE MEANING OF JULY FOURTH FOR THE NEGRO," READ BY DANNY GLOVER. (From 1:09 to 3:53 -- 2:44 length)

WE NOW WILL HEAR DUKE ELLINGTON COMMEMORATING THE MUSIC HE ENCOUNTERED WHILE TOURING WEST AFRICA IN A SELECTION FROM HIS LIBERIAN SUITE. [22 words--15 seconds]

2. Roots in Africa and enslavement

i. Duke Ellington, *Liberian Suite*, "Dance #5" (5:16). (I prefer this one, but if it's a bit too brassy/sassy, then Dance #3" (3:47) instead?)

ii. Wynton Marsalis, "Soul for Sale" from *Blood on the Fields*(6:08) **good** (Alternatively, "Plantation Coffle March" (10:42)—longer and more downbeat, but still reasonably mellow...)

THAT WAS WYNTON MARSALIS, CAPTURING THE GRIEF CAUSED BY ENSLAVEMENT IS HIS PULITZER PRIZE-WINNING COMPOSITION, BLOOD ON THE FIELDS.

YOU'RE LISTENING TO "FREEDOM: THE JAZZ GROOVE SPECIAL." I'M

WHEN JAZZ EMERGED AFTER 1900, IT SHARED EUROPEAN AS WELL AS WEST AFRICAN ROOTS. EXCEPT FOR THE BANJO, THE INSTRUMENTS PLAYED BY THE EARLY NEW ORLEANS MUSICIANS WERE EUROPEAN. MANY OF THEM

HAD CLASSICAL MUSIC TRAINING, AND SOME OF THEM HAD PLAYED IN SOCIETY ORCHESTRAS AND EVEN IN THE NEW ORLEANS FRENCH OPERA. IN LATER YEARS, JAZZ MUSICIANS HAD TO READ AND WRITE EUROPEAN MUSIC NOTATION TO BE ABLE TO WORK. DUKE ELLINGTON AND OTHERS BROUGHT JAZZ INTO THE ELITE CONCERT HALLS. THE EUROPEAN MODEL INSPIRED FANS TO THINK OF JAZZ AS “AMERICA’S CLASSICAL MUSIC,” AND TODAY IT IS A STAPLE OF CONSERVATORIES AND CONCERT HALLS AROUND THE WORLD.

THE FUGUE--THAT MOST ELITE EUROPEAN MUSICAL FORM--GETS THE JAZZ TREATMENT NOW FROM GARY BURTON AND GEORGE SHEARING.

YOU’RE LISTENING TO FREEDOM - THE JAZZ GROOVE SPECIAL [155 words - 1 ½ minutes.]

3. European heritage – Fugues

Other options? What about:

https://open.spotify.com/track/3ENV4tEnF2vEdrFkIYrsHS?si=_UTD9I2ySVO0pyklaxOb6

i. George Shearing (Gary Burton), “The Great Fugue,” from *Out of the Woods*(2:44) **This is the version right? [Yes]**

<https://www.youtube.com/watch?v=YBOFepkvD2w> **If yes, great!**

ii. Modern Jazz Quartet, “Concorde,” from *Concorde*(3:39) - **Good stuff!**

Lead-in to Part Two: Larry Coryell - [Rhapsody in Blue](#) (The first 1:43 - until the loud chords?)

PART TWO: FREEDOMS TO CELEBRATE

NARRATOR

LARRY CORYELL PLAYS US IN WITH GEORGE GERSHWIN'S *RHAPSODY IN BLUE*. EARLIER, WE HEARD THE MODERN JAZZ QUARTET'S CLASSIC JAZZ FUGUE, "CONCORDE."

YOU'RE LISTENING TO "FREEDOM: THE JAZZ GROOVE SPECIAL." I'M

THE LAST 100 YEARS, GIVE OR TAKE A FEW, HAVE BEEN THE JAZZ CENTURY. REMEMBER, JAZZ ONLY BECAME WIDELY KNOWN IN 1917, WHEN THE VICTOR TALKING MACHINE COMPANY RELEASED DISKS BY THE ORIGINAL DIXIELAND JAZZ BAND, WHICH GRABBED THE WORLD'S FANCY.

AS THE HISTORY BOOKS TELL US, THE PAST CENTURY WAS FULL OF MIND-BOGGLING CHANGE—WORLD WARS, FREEDOM STRUGGLES, AMAZING NEW TECHNOLOGIES, AND SO ON. LET'S SIDESTEP THAT HISTORY FOR NOW AND EXPLORE THE SPIRIT OF INDEPENDENCE IN THE JAZZ CENTURY. OUR SELECTIONS SAMPLE THE HUGE ARRAY OF VOICES IN JAZZ THAT EXPRESS FREEDOM, HAPPINESS, AND SATISFACTION, OFTEN IN THE FACE OF INJUSTICE AND TRAGEDY.

