

Philadelphia: More From the City of Brotherly Jazz

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**Jazz at Lincoln Center Radio
Philadelphia: More From the City of Brotherly Jazz
Season 16
Program #4, Airdate: 10/16/08**

1) Background music: “Bakai,” Cal Massey

2) Pierce:

WHILE CHARLIE PARKER, DIZZY GILLESPIE, AND THE NEW YORK SCENE TOOK CENTER STAGE IN THE EARLY HISTORY OF BEBOP, POSTWAR PHILADELPHIA WAS ALSO A MAJOR PROVING GROUND FOR THE NEW MUSIC. WITH AUDACIOUS COMPOSITIONS AND FRESH SOLO STYLES, YOUNG MEN LIKE BENNY GOLSON, THE HEATH BROTHERS, LEE MORGAN, PHILLY JOE JONES, CAL MASSEY, AND A QUIET MUSIC STUDENT BY THE NAME OF JOHN COLTRANE, BROUGHT THE NEW LANGUAGE OF BEBOP INTO THE CLUBS THAT DOTTED COLUMBIA AVENUE.

JUST AHEAD, SOME OF PHILLY’S FINEST MUSICIANS BRING US THAT POSTWAR JAZZ LEGACY FROM THE CITY OF BROTHERLY LOVE – LED AT THE HOUSE OF SWING BY THE HEATH BROTHERS, PAT MARTINO, AND JOEY DEFRANCESCO. IT’S JAZZ FROM LINCOLN CENTER. IN FOR WYNTON MARSALIS, I’M WENDELL PIERCE WE’RE GLAD YOU’RE HERE.

3) Pierce:

IN THE 1950’S MILES DAVIS MADE FREQUENT APPEARANCES AT PHILADELPHIA JAZZ CLUBS. AND HE BECAME GOOD FRIENDS WITH THE SAXOPHONIST JIMMY HEATH. THEY PLAYED TOGETHER, RECORDED

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TOGETHER, AND EVEN ROARED THROUGH THE PHILLY STREETS TOGETHER -- IN DAVIS' FERRARI. SO IT'S NOT SURPRISING THAT A PHILADELPHIA CHARACTER INSPIRED ONE OF DAVIS' MOST FAMOUS SONGS. ON STAGE IN THE ROSE THEATER, JIMMY HEATH FILLS US IN.

4) Vox: Jimmy Heath

“You know there was a hip bartender in Philadelphia, that we all used to hang out in his spot. Wynton Kelly, and Miles and everybody. So Miles decided to write a composition for this man. His name was Freddy Tolbert. But we called him ‘Freddie the Freeloader’ because he was always begging when he wasn’t behind the bar...So this is Miles Davis’ ‘Freddie the Freeloader’ as done by T.C. III.”

5) Music: “Freddie Freeloader”

6) Pierce:

MILES DAVIS' FREDDIE FREELOADER, WITH LYRICS BY JON HENDRICKS. SUNG BY “T.C. THE THIRD,” WITH A PIANO SOLO BY JOEY DEFRANCESCO. JIMMY HEATH PLAYED TENOR, DUANE EUBANKS, TRUMPET, PAT MARTINO ON GUITAR, BUSTER WILLIAMS ON BASS, AND ALBERT “TOOTIE” HEATH ON DRUMS.

7) Background music: Joe Venuti

8) Pierce:

IN THE MID-1920S, THE PARENTS OF JIMMY, PERCY AND ALBERT HEATH MOVED FROM NORTH CAROLINA TO PHILADELPHIA. THEY WERE AMONG MORE THAN TWO MILLION AFRICAN-AMERICANS WHO LEFT THE JIM CROW SOUTH FOR NORTHERN AND WESTERN INDUSTRIAL CITIES IN THE FIRST HALF OF THE 20TH CENTURY.

