

Wednesdays with Wynton on Instagram Live

Episode 12 – June 17, 2020

00:01 Madelyn Gardner: Hi everyone, welcome back to Wednesdays with Wynton. My name is Madelyn Gardner, I am the External Comms manager, at Jazz Lincoln Center and thank you for once again joining us for our weekly Instagram Live with the one and only Wynton Marsalis. So Wynton will be joining us in just a moment. And before he hops on, I wanna remind you that once again, as you know it is Wednesday, that means we're releasing another video from Jazz Lincoln Center's vault. Today we released a video from the JLCO and Wynton Marsalis celebrating all things Dizzy. So, this specific concert is a JLCO with Wynton featuring percussionist, Roman Diaz, vocalist Brandie Sutton, who dig deep into the musical world of Dizzy. So while we wait, Wynton will be joining in just a moment, why don't you comment where you're tuning in from and what your favorite Dizzy's tune is and we'll get Wynton on right now.

[pause]

01:04 MG: Hi Wynton!

01:04 Wynton Marsalis: What's going on? What are you talking about, Madelyn? What's happening?

01:07 MG: We're talking about this wonderful concert we released from the vault today. First of all, looking sharp, you're looking great, Wynton. I like the suit.

01:15 WM: Thank you. Alright.

01:16 MG: And we're talking about the vault concert we released today, celebrating the great, great trumpeter, Dizzy.

01:22 WM: Oh my gosh.

01:22 MG: So, could you talk a little bit about this concert? And also, if you can, maybe tell us one piece of advice that Dizzy gave you that maybe you still think about today. I'm sure he gave you a lot, but.

01:34 WM: Well, the concert always got people trying to play with Dizzy, and his music is so fantastic and he was great, so smart. I first met Dizzy, I was in high school. I was 14, he was playing at a club in New Orleans called Rosy's. It was a short-lived club on Tchoupitoulas Street and I went down to the club, my daddy said, "Man, you should come down and meet Dizzy." I knew who Dizzy was but not really. I knew he was important, but I didn't know the music in that way. In the 70s we listened mainly to Freddie Hubbard. You kinda knew Dizzy. So I went to see

him and Dizzy said... And my daddy said, "Hey Diz, this is my son he's a trumpet player." And Dizzy looked at me and said, "Yeah?" So he gave me his trumpet, he said, "Play something." But Dizzy had a mouthpiece that was very different from mine. So I went to play it. It was absolutely sad when I played it, I could barely get a sound out of his trumpet. So he looked at me, he was trying to figure out what to say, he was like... So he kept this... And then when he looked up at my dad and he looked back down at me and he said, "Practice."

02:49 MG: Oh my goodness.

02:50 WM: So I looked down. And then he took his horn back, he said, "Give me my horn back." As if I taking some style out of his horn. He was like, "Man, give me my horn." So I told him that story, it made him laugh. Another time, I gave a interview, I don't know, I think I was 19 years old or 20, somewhere in there 20, 19, 20... Oh, I was just cursing and going off and talking like I didn't have any type of upbringing and saying how nobody couldn't play, all kind of stuff. So I saw Dizzy at the Saratoga Jazz Festival and he had a copy of the article in his case, he pulled the article out I start apologizing, "Oh man Diz... " He said, "No, no, no, no, no, no, no." He said, there's... " He started pointing at it and said, "There's a lot of truth you told in there." He said, "But be ready for the return. It might not ever stop."

03:43 WM: I didn't understand what he meant, but I understood. Another time he called me, we were in... We were playing the Playboy Jazz Festival and it's two o'clock in the morning. And my phone rings, it was Dizzy. He said, "Yeah, man, you up?" It might've been 2:30. I say, "Yeah, man. You know, I'm up. Of course." We started talking, he was like, he said he went to the ophthalmologist and the ophthalmologist told him when he wanted to play low notes, look down and when you wanna play notes in the middle look in the middle and when you wanna play high notes look up high. I said, "Yeah." He said, "You know, I asked Louis Armstrong one time... When he was looking up in the sky," 'cause Louis Armstrong always looked up when he played. He said, "I asked him, I said, Pops, what are you looking for?" And he said Pops told him, "I don't know, brother Diz, but I always find it."