AT THE HEART OF THE DECLARATION OF INDEPENDENCE IS THE PROCLAMATION THAT "ALL MEN ARE CREATED EQUAL." EQUALITY: SO HARD TO REALIZE IN THE WORLD, BUT IT BURNS IN EVERYONE'S HEART. EQUALITY

TELLS EACH OF US, "I AM SOMEONE. I DESERVE TO BE HEARD AND TO BE TREATED AS WELL AS ANYONE ELSE."

FOR A CENTURY, LISTENERS HAVE FELT WHAT JAZZ EXPRESSES: JOY IN INDIVIDUAL IDENTITY AND SELF-ASSERTION, PROTEST AGAINST SOCIETY'S ARTIFICIAL LIMITS, AND A DELIGHT IN EXPRESSING PERSONAL INDEPENDENCE. HERE'S A SAMPLING OF THAT DEFIANT ATTITUDE FROM THE JAZZ, BEGINNING WITH THE INIMITABLE ELLA FITZGERALD AND LOUIS ARMSTRONG. (235 words - about two minutes.)

4. Individual freedom, as expressed in jazz improvisation

i. Ella Fitzgerald and Louis Armstrong, "They Can't Take That Away from Me," from Someone to Watch Over Me (4:39) **Good**

ii. Dinah Washington, "Tain't Nobody's Biz-ness If I Do," from Dinah Washington Sings Fats Waller (3:25)

iii. Marcus Miller, "For the Love of Freedom" (2:32) **Good**

iv. Oscar Peterson Trio, "Let's Call the Whole Thing Off," from A Foggy Day **Good** (2:20)

NARRATOR

THAT WAS DINAH WASHINGTON TELLING US "TAIN'T NOBODY'S BIZ-NESS IF I DO," AND OSCAR PETERSON AND THE GERSHWIN BROTHERS "CALLING THE WHOLE THING OFF."

YOU'RE LISTENING TO "FREEDOM: THE JAZZ GROOVE SPECIAL." I'M

_____.

WE ARE PROUD OF OUR INDIVIDUAL RIGHTS. BUT WE ALSO ARE SOCIAL BEINGS. YOU AND I CAN'T IMAGINE FREEDOM FLOURISHING IN ISOLATION. FREEDOM WAS MEANT FOR YOU AND ME, TOGETHER IN SOCIETY. MORE THAN TWO CENTURIES AGO, THE FOUNDING FATHERS EMBODIED THIS SOCIAL CONCEPT OF FREEDOM IN THE PHRASE, "WE THE PEOPLE."

NO SOCIAL BOND IS STRONGER THAN LOVE. THE FOUNDERS CALLED IT "AFFECTION," BUT WE CALL IT LOVE. EVERY CHILD DESERVES PARENTS WHO WILL NURTURE THEM WITH LOVE. WHEN WE GET OLDER, MOST OF US COME UNDER THE SPELL OF ROMANTIC LOVE, AND USE IT TO CHOOSE OUR PARTNERS. WHAT'S MORE CENTRAL TO THE PURSUIT OF HAPPINESS THEN BEING FREE TO LOVE THE PERSON OF YOUR CHOICE?

SORRY TO SAY IT, BUT JAZZ DID NOT INVENT THE LOVE SONG. WORLDWIDE SUCH SONGS PREDATE JAZZ BY CENTURIES, AND EVEN MILLENNIA. BUT JAZZ GREW UP IN THE 1920S, A TIME WHEN WOMEN FOUGHT FOR EQUAL STATUS AND ACKNOWLEDGED THEIR SEXUAL URGES. IT WAS ALSO A TIME WHEN AMERICAN MEN STARTED TREATING THEIR LADIES MORE TENDERLY, LIKE COMPANIONS RATHER THAN SUBORDINATES. AND IN THE 1920S, IN SOME LOCALES, GAY MEN AND LESBIANS FIRST PROCLAIMED THEIR PREVIOUSLY FORBIDDEN KINDS OF LOVE. JAZZ WAS THE MUSIC OF THIS NEW ROMANTIC FREEDOM.

A SAMPLING OF LOVE SONGS IN JAZZ ONLY SCRATCHES THE SURFACE OF THE SURFACE. MANY OF THEM BELONG TO THAT DEFINITIVE COLLECTION

OF ROMANTIC DECLARATIONS, THE GREAT AMERICAN SONGBOOK. THE TENDER INFLECTIONS THAT THE GREAT SINGERS BRING TO THE SONGBOOK ARE CENTRAL TO JAZZ'S IDENTITY. WHO BETTER TO BEGIN WITH THAN BILLIE HOLIDAY, PERHAPS THE MOST EXPRESSIVE ROMANTIC VOCALIST OF ALL TIME? (303 words - about 2 ½ minutes)

5. Freedom to love

- i. Billie Holiday, "Prelude to a Kiss," from *Lady in Autumn* (5:35) **good**
- ii. Miles Davis, "When I Fall in Love" (4:32) from *The Prestige Quintet*

Recordings **good**

- iii. Chet Baker, "My Funny Valentine" (2:20) **good**
- iv. Earl Klugh, "Our Love is Here to Stay" (2:45) **good**

NARRATOR

MILES DAVIS, CHET BAKER, AND EARL KLUGH, SAMPLING DECLARATIONS OF LOVE FROM THE GREAT AMERICAN SONGBOOK.