THE BROTHERS GREW UP IN PHILADELPHIA'S VIBRANT MUSICAL CULTURE JAZZ WAS BOTH A POPULAR MUSIC AND A MARK OF ARTISTIC SOPHISTICATION. ALL THREE HEATH BROTHERS WOULD BECOME MAJOR

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FIGURES IN THE BEBOP MOVEMENT – PERCY PLAYING BASS, ALBERT – “TOOTIE” ON THE DRUMS AND JIMMY HEATH ON SAXOPHONE . BUT THEIR STANDARDS WERE SET BY THE SWING BANDS OF HIS CHILDHOOD.

9) Vox: Jimmy Heath

“I came from the Swing Era. And if it doesn’t swing...I don’t feel it as much. It’s got to swing to get the feeling out of the music, as far as jazz is concerned.”

10) Pierce:

WITH HIS JAZZ WALTZ “GEMINI,” WHICH WAS A HIT FOR CANNONBALL ADDERLEY IN 1962, JIMMY HEATH BRIDGED THE SENSIBILITIES OF SWING AND BOP.

11) Music: “Gemini”

12) Pierce:

“GEMINI” JIMMY HEATH’S JAZZ WALTZ WRITTEN FOR HIS DAUGHTER.

THE SOLOS WERE BY BY PHILADELPHIAN JOEY DEFRANCESCO ON ORGAN, HEATH ON TENOR, PAT MARTINO ON GUITAR, AND DUANE EUBANKS PLAYING TRUMPET.

13) Background music: “C.T.A.” Performed by Miles Davis with Jimmy Heath

14) Pierce:

WHEN HE FIRST HIT THE BEBOP SCENE, WITH TRUMPETER HOWARD MCGHEE, IN THE LATE 1940S, JIMMY HEATH WAS AN ALTOIST WITH THE NICKNAME “LITTLE BIRD.” BUT JIMMY DECIDED THAT COMPETING WITH CHARLIE PARKER WAS NOT A MOUNTAIN HE WANTED TO CLIMB -- SO HE

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SWITCHED TO TENOR. HIS SOUND GREW MORE REFINED AND PERSONAL --
AND HE BEGAN COMPOSING.

15) Vox: Joe Henderson

“Jimmy Heath is a person whose writing inspired me before I left my hometown.

15a) Pierce:

THE LATE JOE HENDERSON, THEN AN ASPIRING SAXOPHONIST IN
LIMA, OHIO, LOOKED UP TO HEATH.

15b) Vox: Joe Henderson

“I became very familiar with him as a writer when I heard a tune that he played called ‘C.T.A...’ What I heard was Jimmy’s writing in a small band setting....And this was, that is write, that’s what it is I want to do.’ And he’s doing it so well. He was an example for me as a writer – and I owe a great debt to him.”

16) Gordon

AT ROSE HALL, JIMMY HEATH PUTS SOME MORE OF HIS COMPOSING
PROWESS ON DISPLAY, WITH A SONG HE RECORDED IN 1960_ WHEN HE
AND HIS WIFE WERE FIRST MARRIED: THIS IS “MONA’S MOOD.”

17) Music: “Mona’s Mood”

18) Pierce:

TENORIST JIMMY HEATH OFFERS MUSICAL TRIBUTE TO HIS WIFE OF 48
YEARS WITH “MONA’S MOOD.

19) Background music: “Gingerbread Boy,” Miles Davis

20) Pierce:

IN ADDITION TO PLAYING PROFESSIONALLY WITH HIS BROTHERS,
JIMMY HEATH KEEPS MUSIC IN THE FAMILY BY DEDICATING SONGS TO
HIS FAMILY MEMBERS. ALTHOUGH HIS TUNE “GINGERBREAD BOY,” IS

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NAMED AFTER HIS SON, IT GOT ITS NAME BEFORE THE BOY WAS EVEN BORN.

21) Vox: Jimmy Heath

“He wasn’t even on the planet. He was in my wife’s stomach. A friend of mine in Philadelphia, a saxophonist named Jimmy Oliver said, looking at her, and looking at me, said, “oh, you’re going to have a little gingerbread boy. And I said, ‘oh, I’m going to name a song after that.”