04:30 WM: So we started laughing. He said, "Yeah, man, it's something with them old folks knew, huh" And then he said, he hung up, and he said "Good night." So you know, many times throughout... I asked Dizzy I didn't want to... I didn't know whether I wanted to go to Jazz at Lincoln Center and do like a big band and be involved with an organization and all of that. I have my small band, we were playing, we were having a good time. I said, "Man, I don't wanna, you know, it's gonna be... Let alone you work and now you volunteering, you're not making your own money, you subject to everything that's going on." So I called Dizzy and I asked him, "Man, I got a dilemma," I wasn't really a big band person, I grew up playing small bands. "What do you think? Should I deal with a big band or organization, institution, all this kind of dealing with people?"

05:19 WM: He said... He told me this story about his big band, how he wished he could have kept his band together and he had to make a choice between Lorraine, that's his wife, or the band. He said, "If he didn't have gigs, cats were staying around his house," then he said, he said, "One should never consider it an achievement to lose one's orchestral tradition." So that stuck with me and I

started thinking, why do we consider it to be an achievement to lose our orchestral music? And it made me understand just when you're being out-thought, a lot of times, you don't even realize you're being out-thought. And just how he looked at it, so that actually piece of advice is what made me decide to try to learn how to play big band music or to get into it and listen to more. It was really what Dizzy told me. And I could go on and on just with things he would tell me about playing, he said, "When you playing really fast tempos, tap your feet on one and three, there's another thing he would put...

[vocalization]

06:15 WM: Real hard thing with alternate fingerings, and he showed me how if he played a fast tempo, don't ever try to tap your feet on two and four. If you're gonna tap your feet, go one and three.

[vocalization]

06:28 WM: He showed me the difference between the two. And other things, he loved to talk about the history and great trumpet players. He said he moved around the corner from Louis Armstrong, he said, because he knew something like Louis Armstrong would never happen again, and he just wanted to be able to go to his house.

06:45 MG: Wow.

06:47 WM: And anything too about Duke Ellington's band, intellectual things about the music, transition, social things. Dizzy, yeah, he knew it, he was... Dizzy was... He was something. Funny too. Just very, very, very, very knowledgeable, 'bout our instrument, all the different trumpet players.

07:06 MG: And then for those of you tuning in right now, we're talking about the great Dizzy, and specifically that we released today a concert from our vaults, so it's from 2017, Rose Theater. I believe Vincent Gardner was the music director for that. We had a lot of great people playing that gig. We had Brandie Sutton vocals, Roman Diaz. It was a really fantastic...

07:28 WM: It was great.

07:28 MG: Really fantastic concert.

07:30 WM: It was.

07:30 MG: You can view that entire concert on our YouTube page, and we had... If you could talk a little more about all the amazing people in the band as arrangers of Dizzy's music itself. What is it like to arrange a Dizzy's... Dizzy's music. And Russell Hall, of course, was on that gig as well.

07:50 WM: We generally played Dizzy's arrangements, or the arrangements that the arrangers did

of the music. Marcus Printup did an arrangement of Dizzy.

[vocalization]

08:02 WM: From a guy... The name of the pieces, escape me. Marcus did a great arrangement of it. It's off of... I can't remember it right now, but it's most of the time, if we do like on that concert the kind of classic Dizzy, 'cause Dizzy was a great arranger too. He did a great arrangement of 'Round Midnight, he did a great arrangement of a... What's the kind of classic Dizzy, with all kinda hip voices he put on stuff? The first arrangement he did for Woody Herman's band. I don't know what's wrong with my memory today, I been... Too many, too many things going on. But when it's his arrangement we play what he wrote. And then too, Gil Fuller with Things To Come, but in this we did Gillespiana, Lalo Schifrin did that one. Jon Faddis did a performance of that one time, I heard it was unbelievable.