YOU'RE LISTENING TO "FREEDOM: THE JAZZ GROOVE SPECIAL." I'M

_____.

LONG AGO, THE FOUNDERS OF AMERICA WERE ESPECIALLY EAGER TO PROTECT THE FREEDOM OF RELIGION. HOW MOVING IT IS TO RECALL GEORGE WASHINGTON ENDORSING THE ABSOLUTE RIGHT OF JEWISH AMERICANS TO WORSHIP WITHOUT INTERFERENCE FROM GOVERNMENT OR THE PEOPLE—A RIGHT THAT THE NEW NATION ALSO EXPLICITLY GUARANTEED FOR MUSLIMS, UNITARIANS, AND QUAKERS. IT'S AN IDEAL THAT WE CANNOT RECALL OR REINVIGORATE OFTEN ENOUGH.

JAZZ GREW OUT OF WHAT SOME CALL THE GREAT DICHOTOMY BETWEEN THE SACRED AND THE PROFANE IN AFRICAN AMERICAN MUSIC. IT'S THE DICHOTOMY BETWEEN THE "DEVIL'S MUSIC"—THE BLUES HEARD ON SATURDAY NIGHT—AND THE SACRED HYMNS SUNG ON SUNDAY MORNING. OTHER LISTENERS ARGUE THAT THERE WAS—AND IS—NO DICHOTOMY AT ALL: THAT THE BLUES AND THE SPIRITUALS SHARE THE SAME CENTRAL CHARACTERISTICS OF AFRICAN AMERICAN MUSIC. THEY ASK, DON'T NOBLE AND EARTHY IMPULSES COEXIST WITHIN EACH OF OUR HEARTS?

WHATEVER THEIR MOTIVATIONS ARE, MUSICIANS OFTEN DRAW ON SACRED TUNES AND PRACTICES TO ENRICH JAZZ. IN DOING SO, THEY RECALL THE AMERICAN IDEAL OF FREEDOM OF WORSHIP. LIKE GOSPEL, THEIR MUSIC EMPOWERS US SPIRITUALLY. IT INJECTS A LIFT INTO OUR STEP AND SETS OUR JAWS FIRMLY AGAINST THE WORLD'S DIFFICULTIES. HORACE SILVER'S CLASSIC "THE PREACHER" BEGINS OUR SELECTION. (224 words - 1 ¾ minutes.)

6. Freedom of worship

- i. Horace Silver, "The Preacher" (4:20) **good**
- ii. Sister Rosetta Tharp, "Amazing Grace," from *Greatest Hits*(3:21) **good**
- iii. Charles Mingus, "Better Git it in Your Soul," from *Mingus Ah Um*(7:20)
good

NARRATOR

SISTER ROSETTA THARP, AND CHARLES MINGUS, GIVING US THE TRUE FAITH.

[11 words.]

Transition music: Duke Ellington and John Coltrane, "In a Sentimental Mood," (the first 1:00)

NARRATOR

FOR BETTER AND FOR WORSE, THIS PAST CENTURY ALSO HAS BEEN A TIME OF EXTREME NATIONALISM. NAZIS AND FASCISTS ABUSED PATRIOTISM TO INSPIRE HATRED OF FOREIGNERS AND ETHNIC MINORITIES. (AND WE STILL WITNESS SUCH ABUSE TODAY.) MORE OPEN-MINDED PEOPLE, ESPECIALLY, IN AMERICA, FIGHT SUCH HATRED BY EXPRESSING A POSITIVE LOVE OF COUNTRY, AS WELL AS A LOVE FOR ALL OF THE PEOPLE AND BELIEFS THAT OUR COUNTRY CONTAINS.

IN THE LATE 1930S, KATE SMITH'S RENDITION OF THE BLAND ANTHEM "GOD BLESS AMERICA" RULED THE RADIO WAVES. IN REACTION, THE FOLK SINGER WOODY GUTHRIE WROTE A SONG AS AN ANTIDOTE TO "GOD BLESS AMERICA," A SONG THAT UNPRETENTIOUSLY CELEBRATED AVERAGE AMERICAN PEOPLE. "THIS LAND IS YOUR LAND" HAS BECOME A MUSICAL CLASSIC. LIKE GUTHRIE HIMSELF, IT GAINED ENTRY INTO THE FOLK AND JAZZ CLUBS OF NEW YORK AND OTHER BIG CITIES.