22) Music: “Gingerbread Boy” (8:37)

23) Pierce:

“GINGERBREAD BOY.” JOEY DEFRANCESCO ON PIANO, PAT MARTINO PLAYING GUITAR, DUANE EUBANKS ON TRUMPET AND THE COMPOSER, JIMMY HEATH ON TENOR.

24) Pierce:

PHILADELPHIA, JIMMY HEATH’S HOME TOWN, IS JUST ONE OF THE GREAT CITIES OF JAZZ. YOU CAN LEARN ABOUT OTHERS, HEAR THIS PROGRAM AGAIN AND HEAR THE TOURING SCHEDULE OF THE LINCOLN CENTER JAZZ ORCHESTRA. ALL AT J-A-L-C DOT ORG.

J A L C DOT ORG -- BRING HOME THE SWING.

25) Vox: Benny Golson

“They told me: if you get caught playing any jazz you will be expelled. So I thought to myself, ‘what am I doing here?’”

26) Pierce:

COMING UP, BENNY GOLSON REMEMBERS COLLEGE, CLIFFORD BROWN AND THE “DOGS” IN HIS PIANO BENCH. IT’S JAZZ AT LINCOLN CENTER. IN FOR WYNTON MARSALIS, I’M WENDELL PIERCE.

27) Midbreak: :59 “Nakatini Suite,” Lee Morgan

28) Background music: “My Blues House,” Benny Golson

29) Pierce:

PHILADELPHIA NATIVE BENNY GOLSON KNEW HE WANTED TO BE A JAZZ MUSICIAN. SO HE DECIDED TO MAJOR IN MUSIC AT HOWARD UNIVERSITY.

30) Background vox: Benny Golson

“There was so much going on against jazz then, not only at Howard University, but at many of the universities @4:13 They told me: if you get caught playing any jazz you will be expelled. So I thought to myself, ‘what am I doing here? I want to be a jazz musician.’ But mother said, get a college education – in case the jazz doesn’t work out too good, you can always teach school somewhere. (laughs) So that’s what I was trying to do.”

31) Pierce:

BUT GOLSON WASN’T EASILY DETERRED. AFTER HOWARD, HE STARTED GIGGING WITH DIZZY GILLESPIE’S BIG BAND AND ART BLAKEY’S JAZZ MESSENGERS. HE ALSO BEGAN COMPOSING – EVEN THOUGH HE WASN’T ALWAYS HAPPY WITH THE RESULTS.

32) Vox: Benny Golson

“People come up with things all the time. But they’re not always consequential – they’re not always good. I can’t tell you the songs I have in my piano bench that I’ll never let anybody see. I call them “Dogs!” (laughs)

33) Pierce:

BUT AMID THOSE “DOGS,” GOLSON BENNY GOLSON WROTE SOME JAZZ CLASSICS. THIS ONE MIGHT BE THE BEST KNOWN. HE WROTE IT WHILE WITH THE DIZZY GILLESPIE BIG BAND -- IN MEMORY OF

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BRILLIANT YOUNG TRUMPETER CLIFFORD BROWN WHO DIED IN A CAR CRASH.

“I REMEMBER CLIFFORD.”

34) Music: “I Remember Clifford”

35) Pierce:

DUANE EUBANKS ON TRUMPET. BENNY GOLSON’S “I REMEMBER CLIFFORD.”

36) Pierce:

GOLSON AND ART FARMER CO-LED THE JAZZTET FROM 1959 TO 1962., THEN BENNY TOOK A HIATUS TO FOCUS ON COMPOSING.

ANOTHER PHILADELPHIA JAZZ MUSICIAN WHO CURTAILED HIS PERFORMANCES TO FOCUS ON WRITING MUSIC WAS CALVIN MASSEY.

MASSEY WAS RAISED BY HIS MOTHER -- BUT EVEN AS A CHILD, POVERTY DROVE HIM TO DANCE AND SING FOR FOOD.