09:00 WM: And "Cubana Be, Cubana Bop", he also did some of Chico O'Farrill's arrangements, so we do Chico's, if we do Manteca Suite we do Chico's. You're not gonna arrange it better than him. So in general, we don't try to rearrange things that are already masterpieces. Sometimes if there's small groups that does not have an arrangement we'll do that. And with the band we all got different arranging skills. With Vince's arrangements there's always... When you look at it, you can't believe somebody wrote it. The trumpets on the third sixteenth note, a third above the time on every third sixteenth note, going 'oww' with the mute. When you look at it you think, "Man." And then you have to get him to sing it, and then when he sings it it's written exactly right and it makes perfect sense. Because Vince has a very unusual sense of the layers of time in addition to being very sophisticated in his pen and writing a lot of hocketed parts and bell tone parts in complicated ways that they fit together.

10:00 WM: He also, anything that uses Afro-Cuban rhythms, Afro-Caribbean rhythms, things that have any boogaloo, kind of funk grooves things, he understands the gaps between that and how to make an arrangement work. And he's always very inventive as an arranger, but we always save those arrangements for last at rehearsal, because we know that's gonna be the most... [chuckle] We'll have to do some work on it, 'cause he's gonna write some complicated parts for us.

10:26 MG: And talking about arranging and paying tribute and honor to the greats, a great week for trumpeters. The JLCO also put out Walkin', Miles Davis's Walkin'.

10:37 WM: Right.

10:37 MG: Could you talk a little bit about it, that was another virtual collaboration.

10:42 WM: Marcus did it. Marcus did the arrangement and we wanted to get it out for Miles' birthday, but then we got so many things coming up with EE. We did it, but then we just held it, and then we put it out, and Marcus did it and... Let me see, Ryan and I were left... That's not the kind of stuff we like... I don't like to do that kinda stuff, like four trumpets and stuff. And Ryan, we were... But he did a really good job on it. We just did... Marcus... He has such honesty about the stuff that

he does, and he's such a... He comes at everything with a great deal of honesty and humility. And it's in his upbringing. He also is very original when he is playing, so he took Miles' solo on "Straight No Chaser", I think, and he put it inside of Walkin', it's two blues and F. And he wrote some harmonies, some unison, and Marcus made it happen. So he wrote it, he was like "Hey man, let's do this and..." We loved it, we love him, we love doing with Kenny. All of us, we love Marcus, he's so collegial and we've been playing together in the trumpet section for such a long time. And he's also a person, he has tremendous range.

11:49 WM: He can play New Orleans music. He can play any type of music with grooves on it. He can play modern music, he could play longer rhythms on fast pieces. He has a lot of endurance. And he's very hard working on stuff, he'll expose parts that are difficult to take a lot of weight of sound. I remember Doug Wamble wrote a piece, and Marcus played it like a preacher on it, it was just an unbelievable kind of feeling he played with, based on Stuart Davis's piece 'Stuart Davis For The Masses', Doug's piece is called. And Marcus... Yeah, Marcus is somethin'.

12:24 WM: So, and you know, of course, Miles goes without saying. Funny thing, Miles, Miles told me once, he said that everything he was playing in the early years was Dizzy slowed down. He said, "If you listen to the record Milestones," I think he said Milestones on one of the first Columbia 'Round Midnight, he said if you listen to that record, that's all Dizzy, "Ain't nothin' but Dizzy slowed down." That's the way he would say it. He loved Dizzy. Now all the musicians loved... Dizzy was also like a teacher. So Dizzy was a teacher. He was a great dancer, he was funny, he could play the music, he took care of people, people come and stay at his apartment and aggravate Lorraine to death. And, of course, he's an innovator, great soloist, individual stylist on a trumpet, you can't...

13:14 WM: When I first heard Dizzy, I couldn't believe anybody can play like that. And then just the fact to me that Jon Faddis had the courage to try to play anything Dizzy played. And the fantastic way that Jon plays, influenced by Dizzy, Roy Eldridge, all of us with the people we like. I learned another whole thing about trumpet playing when I heard Jon Faddis play, because when you listen to Dizzy you think, "Man, that's not even worth trying to play." I remember my daddy played me a record of Diz, I was like, "Man." Sunny Side of the Street or something with him and Sonny Stitt. "Man, nobody can play like this guy."

13:52 MG: And on that note too, I see a lot of people comment often when you hear these greats playing. You listen to these... You aspire to be like them, and you listen and you're inspired by them. How do you use that to inspire you rather than to be like, "I'll never play like that. I can't play like that." How do you carry that and what would be your advice for...