THE SONG EXPRESSES A HUMANISTIC—AND, YES, A SOCIALISTIC—CONCEPT OF AMERICAN FREEDOM, IN WHICH BARRIERS OF CLASS AND PRIVATE OWNERSHIP CRUMBLE AND PEOPLE EXPERIENCE THE NATION AS A COMMON MEETING GROUND. HERE IS A JAZZ RENDITION OF "THIS LAND IS YOUR LAND," BY JONATHA BROOKE. [183 words - 1 ½ minutes.]

7. Your land... impressions of Woody Guthrie

- i. Jonatha Brooke, "This Land is Your Land" (4:05) **good**
- ii. Sharon Jones, "This Land is Your Land" (4:31) **good**

NARRATOR

SHARON JONES AND THE DAP KINGS, KEEPING WOODY GUTHRIE REAL.

YOU'RE LISTENING TO "FREEDOM: THE JAZZ GROOVE SPECIAL." I'M

_____.

FROM ITS EARLY DAYS, JAZZ WAS ON THE MOVE. JAZZ BANDS TOURED INCESSANTLY TO EARN THEIR KEEP. AFRICAN AMERICAN ORCHESTRAS TRAVELED THE SO-CALLED "CHITLIN' SHOW" CIRCUITS, AND BANDS STRUNG TOGETHER PLAYDATES WHEREVER THEY COULD. LOUSY HOTELS, BAD FOOD, AND BUMPY RIDES TYPIFIED THE NEVER-ENDING ROAD.

THE OPEN ROAD ALSO SYMBOLIZED BLACK FREEDOM. WITH MILLIONS OF OTHER AFRICAN AMERICANS, MUSICIANS MIGRATED NORTH DURING THE WORLD WARS, SEEKING SAFER HOMES AND HIGHER-PAYING JOBS. LIKE THE RAILROAD, THE HIGHWAY WAS A SYMBOL OF ADVENTURE AND PROMISE AROUND THE NEXT CORNER. IN CAR-CRAZY AMERICA, THE ROAD WAS A POWERFUL METAPHOR FOR SELF-DISCOVERY AND SELF-REALIZATION. AS JACK KEROUAC PUT IT,

NOTHING BEHIND ME, EVERYTHING AHEAD OF ME, AS IS EVER SO ON THE ROAD... WHAT IS THAT FEELING WHEN YOU'RE DRIVING AWAY FROM PEOPLE AND THEY RECEDE ON THE PLAIN TILL YOU SEE THEIR

SPECKS DISPERSING? - IT'S THE TOO-HUGE WORLD VAULTING US, AND IT'S GOOD-BYE. BUT WE LEAN FORWARD TO THE NEXT CRAZY VENTURE BENEATH THE SKIES.

JAZZ IMPROVISATION LED MUSICIANS DOWN WINDING AND UNFOLDING PATHS, TOWARDS UNCERTAIN AND ALLURING DESTINATIONS. HERE'S THE GREAT STAN GETZ, PREPARING TO TAKE A "DETOUR AHEAD"... [209 words, 1 ½ minutes]

8. Freedom on the open road

- i. Stan Getz, "Detour Ahead" (3:37) **good**
- ii. Norah Jones, "Come Away with Me" (3:09) **good**
- iii. "One for My Baby (And One More for the Road)," Gerald Wiggins Trio (4:45)

good - this version right?

NARRATOR

NORAH JONES, FOLLOWED BY THE GERALD WIGGINS TRIO, TRAVELING UP THE KEYBOARDS AND DOWN THE OPEN ROAD.

YOU'RE LISTENING TO "FREEDOM: THE JAZZ GROOVE SPECIAL." I'M

_____.

THE TYPICAL AMERICAN ROAD LEADS TO THE CITY. IN 1776 MOST OF THE FOUNDING FATHERS LIVED IN THE COUNTRY, AND THEY DESPISED CITIES. TO THEM, CITIES WERE CROWDED, UNSANITARY, AND BREEDING GROUNDS FOR IMMORALITY (UNLIKE THE WHOLESOME SLAVE PLANTATIONS WHERE THEY LIVED...). BUT AS AMERICA GREW, CITIES GREW EVEN FASTER, AND THEY HAD AN EXPANDING INFLUENCE ON THE NATIONAL CHARACTER.

CITIES ARE AT THE HEART OF JAZZ. IN NEW ORLEANS, MUSICIANS PROWLED STREETS, CLUBS, DANCE HALLS, MUSIC SCHOOLS, AND PARKS WHILE THEY CREATED DIXIELAND. SOUTH CHICAGO, HARLEM, AND WEST PHILADELPHIA WERE SUPPORTIVE COMMUNITIES AND JOB MARKETS FOR MIGRANT MUSICIANS. LATER GENERATIONS GREW UP IN THE NORTHERN CITIES, AND THE NIGHTCLUBS AND DANCE HALLS IN WHICH JAZZ WAS PLAYED--PLACES LIKE CHICAGO'S THREE DEUCES AND HARLEM'S SAVOY--WERE COMMUNITY CENTERS.