IN 1943, AT 15-MASSEY BEGAN PLAYING AS A TRUMPETER FOR BIG BANDS LED BY JAY MCSHANN AND BUSTER SMITH. LATER HE WOULD WORK FOR JIMMY HEATH AND BILLIE HOLIDAY.

MASSEY’S TUNES WERE RECORDED BY OTHER PHILADELPHIANS LIKE LEE MORGAN, PHILLY JOE JONES, JOHN COLTRANE – AND MORE RECENTLY JOEY DEFRANCESCO – WHO’S ABOUT TO SHARE HIS ENTHUSIASM ON IN A PERFORMANCE OF MASSEY’S “THESE ARE SOULFUL DAYS.”

37) Music: “These Are Soulful Days”

38) Pierce:

CAL MASSEY'S "THESE ARE SOULFUL DAYS," JOEY DEFRANCESCO ON ORGAN, ALBERT "TOOTIE" HEATH ON DRUMS, AND PAT MARTINO ON GUITAR.

39) Background music: "Giant Steps," John Coltrane

40) Pierce:

IN 1946, A SHY AND SKINNY VETERAN ENROLLED IN PHILADELPHIA'S GRANOFF SCHOOL OF MUSIC, USING HIS G.I. BENEFITS. YOU COULD HEAR THE SOUND OF HIS SAXOPHONE EMANATING FROM HIS MOTHER'S HOUSE ALL DAY, BUT HIS PLAYING WAS ONLY O.K. NO ONE - EXCEPT FOR MAYBE HIS MOTHER -- WOULD HAVE CALLED HIM ONE OF PHILADELPHIA'S MOST PROMISING PLAYERS. BUT BY 1959, AFTER STINTS AS A SIDEMAN FOR MILES DAVIS AND THELONIOUS MONK, JOHN COLTRANE HAD TURNED HIMSELF INTO ONE OF THE TOP SAXOPHONISTS IN JAZZ.

WE'LL CLOSE THIS PROGRAM WITH A TUNE FROM HIS 1959 ALBUM "GIANT STEPS."

THAT ALBUM IS A TOUR DE FORCE OF ADVANCED BEBOP PLAYING - BUT YOU CAN ALSO HEAR HIM BRIDLING AGAINST THE LIMITS OF THE STYLE THAT HE AND HIS FELLOW PHILADELPHIANS HAD DONE SO MUCH TO DEVELOP.

THIS IS A MINOR BLUES DEDICATED TO BASSIST PAUL CHAMBERS -
- "MR. P.C."

41) Music: Mr. P.C.

42) Pierce:

AT JAZZ AT LINCOLN CENTER'S ROSE HALL, JOHN COLTRANE'S "MR. P.C." SUNG BY "T.C. THE THIRD." SOLOS BY DUANE EUBANKS ON TRUMPET, JIMMY HEATH ON TENOR, PAT MARTINO PLAYING GUITAR, JOEY DEFRANCESCO AT THE ORGAN, BUSTER WILLIAMS ON BASS, AND ALBERT "TOOTIE" HEATH ON DRUMS.

THE RICHNESS OF PHILADELPHIA'S JAZZ PAST VERY MUCH ALIVE IN THE JAZZ PRESENT.

JAZZ AT LINCOLN CENTER RADIO IS PRODUCED AT MURRAY STREET. THIS EDITION WAS WRITTEN BY ANDREW ROSENBLUM. OUR PRODUCERS ARE DAVID GOREN AND STEVE RATHE WITH ALEXA LIM. OUR RECORDINGS BY ROB MACOMBER AND JEFF ROTHMAN AT XM PRODUCTIONS. THANKS TO MATTHEW LONG-MIDDLETON.

CAT HENRY MANAGES OUR RECORDINGS AND BROADCASTS, THE EXECUTIVE DIRECTOR OF JAZZ AT LINCOLN CENTER IS ADRIAN ELLIS. THE ARTISTIC DIRECTOR IS WYNTON MARSALIS. IN FOR WYNTON, I'M WENDELL PIERCE. THANKS FOR JOINING US.