14:12 WM: That's the question of life and we have all experienced it. It could be sitting in a math class. It could not have anything to do with music. You could be in a class with another person your age and the stuff you struggle with, they just get so naturally. It could be playing ball. Somebody's a natural athlete, and you want... Our lives are about making adjustments and having heroes and people that we... What you hope is you don't have to... You could still keep the things you like as a person becomes less of a hero to you.

14:41 WM: I had a very spotty relationship with Miles, but still the depth of his playing and the impact it had on me as a trumpet player from listening to Someday My Prince Will Come, and all these kind of great records. Even when I became very testy with him. And he'd say stuff about me, I would say stuff about him and I didn't feel the same love I had for him, personally, still there's trumpet playing, "Whew." I mean you gotta respect, even at this age now, put on one like Funny Valentine in concert, you have to respect, just the depth of the playing. And sometimes when you're younger and you're trying to find your own personality, you think you have to get into an adversarial relationship with people you admire. You don't have to, 'cause they're not gonna stop you from finding what you found. So I tend to believe everybody has their own personality. And it's easy for you to find yourself 'cause you already are you. Like we're talking about Marcus Printup, he always had a very unique, original way of playing. You could put 400 trumpet players on and you're gonna know Marcus Printup.

15:43 WM: The first four or five notes you know, this is Marcus Printup that's playing. And I think you know when you're younger, 20, 19, 21, 24, 23, in those years that you're trying to develop your playing, it's a little later now, I mean it was a little later in my generation. I don't know about now, but... Because there was fewer of us playing. Whereas then, Miles was 18 or 16, or something, he knew Dizzy. Already he was younger. And he was trying to imitate Bird when he was 17 or 18. Whereas for us, we're playing more funk tunes and stuff that didn't have figures like that. These people won records a long time ago. Many times, when I was 17, 18, if you would go to hear great jazz musicians, they were trying to play funk tunes like us and sounding worse.

16:26 WM: There's nothing worse than that early jazz funk, like they weren't really funky. If you was actually playing in a funk band, there was this, "Hmm, okay. This is okay." Whereas, if you were Miles, you were listening to Dizzy and you were 16 and he was 20-whatever, you were thinking, "Damn, I need to go practice." You know?

16:44 MG: Yup.

16:45 WM: So these things are generational, it depends on the generation, and the listenership and all these things are kind of a little more complicated to come to conclusions, but one thing is for sure, regardless of the age or time, younger people, there's always a challenge to kind of negotiate your relationship with people that you respect, whether they're your age or not. If they're your age, you call it jealousy. If they're older than you, you call it something else.

17:06 MG: Right.

17:07 WM: And I always say that we all have things we can do that other people cannot do. And it's important to find the things you do and celebrate those things while you celebrate the things that you learn from others.

17:17 MG: That's a great piece of advice. Something I have to always kinda remind myself. And as you speak about personality, a lot of people say that every instrument has a personality attached to

it. What would you say is the personality of a trumpet player?

17:31 WM: Come on now. Everybody knows we the lion. We blew down the walls of Jericho. An elephant trumpets. The first person that leg-boned you go into the war, a trumpet player starts playing. Because the trumpets blew the archangel Gabrielle. She blew the trumpet and the world started and when it ends she gonna play it again. We the bomb, we're trumpets. You can't temper us. We're brash, we have an arrogant personality. There's been some really sweet trumpet players, but in general, our personality... We always wanna go... Raising Cain in the band, there's always a problem in the trumpet or the percussion section.

[chuckle]

18:10 WM: We're always playing loud and abusing people. We are hard-headed.

18:16 MG: But you tell it... What about other instruments? What about the bass? I know you always say the bass is at the heartbeat.

18:23 WM: The bass is wise. There's a lot of wisdom in the bass.