SO, IN THE JAZZ TRADITION, FREEDOM HAS A STRONGLY URBAN CHARACTER. SIDEWALKS, MILLING CROWDS, SKYSCRAPERS AND SUBWAYS EVOKE THE ENDLESS POSSIBILITIES THAT CITIES OFFER FOR ADVENTURE AND EXPERIENCE. JAZZ, OF COURSE, OFFERS US THE SAME. LET'S ALLOW SHIRLEY HORNE, WHO'S TRAVELIN' LIGHT, LEAD US INTO THE BIG CITY... [204 words - 1 ½ minutes]

9. Freedom in the city

- i. Shirley Horn, Big City, from Travelin' Light (2:00)
- ii. Toots Thielemans, "Love is Just Around the Corner," (2:40) from

Yesterday and Today

- iii. Tony Bennett, "I Left My Heart in San Francisco" (2:52)
- iv. Ted Howe, "Philadelphia Freedom" (7:51)

NARRATOR

SAN FRANCISCO AND PHILADELPHIA, COURTESY OF TONY BENNETT AND TED HOWE, ALSO WITH TOOTS THIELEMANS FINDING LOVE “JUST AROUND THE CORNER.”

YOU'RE LISTENING TO “FREEDOM: THE JAZZ GROOVE SPECIAL.” I'M

_____.

SOME YEARS AFTER 1776, THE CONTINENTAL CONGRESS ADOPTED A MOTTO FOR THE NEW NATION: E PLURIBUS UNUM. THAT'S LATIN FOR “IF YOU LOSE TRACK OF THE CHORDS, JUST COMP THE RHYTHM.” JUST KIDDING: E PLURIBUS UNUM, OF COURSE, MEANS “OUT OF MANY, ONE.” FOR THE FOUNDERS, THIS MEANT THAT THIRTEEN VERY DIFFERENT STATES HAD COME TOGETHER IN ONE UNION.

BUT THIS MOTTO IS ALSO PERFECTLY APPROPRIATE FOR JAZZ. FROM THE EARLY DAYS IN NEW ORLEANS, JAZZ MEANT COLLECTIVE MUSIC MAKING: PLAYERS ON DIFFERENT INSTRUMENTS COOKING UP IMPROVISATIONS TOGETHER. THE MUSIC AND THE IDENTITIES WERE DIVERSE; IN EARLY NEW ORLEANS, AN IRISH AMERICAN BASSIST MIGHT JAM WITH AN AFRICAN AMERICAN PIANIST, A “CREOLE OF COLOR” PLAYING THE CLARINET, AND AN ITALIAN AMERICAN TROMBONIST.

THIS IS AN EXAMPLE OF PLURALISM, IN MUSIC AND IN SOCIETY. AT A JAZZ CONCERT TODAY, IT WOULD BE UNSURPRISING TO FIND A GERMAN TRUMPETER PLAYING ON THE SAME STAGE WITH A SOUTH AFRICAN PIANIST, A MEXICAN DRUMMER, A RUSSIAN BASSIST, AND A SAXOPHONIST FROM

SOUTH PHILLY. OUT OF MANY TONE COLORS, MUSICAL MINDS, AND CREATIVE PERSPECTIVES, JAZZ MUSIC IS CREATED. IS THERE A BETTER ILLUSTRATION OF THE NATIONAL MOTTO, E PLURIBUS UNUM, OR A BETTER METAPHOR FOR THE POTENTIAL OF AMERICAN PLURALISM?

HERE IS A QUASI-PATRIOTIC EXAMPLE OF OUR NATIONAL MOTTO IN MUSICAL ACTION: THE IRREPRESSIBLE GENE HARRIS QUARTET IMPROVISING ON THE “BATTLE HYMN OF THE REPUBLIC.” [261 words - 2 minutes]

10. Out of many, one - collective improvisation

i. Gene Harris Quartet, “Battle Hymn of the Republic” (8:21) **good**

PART THREE: THEMES IN RECENT HISTORY

Transition music: George Adams Quartet, “Take Me Out to the Ball Game,” (2:49 or a portion of it), from *America* <https://www.youtube.com/watch?v=d6VqubUi2gY>

NARRATOR

WE HOPE YOU ENJOYED THAT SEVENTH-INNING STRETCH.

YOU’RE LISTENING TO “FREEDOM: THE JAZZ GROOVE SPECIAL.” I’M

_____.

JAZZ, LIKE AMERICA, IS EVER-CHANGING AND EVOLVING. FOR YOU INTELLECTUALS OUT THERE, THIS CONSTANT CHANGE MIGHT SEEM TO REFUTE OUR PREMISE SO FAR: THAT JAZZ ILLUSTRATES TIMELESS QUALITIES OF FREEDOM IN AMERICAN LIFE. WELL, TO QUOTE OUR FRIEND F. SCOTT FITZGERALD ONE MORE TIME, “THE TEST OF A FIRST-RATE INTELLIGENCE IS

THE ABILITY TO HOLD TWO OPPOSED IDEAS IN MIND AT THE SAME TIME AND STILL RETAIN THE ABILITY TO FUNCTION.”

