

WYNTON MARSALIS

Complete Support

To the Editor:

I feel I need to challenge some of the opinions and assumptions made by Peter Watrous in his article "Wynton Marsalis: Jazzman on the Run" [Jan. 30].

It is well known that Wynton Marsalis holds himself to an exceptionally high standard. He would never compromise his reputation or betray his artistic integrity by using his music as a tactic in contractual matters, or to compete with other artists, or to "upstage his brother," as Mr. Watrous wrote.

Furthermore, if Mr. Watrous had placed a call to Columbia Records, Wynton's management company or his public relations office, he would have learned that Wynton remains a Columbia Records artist and that his contract did not expire in 1998.

While Wynton's recent slate of releases has been ambitious — befitting a century-ending endeavor — it is completely in keeping with his prolific musicality (including the release of more than 50 jazz and classical albums and a far-reaching touring and educational schedule in a 20-year career).

Contrary to Mr. Watrous's implications, Columbia Records has supported Wynton's plan completely, from the moment he and I first discussed the idea nearly two years ago.

Wynton Marsalis is one of the most important artists on Columbia Records, and we proudly support his freedom of expression. In fact, we welcome and treasure it.

DON IENNER
New York

The writer is the president of Columbia Records.



Associated Press

Wynton Marsalis

least accept the possibility that he may not be in their league. Not yet, anyway.

AARON MORRILL
Jersey City

Colorblind

To the Editor:

Mr. Watrous's article made Mr. Marsalis out to be a man who is absorbed with his race and with himself. I know this to be untrue.

My son (who is white) is in New York City because of Wynton Marsalis. He was inspired at a concert in West Palm Beach, Fla., where Mr. Marsalis performed. My son was 12 years old. From that moment on he knew he wanted to play the trumpet and attend Juilliard. Well, he plays the trumpet and is graduating from Juilliard with his bachelor's degree

lect's Moment of Reckoning rives," Jan. 30], Herbert Muschamp seems to think that people ex- cept architecture as a "critic- mainstream values" or "a t- mask, a shaman's disguise fo- tribe of modern Paris," that t- see it as "a prosthetic device, in- ed to maintain the body's we- ing," and infer from it "that- European heritage of cultural- scientific knowledge cannot be- rated from the will to dominate- exploit non-European civilizati- and he describes the wonders o- building "viewed from abo- Those of us on the ground do- experience architecture in t- terms. In hundreds of surveys, I- found that people find this kir- architecture ugly and unliv- When architects and critics disc- that architecture involves more- high-brow artistic statements- few people understand or care a- they will truly break new groun-

JACK N
Columbus,

The writer is a professor of city regional planning at Ohio State university.

How Does It Work?

To the Editor:

Mr. Muschamp, describing M- senman's proposal for the new- see du Quai Branly, says its- "might well remain the same- housed a shopping mall, a conve- center, a performing arts compl- any other program." This extra- nary statement might go a long- to explain why the Eisenman- was rejected. As anybody who- worked in one knows, a muse- architecture must satisfy very- nite needs and constraints if it- provide a viable building. The o- tunity to explore a roof's undu-