[vocalization]

18:26 WM: The bass is down at the bottom. The judge, Milt Hinton, is called the judge. Bass players, they can hear everything from the bottom; It's the foundation. So bass players tend to have a lot of gravitas, intellectualism, they're always figuring things out because they're the bottom of the harmony. They know what's going on and they have to adjust so they play in the rhythm section, they undergird things, they play a lower melody. They have to constantly adjust on every beat to a drummer playing above them, that's generally louder than them. Yeah, bass players are very humane, intelligent. Rufus Reed, Ron Carter, very intelligent. Rodney Whitaker, intelligent. Carlos Henriquez, very humane, intelligent. Let's go through the list of people. Reginald Veal, intelligent. Ben Wolfe, interested in a lot of stuff, writes a lot of interesting music. Bass.

[vocalization]

19:19 MG: Do you find that when you meet young musicians, especially... I wanna say congratulations with EE. EE was absolutely incredible. For those who don't know, we held our first ever virtual-international Essentially Ellington festival celebrating 25 years of Essentially Ellington, which you can actually head to jazz.org/ee25 to watch all the amazing 12 virtual events that were put on. When you talk to a lot of these young students, do you find that you kind of see... Before you know what they're playing, do you sometimes know what they're gonna be playing based on a personality trait?

19:54 WM: Sometimes I guess 'em. I was a little better earlier, now I'm getting a little rusty.

[laughter]

19:58 WM: But I always try to guess, you play in the rhythm section, you have perfect pitch. Sometimes I can look at their hands and tell whether they have perfect pitch. My success rate is kinda high.

[chuckle]

20:08 WM: I mean I can kinda... Trumpet players almost always know. Or wind players everybody has a little... I'm not a 100%, but I'm in the good 70s.

20:19 MG: Well, and on that note of EE as well, obviously this year was a little different because we weren't able to hold the celebration in the hall, but a lot of really amazing feedback online. People really thankful that we put it on. What was... Was there any take away from you doing this virtually? Obviously ideally, we'd be doing this in person, but what was the biggest take away and why education, music education, whether we're in a pandemic or not, is so essential?

20:50 WM: Well, just the tapes that were sent in of the musicians were sent in earlier. So the bands are not as used to playing the music as they normally are at this time. But my main take away is it's a lot you can't get unless you're in person with them. I always like teasing them and hearing them play and, I mean, it's very different at home, listening to everybody. I could spot more on what the bands were playing and give more detailed comments to the band directors on a earlier tape. And just you get to see kids and you get to see a lot about what's going on in the world.

21:23 WM: I like the fact that we had international bands, but you can also see kinda the segregation of America in the bands, the way it's laid out. I see a lot, and because I'm so dedicated to the band directors and to the bands and to the students, and have been for so many years, as was my father, and many of the fathers of different band directors, my heart always goes out to the kids when they're playing. And I grew up playing in bands and we have a great deal of mutuality. I also love this year just my alumni and just how good they all are and also their level of engagement in humanity. And yeah, I was proud of that of them and hearing them talk and Alexa talk and Riley being a judge. Everything, it's a... Of course, the music of Duke.

22:13 MG: Yeah.

22:14 WM: There's a lot involved with it.

22:15 MG: And if anyone tuning in right now, as I mentioned before, you can go ahead and go to jazz.org/ee25 to watch all of the virtual events that were involved with that. International bands, 23 big bands from across the world joined in on that. And I wanted to also bring up one more thing. Please everyone, keep on asking any questions down there, so we can give those to Wynton. You talked about MLK's final speech at the National Cathedral during Skain's Domain that he delivered in 1968 and how it's still relevant now. Could you speak a little bit, maybe if any viewers right now were not tuning into Skain's Domain, could you speak a bit about that?

22:54 WM: Well, you got to just listen to it, because nobody is like him. He's so clear and this is the end of his life. And he's just talking about wealth disparity, and he's talking about problems we have and how we have to expend intellectual energy on solving those problems, than letting the problem you expend it on be something that's not germane to your immediate environment. And he identified the global struggle that goes on. A lot of things that we're talking about now, you're gonna see how clear he was in his insight of how things were going. And I think whenever you start to get groups of generations around, it's important too because he was still a young man. I mean, he was young when he got assassinated. And I tie that in a lot of ways to all the things that's going on, even with something like EE because people are playing Duke Ellington's music. With MLK, some people, just their level of dedication and they're very succinct in their understanding. And the more we all encounter that and think about it and consider it, the more accomplished we can be as citizens and as people.