PERSISTENCE AND CHANGE HAVE COEXISTED. THE PILLARS OF OUR FREEDOMS HAVE STOOD FOR CENTURIES, BUT TRANSFORMATIONS ALSO HAVE RESHAPED THE AMERICAN SCENE. IN THE PAST SIXTY YEARS, A GREAT STRUGGLE FOR EQUALITY HAS PULLED US FORWARD, WHILE OPPOSING FORCES—IN FAVOR OF MAINTAINING THE OLD STATUS QUO—HAVE PUSHED US BACK. JAZZ HAS BEEN A WITNESS TO AND A COMMENTATOR ON THESE TURBULENT TIMES.

IT'S NOT A CONTRADICTION TO ACKNOWLEDGE STRUGGLE AND BITTER DIVISION WITHIN A PROGRAM THAT IS PRIMARILY DEDICATED TO CELEBRATING A HOLIDAY. AS FREDERICK DOUGLASS TOLD US LONG AGO, WHEN WE FALL SHORT OF UNITY AND OF OUR IDEALS, WE DEFINE OURSELVES AS MUCH BY OUR FAULTS AS BY OUR STRENGTHS, AND IT IS WRONG TO IGNORE SUCH UNCOMFORTABLE REALITIES.

THE CIVIL RIGHTS MOVEMENT OF THE 1950S AND 1960S GREW OUT OF THE EARLIER STRUGGLE FOR AFRICAN AMERICAN EQUALITY AND THE MILITARY SERVICE OF AFRICAN AMERICANS DURING WORLD WAR II. THE STRUGGLE FOR EQUALITY IS SYMBOLIZED NOW BY THE SO-CALLED NEGRO NATIONAL ANTHEM, “LIFT EVERY VOICE AND SING,” GIVEN A JAZZ RENDITION BY ART BLAKEY. [264 words - 2 minutes]

11. Reaffirming the dream in the Jazz Century

- i. Art Blakey, "Lift Every Voice and Sing," from *In My Prime I*(2:15) **good**
- ii. Eldee Young, "When Johnny Comes Marching Home" (3:23) **is this it?**

<https://www.youtube.com/watch?v=iIW8iNYtRc>

NARRATOR

ELDEE YOUNG INTERPRETED "WHEN JOHNNY COMES MARCHING HOME." ONE MILLION AFRICAN AMERICANS MARCHED HOME FROM WORLD WAR II, DEMANDING MORE EQUAL TREATMENT IN THE LAND THEY HELPED TO DEFEND.

YOU'RE LISTENING TO "FREEDOM: THE JAZZ GROOVE SPECIAL." I'M

THE CIVIL RIGHTS MOVEMENT REACHED CRITICAL INTENSITY AT THE EXACT TIME THAT TELEVISION CONQUERED AMERICA'S LIVING ROOMS. MILLIONS WATCHED AS NEWS CAMERAS RECORDED THE COURAGE OF THE FREEDOM RIDERS AND SIT-IN PARTICIPANTS. TV ALSO DISPLAYED THE VILLAINS OF THE STRUGGLE: BIGOTED SOUTHERN SHERIFFS AND CIVILIANS WHO OPPOSED THE NONVIOLENT CIVIL RIGHTS MOVEMENT WITH INTIMIDATION AND VIOLENCE.

JAZZ BECAME A MUSICAL COMMENTATOR ON THE CIVIL RIGHTS STRUGGLE. SOME MUSICIANS SCATHINGLY SATIRIZED THE VILLAINS OF THE STORY. HERE IS CHARLES MINGUS'S UNFORGETTABLE PARODY OF ARKANSAS'S SEGREGATIONIST GOVERNOR, ORVAL FAUBUS. [126 words - 1 minute.]

12. Racism and the fight for racial equality

- i. Charles Mingus, “Fables of Faubus,” from *Mingus Ah Um* (8:13)
- ii. Nina Simone, “Mississippi Goddam” from *Nina Simone in Concert* (4:45)
- iii. Oscar Peterson, “Hymn to Freedom” (5:32)

NARRATOR

NINA SIMONE AND OSCAR PETERSON PERFORMED CLASSICS THAT CONTRAST THE EMOTIONS OF THE CIVIL RIGHTS STRUGGLE: WHITE-HOT ANGER AND PRAYER-FILLED HOPE.

YOU’RE LISTENING TO “FREEDOM: THE JAZZ GROOVE SPECIAL.” I’M

_____.

IN THE 1960S, JAZZ STRUGGLED AGAINST INJUSTICE—AND AGAINST THE THREAT OF OBSCURITY. IMPATIENT, FURIOUS, AND RADICAL NEW SOCIAL MOVEMENTS SUCH AS “BLACK POWER” INSPIRED FURIOUS-SOUNDING NEW JAZZ STYLES, LIKE FREE JAZZ AND FUSION. YOUNG MUSICIANS SPURNED EARLIER JAZZ TRADITIONS FOR BEING “OUT OF DATE.” THE SIXTIES WERE A TIME OF CRISIS FOR SWING AND BEBOP. ONLY IN THE 1970S AND 1980S WOULD EARLIER JAZZ STYLES REGAIN A SIGNIFICANT FOLLOWING.

IN THE SIXTIES, CRITICS ALSO BLAMED JAZZ’S CRISIS ON NEW POPULAR MUSIC GENRES SUCH AS SOUL AND ROCK’ N’ ROLL, WHICH OVERSHADOWED THE OLDER MUSIC IN THE MARKETPLACE. ROCK BANDS SUCH AS CHICAGO AND THE ALLMAN BROTHERS KEPT IMPROVISATION ALIVE FOR YOUNG LISTENERS, BUT FOR MOST OF THE MASS AUDIENCE, JAZZ WAS DROWNED OUT BY POWER CHORDS AND UNSUBTLE SINGING AND PLAYING,

EXPLODING OUT OF STACKS OF AMPLIFIERS. MADISON AVENUE AND THE MASS MEDIA HOPPED ONTO THE HEARSE AND PROCLAIMED THAT “JAZZ WAS DEAD.” DEPRESSION AND WORLD WAR II-ERA AUDIENCES BARELY PROPPED UP SWING AND BEBOP.

THAT’S ONLY PART OF THE STORY. MUSIC AND THE TIMES, THEY WERE A-CHANGIN’, BUT JAZZ PERSISTED AMID THE SOUND AND FURY, AND IT LIVED TO SWING ANOTHER DAY. THE SOCIAL CONSCIENCE OF 1960S ROCK MUSIC INFLUENCED JAZZ, AND IMPROVISERS SOON PUT THEIR STAMP ON ROCK STANDARDS. IN THAT TRADITION, HERE IS THE CHRISTOPHER LUCAS WILSON TRIO DELIVERING AN EXEMPLARY VERSION OF ODETTA’S ANTHEM OF THE FREEDOM STRUGGLE, “THIS LITTLE LIGHT OF MINE.” (268 words - 2 minutes)

13. Jazz and Popular Music of the 1960s

- i. Christopher Lucas Wilson Trio, “This Little Light of Mine” (5:49) **good**
- ii. Brad Mehldau, “Blackbird” (5:03) **good**
- iii. Sam Cooke, “A Change is Gonna Come” (3:10) **good**

NARRATOR

JAZZ INTERPRETING THE 1960S. WE HEARD BRAD MEHLDAU PERFORMING THE BEATLES’ “BLACKBIRD,” A VEILED TRIBUTE TO THE LOVINGS, WHOSE CASE LED THE U. S. SUPREME COURT TO DECLARE IN FAVOR OF THE RIGHT OF INTERRACIAL COUPLES TO MARRY.

IN THE 1960S, FEW ROCK AND SOUL PERFORMERS APPRECIATED HOW MUCH THEIR MUSIC OWED TO THE JAZZ TRADITION. AS WE HEARD, THOUGH,

EVERY UNFORGETTABLE PHRASE OF SAM COOKE'S ANTHEM, "A CHANGE IS GONNA COME," IS INFLUENCED BY JAZZ ARRANGING AND INFLECTION.

YOU'RE LISTENING TO "FREEDOM: THE JAZZ GROOVE SPECIAL." I'M

TODAY, A HALF CENTURY AFTER THE BATTLES OF THE CIVIL RIGHTS MOVEMENT, AMERICA IS AGAIN DIVIDED AND IN CONFLICT WITH ITSELF. FESTERING POLITICAL DIVISIONS HAVE WIDENED. AFTER THE FIRST AFRICAN AMERICAN U.S. PRESIDENT WAS ELECTED, THE DIVISIONS TOOK ON AN INCREASINGLY RACIAL CHARACTER. TODAY, UNDER BARACK OBAMA'S SUCCESSOR, SOME AMERICANS FIND IT EASY TO EXPRESS OPENLY THE DESIRE THAT WHITE CITIZENS REASSERT THEIR OLD-TIME DOMINANCE OVER HISTORICALLY DISADVANTAGED POPULATIONS. THE RHETORIC AND THE TONE ARE UGLY. MANY CITIZENS BELIEVE THAT HARD-WON SOCIAL PROGRESS NOW IS ENDANGERED.