24:04 WM: And I think that's another thing I liked about EE is... With MLK, I thought about, just when I see him go up, all the people who in the cathedral, and I thought about all his support system and the SCLC and all the people he was talking about, and everybody who made his ascendance possible, even Lyndon Johnson. Everything that was a part of his world. We tend to wanna break things down to a component part and say, "Well, this is why or this one person is why." But it's never a person. That's what Dizzy was always saying. I know I was thinking about something.

24:36 WM: When Dizzy would talk, he always put you in the world of everybody else. He called me to say about Louis Armstrong. He would talk about Miles or Charlie Parker. One time Dizzy told me... We were at his house listening to some music, and they were playing something. We put on a record, early record of him playing with Bird and he looked at me and he said, "Some deep notes came out of Charlie Parker's horn. It ain't on the record." He said, "It ain't on the record." He said, "Sometimes you stand next to him and the notes that will come out of him will be so deep, you would just look over at him like this is coming out of a person."

25:16 WM: And I think with MLK, a lot of what he's saying, it's good for us to always return to our fundamentals. In this case, MLK... In the arts, there are many fundamentals that we have to always return to, in America. That's why I like to return to the actual words of Abraham Lincoln. The actual words of Fredrick Douglas. The actual art of Winslow Homer. The actual art of Duke Ellington. Not, "I heard this." The art of Walt Whitman. You go to these people's art itself and you start to refer to it and check in with it and you start to realize, okay, people have been thinking about stuff for a long time.

25:55 MG: As you've said, in many of these episodes, if you wanna learn, if you wanna know more, go to the people themselves. Listen, read their words, listen to their music, and then...

26:05 WM: Go, yeah. Go to the source. Go to the source. Dizzy's great book, To Be or Not to Bop. It's fantastic information in there.

26:15 MG: To Be... What was that title?

26:17 WM: To Be or Not to Bop. Yeah, a lot of information. A lot of people. Big world.

26:23 MG: That's also just a great title of a book.

26:28 WM: Right.

26:28 MG: So we have a couple more questions here. Who are some musicians, composers you listen to that influenced your classical trumpet playing?

26:37 WM: All of the musicians that wrote... I'm not listening to a lot of classical music so it's not... I don't play classical trumpet that much. I never really play, now, but I love the music, so I listen to... You take your pick of the... It can be everything from John Adams to Ellen Zwilich to... I mean, there's been a lot of composers who left... Contemporary composers who left a lot for us. Of course, all the trumpet literature. We have a lot of great modern literature and other things that I love and grew up listening to and still listen to. I like Shostakovich a lot. When I was growing up, I always liked him. He writes great trumpet parts. Of course, trumpet players like Shostakovich. First piece I played in high school was Shostakovich piano concerto. It's like a double tonguing.

[vocalization]

27:33 WM: So we practiced that a lot. But I begin to listen to his music. Just the clarity of his music and all the pressure he was under, I think, in his time. Listen to him and check him out and think about where he's coming from. His skill as an orchestrator and his ability to convey how colorful he is in an unconventional way. Well, he's coming from that whole school where Rimsky-Korsakov and Stravinsky and the kinda down that line, Glazinov. All the kind of great Russian composers and colorists. But you can turn anywhere you want, you're gonna find... You can turn to the French school. There's a good French school of trumpet playing. Roger Voisin was in Still Alive at Tanglewood when I went. So that kind of school up in Boston at that time. The list goes on and on.

28:26 MG: Endless. And I mean, I can only imagine that you continue to be inspired as you hear... Re-listen to things that you've listened to before that might sound differently now at this point.

28:38 WM: Definitely. My favorite composer of course was always Beethoven, like everybody else's. But Bach for the trumpet parts, and also just for foundational harmony. Analyzing those chorales, and uh... in classical music. And the American tradition is built on that tradition. So when you get to the American composers like Duke Ellington, like Gershwin, like Jelly Roll Morton, who have a different way of developing material. But the foundation, the harmony, all that is the same just with some blues added and a certain type of, for lack of a better term, certain type of Africanism. But that Africanism is in the root of the philosophy. A lot of times people say, oh, African rhythm. It's not African rhythm. It is a certain rhythmic perspective but in Africa, in a certain form of African traditional music, they play in a six rhythm and a four rhythm at the same time. Western music, we almost never do that. We'll swing, because our harmony is always in four. Mingus hinted on it with some of the things he did. And Miles' second rhythm section with Herbie

and Tony, on records like "Live at the Plugged Nickel", sometimes they go a third above the time and they do these types of things.