JAZZ, AS ALWAYS, POSSESSES THE POWER TO COMMENT ON OUR NATIONAL DILEMMAS, AS WELL AS THE EXPRESSIVE BEAUTY THAT, IN TIMES OF TRIAL, IS ABLE TO SUMMON UP THE BETTER ANGELS OF OUR NATURE. ANXIETY ABOUT TODAY, COUPLED WITH A FAITH IN OUR ENDURING SOCIAL IDEALS, ARE EXPRESSED IN OUR FINAL SET OF JAZZ PERFORMANCES.

WE'LL NOW HEAR THE DELFEAYO MARSALIS ORCHESTRA, WITH NARRATOR WENDELL PIERCE, SATIRIZE THE HOSTILE RHETORIC OF OUR CURRENT CHIEF EXECUTIVE, AND KURT ELLING UPDATING PAUL SIMON'S

IMPASSIONED 1970S BALLAD “AMERICAN TUNE” FOR OUR TIMES. [264 words - 2 minutes]

14. Whose America?

- i. Delfeayo Marsalis, “Make America Great Again” (5:13) **GOOD**
- ii. Kurt Elling, “American Tune” (6:12) **GOOD**
- iii. Trinity Jazz Orchestra, “The Star=Spangled Banner” (2:07)

<https://www.youtube.com/watch?v=VPB94OySuQ4> (OK that it doesn't seem to be from an album? I had a hard time finding something to put here...)

- iv. Ray Charles, “America the Beautiful” (3:36) **good**

CONCLUSION

NARRATOR

WE CLOSED ON AN AFFIRMATIVE NOTE, EVOKING THE SPIRIT OF INDOMITABLE OPTIMISM AND AN UNYIELDING PRIDE IN AMERICA'S IDEALS OF FREEDOM. THE TRINITY JAZZ ORCHESTRA OFFERED A JAZZ RENDITION OF “THE STAR-SPANGLED BANNER,” AND RAY CHARLES PRESENTED HIS CLASSIC RENDITION OF “AMERICA, THE BEAUTIFUL,” A JAZZ-INFLECTED EXPRESSION OF LOVE FOR HIS IMPERFECT AND CONTRADICTIONARY COUNTRY.

YOU HAVE BEEN LISTENING TO “FREEDOM: THE JAZZ GROOVE SPECIAL.” I'M _____. THANKS FOR JOINING ME ON THIS INDEPENDENCE DAY.

LET US ALWAYS TREASURE JAZZ AS A PRODUCT OF THE BEST TRADITIONS OF FREEDOM IN THE UNITED STATES OF AMERICA, AND LET US

ALWAYS VALUE JAZZ AS THE EXPRESSION OF GOOD THINGS AND GOOD TIMES IN OUR NATIONAL LIFE.

LET US CELEBRATE A DECLARATION OF INDEPENDENCE THAT RANG OUT ON THIS DAY MANY YEARS AGO, AND LET US ALWAYS DISCOVER NEW DECLARATIONS OF INDEPENDENCE, IN OUR EVERYDAY LIVES AND IN THE MUSIC THAT WE LOVE. [150 words - 1 ½ minutes]

Concluding play-out music: Diana Krall, "Blue Skies"

Possible final cut: Duke Ellington, "Star Spangled Banner" – 1:14 or so of it.

Best quality version is from Ellington at Newport 1956

Music Ideas to go under VO: (some of these may have been sent to Burt previously, but there are new ones)

Charlie Haden w/Michael Brecker - [America the Beautiful](#) (bass, piano and sax segments might be able to be used in 3 separate segments?)

John Allred & Wycliffe Gordon - [America the Beautiful](#) (piano & trombone both play melody so might work for 2 different segments)

Mike Mainieri & Charlie Mariano - [America the Beautiful](#)

Donald Harrison - Amazing Grace (:50 for over VO at some point?)

Rhapsody in Blue?

Billy May - [Rhapsody in Blue](#)

Larry Coryell - [Rhapsody in Blue](#)

European Jazz Trio - [Rhapsody in Blue](#)

Santa Cecilia Guitar Trio [Rhapsody in Blue](#)

Spectrum Brass Quintet [Rhapsody in Blue](#)
Full songs (not under VO)

Enrico Rava - [Rhapsody in Blue](#)

Charlie Ballantine - [Times They Are a Changing](#)

Eero Koivistoinen Quartet - [Times They Are A Changing](#)

Herbie Hancock & Lisa Hanigan - Time They Are A Changing another option for segment 12

America - Simon & G - [Acoustic Tribute](#)

America - Paul Desmond

America - Joe Chindamo Trio Plays the Paul Simon Song Book Joe Chindamo Trio

American Tune - Arlen Roth

American Tune - Doug Pauly trio

[We Shall Overcome](#) - Charlie Haden

[We Shall Overcome](#) - Paul Winter

[People Get Ready](#) - Kenny Rankin

[Somewhere Over The Rainbow](#) - Gregory Porter

Blackbird - Joey Alexander