29:49 WM: But the real Africanism in the music is the belief... Is a belief that you can create a new moment through ritual. And that's fundamentally different from the Western thought. The Western thought is not ritualized. It's the thought that the art has a forward motion that is powerful because someone innovates a particular thing that identifies them and people imitate them. And the African concept, in a generic way, because a lot of African music, a lot of places, it covers a lot generically, if you have to reduce it. As in how you reducing European, it's a lot of people. Goes without saying. Is the belief that there is a timelessness to something in the core of the ebb and flow of the music. So those two concepts, they work together. But jazz musicians figured out how they work together, but the critical establishment never figured that out because they didn't know that about African music.

30:45 MG: That's truly fascinating.

30:49 WM: Yeah.

30:49 MG: And also, it's interesting to go back to also brings it all back to Dizzy. I mean, specifically this concert, Vincent's talking in the beginning and he says this quote, "As much a revolution as was the movement, be-bop ushered in a modern era of jazz and marked a decisive line between the old and the new." So it's kind of also like the... It can all kinda go back to things are always happening but there's...

31:14 WM: Yeah, and for me, that's one of the cornerstones of my reputation. That is the thing that, for me, always, where I have a riff. Not me and Vincent. I mean, he was saying what it is to people. It's I don't believe in that way of looking at the history of things. Because when you heard Dizzy talk about Louis Armstrong, he never condescended to pops. He didn't say, "Well, Louis Armstrong, that was a nice old style." Or he always said, "Man, you hear pops play." He didn't refer to Duke Ellington as older music or that was something that was old. He would say, his vibe was always, "Man, Duke," you couldn't figure out what he was playing. And, indeed, that wasn't the way he lived and the way he was in relation to other musicians. So sometimes you get a certain type of Western philosophy that's applied to music that's too light for what jazz actually is.

32:10 MG: I think that is a... On that note, a great way to kinda think about that, sit on that to...

32:17 WM: Right.

32:19 MG: Maybe the ways... To not unlearn ways that we've been programed, but to see the bigger picture of things, which is...

32:25 WM: Right. As a continuum. It's a continuum. You were born mid-stream. It was flowing and it's gonna flow when you're gone.

32:34 MG: And what will we do to continue that history and make...

32:37 WM: We're continuing it. We're continuing it right now today.

32:42 MG: That's right.

32:43 WM: Whatever we do continues it. Whatever we do. Freddie Hubbard didn't have to be as great as Louis Armstrong or Louis Armstrong didn't have to be as great as Francis Johnson. It's a continuum. It flows through and we are all a part of the fabric of it. And we all have different achievements and different insights. And the more you know about different things, you start to put them together. Now you think no matter what, how much you study, how much you know, you still will only ever know a very teenie fraction of what there is to be known.

33:14 MG: Well, thank you, as always, for these amazing talks. You always... I feel like I personally always come away really thinking about everything and I see things differently every time. So thank you for taking time to talk to all of us here. And before I hand it back to Wynton here, before we wrap up, I wanna thank everyone so much for tuning in. Once again, you can head to jazz.org. We have a weekly schedule of amazing things, seven days a week. We have master classes, we have live concerts streaming from artist's home. We have educational master classes. A little bit of everything for everyone. So thank you for tuning in, and Wynton, thank you again and if you wanna wrap it up.

33:54 WM: Thank you so much. We could talk about the African music. And I wanna say a lot of what I'm saying about African music, I learned from the master, Yacub Addy. So I don't want you to think I came up with this stuff. I'm stealing his stuff and telling his thing. He no longer here to defend himself. So thank you Maddie. It was great to see you.

34:12 MG: Great to see you too. See you next week.

34:13 WM: Yeah, right. Bye.

34:15 MG: Bye.

34:15 WM: Alright Maddie.